

UNIVERSITY OF  
**Miami**  
FACULTY SENATE

MEMORANDUM

TO: President Edward T. Foote II

FROM: ~~George C. Alexandrakis~~ Dr. George C. Alexandrakis *GEA*  
Chairman, Faculty Senate

DATE: January 12, 1990

SUBJECT: Faculty Senate Legislation #89001(B) -  
Establishment of the Master of Fine Arts in Motion Pictures  
Degree in the School of Communication

In reviewing our files, we do not find a copy of Faculty Senate Legislation #89001(B) - Establishment of the Master of Fine Arts in Motion Pictures degree in the School of Communication. As you know, the Faculty Senate at its meeting of March 6, 1989, on second reading, voted to approve the Master of Fine Arts in Motion Pictures degree in the School of Communication and the Board of Trustees approved the new degree at their meeting of August 15, 1989. In order to complete our files, I have attached a copy of the legislation and a capsule sheet for your signature.

*4/25*

*L ?*

*George,*

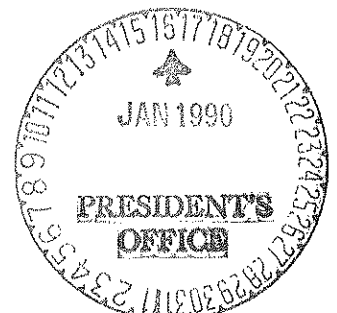
*What happened?*

*I signed it - again?*

*7*

GCA/b

Attachments



CAPSULE:

Faculty Senate Legislation #89001(B) -  
Establishment of the Master of Fine Arts in Motion  
Pictures Degree in the School of Communication

RESPONSE BY THE PRESIDENT:

DATE: <sup>4/25/90</sup> ? Long ago!

APPROVED: *[Signature]*

OFFICE OR INDIVIDUAL TO IMPLEMENT OR PUBLISH: Provost

EFFECTIVE DATE OF LEGISLATION: \_\_\_\_\_

NOT APPROVED AND REFERRED TO: \_\_\_\_\_

REMARKS (IF NOT APPROVED): \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

TO: members of the Faculty Senate

FROM: Faculty Senate Program Evaluation Committee for the  
M.F.A. Degree in Motion Pictures

Eugene Clasby, School of Arts & Sciences  
Basil Honikman, School of Architecture  
Susi Seiler, Richter Library

DATE: March 6, 1989

RE: Summary of Committee's report

After reviewing the original proposal, our Committee recommended to the Senate Council that an external review be conducted for this and all other terminal Master Degree programs. We also requested several changes/additions to the proposal, which are summarized below:

Include a concept statement that places this program in a university setting and addresses the professional, creative, and academic aspects of this program. It is important that this program be fundamentally academic in nature and not a vocational/technical program.

Add one more faculty line, in addition to the 2 projected, to the proposal before this program opens. Only 2 of the faculty hold advanced degrees in film related areas and only 3 of the faculty are already tenured. More faculty would assure stable course-load assignments. We recommend that the person recruited be a highly visible scholar in the area of film studies.

The emphasis on critical and analytical studies (and thus scholarship) needs to be strengthened -- this could be accomplished by tightening the core curriculum and adding another faculty line in this area.

It is most inappropriate that anyone without any college degrees be teaching advanced classes, even skills classes. We recommend that no one be allowed to do so for this program.

Address the availability of a local film archives or the plans to establish one at the university.

The outside reviewers recommended favorably, and the School of Communications made the committee's recommended changes to the proposal. We are satisfied that the revised core curriculum will provide each student with a sound basis in critical and analytical studies as well as production and professional development.

Therefore, in January 1989, our committee recommended that the Senate Council forward this proposal to the Faculty Senate with the recommendation that it be approved. We further recommended that a budget and a programmatic report be given to the Faculty Senate through the Senate Council in September 1990, as is customary with new programs.

Subsequently, it was learned that there was a misunderstanding regarding the establishment of a 3rd faculty line. Consequently, our committee amends its recommendation to make it conditional upon a commitment from the administration that another faculty line will be provided.

MEMORANDUM

TO: Faculty Senate Council  
FROM: Dr. Paul N. Lazarus, III  
DATE: November 7, 1990  
RE: Interim Report on M.F.A. Program in Motion Pictures

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The Program admitted 18 students for the present semester, the first full semester in the Program's existence. These students are divided into nine students in the Screenwriting concentration, and nine students in the Production concentration.

A further breakdown on the incoming class follows:

1. 16 men - 2 women
2. Median age - 31
3. Grade Point Average - 3.5
4. Graduate Record Examination average - 1075
5. Undergraduate degrees: Bachelor of Science - 9  
Bachelor of Arts - 7  
Bachelor of Architecture - 1  
Master of Science - 1
6. Geographical Distribution : Florida 7  
New York 4  
Ohio 2  
North Carolina, Minnesota,  
Pennsylvania, Virginia and  
Wisconsin, 1 each
7. Undergraduate Majors: Art 2  
English 4  
Marketing, Photography, Education,  
Psychology, Economics, Spanish,  
Motion Pictures, Architecture,  
Theatre Arts, Communication, Life  
Science and Agriculture - 1 each

WILLIAM DAVID ROTHMAN

19 Braddock Park  
Boston, MA 02116  
(617) 267-8612

DATE OF BIRTH: June 25, 1944

ACADEMIC BACKGROUND:

A. B., *Magna cum laude* in Philosophy, Harvard College, 1965

Ph. D. in Philosophy, Harvard University, 1973  
Dissertation: *Three Essays in Aesthetics*

TEACHING EXPERIENCE:

Assistant Professor in Cinema Studies, New York University,  
1973 - 1976

National Endowment for the Humanities Research Fellow and  
Lecturer in Visual and Environmental Studies, Harvard  
University, 1976 - 1980

Associate Professor in Visual and Environmental Studies,  
Harvard University, 1980 - 1984

Visiting Professor, Harvard University Summer School, 1984 -  
present

Visiting Professor in Communication, University of California  
at San Diego, 1987

Director, International Honors Program on Film Television and  
Social Change, 1986 - present

BOOKS:

*Hitchcock--The Murderous Gaze*, Harvard University Press, 1982

*The 'I' of the Camera*, Cambridge University press, 1989

*Eric Rohmer: Writings on Film* (editor and introduction),  
Cambridge University Press, 1989

PRODUCTION AND SCREENPLAYS:

*Co-author of Jaguar*, optioned by Aquarius Productions

*Co-author of Solo*, commissioned by ESP Productions

*Co-author of The Other Woman*, optioned by Dick Clark Productions

*Co-author of The Bookworm*, optioned by Paleolithic Productions

*Co-author and co-producer of Unni*, feature film directed by G. Aravindan, 1989

ESSAYS:

"Alfred Hitchcock's *Notorious*," *The Georgia Review*, fall 1975

"On the 'Tutor Code' in Classical Cinema," *Film Quarterly*, summer 1975 (reprinted in *Movies and Methods*, Bill Nichols, editor, the University of California Press)

"Jean Mitry," *The Quarterly Review of Film Studies*, winter 1976

"Alfred Guzzetti's *Family Portrait Sittings*," *The Quarterly Review of Film Studies*, winter 1977

"To Have and Have Not Adapted a Film from a Novel," *The Modern American Novel and the Movies*, Frederick Ungar Co., 1978

Essay in catalogue for "The Actress on Film" exhibition at the Art Institute of Chicago, January 1979

"Theater, Authorship and the Presence of the Camera," *Wide Angle*, fall 1980

"How Much Did Hitchcock Know?" *The Quarterly Review of Film Studies*, summer 1980

"A Critique of Film Theory," *The Quarterly Review of Film Studies*, summer 1982

"The Filmmaker in the Film: A Reading of Jean Renoir's *The Rules of the Game*," *Quarterly Review of Film Studies*, winter 1983

"Virtue and Villainy in the Face of the Camera," *Raritan Review*, winter 1983

"North By Northwest: Hitchcock's Monument to the Hitchcock Film," *North Dakota Review*, spring 1984

"The Death of Television," *Boston Review*, August 1984

"D. W. Griffith and the Birth of Movies," *Humanities*, June 1985

"Hollywood Reconsidered: Reflections on the Classical American Film" *The East-West Journal*, spring 1986 (reprinted in *The Bucknell Review*, forthcoming)

"Vertigo: The Unknown Woman in Hitchcock," *Forum for Psychiatry and the Humanities*, Volume 10, 1987

"Hollywood and the Rise of Suburbia," *East-West Film Journal*, spring 1989

"Acting in the films of D. W. Griffith," anthology on film acting edited by Carole Zucker, the Scarecrow Press, forthcoming

Other reviews and essays in *American Film*, *Cinema Journal*, *Film Comment*, *Jump Cut*, *The Quarterly Review of Film Studies*, *University Film Study Center Newsletter*, *Boston Magazine*, *The Saturday Review*

#### LECTURES AND PRESENTATIONS:

"Strands of Hitchcock's Rope," Society for Cinema Studies convention, 1975

"Bringing Up Baby and Howard Hawks," Film and the University Conference, the Graduate Center of the City University of New York, 1975

"The Erotic Screen Image," Society for Cinema Studies convention, 1976

Presentation on *Family Portrait* *Sittings*, the Flaherty International Film Seminar, 1977

Participant, the American Seminar on Film, 1975 - 1977

Presentation on the theory of film narrative, the American Seminar on Film, Harvard University, 1977

Copeland Fellow, Amherst College (presented lecture on *Shadow of a Doubt* and participated in panel on films of Stanley Kubrick and panel on Makavejev's *Sweet Movie*), 1978



- "The Photographic Image," American Society for Aesthetics convention, 1978
- "Some Reflection on Cavell on Film," Modern Language Association convention, 1978
- Chairman of panel on film criticism and theory, the English Institute (organized panel and presented two papers, "The Present Condition of Film Criticism, or The Movie Vanishes" and "Notes on the Medium of *North By Northwest*," 1980
- "Virtue and Villainy in the Face of the Camera," paper presented at the Whitney Humanities Center, Yale University, 1982
- Chairman of panel on melodrama, Society for Cinema Studies convention, 1983
- "A Reading of *Stella Dallas*," Society for Cinema Studies convention, 1983
- "Hollywood Reconsidered: Reflections on the Classical American Film," Hawaii International Film Festival, 1985
- Participant, Tanner Seminar, Stanford University, 1986
- "Film and Philosophy," symposium on philosophy and film co-sponsored by Queens College and the American Museum of the Moving Image, 1986
- "Popular Film in India and America," Film and Television Institute of India, 1987
- "Television News and Society," international symposium on the social impact of television, Japan Academy for the Visual Arts, Tokyo, 1987
- "The Influence of Hollywood," Shanghai Drama College, 1987
- "Hollywood and the Rise of Suburbia," Hawaii International Film Festival, 1987
- "Chinese Cinema of the Thirties in International Context," China Institute, 1989
- "Reflections on Cinema-Verita," "Beyond Document" symposium, Harvard University, 1989
- "Melodrama East and West," Hawaii International Film Festival, 1989

Lectures at the Pacific Film Archives, the Institute for Contemporary Arts, Yale University, the University of California at Berkeley, the State University of New York, Emerson College, the Massachusetts Institute of Technology, Cornell University, Middlebury College, the University of New Mexico, Rhode Island College, etc.

AWARDS, BOARDS, MEMBERSHIPS, ETC.:

Hoopes Prize for distinguished teaching, Harvard University,  
1984

Series Editor, Harvard Film Studies series, Harvard University  
Press, 1980 - 1984

Series Editor, Cambridge Studies in Film, Cambridge University  
Press, 1984 - present

President, Board of Trustees, the University Film Study  
Center, 1984

Board of Directors, Center Screen, Inc., 1981 - 1984

Advisory Board, Independent Cinema Artists and Producers, 1976  
- 1984

Consultant on various films and film-related projects

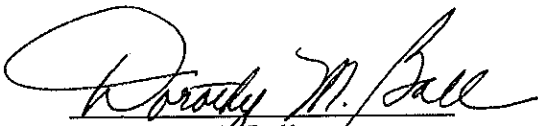
Member, Society for Cinema Studies, University Film Association,  
American Society for Aesthetics, American  
Philosophical Association, Modern Language Association

CERTIFIED EXTRACT OF MINUTES

I, the undersigned, Assistant Secretary of the UNIVERSITY OF MIAMI, a non-profit corporation duly organized and existing under the laws of the State of Florida, hereby CERTIFY that the following is a true and correct copy of a certain resolution passed by the Executive Committee of the Board of Trustees of the said corporation, in accordance with the Bylaws at and recorded in the minutes of a meeting of the said Executive Committee duly held August 15, 1989 and not subsequently rescinded or modified:

ACTION: Upon a motion duly made, seconded and passed unanimously, the Executive Committee authorized the establishment of a Bachelor of Arts in Music degree and a Master of Fine Arts in Motion Pictures degree at the University of Miami. (A copy of the proposal submitted for each of these degrees is attached.)

IN WITNESS WHEREOF, I have hereunto set my hand and affixed the seal of the said corporation this 2nd day of January, 1990 at Coral Gables, Dade County, Florida.



Dorothy M. Ball  
Assistant Secretary of the University

(Corporate Seal)

*Open Session*

*Proposed MFA in Communication (Second Reading)*

Prof. Swan terminated the executive session and introduced to the Senate Dean Pfister, of the School of Communication. Prof. Seiler, of the Ad Hoc Committee to Review the MFA Program, explained that a summary of the recommendations of the Committee including the request to add one more faculty line was distributed. The Committee recommended the approval of the program upon the Administration commitment to provide another faculty line. Dean Pfister stated that if the program was approved, it will become one of the four or five best film academic programs in the country. The budget in the report did not include money allocated for adjunct professors for specific reasons. The School would like to assign the adjunct professors after having more information about the faculty and the new program. The School plans to continue to raise funds for the film program during the next three years. Some of these funds will release money from the budget that could be reinvested in other programs. The students accepted for this program will certainly meet the University Graduate School minimum requirements. In fact the faculty planned the program to be small, rigorous, and distinguished. It was moved by Prof. Knoblock and seconded that the memo from The Ad Hoc Committee was added to the proposal. No objections were made. Prof. Lazarus from the School of Communication stressed the fact that as the School continues to grow the video resources will improve, and that at this point it was undecided whether that technical hardware was located in the broadcast program or the film program. It was moved and seconded to approve the program and request the Provost for his assurance that the funds for the program will be available. **The motion carried.** It was moved by Prof. Knoblock and seconded that the Council investigates the matter of the summaries of the letters of recommendation on the MFA program from outside reviewers and discuss it with the Provost, the Graduate Dean, and the Graduate Council.

*Outstanding Faculty Scholar Award Nomination*

Prof. Fishman, chairman of the Outstanding Faculty Scholar Award Nominating Committee, was introduced to the Senate. He informed the Senate that according to the procedures established last year the Committee was reconstituted this year with the addition of Prof. Eliahu Jury, the first award recipient, who took the place of Prof. Tzay Young. The other members of the Committee are Prof. Ramon Lemos from Arts and Sciences, Prof. Claes Rooth from RSMAS, Prof. William Werther from the School of Business. He explained that the process began with the solicitation of nominations by the Chairman of the Senate to all voting faculty members of the University. The Committee evaluated fifteen proposals and selected seven nominees for further consideration. Letters from outside referees were solicited. After reviewing all supporting material for this seven nominations, the Committee agreed in submitting Prof. J. Donald M. Gass, from the Ophthalmology Department as the nominee. Prof. Gass has a distinguished career at the University, where he has been for almost 26 years. He has a distinguished record of publication on retinal diseases. His are landmark descriptions. His nomination was considered last year and was very highly regarded. It was moved to accept Prof. Gass nomination for

**Special Senate Council**

**March 6, 1989**

*Call to Order*

The meeting was called to order by the Vice Chair, Prof. Swan.

*Faculty Teaching Evaluations*

Prof. Swan summarized to the Council the discussion held with the President on faculty teaching evaluations. He informed the Council that most schools at the University hold regular evaluations. In the meeting the President suggested that it would be helpful if the Faculty Senate supported the regularization of faculty evaluations. It was moved by Prof. Yacoub and seconded to recommend to the President the written resolution introduced to the Council by Prof. Swan with some editorial changes. The resolution carried.


*External Review of MFA in Motion Pictures*

Following discussion, Prof. Swan suggested to separate the MFA issue from the issue on procedures to follow when evaluating proposals for new programs. He proposed that the Council communicate with the Provost the issue of the letters of recommendations of the outside reviewers regarding the MFA program.

*Graduate School Legislation*

Prof. Clasby informed the Council that he and Prof. Yacoub were working in the graduate school legislation. He asked the Council advise as to whether the Graduate Council members should be elected or appointed by the deans. After giving a historical perspective on the issue, Prof. Yacoub suggested that each school should have one representative and that Arts and Sciences should have at least two.

The meeting was adjourned.

  
\_\_\_\_\_  
Clarisa Alvarez, Secretary

*Proposed MFA in Communication (First Reading)*

A representative of the Ad Hoc Committee for the MFA Degree summarized for the Senate the proposal from the School of Communication. He emphasized the fact that it was a proposal for a new degree not a program. He explained that a 36 credit program was already in existence, but it was felt by the School that it was not adequately preparing the students in film studies nor professionally. Therefore, there was a need to go to the next step, the MFA degree. The proposed degree is a two year program of 46 credits with two areas of focus, production and screen writing. The School has planned to have a maximum of ten students for the first year. Equipment for the area of motion pictures will be needed as well as additional faculty. A search for a second person for critical studies will start upon approval of the program. The external review recommended by the Ad Hoc Committee was completed, but the committee did not have access to the letters of recommendation from the reviewers. At this moment the Provost is requesting the reviewers authorization to allow the Committee to see the letters. The Committee recommended to the School of Communication to strengthen the area of critical and analytical studies and the addition of one more faculty line. The Committee also recommended that a budget and a programmatic report be given to the Senate through the Council on September of 1990. Profs. Knoblock and Brass requested a report of the comparative study prepared by the Committee. Prof. Honikman, a member of the Committee explained that they did not write a report, but they were completely satisfied as to the competitiveness of the program. It was agreed that for the second reading the Committee will work together with the School to provide to the Senate manpower and comparative information.

*Proposed Drug Free Work Place Policy*

Mr. Paul Dee, Vice-president and General Counsel informed the Senate that Congress has passed a bill requiring federal grant recipient to have a drug free work place policy. The bill requires the University to have a policy stipulating that it will be unlawful to manufacture, distribute, dispense, possess, or use controlled substance in the workplace during working hours. The policy should explain the disciplinary action that would be taken against persons who violate the policy. The University need to have this policy by the first of March 1989. Prof. Knoblock **moved** to approve the creation of a committee to deal with grievances in regards to AO 2 Faculty. **The motion carried unanimously.**

*Transfer Between Schools and Colleges*

Policy #87026 for undergraduate students transferring to another college was introduced to the Senate. After discussion, Prof. Knoblock **moved** to strike from the last paragraph *in addition*, and capitalize students, and in the second line of the same paragraph delete the word *also*. **The motion to accept policy #87026 as amended carried.**

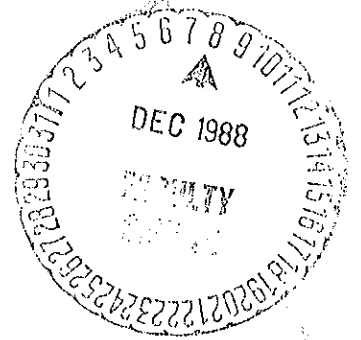
12-6-88

SUMMARY OF EXTERNAL REVIEWERS'  
COMMENTS ON PROPOSED MFA IN MOTION PICTURES

All three reviewers enthusiastically endorsed the program and felt that the program should begin Fall 1989.

The following suggestions were made as to how the program could be furthered developed in the next 3 to 5 years:

- o Three faculty members should be added instead of two. Serious consideration should be given to hiring at least one female faculty member in this area.
- o Additional graduate assistantships should be added as the program nears its full enrollment.
- o A video/television and new technology course should be developed.
- o The equipment acquisition plan needs reworking. Component pieces of equipment should be purchased together, not spread piecemeal over three years.



December 6, 1988

TO: Dr. George Alexandrakis, Chairman  
Faculty Senate

FROM: Dr. Pamela A. Ferguson, Associate Provost *PAF*  
and Dean of the Graduate School

SUBJECT: External Review of MFA in Motion Pictures

Enclosed are copies of communication between the Graduate School and the School of Communication resulting from the external review of the MFA in Motion Pictures. I'm forwarding them to you for the Faculty Senate's use in its deliberations on this proposed program. As you can see, the reviewers were enthusiastic and helpful. Dean Pfister's response to their suggestions seems very cooperative. Hopefully, action on this fine proposal can now be taken.

If I can help in any way, please let me know.

PAF/msb

Enclosure

Copy to: Luis Glaser, Exec. Vice President  
and Provost  
Edward Pfister, Dean, School of Communication





November 21, 1988

Dean Edward Pfister  
School of Communication  
Merrick Building Room #106

Dear Dean Pfister:

As you know, the Graduate Council had already approved the proposed MFA in Motion Pictures before a decision was made to have outside reviewers for all terminal degrees. However, the Graduate School subcommittee did meet with the external reviewers and the confidential reports from the reviewers were sent to the Graduate Dean.

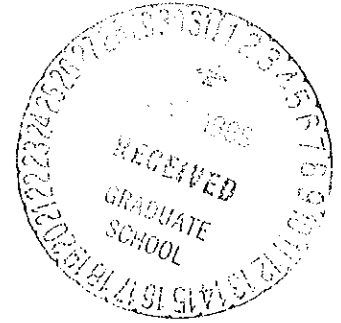
In keeping with the policy of the Graduate School, I am enclosing a summary of the comments for your response. Since all of the reviewers enthusiastically endorsed the establishment of the program, there is no need for the Graduate Council to reconsider its approval. When I receive your response, I will forward it to the Faculty Senate.

The "post-facto nature" of part of the procedure for this MFA proposal has been a little awkward, but I think that the outside review for terminal degrees is an excellent idea. It is good to see that on this occasion the reviewers supported our decision and provided some useful suggestions.

Sincerely,

A handwritten signature in cursive script, appearing to read "Pamela A. Ferguson".

Pamela A. Ferguson  
Associate Provost and  
Dean of the Graduate School



November 29, 1988

TO: Dean Pamela A. Ferguson  
FROM: Dean Edward J. Pfister

A handwritten signature in dark ink, appearing to read "E. J. Pfister".

Thank you for your summary of the three evaluations of the School's proposal to establish a Master of Fine Arts program in Motion Pictures. It is reassuring to know that the three reviewers have endorsed the establishment of the program.

To the suggestions as to how the program can be furthered in its first three to five years:

1. In line with the recommendation of the evaluators, we will add one additional faculty member over the course of the program's development. As you know, the evaluators recommended that we plan for three additional faculty members instead of two. Our original proposal includes a new faculty member when the enrollment reaches 30 full-time students, a second faculty member with 40 full-time students. We will add the additional faculty member when the enrollment reaches 20 full-time students. We will make every effort to employ at least one female faculty member in this mix.

2. Our proposal budgets a graduate assistantship for every ten M.F.A. students enrolled. We will add at least one and possibly two graduate assistantships as the program develops to its full enrollment.

3. It has always been our intention to develop a video/television/new technology course for our M.F.A. students. We will use the facilities and professorial expertise now available in those disciplines in the film program and related programs in the School of Communication.

4. On the basis of the counsel of the evaluators, we have already reworked our equipment purchase plan for the M.F.A. program.

School of Communication  
P.O. Box 248127  
Coral Gables, Florida 33124  
(305) 284-2265

Dean Pamela Ferguson

Page Two

This evaluation pleases me about our proposal. Anyone who has reviewed the proposal to date should be pleased. If I can answer further questions or provide additional information, please let me know.

And, again, thank you for all your help in the development of this proposal.

EJP/ib

TO: Dr. John Masterson, Assistant Dean  
School of Communication

FROM: Susi Seiler, Chair  
Faculty Senate Program Evaluation Committee for the M.F.A.  
Degree in Motion Pictures

RE: Proposed Master of Fine Arts in Motion Pictures

DATE: August 2, 1988

Please send me the following items and information as discussed in our conversation yesterday.

1. A current inventory of equipment, including its condition and estimated life (please note which equipment has been set aside for use only by graduate students).
2. Updated projected teaching schedule from Spring 1989.
3. A comparison of the faculty at competing universities in terms of the number of faculty available and the rank of the faculty. Identify those faculty with outstanding reputations, stating the basis of this judgment.
4. Identify those faculty here with outstanding reputations, stating the basis of this judgment.
5. One copy of Post Secondary Education Needs of the Film Industry in Florida.
6. Regarding individual faculty vitae:
  - Allegro: updated vita
  - Clemente: expand on phrase "full-time faculty" need rank and educational background
  - Lazarus: bibliographic citations for last 4 years of journal articles
  - McRee: vita
  - Nagel: identify last 4 years of work
7. Tenure status of full-time faculty.
8. Graduate teaching experience of all faculty.

9. Estimate the need for additional faculty in terms of specialization and degree of experience desired.
10. Clarify film subsidy and identify percentage of estimated students doing film projects vs. writing scripts.
11. Revised anticipated library needs.
12. Any revisions being made in the proposal for the purpose of clarification.

Thank you for your cooperation. Please do not hesitate to call me at x4706 if you have any questions.

cc: Paul Lazarus  
Gene Clasby  
Basil Honikman



M E M O R A N D U M

August 1, 1988

TO: Susan L. Seiler  
Associate Professor  
Faculty Senate Program Graduation Committee  
for the MFA Degree in Motion Pictures

FROM: Dr. Pamela A. Ferguson *PAF*  
Associate Provost and Dean of the Graduate School

SUBJECT: Proposed Master of Fine Arts in Motion Pictures

This is in response to your memo of July 26. The members of the committee reviewing this program were as follows:

Dr. Marcilene Wittmer, Department of Art  
Dr. Maria Llabre, Department of Educational and  
Psychological Studies  
Dr. Steven Ullman, Department of Economics  
Dr. Geoffrey Alpert, Department of Sociology  
Dr. Pamela Ferguson (ex-officio)

The departments and schools in the University are divided by the Graduate School Council into four groups. Changes in programs, curriculum and graduate faculty for a given department or school are evaluated by a subcommittee composed of members of that group. The School of Communication falls in Group IV. While Art is not in that group, Dr. Wittmer was added to the committee because the Art Department does have an MFA. Her expertise and knowledge of this type of degree was very useful to the committee in its deliberation. The committee preferred not to have a formal chair and to let the Graduate School do the mechanical chores of scheduling meetings, distributing material, etc.

As to the external review procedure, the tradition for the last fifteen years at least in the Graduate School and in the Senate too (as far as I know) is to have an external review only for proposed PH.D programs. We did demand written information about other MFA programs in Motion Pictures around the country. This is contained in an appendix to the report.

If the Graduate School can help your committee's deliberations in any way, please let us know.

PAF:nb

Graduate School  
P.O. Box 248125  
Coral Gables, Florida 33124  
(305) 284-4154

TO: Dr. Pamela A. Ferguson, Associate Provost  
and Dean of the Graduate School

FROM: Susi Seiler, Chair  
Faculty Senate Program Evaluation Committee for the M.F.A.  
Degree in Motion Pictures

RE: Proposed Master of Fine Arts in Motion Pictures

DATE: July 26, 1988

A question has surfaced as our subcommittee reviewed the proposal for the M.F.A. degree in Motion Pictures:

Was an external review done? Traditionally, new programs which result in a terminal degree (where an advanced degree is not offered by the department/school) are reviewed by outside reviewers.

Would you also please supply me with the names of the members and chair of the Programs and Degrees Subcommittee?

Thank you.

### PROPOSAL FOR M.F.A. DEGREE IN MOTION PICTURES

Dr. John Masterson, Assistant Dean for the School of Communication and Dr. Paul Lazarus, Program Director, briefly described the proposed M.F.A. Degree in Motion Pictures. In response to a query, the Vice Provost indicated that an additional \$200,000 had been allocated to the School's 1988-89 budget for the program. Dr. Masterson also indicated a commitment from the Provost to return to the School of Communication 100% of tuition revenue generated by the students in the M.F.A. program for the first three years. Dr. Alexandrakis appointed Ms. Susan Seiler, Dr. Eugene Clasby, and Dr. Basil Honikman to serve as a sub-committee of the Council to review the proposal.

### DESIGNATION OF DISTINGUISHED PROFESSOR AND UNIVERSITY PROFESSOR

The draft proposal for distinguished professor and university professor was discussed. It was moved by Dr. Swan, seconded by Dr. Clasby, to accept the draft, in principle, subject to revision in the event that additional information obtained from other universities suggests that the proposal is ill-advised. The motion carried by a vote of seven in favor, one opposed with two abstentions.

### 1988-89 SCHEDULE OF MEETINGS

The schedule of meetings for 1988-89 was approved with the addition of September 26 and March 27 Senate meetings to be hosted by President Foote.

### COMMITTEES APPOINTMENTS

The Chairman requested additional nominees for service on the four summer committees. It was moved by Dr. Swan, seconded by Ms. Seiler, to accept the proposed committee assignments as presented and to make additions where necessary. The motion carried.

### UPDATE ON LEGISLATIVE ITEMS

Dr. Alexandrakis informed the Council that Legislation #87027(C)-Policy on Good Academic Standing, Legislation #87021(C) - Bylaw on Grievance Committee, and Legislation #87020(B) - Committee on Lowe have been disapproved by the President. Dr. Paul Sugrue, Vice Provost, stated that the Provost has given his comments to Mr. Dee concerning the pending legislation on the proposed bylaw and charter changes. The Chairman summarized the Provost's response to Legislation #87028(B) - Disestablishment of the Guidance Center.

The Chairman moved the remainder of the meeting into Executive Session.



## Senate Council Meeting

March 20, 1989

### *Call to Order*

The Chairman announced that Item four on the agenda, Academic Standards Committee Report on the Freshman Institute, was being deferred to March 27 at 5:00 p.m.

### *Proposed Bachelor of Arts in Music Degree in School of Music*

After being introduced to the Council, Prof. Constance Weldon, Assistant Dean of the School of Music, presented to the Council the proposal to transfer the bachelor of Arts in Music to the School of Music. She argued that in the present the students are receiving dual advising, in the School of Music for music courses and in Arts and Sciences for the General Education and Arts and Sciences requirements. Dual advising is leading the students to take their music courses in a non-orderly fashion. Music students should have a music adviser since the beginning of their career in the University. Another problem is that the actual bachelor, that was set many years ago, does not reach the standards of the National Association of Schools of Music. The music and elective areas should be strengthened. The process of recruiting and screening the students is ineffective. The School of Music feels that they could recruit and screen more and better students if they have the major housed in the School. Following discussion Prof. Swan requested Dean Weldon a comparison study between the Bachelor in Music in the School of Music and the Bachelor of Arts with a Major in Music in the College of Arts and Sciences. It was **moved** by Prof. Clasby and **seconded** to appoint a committee to study the proposal of the School of Music. **The motion carried.**

### *Academic Standards Committee Report on Final Examinations*

Prof. Pospel introduced to the Council the Report on Final Examinations prepared by Prof. James Oster from the School of Medicine. It was **moved** by Prof. Yacoub and **seconded** that the Senate sends these guidelines recommended by the Academic Standards Committee to all Schools and receive comments from their faculty. **The motion carried.**

### *Matters from the Floor*

The Chair, brought about the matter of the letters of recommendation of outside reviewers for the MFA program. The Provost explained that the reviewers were told that the access to their letters would be limited. Prof. Seiler, member of the Ad Hoc Committee for the MFA Program, responded to the Provost that the summaries were not accurate. Prof. Clasby, also member of the Ad Hoc Committee, agreed with Prof. Seiler in saying that the summaries were misleading since they were inaccurate, poor, and unfair. He added that there was a need to develop a better procedure to handle reviews of new degrees. It was **moved** by Prof. Yacoub and **seconded** to call a joint meeting of the Senate Council with the Graduate Council to discuss approvals of new programs; the Provost should be informed about the meeting. **The motion carried.** The University budget process was discussed next. The Council requested that the Administration provides them with timely and accurate information on the budget.

TO: members of the Faculty Senate

FROM: Faculty Senate Program Evaluation Committee for the  
M.F.A. Degree in Motion Pictures

Eugene Clasby, School of Arts & Sciences  
Basil Honikman, School of Architecture  
Susi Seiler, Richter Library

DATE: March 6, 1989

RE: Summary of Committee's report

After reviewing the original proposal, our Committee recommended to the Senate Council that an external review be conducted for this and all other terminal Master Degree programs. We also requested several changes/additions to the proposal, which are summarized below:

Include a concept statement that places this program in a university setting and addresses the professional, creative, and academic aspects of this program. It is important that this program be fundamentally academic in nature and not a vocational/technical program.

Add one more faculty line, in addition to the 2 projected, to the proposal before this program opens. Only 2 of the faculty hold advanced degrees in film related areas and only 3 of the faculty are already tenured. More faculty would assure stable course-load assignments. We recommend that the person recruited be a highly visible scholar in the area of film studies.

The emphasis on critical and analytical studies (and thus scholarship) needs to be strengthened -- this could be accomplished by tightening the core curriculum and adding another faculty line in this area.

It is most inappropriate that anyone without any college degrees be teaching advanced classes, even skills classes. We recommend that no one be allowed to do so for this program.

Address the availability of a local film archives or the plans to establish one at the university.

The outside reviewers recommended favorably, and the School of Communications made the committee's recommended changes to the proposal. We are satisfied that the revised core curriculum will provide each student with a sound basis in critical and analytical studies as well as production and professional development.

Therefore, in January 1989, our committee recommended that the Senate Council forward this proposal to the Faculty Senate with the recommendation that it be approved. We further recommended that a budget and a programmatic report be given to the Faculty Senate through the Senate Council in September 1990, as is customary with new programs.

Subsequently, it was learned that there was a misunderstanding regarding the establishment of a 3rd faculty line. Consequently, our committee amends its recommendation to make it conditional upon a commitment from the administration that another faculty line will be provided.

*Open Session*

*Proposed MFA in Communication (Second Reading)*

Prof. Swan terminated the executive session and introduced to the Senate Dean Pfister, of the School of Communication. Prof. Seiler, of the Ad Hoc Committee to Review the MFA Program, explained that a summary of the recommendations of the Committee including the request to add one more faculty line was distributed. The Committee recommended the approval of the program upon the Administration commitment to provide another faculty line. Dean Pfister stated that if the program was approved, it will become one of the four or five best film academic programs in the country. The budget in the report did not include money allocated for adjunct professors for specific reasons. The School would like to assign the adjunct professors after having more information about the faculty and the new program. The School plans to continue to raise funds for the film program during the next three years. Some of these funds will release money from the budget that could be reinvested in other programs. The students accepted for this program will certainly meet the University Graduate School minimum requirements. In fact the faculty planned the program to be small, rigorous, and distinguished. It was moved by Prof. Knoblock and seconded that the memo from The Ad Hoc Committee was added to the proposal. No objections were made. Prof. Lazarus from the School of Communication stressed the fact that as the School continues to grow the video resources will improve, and that at this point it was undecided whether that technical hardware was located in the broadcast program or the film program. It was moved and seconded to approve the program and request the Provost for his assurance that the funds for the program will be available. The motion carried. It was moved by Prof. Knoblock and seconded that the Council investigate the matter of the summaries of the letters of recommendation on the MFA program from outside reviewers and discuss it with the Provost, the Graduate Dean, and the Graduate Council.

*Outstanding Faculty Scholar Award Nomination*

Prof. Fishman, chairman of the Outstanding Faculty Scholar Award Nominating Committee, was introduced to the Senate. He informed the Senate that according to the procedures established last year the Committee was reconstituted this year with the addition of Prof. Eliahu Jury, the first award recipient, who took the place of Prof. Tzay Young. The other members of the Committee are Prof. Ramon Lemos from Arts and Sciences, Prof. Claes Rooth from RSMAS, Prof. William Werther from the School of Business. He explained that the process began with the solicitation of nominations by the Chairman of the Senate to all voting faculty members of the University. The Committee evaluated fifteen proposals and selected seven nominees for further consideration. Letters from outside referees were solicited. After reviewing all supporting material for this seven nominations, the Committee agreed in submitting Prof. J. Donald M. Gass, from the Ophthalmology Department as the nominee. Prof. Gass has a distinguished career at the University, where he has been for almost 26 years. He has a distinguished record of publication on retinal diseases. His are landmark descriptions. His nomination was considered last year and was very highly regarded. It was moved to accept Prof. Gass nomination for



February 21, 1989

Thank you for your careful review of our plans for an M.F.A. Program. Every step in the review process has strengthened the proposal. The final edition presented for your second reading incorporates the Senate's suggestions from the February 6th meeting, as well as Dean Pfister's commitment to provide an additional faculty line when forty students are enrolled and the need for such a position is identified.

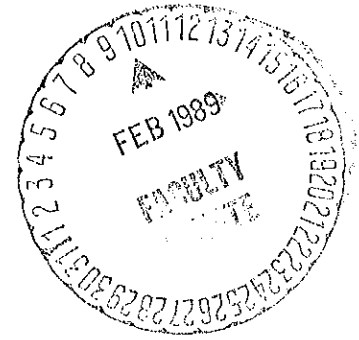
We have updated the proposal to reflect current faculty, faculty loads, curriculum, course nomenclature and numbering, comparisons of UM's film faculty with those of other universities, and a comparison of M.F.A. curricula at five institutions.

Again, thank you for your consideration.

Sincerely.

A handwritten signature in cursive script that reads "John T. Masterson".

John T. Masterson  
Director of Graduate Studies



Executive Vice President and Provost

M E M O R A N D U M

February 8, 1989

TO: Dr. George Alexandrakis  
Chairman, Faculty Senate

FROM: Luis Glaser  
Executive Vice President  
and Provost

A handwritten signature in cursive, appearing to read "Luis Glaser".

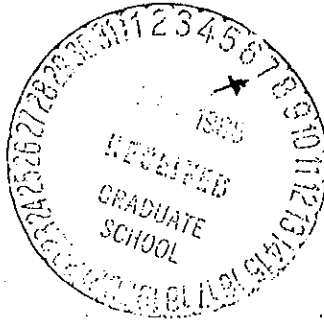
Enclosed please find as requested copies of the letters which were sent to Dean Ferguson regarding the MFA program. I have removed, with his full approval, two paragraphs from Dr. Pasquella's letter which dealt with individuals of the faculty and do not significantly contribute to our understanding of the program. The letters can be shared with the Faculty Senate Council. As the inevitable concerns get raised whether the consensus summary which was sent to the Senate appropriately reflects these letters, please be aware and so notify our colleagues that the summary was prepared with my approval and, if concerns are raised, they should be directed at me.

I hope that in the future we can meet to see if we can do our job better and in a less complex way with regard to the approval of various programs at the University.

LG:nh

Enclosures

cc: Dr. Pamela A. Ferguson  
Dean Edward J. Pfister



November 4, 1988

Dr. Pamela A. Ferguson  
Associate Provost and Dean of the  
Graduate School  
210 Ferre Building  
University of Miami  
Coral Gables, Florida 33124

Dear Dean Ferguson;

Enclosed is my summary of findings regarding the establishment of a M.F.A. degree in Motion Pictures at the University of Miami.

I have approved the degree. However, I have included in my report some items which the Motion Picture department, the School of Communication, and the University may wish to consider.

Thanks again to everybody for their kind cooperation during this process.

Sincerely,

Donald Pasquella  
Chairman, Department of Cinema  
Center for Communication Arts  
McFarlin West  
Southern Methodist University  
Dallas, Texas 75275

## THE M.F.A. DEGREE IN MOTION PICTURES, THE UNIVERSITY OF MIAMI

I approve this degree being offered at the University of Miami. However, I do have some concerns which I wish to raise in regard to its implementation.

### THE PROPOSAL

The proposal, as presented to me, created a sense of skepticism about this program. There was no clear statement of academic philosophy, the equipment list and order of purchase made little or no sense, there were misrepresentations of faculty loads, and inaccuracies in course descriptions.

### THE CONCEPT

The basic concept of this program proposal is too narrow as it presently stands. By focusing predominately, if not exclusively, on the theatrical motion picture, as emphasized in the proposal, the University runs the risk of being out of step with both the academic community and the professional community.

Film school graduates today, and in the foreseeable future, will be working with both film and video and they will be working predominately in the non-theatrical film and non-broadcast video segments of our business. The theatrical motion picture business is very difficult to get into and even with the increased activity in South Florida this doesn't necessarily mean that there will be increased need for your graduates. The technical/craft areas such as cameraman, soundman, editor, etc. are, and will continue to be, union positions on productions from the major studios, including those with facilities in South Florida. The unions are extremely difficult for young, inexperienced people to get into.

Therefore, I would suggest that the Motion Picture department work towards a broader concept of the MFA within the first couple of years of the program. In addition, I also suggest that an additional course in History/Criticism be required in the sequence.

### THE CURRICULUM

The concept of having all the MFA candidates do work in the four main areas (Critical and Analytical courses, Professional Development courses, Production courses and Thesis Project) is very good. This follows standard MFA-type of programs elsewhere. As suggested above, I recommend that an additional course be required in the Critical and Analytical area; that the Professional Development course requirements not be solely oriented toward theatrical motion pictures; and that the Production area include some experience in video production as well.

With regard to the thesis I have two major concerns. The proposal states that the thesis credit could range from 6 to 12 hours. I recommend that the thesis be a maximum of 6 hours of credit. If it is 12 hours of credit out of a 42 hour program that would leave only 30 hours for everything else. In other words, it appears that it would be the same as the MA, also a 30 hour program, with a thesis film attached.



The other concern I have is with what would be considered as one's thesis project. It is my understanding, in discussing this with the faculty, that one could get an MFA degree without actually having made a film of his or her own but rather by simply being significantly involved, such as cameraman, editor, etc., on another's project. Even though some schools have allowed this, it is extremely rare. One might make the argument that not every student could afford to make his or her own film and that, therefore, the program would be financially discriminatory. However, this MFA proposal includes, and the university seems willing to support, significant financial support for these MFA thesis projects.

Therefore, it is my recommendation that every student be required to make his or her own thesis film as part of the MFA requirement in the production track. This would not be a requirement in the screenwriting track.

#### THE EQUIPMENT

The equipment list on pages 3 and 4 of the proposal needs some adjustment. As it stands now, component pieces of equipment are spread out over a two or three year purchase schedule instead of being purchased together as they should be. In addition, I am not convinced that if the program does indeed reach its 40 student goal that this would be sufficient equipment to handle the load. In the short term, additional lighting and grip equipment should be purchased immediately.

Even though the proposal states "Graduate work in motion picture production demands a variety of professional quality electronic video recording and super-8mm and 16mm gauge film equipment" no video equipment whatsoever is on the equipment list. As the program is implemented certain video production and post-production equipment should be purchased and the students trained in its use.

#### THE FACULTY

The Motion Picture department has a very good core faculty in place. Additional faculty are needed as soon as possible. The Critical and Analytical area is thin. A new film scholar, with a doctorate in film studies and a record of academic publications, should be hired immediately. This would add more prestige to the program and be an immense help not only in the Critical and Analytical area but also in attracting top MFA candidates. This is a new faculty line and not a replacement for Nagle who retires in two years.

#### THE STAFF

I think we were all shocked to discover that a program of your size does not already have a full-time staff person running the equipment room. This is a major job and substantial responsibility. To rely on faculty or students, no matter how willing, to run the equipment room is to invite disaster. I strongly recommend the immediate hiring of an equipment room technician. As the program expands, an additional

technician/engineer may need to be hired to maintain equipment and facilities.

#### FUNDING

The budget as proposed probably will need some adjustment if our suggestions and recommendations are accepted.

The revenue from graduate tuition seems to be the exclusive source of support for the MFA program with the exception of "Equipment Maintenance--Southeast Bank" which I was told is from undergraduate lab fees..

What was, and is still, unclear to me is how willing will the university be in coming to the financial rescue of the program should these proposed enrollment figures not meet expectations? Also, it seems to me that not all of the proposed tuition income would be there is some of the graduate students were on scholarship with tuition waivers.

#### THE NEW STUDENTS

The program will have plenty of appeal. However, we all felt that it is extremely important that the first students in the program be the very best you can find. The standards for acceptance should even be higher than the Graduate School on both the GRE and the verbal component of the GRE. If the student is coming from a non-English speaking background, sufficient score on the TOEFL exam should be required to insure satisfactory completion of the course work at the graduate level.

The question, always, in a graduate program such as this is what to do about students who are applying from other fields. The Motion Picture department seems willing to accept these students and put them through an intensive Summer Institute non-credit program to prepare them for the fall semester. I think this is a very good idea. The only question the department may face later is the Summer Institute enough of a background for the students to be prepared for graduate work?

#### CONCLUSION

I think that you have the nucleus for a potentially very good MFA in Motion Pictures. The program should begin in the fall semester 1989. However, I also believe that the proposal, as submitted, should be considered as only the first step and not as the master plan in this program development.

Respectfully Submitted by



Donald Pasquella  
Chairman, Department of Cinema  
Center for Communication Arts  
Southern Methodist University  
Dallas, Texas 75275

REPORT ON THE PROPOSAL FOR AN M.F.A. DEGREE IN MOTION PICTURES  
AT THE UNIVERSITY OF MIAMI

By Stuart M. Kaminsky, Ph.D., Professor and Chairman, Department of  
Radio/Television/Film

Date: October 30, 1988

The proposal for an M.F.A. degree in Motion Pictures is academically sound. I endorse it and recommend that it be accepted by the University of Miami and begun as soon as possible.

The primary reasons for my support of the proposed program are:

- The faculty of the Motion Picture program while small in number is well qualified to administer and teach an M.F.A. degree program.
- The need for such a program is clear and well demonstrated by the report and our interviews with faculty and administrators. I would expect that well-qualified students will not be difficult to find.
- The proposal is pragmatic. It does not attempt to do more than is possible with both present faculty and facilities. The proposal also makes clear its needs in the foreseeable future.
- Given the support for the program which faculty and administration have already given and have indicated they will continue to give the M.F.A. program could be among the best in the field within ten years.

While I fully support the proposed program, I also feel there are a number of things essential for its success in the coming years. Before addressing them, however, I wish to say that the five-year program proposed probably could be and should be accelerated so that the M.F.A. is fully supported and staffed in three years.

Needs of the program:

- A primary need of the program is an additional faculty member in critical studies. At present, there is really only one faculty member meeting this need. For a graduate program in film to achieve national or even international recognition, it needs a firm scholarly base. While the M.F.A. is a degree related to the creative act, it is and must be a

sound academic degree. The faculty of the Motion Picture program are well aware of this and recognize the need for a scholar in the field to help provide a historical/theoretical core to the program. To achieve recognition for and acceptance of the program as soon as possible, consideration should be given to hiring a known and respected scholar in the field. I would be happy to supply a list of such scholars and a list of the institutions where outstanding younger scholars could be sought should you decide to move in that direction.

-- At least one full-time engineer should be hired as soon as possible. By this I mean a competent, trained individual who could handle maintenance, be acquainted with state-of-the-art equipment for purchase, know where to and how to obtain maintenance for existing and future equipment. If possible, such an engineer should hold a degree reflecting his/her departmental responsibility. Within a year or two of his/her hiring, the engineer will almost certainly need one maintenance assistant, a trained or trainable mechanic.

-- Following the hiring of a teacher/scholar in critical studies an additional faculty member should be sought to help teach production as enrollments increase. Since enrollments are scheduled to increase rapidly, this position has rather high priority.

-- The Motion Picture program has an insufficient number of graduate assistants at present. This will become an even greater problem with the initiation of the M.F.A. degree. I would suggest that at least three tuition/stipend graduate assistant fellowships be awarded to the department as soon as possible. Not only are such students needed to run the program, support for three outstanding students will help to insure a high level of scholarship and performance.

-- As presently proposed, the M.F.A. degree concentrates heavily on training in theatrical feature film production/history/criticism. Given the present faculty, student interest and the potential market, this is an excellent initial focus. However, as soon as possible, work in the modes of documentary and experimental should be incorporated into the degree program as well as production work in commercials and industrial film. Such a focus is essential not only to insure the educational value of the the degree but because it recognizes that the majority of students who obtain their M.F.A. degree will be working in modes other than the feature film industry.

-- As soon as possible, a video/television component should be added to the program. Again, most students leaving the program will need the training in theory and practice to work not only in film but video. If no

cooperative source for such training is available within the present university structure, the department should be given sufficient support to initiate its own training in not only video/television technique but in theory and history.

-- To insure a program of high quality, admission requirements should be at least as high as the Graduate School minimums and possibly higher. When possible, students applying for the program should also submit samples of their creative work.

-- In the immediate future, the scriptwriting component of the program should be reassessed and given additional support. A two-year M.F.A. degree in film/television with an option to concentrate on writing should have at least five courses available to the interested student and those courses should be sequential with higher level course built upon the courses which precede them. The present faculty in scriptwriting is excellent though none of them can give full attention to a scriptwriting sequence.

-- The other members of the evaluating committee will probably mention this but I want to be sure it isn't overlooked. The part of the proposal which deals with equipment purchases should be rethought. The equipment needs are basically there but to be reasonably operational will take three years. A series of purchases of fully operational equipment on a more modest year-by-year basis would make more sense if additional funds cannot be obtained or borrowed against. Maintenance projections are also a bit low. My guess is that the dollar estimate for needs over five years is low by at least 10%.

Final observation: The department should give serious consideration to hiring at least one female faculty member. There are many outstanding women in the field both in critical studies and production. If the program is to include both men and women as students, it is reasonable, I think, to include women on the faculty. I would be happy to provide a list of highly qualified women at both the senior and junior levels in both critical studies and production.

Boston University

College of Communication  
640 Commonwealth Avenue  
Boston, Massachusetts 02215  
617/353-3451



30 October 1968

Ms. Pamela A. Ferguson  
Dean of the Graduate School  
P.O. Box 24815  
University of Miami  
Coral Gables, Florida 33124

Dear Dean Ferguson:

May I say what a pleasure it was to meet Paul Lazarus, the film faculty and everyone associated with the proposal for the new MFA program in film. The external reviewers felt that you are at an exciting crossroads for the development of a first-rate media program, and we were impressed by the intelligent support for the proposal up and down the line.

It strikes me that the MFA proposal is an excellent modest beginning for a graduate program. It is specific, realistic, builds on current resources in equipment and personnel, and sensibly proposes a phased expansion from 10 students in the first year to 40 students in the third. The program delineates a fine balance between technical training and broad humanistic perspectives on the rich history of motion pictures. I was impressed by the balance of the current faculty: Tony Allegro in experimental and avant-garde production; Paul Nagel in screenwriting and dramatic directing; Steve Bowles in history and criticism; Paul Lazarus in feature production. If the current faculty is complemented by two or three more lines during the phase-in period, the University of Miami will be well positioned to bring your MFA program to national prominence.

Having said this much in favor of the program, I would like to outline a number of areas where the MFA program might want to develop in the next three-to-five years. Graduate students should have some hands on training in video. Although the MFA program as currently described centers primarily on theatrical features, we know that realistically students will be finding jobs in production houses specializing in sponsored films--educational, industrial, public relations, government training, etc. Many of these jobs will require a knowledge of tape cinematography and editing. I understand there exists on campus a "video well" which will be expanded to include facilities for video shooting as well as projection. Eventually

film students in the MFA program will want at least one course in electronic field production or in studio television.

One way Boston University has responded to this market reality is establishing a Film Unit as a 2-credit course. Students design proposals to submit to actual sponsors, carry through commissions from the scripting stage to distribution. A 15% overhead is charged which goes into a reserve to develop future projects. These projects in recent years have been about equally divided between film and tape. The course has been popular because it serves the real practical needs of students who know they will be working in the media but not necessarily in theatrical motion pictures.

Paul Nagel told us that through networking in the community a number of students have already solicited and won commissions for sponsored films. These beginnings could easily develop into a formal course in Film Unit.

Students should also be given an awareness of developments in emerging technologies--computer graphics, experimental video, teleporting and teleconferencing, holography, special effects, fibre optics. These innovations have greatly expanded the range of options for students who will be working into the 21st century, as have cable, satellite communications and VHS. Although it is unlikely that these technologies will soon be available on campus, it would be beneficial for film students to be introduced to this proliferation of forms through an expanded version of Media Industries.

I should also like to put in a personal plea for a course in Third World Cinema (or more properly: the cinema of emerging nations). There has been a revolution in the scope of new cinemas--Ousmane Sembene in Senegal, the prodigious output of Latin American cinema, in India the generation of Mrinal Sen following Satyajit Ray, the Middle East, Australia, Japan, and now China. American students have become more rather than less insulated from International Cinema during the last decade. I noticed that you were currently running a Spanish film series on campus. That is a good beginning, but the film faculty might give some thought to devoting a course to this world wide explosion.

Please do not interpret these suggestions for expansion as a criticism of the start-up program for the MFA. I mean only to suggest a number of directions in which an already promising program might move once it is established and off and running. I know I speak for the external reviewers when I strongly endorse the MFA proposal.

Cordially,  
  
George Bluestone

P.S. Vouchers enclosed.

UNIVERSITY OF MIAMI  
SCHOOL OF COMMUNICATION  
RESPONSE TO POINTS RAISED BY OUTSIDE REVIEWERS  
OF THE M.F.A. IN MOTION PICTURES PROPOSAL

PROGRAM NEEDS ADDITIONAL FACULTY MEMBER IN CRITICAL STUDIES  
(Kaminsky, Pasquella, Bluestone)

The School of Communication will begin searching as soon as the proposal is approved.

PROGRAM NEEDS A FULLTIME TECHNICIAN (Kaminsky, Pasquella)

We have hired a fulltime staff person to manage the program's equipment room. A licensed engineer is on retainer to handle major repairs. By the third year, the budget provides for a fulltime technician.

FOLLOWING THE HIRING OF A TEACHER/SCHOLAR IN CRITICAL STUDIES, AN ADDITIONAL FACULTY MEMBER IN PRODUCTION IS NEEDED (Kaminsky, Pasquella)

The budget includes a new line for this person in the second year.

INSUFFICIENT NUMBER OF GRADUATE ASSISTANTSHIPS (Kaminsky)

We have added a third graduate assistantship in the first year, as the reviewers suggested.

DOCUMENTARY AND EXPERIMENTAL MODES SHOULD BE INCORPORATED INTO THE PROGRAM (Kaminsky)

We recognize these needs and hope to fill them in the hiring of our new production faculty member.

VIDEO/TELEVISION/NEW TECHNOLOGY COMPONENT SHOULD BE ADDED TO THE PROGRAM (Kaminsky, Bluestone, Pasquella)

It has always been our intention to make this instruction available to our M.F.A. students through existing facilities and professorial expertise within the School of Communication.

ADMISSION REQUIREMENTS SHOULD BE HIGH (Kaminsky, Pasquella)

The requirements for admission to the School's graduate program are currently a 3.0 or above cumulative G.P.A. and a combined verbal/quantitative G.R.E. score of 1,000 or above. The mean G.R.E. for the class that entered Fall, 1988 is 1185. We will set standards for admission to the M.F.A. program at or above current levels.



IN THE FUTURE, THE SCRIPTWRITING COMPONENT OF THE PROGRAM SHOULD BE REASSESSED AND GIVEN ADDITIONAL SUPPORT (Kaminsky)

Situation will be assessed in the second year with possibility that a new faculty line in the third year could be dedicated to filling this need.

EQUIPMENT PURCHASES SHOULD BE RETHOUGHT (Kaminsky, Pasquella)

The equipment list was revised following the reviewers' visit.

SCHOOL SHOULD HIRE AT LEAST ONE FEMALE FACULTY MEMBER (Kaminsky)

We will make every effort to recruit female and minority faculty.

NO CLEAR STATEMENT OF ACADEMIC PHILOSOPHY (Pasquella)

We added a statement to page 1 in response to the Senate Council subcommittee's request.

CORRECT FACULTY LOADS, DESCRIPTIONS (Pasquella)

The most recent revision of the proposal updated faculty load summaries. Course descriptions have been revised and corrected.

PROGRAM FOCUSES TOO NARROWLY ON THEATRICAL MOTION PICTURES (Pasquella)

The addition of a graduate course in non-fiction genres specifically addresses this issue.

AN ADDITIONAL COURSE IN HISTORY/CRITICISM SHOULD BE REQUIRED (Pasquella)

This requirement was added to the proposal following the reviewers' visit.

M.F.A. THESIS (PROJECT) SHOULD CARRY A MAXIMUM OF 6 CREDITS (Pasquella)

No more than 6 M.F.A. Project credits will be permitted.

STUDENT IN THE PRODUCTION TRACK SHOULD BE REQUIRED TO MAKE HIS OR HER OWN THESIS FILM (Pasquella)

Each student in the production track will be required to write, direct, or produce a thesis film in addition to serving in other capacities, e.g. cameraman, editor, etc.

SUGGESTS COURSE ON "THE CINEMA OF EMERGING NATIONS" (Bluestone)

Agree, if faculty resources permit in the future.

## Special Senate Council Meeting

February 6, 1989

Dr. Alexandrakis called the meeting to order at 2:40 P.M. for the purpose of discussing the proposed Master of Fine Arts degree in the School of Communication.

### Student Evaluations of Faculty

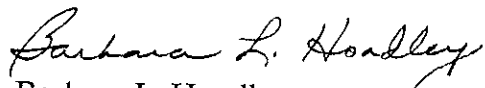
The Chairman first reviewed the proposed legislation concerning student evaluations of the faculty. Following discussion, several editorial changes were made. It was suggested that an initial paragraph be added stating that there will be two components to the evaluation, the objective part and the discursive part. It was *moved*, and seconded, to approve the amended legislation. The *motion carried unanimously*.

### Master of Fine Arts Degree in the School of Communication

Dr. Alexandrakis summarized the background of the Master of Fine Arts Degree proposal. The Council, at its previous meeting, had requested copies of the outside reviewers reports from the Graduate School before recommending the proposal to the Senate. Professor Swan, former chairman of the Academic Planning Committee, stated for the record that his committee had always received copies of the outside reviewers reports for all Ph.D. programs submitted for approval. It was *moved* by Professor Swan, seconded by Professor Carlebach, to present the proposal to the Senate for consideration. The Provost, or Dean of the Graduate School, was requested to contact the reviewers for authorization to release their letters, either as submitted or modified, to the Senate Council and to the Senate. Upon receipt of their responses, the proposal will be given a second reading by the Senate. The *motion carried unanimously*.

Professor Seiler, chair of the Senate's review committee, pointed out the confusion over the number of new faculty lines to be added to the program. Professor Masterson answered questions from the Council regarding the hiring of new faculty. Further discussion on the proposal will take place in the Senate meeting.

The Council adjourned and moved directly into the scheduled Senate meeting.



Barbara L. Hoadley  
Secretary to the Faculty Senate

*Proposed MFA in Communication (First Reading)*

A representative of the Ad Hoc Committee for the MFA Degree summarized for the Senate the proposal from the School of Communication. He emphasized the fact that it was a proposal for a new degree not a program. He explained that a 36 credit program was already in existence, but it was felt by the School that it was not adequately preparing the students in film studies nor professionally. Therefore, there was a need to go to the next step, the MFA degree. The proposed degree is a two year program of 46 credits with two areas of focus, production and screen writing. The School has planned to have a maximum of ten students for the first year. Equipment for the area of motion pictures will be needed as well as additional faculty. A search for a second person for critical studies will start upon approval of the program. The external review recommended by the Ad Hoc Committee was completed, but the committee did not have access to the letters of recommendation from the reviewers. At this moment the Provost is requesting the reviewers authorization to allow the Committee to see the letters. The Committee recommended to the School of Communication to strengthen the area of critical and analytical studies and the addition of one more faculty line. The Committee also recommended that a budget and a programmatic report be given to the Senate through the Council on September of 1990. Profs. Knoblock and Brass requested a report of the comparative study prepared by the Committee. Prof. Honikman, a member of the Committee explained that they did not write a report, but they were completely satisfied as to the competitiveness of the program. It was agreed that for the second reading the Committee will work together with the School to provide to the Senate manpower and comparative information.

*Proposed Drug Free Work Place Policy*

Mr. Paul Dee, Vice-president and General Counsel, informed the Senate that Congress has passed a bill requiring federal grant recipients to have a drug free work place policy. The bill requires the University to have a policy stipulating that it will be unlawful to manufacture, distribute, dispense, possess, or use controlled substances in the workplace during working hours. The policy should explain the disciplinary action that would be taken against persons who violate the policy. The University needs to have this policy by the first of March 1989. Prof. Knoblock **moved** to approve tentatively this policy pending the creation of a committee to deal with grievances in regards to AO 2 Faculty. **The motion carried unanimously.**

*Transfer Between Schools and Colleges*

Policy #87026 for undergraduate students transferring to another college was introduced to the Senate. After discussion, Prof. Knoblock **moved** to strike from the last paragraph *in addition*, and capitalize students, and in the second line of the same paragraph delete the word *also*. **The motion to accept policy #87026 as amended carried.**

*Women's Advisory Committee on Academic Affairs*

Prof. Swan, the Vice-chairman, introduced Prof. Mary Coombs, who was substituting for Prof. Dona Alpert, both members of the Women's Advisory Committee on Academic Affairs. She introduced the proposed changes to the Section on Leave of Absence on the Faculty Manual to add childcare provisions for untenured faculty. She explained that the present Manual allows leaves of absence for several reasons that do not include childcare. It was **moved and seconded** to request the Committee to submit a new proposal. **The motion carried.**

*External Review in MFA in Motion Pictures*

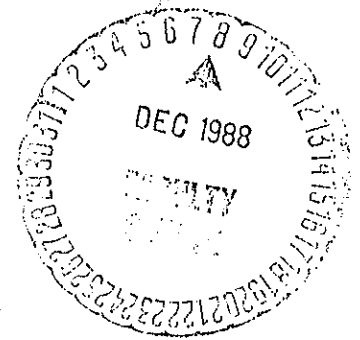
Prof. Susie Seiler, member of the Ad Hoc Committee on MFA in Communication presented the revised proposal. The new proposal contains the comparative studies of faculties at other universities, a summary of the external review and the Dean's responses to them. It was **moved by Prof. Swan and seconded by Prof. Awad** that the Council will consider the proposal for an MFA in Communication, but that the issue will not be forwarded to the Senate until the original recommendations from the external reviewers were presented. **The motion carried.** Prof. Seiler pointed out that the recommendations made by the Committee to the School, the strengthening of critical and analytical studies, an intellectual rationale for the program, and an additional faculty line has been incorporated in the revised proposal. She noted that the budget in the proposal has not yet been revised, but the revision will be ready before the next meeting of the Faculty Senate.

*Report on the Bylaw on Faculty Appointment, Promotion and Tenure*

Prof. Knoblock informed the Council that the President had agreed to sign the Bylaw if the following changes were approved by the Council and Senate Faculty. To cover Educator faculty, insert paragraph X.A, from page 55 in the Manual, as paragraph 1.5 of Bylaw. Change in Paragraph 2.7, *teach nine or more hours* to **teach more than nine hours**. Delete in Paragraph 3.4 italicized passage: "are entitled to a *minimum of one month's notice.*" Insert Paragraph X.B, *Manual*, page 55, instead of proposed notification requirements for Educator faculty. Replace on page 28, *Manual*, section 1.1 of Bylaws to **These Bylaws and Policies are intended to clarify the meaning of the Faculty Government Charter.**

*Fraud and Misconduct*

Prof. Eckstein introduced to the Council the report of the Committee on Misconduct. The Committee, he stated, is trying to fit federal requirements for sponsored research into the existing structure of the Faculty Manual. The Committee proposed the organization of a group that could set the methods to carry



December 6, 1988

TO: Dr. George Alexandrakis, Chairman  
Faculty Senate

FROM: Dr. Pamela A. Ferguson, Associate Provost *PAF*  
and Dean of the Graduate School

SUBJECT: External Review of MFA in Motion Pictures

Enclosed are copies of communication between the Graduate School and the School of Communication resulting from the external review of the MFA in Motion Pictures. I'm forwarding them to you for the Faculty Senate's use in its deliberations on this proposed program. As you can see, the reviewers were enthusiastic and helpful. Dean Pfister's response to their suggestions seems very cooperative. Hopefully, action on this fine proposal can now be taken.

If I can help in any way, please let me know.

PAF/msb

Enclosure

Copy to: Luis Glaser, Exec. Vice President  
and Provost  
Edward Pfister, Dean, School of Communication



November 29, 1988

TO: Dean Pamela A. Ferguson  
FROM: Dean Edward J. Pfister

A handwritten signature in dark ink, appearing to read "E.J. Pfister".

Thank you for your summary of the three evaluations of the School's proposal to establish a Master of Fine Arts program in Motion Pictures. It is reassuring to know that the three reviewers have endorsed the establishment of the program.

To the suggestions as to how the program can be furthered in its first three to five years:

1. In line with the recommendation of the evaluators, we will add one additional faculty member over the course of the program's development. As you know, the evaluators recommended that we plan for three additional faculty members instead of two. Our original proposal includes a new faculty member when the enrollment reaches 30 full-time students, a second faculty member with 40 full-time students. We will add the additional faculty member when the enrollment reaches 20 full-time students. We will make every effort to employ at least one female faculty member in this mix.

2. Our proposal budgets a graduate assistantship for every ten M.F.A. students enrolled. We will add at least one and possibly two graduate assistantships as the program develops to its full enrollment.

3. It has always been our intention to develop a video/television/new technology course for our M.F.A. students. We will use the facilities and professorial expertise now available in those disciplines in the film program and related programs in the School of Communication.

4. On the basis of the counsel of the evaluators, we have already reworked our equipment purchase plan for the M.F.A. program.

School of Communication  
P.O. Box 248127  
Coral Gables, Florida 33124  
(305) 284-2265

Dean Pamela Ferguson

Page Two

This evaluation pleases me about our proposal. Anyone who has reviewed the proposal to date should be pleased. If I can answer further questions or provide additional information, please let me know.

And, again, thank you for all your help in the development of this proposal.

EJP/ib



November 21, 1988

Dean Edward Pfister  
School of Communication  
Merrick Building Room #106

Dear Dean Pfister:

As you know, the Graduate Council had already approved the proposed MFA in Motion Pictures before a decision was made to have outside reviewers for all terminal degrees. However, the Graduate School subcommittee did meet with the external reviewers and the confidential reports from the reviewers were sent to the Graduate Dean.

In keeping with the policy of the Graduate School, I am enclosing a summary of the comments for your response. Since all of the reviewers enthusiastically endorsed the establishment of the program, there is no need for the Graduate Council to reconsider its approval. When I receive your response, I will forward it to the Faculty Senate.

The "post-facto nature" of part of the procedure for this MFA proposal has been a little awkward, but I think that the outside review for terminal degrees is an excellent idea. It is good to see that on this occasion the reviewers supported our decision and provided some useful suggestions.

Sincerely,

A handwritten signature in cursive script, appearing to read "Pamela A. Ferguson".

Pamela A. Ferguson  
Associate Provost and  
Dean of the Graduate School



SUMMARY OF EXTERNAL REVIEWERS'  
COMMENTS ON PROPOSED MFA IN MOTION PICTURES

All three reviewers enthusiastically endorsed the program and felt that the program should begin Fall 1989.

The following suggestions were made as to how the program could be furthered developed in the next 3 to 5 years:

- o Three faculty members should be added instead of two. Serious consideration should be given to hiring at least one female faculty member in this area.
- o Additional graduate assistantships should be added as the program nears its full enrollment.
- o A video/television and new technology course should be developed.
- o The equipment acquisition plan needs reworking. Component pieces of equipment should be purchased together, not spread piecemeal over three years.



November 4, 1988

Dr. Pamela A. Ferguson  
Associate Provost and Dean of the  
Graduate School  
210 Ferre Building  
University of Miami  
Coral Gables, Florida 33124

Dear Dean Ferguson;

Enclosed is my summary of findings regarding the establishment of a M.F.A. degree in Motion Pictures at the University of Miami.

I have approved the degree. However, I have included in my report some items which the Motion Picture department, the School of Communication, and the University may wish to consider.

Thanks again to everybody for their kind cooperation during this process.

Sincerely,

A handwritten signature in cursive script that reads "Donald Pasquella".

Donald Pasquella  
Chairman, Department of Cinema  
Center for Communication Arts  
McFarlin West  
Southern Methodist University  
Dallas, Texas 75275

SCHEDULE FOR OUTSIDE REVIEW - MOTION PICTURES

OCTOBER 27-28, 1988

October 27

8:00 p.m. Dinner with Professor Lazarus

October 28

8:30 - 9:00 a.m. Tour of CMP facilities - Professors Lazarus, Allegro, Horton (CI Building, soundstage, Beaumont

9:00-9:30 a.m. Meeting with Professor Allegro

9:30-10:00 a.m. Meeting with Professor Nagel

10:00-10:30 a.m. Meeting with Professor Bowles

10:30-11:30 a.m. Meeting with Deans Pfister, Schofield, Masterson

11:30-12 noon Provost Luis Glaser, Dean Pamela Ferguson

12 noon Lunch - Faculty Club, Professors Lazarus, Nagel, Bowles, Allegro, Capewell, McRae

1:30-2:30 p.m. Graduate Council Subcommittee

2:30-3:30 p.m. Senate Subcommittee

3:30-4:30 p.m. Miscellaneous questions and answers - Professors Lazarus, Nagel, Allegro, Bowles

Reviewers:

Professor George Bluestone

Professor Don Pasquella

Professor Stuart Kaminsky



TO: Susi Seiler, Chair  
Faculty Senate Program Evaluation Committee

FROM: John Masterson, Assistant Dean  
School of Communication

Paul Lazarus, Program Director  
Motion Pictures Program

RE: Proposal for the M.F.A. Degree in Motion Pictures

DATE: August 30, 1988

This memorandum and its attachments comprise our response to questions raised by your committee and expressed by you in our August 1st meeting and your August 2nd memorandum. Our specific responses are numbered and in the order presented in your memo.

1. Equipment reserved for graduate students:
  - 2 CP 16 Reflex Cameras
  - 1 Eclair (16mm) Camera
  - 1 8-plate Flatbed editing Machine
2. An updated projected teaching schedule from Spring 1989 is attached.
3. A comparison of our faculty with those at competing universities is difficult. For example, the University of Southern California lists in its Bulletin for the School of Cinema-Television the names of 9 professors, 9 Associate Professors, 11 Assistant Professors, and 56 Lecturers. All ranks include faculty with no academic degrees as well as faculty with M.F.A. and Ph.D. degrees. It would appear that there are 85 faculty at U.S.C. teaching 40 undergraduate majors and 60 graduate students -- an amazing student/faculty ratio. At U.C.L.A. a similar investigation reveals 64 faculty members teaching 290 students. At N.Y.U. 58 faculty teach 1150 students. However, these figures are misleading as the majority of faculty at these schools are not full-time professors, but teach 1-2 courses per year and hold full-time positions in the film or television industries. For example, the Business Affairs office at U.S.C., School of Cinema-TV reports that only 30 of their faculty are actually full-time and that they have an enormous service function teaching non-majors in critical studies courses.

Furthermore, an accurate comparison of our faculties would require that we include consideration of our Broadcasting faculty and the whole Theatre Arts Department (when comparing with U.C.L.A.). Photocopies of faculty lists from the Bulletins at U.S.C., U.C.L.A., and N.Y.U. are attached.

School of Communication  
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Coral Gables, Florida 33124  
(305) 284-2265

4. Each of our faculty members has an outstanding reputation but it is difficult to compare a qualified teacher of production with an experienced producer with a maker of avant garde films with a scholar with a screenwriter with an historian with a critic. We refer you to faculty vitae for the documentation of their accomplishments.
5. One copy of Post Secondary Education Needs of the Film Industry in Florida is attached.
6. Allegro updated vita is attached

Clemente presently is employed as a "Lecturer". His educational background includes: Graduate, Sarasota High School - 1960; Graduate, U.S. Army Information School, Fort Slocum - Radio and Television Specialist - 1961.

Citations for articles published in last four years by Paul Lazarus: Commentary - Albuquerque Journal, January 12, 1986  
 Film Column, Santa Fean Magazine, January, 1987  
 Film Column, Santa Fean Magazine, February, 1987  
 Film Column, Santa Fean Magazine, March, 1987

McRae vita is attached.

Nagel vita update is attached.

7. Professors Nagel, Bowles and Allegro are tenured, Professor Lazarus is on a tenure track and Professors McRae and Clemente are not tenure track.
8. Graduate teaching experience is listed for the following faculty:

Allegro

Smith College: Seminar in Peninsular Drama of the Twentieth Century, The Spanish Underground Theatre: Sastre, Ruibal and Arrabal, The Objective Novel  
 Oberlin College: Bunel and Galdos, The Theatre of Federico Garcia-Lorca  
 University of Miami: CMP 651, Cinematography

Bowles

Northwestern University: mixed undergraduates and graduates in a seminar on "The Western"  
 University of Minnesota: graduate class on "Film Theory", undergraduate/graduate course on the "History of Photography"  
 University of Miami: CMP 666, Topics in Film History  
 CMP 667, Theories of Film

Clemente

University of Miami: CMP 656, Post-Production Procedures

Lazarus

ULCA: Business School - "The Producer as a Manager"

University of Miami: CMP 594, Producing the Motion Picture  
CMP 564, Advanced Screenwriting

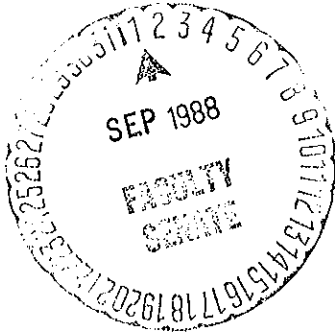
Nagel

University of Miami: CMP 564 - Scriptwriting  
CMP 661 - Directing  
CMP 599 - Projects and Directed  
Research

9. The Program will first seek an Assistant Professor with professional and/or academic experience in the instruction of production techniques. Current experience would be preferred.

The second faculty member sought would be in the Film Studies area where a Ph.D. and considerable experience in teaching a variety of Film Studies courses would be most desirable.

10. By the third year, we anticipate that no more than 16 of the 20 students completing degrees annually will do film projects rather than screen plays. The figure in the budget is based on this estimate (16 students @ \$2,500 each = \$40,000).
11. A discussion with Angus Munday and Dorothy Rosenthal of the Collection Department of the Richter Library juxtaposing our needs and their resources indicates that there are no needs for the M.F.A. Program that cannot be met within the normal collection activity of the Library.
12. We have made minor revisions to pages 5 and 19 (attached).  
On page 5 we have changed the tenses to reflect the fact that the assigning of new space in the L.C. Building is now a fact rather than a projection. On page 19, paragraph VI-C. has been modified to clarify that the \$5,000 for faculty and student travel will be in addition to that amount currently budgeted for faculty travel.



MEMORANDUM

TO: Pamela Ferguson, Dean  
Graduate School

Edward Pfister, Dean  
School of Communication

FROM: John Knoblock, Chairman JK  
Faculty Senate

DATE: August 29, 1988

SUBJECT: External Review for MFA in Film

*Already in progress*  
*Thanks to P. Ash +*  
*School of Comm*  
*JK*

At its meeting of August 25, the Senate Council discussed with Luis Glaser, Provost, the desirability of an external review for terminal Master's degree programs and Master's programs in schools and departments which do not have Ph.D. programs. It was agreed that this practice was appropriate and the Senate Council by unanimous vote adopted the policy that *external reviews are required for terminal Master's degree programs and Master's programs in schools and departments which do not have Ph.D. programs.* This policy applies, by agreement of the Council and Provost, to the proposed MFA in Film.

The external committee should be specifically asked to develop the comparative evaluation required under Senate Council/Academic Planning Council guidelines and a meeting should be scheduled between the visiting committee and the Senate Council sub-committee preparing the report on the proposed program. This can be arranged by contacting the Senate Office.

✓ cc. Luis Glaser, Provost



MEMORANDUM

TO: President Edward T. Foote II

FROM: Professor George C. Alexandrakis  
Chairman, Faculty Senate

DATE: August 23, 1989

SUBJECT: Faculty Senate Legislation #89001(B) -  
Establishment of the Master of Fine Arts Degree in Communication

The Faculty Senate, at its meeting of March 6, approved the proposed Master of Fine Arts Degree in Communication. The text of the legislation is attached.

This legislation is forwarded to you for your action.

GCA/b

Attachment

cc: Provost Luis Glaser  
Dean Edward Pfister, School of Communication  
Professor Thompson Biggers, Enrollments  
Professor Robert Fuerst, Academic Services



The Senate Council recommends the following legislation:

Faculty Senate Legislation #89001(B) -  
Implementation Committee for General Education Requirements

The implementation of the General Education Requirements shall be supervised by a committee chaired by the Provost and composed of the Dean and one faculty member from each of the undergraduate schools and colleges, and including two additional faculty members from the College of Arts and Sciences. The faculty members of the Committee shall be selected by the Senate Council. At the end of two years this transition committee will automatically be replaced by a faculty committee.



M E M O R A N D U M

August 1, 1988

TO: Susan L. Seiler  
Associate Professor  
Faculty Senate Program Graduation Committee  
for the MFA Degree in Motion Pictures

FROM: Dr. Pamela A. Ferguson *PAF*  
Associate Provost and Dean of the Graduate School

SUBJECT: Proposed Master of Fine Arts in Motion Pictures

This is in response to your memo of July 26. The members of the committee reviewing this program were as follows:

Dr. Marcilene Wittmer, Department of Art  
Dr. Maria Llabre, Department of Educational and  
Psychological Studies  
Dr. Steven Ullman, Department of Economics  
Dr. Geoffrey Alpert, Department of Sociology  
Dr. Pamela Ferguson (ex-officio)

The departments and schools in the University are divided by the Graduate School Council into four groups. Changes in programs, curriculum and graduate faculty for a given department or school are evaluated by a subcommittee composed of members of that group. The School of Communication falls in Group IV. While Art is not in that group, Dr. Wittmer was added to the committee because the Art Department does have an MFA. Her expertise and knowledge of this type of degree was very useful to the committee in its deliberation. The committee preferred not to have a formal chair and to let the Graduate School do the mechanical chores of scheduling meetings, distributing material, etc.

As to the external review procedure, the tradition for the last fifteen years at least in the Graduate School and in the Senate too (as far as I know) is to have an external review only for proposed PH.D programs. We did demand written information about other MFA programs in Motion Pictures around the country. This is contained in an appendix to the report.

If the Graduate School can help your committee's deliberations in any way, please let us know.

PAF:nb

TO: Dr. Pamela A. Ferguson, Associate Provost  
and Dean of the Graduate School

FROM: Susi Seiler, Chair  
Faculty Senate Program Evaluation Committee for the M.F.A.  
Degree in Motion Pictures

RE: Proposed Master of Fine Arts in Motion Pictures

DATE: July 26, 1988

A question has surfaced as our subcommittee reviewed the proposal for the M.F.A. degree in Motion Pictures:

Was an external review done? Traditionally, new programs which result in a terminal degree (where an advanced degree is not offered by the department/school) are reviewed by outside reviewers.

Would you also please supply me with the names of the members and chair of the Programs and Degrees Subcommittee?

Thank you.



July 19, 1988

Otto G. Richter Library  
P.O. Box 248214  
Coral Gables, Florida 33124

MEMORANDUM

TO: Dr. John T. Masterson  
School of Communications  
Room 121 H, Merrick Building  
Coral Gables Campus

FROM: Angus Munro *AM*  
Assistant Director for Collection Development

SUBJECT: Comments on the proposed MFA Program in Motion Pictures

A copy of the proposal for a Master of Fine Arts in Motion Pictures has been provided to me by one of Library's Faculty Senators. I thought it appropriate to make the following comments relative to Section IIA, Current Library Holdings of the proposal;

- a. Of the nine journals listed as required the library already subscribes to four. These journals and their beginning dates are:
  1. Journal of Film and Video (1982)
  2. Journal of Popular Film and Television (1986)
  3. Quarterly Review of Film Studies (1982)
  4. SMPTE Journal (1930)
- b. Richter Library will purchase the other five subscriptions as soon as funds are transferred.
- c. It has been the library's experience that when new programs are under consideration requirements for library materials are often underestimated. The real impact on the library does not become noticeable until classes begin, when gaps and shortcomings in the library's collections become apparent. Our budget is very tight and if the MFA program generates requirements which exceed those listed in the proposal, there may be delays in acquiring materials later deemed essential.
- d. Attached is a list of journals with general application to the curricula within the School of Communication. It may help with planning for the MFA program.

Perhaps it would be helpful if I and the library's School of Communications bibliographer met with you, or someone you designate, to make sure that the library does have adequate and appropriate resources to support the new program. We might be able to head off future problems.

I shall be out of town for a couple of weeks, but will return on August 4. Meanwhile Dorothy Rosenthal (X6201) will be available to take any messages or coordinate a meeting.

Enclosure

cc: Susan Seiler  
Dorothy Rosenthal



M E M O R A N D U M

May 19, 1988

TO: Dr. George Alexandrakis, Chair  
Faculty Senate

FROM: Dr. Pamela A. Ferguson, Associate Provost *PAF*  
and Dean of the Graduate School

SUBJECT: Proposed Master of Fine Arts in Motion Pictures

At the May 18 meeting, the Graduate Council unanimously approved the proposed MFA in Motion Pictures. Enclosed are two copies of the proposal and a summary of data prepared by the Programs and Degrees Subcommittee which carefully reviewed the proposal. The Council felt this proposal was very well done and the data was complete.

Dr. Masterson has been coordinating the proposal's progress for the School of Communication. If the Graduate School can help in any way, please contact me. I'll be glad to speak to the Senate Council or the full Senate if you feel it is appropriate.

PAF/msb

Enclosure

cc: Dr. John Masterson  
School of Communication

RECOMMENDATION FROM PROGRAMS AND DEGREES COMMITTEE:

Proposed MFA in Motion Pictures

The Committee unanimously and strongly recommends the proposed MFA in Motion Pictures. A summary of the report is attached.

## Summary of Data: Proposed MFA in Motion Pictures

Rationale: The current MA in Communication does not accommodate those students whose interests lie in the creative aspects of motion pictures. There is a strong market for the program and graduates should be able to find positions easily. South Florida is the third largest producer of motion picture material in the country. The program will be at full enrollment by the third year with forty full-time students and ten part-time students.

Physical Resources: Facilities and equipment will be adequate. The CL Building and the space below the Beaumont Cinema will be renovated. Funds (\$200,000) have already been committed. The proposal provides a detailed list of additional journals and equipment (e.g., cameras, projectors, consoles) which will be purchased over a three-year period. These items all appear in the budget. A technician is also budgeted.

Curriculum: The MFA requires a minimum of 42 credits and should be completed in two years by full-time students. A core is required of all students. Five new courses will be introduced. The curriculum is very thoroughly described. There is a schedule detailing when and by whom courses will be taught for the next 4 years. A creative project is required of all students in lieu of a thesis. There is a provision in the budget for at least two additional faculty (and perhaps a third depending on the undergraduate population) by the third year.

Students: The program will begin with 10 full-time students and add 20 students in each succeeding year. Ten additional part-time students will be



accommodated by the third year. By the third year 4 graduate assistantships will be available.

Faculty: The number of qualified faculty is satisfactory. There are currently 6 full-time faculty who will teach in the MFA program. By the third year, two more faculty will be added. Because of the nature of the program and the number of qualified professionals in the area, it is appropriate that a number of courses will be taught by adjunct faculty.

Administration: Additional secretarial help has been budgeted.

Budget: The three-year budget is comprehensive and quite realistic. All added equipment, faculty and administrative staff is budgeted. The budget provides for a moderate surplus each year.

Comparison: Information has been provided about MFA programs at NYU, USC, UCLA, and Temple University. The proposal compares well.

## THE M.F.A. DEGREE IN MOTION PICTURES, THE UNIVERSITY OF MIAMI

I approve this degree being offered at the University of Miami. However, I do have some concerns which I wish to raise in regard to its implementation.

### THE PROPOSAL

The proposal, as presented to me, created a sense of skepticism about this program. There was no clear statement of academic philosophy, the equipment list and order of purchase made little or no sense, there were misrepresentations of faculty loads, and inaccuracies in course descriptions.

### THE CONCEPT

The basic concept of this program proposal is too narrow as it presently stands. By focusing predominately, if not exclusively, on the theatrical motion picture, as emphasized in the proposal, the University runs the risk of being out of step with both the academic community and the professional community.

Film school graduates today, and in the foreseeable future, will be working with both film and video and they will be working predominately in the non-theatrical film and non-broadcast video segments of our business. The theatrical motion picture business is very difficult to get into and even with the increased activity in South Florida this doesn't necessarily mean that there will be increased need for your graduates. The technical/craft areas such as cameraman, soundman, editor, etc. are, and will continue to be, union positions on productions from the major studios, including those with facilities in South Florida. The unions are extremely difficult for young, inexperienced people to get into.

Therefore, I would suggest that the Motion Picture department work towards a broader concept of the MFA within the first couple of years of the program. In addition, I also suggest that an additional course in History/Criticism be required in the sequence.

### THE CURRICULUM

The concept of having all the MFA candidates do work in the four main areas (Critical and Analytical courses, Professional Development courses, Production courses and Thesis Project) is very good. This follows standard MFA-type of programs elsewhere. As suggested above, I recommend that an additional course be required in the Critical and Analytical area; that the Professional Development course requirements not be solely oriented toward theatrical motion pictures; and that the Production area include some experience in video production as well.

With regard to the thesis I have two major concerns. The proposal states that the thesis credit could range from 6 to 12 hours. I recommend that the thesis be a maximum of 6 hours of credit. If it is 12 hours of credit out of a 42 hour program that would leave only 30 hours for everything else. In other words, it appears that it would be the same as the MA, also a 30 hour program, with a thesis film attached.

The other concern I have is with what would be considered as one's thesis project. It is my understanding, in discussing this with the faculty, that one could get an MFA degree without actually having made a film of his or her own but rather by simply being significantly involved, such as cameraman, editor, etc., on another's project. Even though some schools have allowed this, it is extremely rare. One might make the argument that not every student could afford to make his or her own film and that, therefore, the program would be financially discriminatory. However, this MFA proposal includes, and the university seems willing to support, significant financial support for these MFA thesis projects.

Therefore, it is my recommendation that every student be required to make his or her own thesis film as part of the MFA requirement in the production track. This would not be a requirement in the screenwriting track.

#### THE EQUIPMENT

The equipment list on pages 3 and 4 of the proposal needs some adjustment. As it stands now, component pieces of equipment are spread out over a two or three year purchase schedule instead of being purchased together as they should be. In addition, I am not convinced that if the program does indeed reach its 40 student goal that this would be sufficient equipment to handle the load. In the short term, additional lighting and grip equipment should be purchased immediately.

Even though the proposal states "Graduate work in motion picture production demands a variety of professional quality electronic video recording and super-8mm and 16mm gauge film equipment" no video equipment whatsoever is on the equipment list. As the program is implemented certain video production and post-production equipment should be purchased and the students trained in its use.

#### THE FACULTY

The Motion Picture department has a very good core faculty in place. Additional faculty are needed as soon as possible. The Critical and Analytical area is thin. A new film scholar, with a doctorate in film studies and a record of academic publications, should be hired immediately. This would add more prestige to the program and be an immense help not only in the Critical and Analytical area but also in attracting top MFA candidates. This is a new faculty line and not a replacement for Nagle who retires in two years.

#### THE STAFF

I think we were all shocked to discover that a program of your size does not already have a full-time staff person running the equipment room. This is a major job and substantial responsibility. To rely on faculty or students, no matter how willing, to run the equipment room is to invite disaster. I strongly recommend the immediate hiring of an equipment room technician. As the program expands, an additional

technician/engineer may need to be hired to maintain equipment and facilities.

#### FUNDING

The budget as proposed probably will need some adjustment if our suggestions and recommendations are accepted.

The revenue from graduate tuition seems to be the exclusive source of support for the MFA program with the exception of "Equipment Maintenance--Southeast Bank" which I was told is from undergraduate lab fees.

What was, and is still, unclear to me is how willing will the university be in coming to the financial rescue of the program should these proposed enrollment figures not meet expectations? Also, it seems to me that not all of the proposed tuition income would be there is some of the graduate students were on scholarship with tuition waivers.

#### THE NEW STUDENTS

The program will have plenty of appeal. However, we all felt that it is extremely important that the first students in the program be the very best you can find. The standards for acceptance should even be higher than the Graduate School on both the GRE and the verbal component of the GRE. If the student is coming from a non-English speaking background, sufficient score on the TOEFL exam should be required to insure satisfactory completion of the course work at the graduate level.

The question, always, in a graduate program such as this is what to do about students who are applying from other fields. The Motion Picture department seems willing to accept these students and put them through an intensive Summer Institute non-credit program to prepare them for the fall semester. I think this is a very good idea. The only question the department may face later is the Summer Institute enough of a background for the students to be prepared for graduate work?

#### CONCLUSION

I think that you have the nucleus for a potentially very good MFA in Motion Pictures. The program should begin in the fall semester 1989. However, I also believe that the proposal, as submitted, should be considered as only the first step and not as the master plan in this program development.

Respectfully Submitted by



Donald Pasquella  
Chairman, Department of Cinema  
Center for Communication Arts  
Southern Methodist University  
Dallas, Texas 75275

REPORT ON THE PROPOSAL FOR AN M.F.A. DEGREE IN MOTION PICTURES  
AT THE UNIVERSITY OF MIAMI

By Stuart M. Kaminsky, Ph.D., Professor and Chairman, Department of  
Radio/Television/Film

Date: October 30, 1988

The proposal for an M.F.A. degree in Motion Pictures is academically sound. I endorse it and recommend that it be accepted by the University of Miami and begun as soon as possible.

The primary reasons for my support of the proposed program are:

- The faculty of the Motion Picture program while small in number is well qualified to administer and teach an M.F.A. degree program.
- The need for such a program is clear and well demonstrated by the report and our interviews with faculty and administrators. I would expect that well-qualified students will not be difficult to find.
- The proposal is pragmatic. It does not attempt to do more than is possible with both present faculty and facilities. The proposal also makes clear its needs in the foreseeable future.
- Given the support for the program which faculty and administration have already given and have indicated they will continue to give the M.F.A. program could be among the best in the field within ten years.

While I fully support the proposed program, I also feel there are a number of things essential for its success in the coming years. Before addressing them, however, I wish to say that the five-year program proposed probably could be and should be accelerated so that the M.F.A. is fully supported and staffed in three years.

Needs of the program:

- A primary need of the program is an additional faculty member in critical studies. At present, there is really only one faculty member meeting this need. For a graduate program in film to achieve national or even international recognition, it needs a firm scholarly base. While the M.F.A. is a degree related to the creative act, it is and must be a

sound academic degree. The faculty of the Motion Picture program are well aware of this and recognize the need for a scholar in the field to help provide a historical/theoretical core to the program. To achieve recognition for and acceptance of the program as soon as possible, consideration should be given to hiring a known and respected scholar in the field. I would be happy to supply a list of such scholars and a list of the institutions where outstanding younger scholars could be sought should you decide to move in that direction.

-- At least one full-time engineer should be hired as soon as possible. By this I mean a competent, trained individual who could handle maintenance, be acquainted with state-of-the-art equipment for purchase, know where to and how to obtain maintenance for existing and future equipment. If possible, such an engineer should hold a degree reflecting his/her departmental responsibility. Within a year or two of his/her hiring, the engineer will almost certainly need one maintenance assistant, a trained or trainable mechanic.

-- Following the hiring of a teacher/scholar in critical studies an additional faculty member should be sought to help teach production as enrollments increase. Since enrollments are scheduled to increase rapidly, this position has rather high priority.

-- The Motion Picture program has an insufficient number of graduate assistants at present. This will become an even greater problem with the initiation of the M.F.A. degree. I would suggest that at least three tuition/stipend graduate assistant fellowships be awarded to the department as soon as possible. Not only are such students needed to run the program, support for three outstanding students will help to insure a high level of scholarship and performance.

-- As presently proposed, the M.F.A. degree concentrates heavily on training in theatrical feature film production/history/criticism. Given the present faculty, student interest and the potential market, this is an excellent initial focus. However, as soon as possible, work in the modes of documentary and experimental should be incorporated into the degree program as well as production work in commercials and industrial film. Such a focus is essential not only to insure the educational value of the the degree but because it recognizes that the majority of students who obtain their M.F.A. degree will be working in modes other than the feature film industry.

-- As soon as possible, a video/television component should be added to the program. Again, most students leaving the program will need the training in theory and practice to work not only in film but video. If no

cooperative source for such training is available within the present university structure; the department should be given sufficient support to initiate its own training in not only video/television technique but in theory and history.

-- To insure a program of high quality, admission requirements should be at least as high as the Graduate School minimums and possibly higher. When possible, students applying for the program should also submit samples of their creative work.

-- In the immediate future, the scriptwriting component of the program should be reassessed and given additional support. A two-year M.F.A. degree in film/television with an option to concentrate on writing should have at least five courses available to the interested student and those courses should be sequential with higher level course built upon the courses which precede them. The present faculty in scriptwriting is excellent though none of them can give full attention to a scriptwriting sequence.

-- The other members of the evaluating committee will probably mention this but I want to be sure it isn't overlooked. The part of the proposal which deals with equipment purchases should be rethought. The equipment needs are basically there but to be reasonably operational will take three years. A series of purchases of fully operational equipment on a more modest year-by-year basis would make more sense if additional funds cannot be obtained or borrowed against. Maintenance projections are also a bit low. My guess is that the dollar estimate for needs over five years is low by at least 10%.

Final observation: The department should give serious consideration to hiring at least one female faculty member. There are many outstanding women in the field both in critical studies and production. If the program is to include both men and women as students, it is reasonable, I think, to include women on the faculty. I would be happy to provide a list of highly qualified women at both the senior and junior levels in both critical studies and production.

Boston University

College of Communication  
640 Commonwealth Avenue  
Boston, Massachusetts: 02215  
617/353-3451



30 October 1968

Ms. Pamela A. Ferguson  
Dean of the Graduate School  
P.O. Box 24815  
University of Miami  
Coral Gables, Florida 33124

Dear Dean Ferguson:

May I say what a pleasure it was to meet Paul Lazarus, the film faculty and everyone associated with the proposal for the new MFA program in film. The external reviewers felt that you are at an exciting crossroads for the development of a first-rate media program, and we were impressed by the intelligent support for the proposal up and down the line.

It strikes me that the MFA proposal is an excellent modest beginning for a graduate program. It is specific, realistic, builds on current resources in equipment and personnel, and sensibly proposes a phased expansion from 10 students in the first year to 40 students in the third. The program delineates a fine balance between technical training and broad humanistic perspectives on the rich history of motion pictures. I was impressed by the balance of the current faculty: Tony Allegro in experimental and avant-garde production; Paul Nagel in screenwriting and dramatic directing; Steve Bowles in history and criticism; Paul Lazarus in feature production. If the current faculty is complemented by two or three more lines during the phase-in period, the University of Miami will be well positioned to bring your MFA program to national prominence.

Having said this much in favor of the program, I would like to outline a number of areas where the MFA program might want to develop in the next three-to-five years. Graduate students should have some hands on training in video. Although the MFA program as currently described centers primarily on theatrical features, we know that realistically students will be finding jobs in production houses specializing in sponsored films--educational, industrial, public relations, government training, etc. Many of these jobs will require a knowledge of tape cinematography and editing. I understand there exists on campus a "video well" which will be expanded to include facilities for video shooting as well as projection. Eventually



film students in the MFA program will want at least one course in electronic field production or in studio television.

One way Boston University has responded to this market reality is establishing a Film Unit as a 2-credit course. Students design proposals to submit to actual sponsors, carry through commissions from the scripting stage to distribution. A 15% overhead is charged which goes into a reserve to develop future projects. These projects in recent years have been about equally divided between film and tape. The course has been popular because it serves the real practical needs of students who know they will be working in the media but not necessarily in theatrical motion pictures.

Paul Nagel told us that through networking in the community a number of students have already solicited and won commissions for sponsored films. These beginnings could easily develop into a formal course in Film Unit.

Students should also be given an awareness of developments in emerging technologies--computer graphics, experimental video, teleporting and teleconferencing, holography, special effects, fibre optics. These innovations have greatly expanded the range of options for students who will be working into the 21st century, as have cable, satellite communications and VHS. Although it is unlikely that these technologies will soon be available on campus, it would be beneficial for film students to be introduced to this proliferation of forms through an expanded version of Media Industries.

I should also like to put in a personal plea for a course in Third World Cinema (or more properly: the cinema of emerging nations). There has been a revolution in the scope of new cinemas--Ousmane Sembene in Senegal, the prodigious output of Latin American cinema, in India the generation of Mrinal Sen following Satyajit Ray, the Middle East, Australia, Japan, and now China. American students have become more rather than less insulated from International Cinema during the last decade. I noticed that you were currently running a Spanish film series on campus. That is a good beginning, but the film faculty might give some thought to devoting a course to this world wide explosion.

Please do not interpret these suggestions for expansion as a criticism of the start-up program for the MFA. I mean only to suggest a number of directions in which an already promising program might move once it is established and off and running. I know I speak for the external reviewers when I strongly endorse the MFA proposal.

Cordially,  
  
George Bluestone

P.S. Vouchers enclosed.

REVIEWERS FOR MFA IN MOTION PICTURES

1. George Bluestone, MFA, Ph.D.  
Producer/Writer, Professor of Film  
College of Communication  
Boston University  
Boston, Massachusetts  
  
Degrees: BA, Harvard, 1949  
MFA, Univ. of Iowa, 1951  
Ph.D., Johns Hopkins, 1956
  
2. Stuart Kaminsky, Chair  
Department of Radio, Television and Film  
Northwestern University  
Evanston, Illinois  
  
Degrees: BS in Journalism and Communication, Univ. of Illinois  
MA in English, Northwestern University, Illinois  
Ph.D. in Speech, Northwestern University, Illinois
  
3. Mr. Don Pasquella, Chairman  
Department of Cinema  
Center for Communication Arts  
Southern Methodist University  
Dallas, Texas  
  
Degrees: BS, Electrical Engineering, Univ of Oklahoma, 1959  
MA, Cinema, Univ. of Iowa, 1968  
Advanced work in education, Ohio State U., 1976

UNIVERSITY OF MIAMI  
SCHOOL OF COMMUNICATION  
RESPONSE TO POINTS RAISED BY OUTSIDE REVIEWERS  
OF THE M.F.A. IN MOTION PICTURES PROPOSAL

PROGRAM NEEDS ADDITIONAL FACULTY MEMBER IN CRITICAL STUDIES  
(Kaminsky, Pasquella, Bluestone)

The School of Communication will begin searching as soon as the proposal is approved.

PROGRAM NEEDS A FULLTIME TECHNICIAN (Kaminsky, Pasquella)

We have hired a fulltime staff person to manage the program's equipment room. A licensed engineer is on retainer to handle major repairs. By the third year, the budget provides for a fulltime technician.

FOLLOWING THE HIRING OF A TEACHER/SCHOLAR IN CRITICAL STUDIES, AN ADDITIONAL FACULTY MEMBER IN PRODUCTION IS NEEDED (Kaminsky, Pasquella)

The budget includes a new line for this person in the second year.

INSUFFICIENT NUMBER OF GRADUATE ASSISTANTSHIPS (Kaminsky)

We have added a third graduate assistantship in the first year, as the reviewers suggested.

DOCUMENTARY AND EXPERIMENTAL MODES SHOULD BE INCORPORATED INTO THE PROGRAM (Kaminsky)

We recognize these needs and hope to fill them in the hiring of our new production faculty member.

VIDEO/TELEVISION/NEW TECHNOLOGY COMPONENT SHOULD BE ADDED TO THE PROGRAM (Kaminsky, Bluestone, Pasquella)

It has always been our intention to make this instruction available to our M.F.A. students through existing facilities and professorial expertise within the School of Communication.

ADMISSION REQUIREMENTS SHOULD BE HIGH (Kaminsky, Pasquella)

The requirements for admission to the School's graduate program are currently a 3.0 or above cumulative G.P.A. and a combined verbal/quantitative G.R.E. score of 1,000 or above. The mean G.R.E. for the class that entered Fall, 1988 is 1185. We will set standards for admission to the M.F.A. program at or above current levels.

IN THE FUTURE, THE SCRIPTWRITING COMPONENT OF THE PROGRAM SHOULD BE REASSESSED AND GIVEN ADDITIONAL SUPPORT (Kaminsky)

Situation will be assessed in the second year with possibility that a new faculty line in the third year could be dedicated to filling this need.

EQUIPMENT PURCHASES SHOULD BE RETHOUGHT (Kaminsky, Pasquella)

The equipment list was revised following the reviewers' visit.

SCHOOL SHOULD HIRE AT LEAST ONE FEMALE FACULTY MEMBER (Kaminsky)

We will make every effort to recruit female and minority faculty.

NO CLEAR STATEMENT OF ACADEMIC PHILOSOPHY (Pasquella)

We added a statement to page 1 in response to the Senate Council subcommittee's request.

CORRECT FACULTY LOADS, DESCRIPTIONS (Pasquella)

The most recent revision of the proposal updated faculty load summaries. Course descriptions have been revised and corrected.

PROGRAM FOCUSES TOO NARROWLY ON THEATRICAL MOTION PICTURES (Pasquella)

The addition of a graduate course in non-fiction genres specifically addresses this issue.

AN ADDITIONAL COURSE IN HISTORY/CRITICISM SHOULD BE REQUIRED (Pasquella)

This requirement was added to the proposal following the reviewers' visit.

M.F.A. THESIS (PROJECT) SHOULD CARRY A MAXIMUM OF 6 CREDITS (Pasquella)

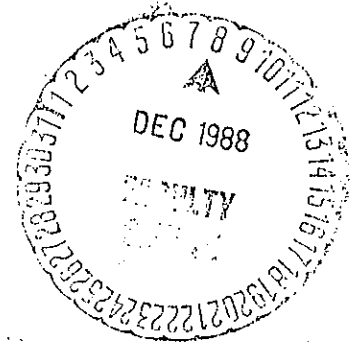
No more than 6 M.F.A. Project credits will be permitted.

STUDENT IN THE PRODUCTION TRACK SHOULD BE REQUIRED TO MAKE HIS OR HER OWN THESIS FILM (Pasquella)

Each student in the production track will be required to write, direct, or produce a thesis film in addition to serving in other capacities, e.g. cameraman, editor, etc.

SUGGESTS COURSE ON "THE CINEMA OF EMERGING NATIONS" (Bluestone)

Agree, if faculty resources permit in the future.



December 6, 1988

TO: Dr. George Alexandrakis, Chairman  
Faculty Senate

FROM: Dr. Pamela A. Ferguson, Associate Provost *PAF*  
and Dean of the Graduate School

SUBJECT: External Review of MFA in Motion Pictures

Enclosed are copies of communication between the Graduate School and the School of Communication resulting from the external review of the MFA in Motion Pictures. I'm forwarding them to you for the Faculty Senate's use in its deliberations on this proposed program. As you can see, the reviewers were enthusiastic and helpful. Dean Pfister's response to their suggestions seems very cooperative. Hopefully, action on this fine proposal can now be taken.

If I can help in any way, please let me know.

PAF/msb

Enclosure

Copy to: Luis Glaser, Exec. Vice President  
and Provost  
Edward Pfister, Dean, School of Communication



November 21, 1988

Dean Edward Pfister  
School of Communication  
Merrick Building Room #106

Dear Dean Pfister:

As you know, the Graduate Council had already approved the proposed MFA in Motion Pictures before a decision was made to have outside reviewers for all terminal degrees. However, the Graduate School subcommittee did meet with the external reviewers and the confidential reports from the reviewers were sent to the Graduate Dean.

In keeping with the policy of the Graduate School, I am enclosing a summary of the comments for your response. Since all of the reviewers enthusiastically endorsed the establishment of the program, there is no need for the Graduate Council to reconsider its approval. When I receive your response, I will forward it to the Faculty Senate.

The "post-facto nature" of part of the procedure for this MFA proposal has been a little awkward, but I think that the outside review for terminal degrees is an excellent idea. It is good to see that on this occasion the reviewers supported our decision and provided some useful suggestions.

Sincerely,

A handwritten signature in cursive script, appearing to read "Pamela A. Ferguson".

Pamela A. Ferguson  
Associate Provost and  
Dean of the Graduate School

SUMMARY OF EXTERNAL REVIEWERS'  
COMMENTS ON PROPOSED MFA IN MOTION PICTURES

All three reviewers enthusiastically endorsed the program and felt that the program should begin Fall 1989.

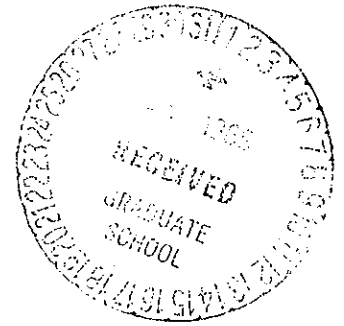
The following suggestions were made as to how the program could be furthered developed in the next 3 to 5 years:

- o Three faculty members should be added instead of two. Serious consideration should be given to hiring at least one female faculty member in this area.

- o Additional graduate assistantships should be added as the program nears its full enrollment.

- o A video/television and new technology course should be developed.

- o The equipment acquisition plan needs reworking. Component pieces of equipment should be purchased together, not spread piecemeal over three years.



November 29, 1988

TO: Dean Pamela A. Ferguson

FROM: Dean Edward J. Pfister

A handwritten signature in dark ink, appearing to read "E.J. Pfister".

Thank you for your summary of the three evaluations of the School's proposal to establish a Master of Fine Arts program in Motion Pictures. It is reassuring to know that the three reviewers have endorsed the establishment of the program.

To the suggestions as to how the program can be furthered in its first three to five years:

1. In line with the recommendation of the evaluators, we will add one additional faculty member over the course of the program's development. As you know, the evaluators recommended that we plan for three additional faculty members instead of two. Our original proposal includes a new faculty member when the enrollment reaches 30 full-time students, a second faculty member with 40 full-time students. We will add the additional faculty member when the enrollment reaches 20 full-time students. We will make every effort to employ at least one female faculty member in this mix.

2. Our proposal budgets a graduate assistantship for every ten M.F.A. students enrolled. We will add at least one and possibly two graduate assistantships as the program develops to its full enrollment.

3. It has always been our intention to develop a video/television/new technology course for our M.F.A. students. We will use the facilities and professorial expertise now available in those disciplines in the film program and related programs in the School of Communication.

4. On the basis of the counsel of the evaluators, we have already reworked our equipment purchase plan for the M.F.A. program.

School of Communication  
P.O. Box 248127  
Coral Gables, Florida 33124  
(305) 284-2265



Dean Pamela Ferguson

Page Two

This evaluation pleases me about our proposal. Anyone who has reviewed the proposal to date should be pleased. If I can answer further questions or provide additional information, please let me know.

And, again, thank you for all your help in the development of this proposal.

EJP/ib

## II. PHYSICAL RESOURCES

### C. facilities space

1. evaluate adequacy of existing space
2. estimate incremental space needs for proposed work

It is possible to meet additional requirements with currently available space.

Specifically, the CL Building, currently the home of the Motion Pictures program, has been renovated to accommodate expanded needs. The studio in the LC Building currently used by the Motion Pictures program has been assigned on a permanent basis to the School of Communication for use by that program. The ground-level space beneath the Beaumont Cinema has been assigned to the School of Communication and has been renovated for the Motion Pictures program.

This commitment of space and its appropriate renovation enables the School of Communication to accommodate the needs of an M.F.A. program and to continue to serve existing B.S., B.F.A. and M.A. programs in Motion Pictures.

Basic renovation costs are set at \$200,000. These capital funds have been committed by the University.

When new construction becomes feasible for the School of Communication, the Motion Pictures program will be moved from the LC building. Thus, up to 10,000 square feet of the new space will be allocated to the program. Until then, available space as identified above, is at least minimally adequate for all current needs and for an M.F.A. program of 50 students - 40 full-time and 10 part-time.

TEACHING ASSIGNMENTS

<u>Prof</u>	<u>F'89</u>	<u>S'90</u>	<u>F'90</u>	<u>S'91</u>
LAZ	103 640	103 555 627	103 427 640	103 555 627
ALL	205 651	209 451 650	205 639 651	205 209 451
BOW	227 645 666	205 227 667	227 645	227 427 667
CLE	352 451 605	351 352 656	451 605	351 352 656
MCR	222 351 352	351 352 651	351 352	351 352 651
NAG	227 327 427	227 327 427	227 327	227 327 661
ADL			352	
CAP	222 351	222	222 351	222
COS	406	403	406	403
GLA		551		551
GOL	552	552	552	552

SCHOOL OF COMMUNICATION  
PERIODICALS IN THE OTTO G. RICHTER LIBRARY  
UNIVERSITY OF MIAMI

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 Journal of Broadcasting. V.1-28. (1956-1984). Continued by: Journal of  
 Broadcasting & Electronic Media.  
 Journal of Broadcasting & Electronic Media. V.29- (Winter 1985- ).  
 Journal of Business Communication. V.1- (1964- ).  
 Journal of Classroom Interaction. V.12- (1976- ).  
 Journal of College Radio. V.13- (1976- ).  
 Journal of Communication. V.1- (1951- ).  
 Journal of Communication Inquiry. V.3- (Winter 1978- ).  
 Journal of Film and Video. V.36- (Winter 1984- ). Formerly: Journal of  
 University Film and Video. (1982-1983).  
 Journal of Fluency Disorders. V.2- (1977- ).  
 Journal of Macromarketing. V.1- (1981- ).  
 Journal of Marketing. V.5- (1940- ). With cumulative index, V.1-35.  
 Journal of Marketing Education. V.3- (Spring 1981- ).  
 Journal of Marketing Research. V.1- (1964- ). With index, V.1-3 (1964-  
 1966).  
 Journal of Modern Literature. V.1- (1970- ).

Journal of Popular Culture. V.1- (Sum 1967- ).  
Journal of Popular Film and Television. V.13- (1986- ).  
Journal of Psycholinguistic Research. V.1-6, 8- (1971-1976, 1978- ).  
Journal of Social and Behavioural Sciences. V.25- (1979- ).  
Journal of Social and Personal Relationships. V.2- (March 1985- ).  
Journal of Social History. V.1- (Fall 1967- ).  
Journal of Social Issues. V.1- (1945- ).  
Journal of Social Philosophy. V.12- (1981- ).  
Journal of Social, Political and Economic Studies. V.9- (1984- ).  
Journal of Speech and Hearing Disorders. V.1- (1936- ).  
Journal of Speech and Hearing Research. V.1- (1958- ).  
Journalism Educator. V.18- (1963- ).  
Journalism History. V.13- (Mar 1986- ).  
Journalism Quarterly. (Jan. 1928 - Spring 1971). Continued by: JQ: Journalism Quarterly.

Language. V.1- (1925- ). With Cumulative index V.1-50, 1925-1974.  
Language and Communication. V.1- (1981- ).  
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Language and Style. V.1- (1968- ).  
Language in Society. V.8- (1979- ). With cumulative index, V.1-10.  
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Language Quarterly. V.1- (1962- ).  
Language Speech and Hearing Services in Schools. V.8- (1977- ).  
Lingue. V.1- (December 1977- ). With cumulative index, V.1-60.  
Literature Film Quarterly. V.14- (1986- ).  
London Magazine. S1, V.1-8, S2, V.1- (1954- ).

Market Research Abstracts. V.27- (1978- ).  
Marketing and Media Decisions. V.14, 16- (May - Dec. 1979, 1981- ).  
Marketing Communications. V.1- (1976- ).  
Marketing Executives Digest. (1978- ).  
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Marketing Science. V.1- (1982- ).  
Mass Comm Review. V.3- (1976- ).  
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Media and Methods. V.6- (Sept. 1969- ).  
Media General Industriscope. (Retain most recent year only).  
Media History Digest. V.6- (Jan 1986- ).  
Media in Education and Development. V.14- (1981- ). Continues: Educational Broadcasting International.  
Media Information Australia. No. 39- (Feb. 1986- ).  
Media Report to Women. V.4-7, 14- (1976-1979, 1986- ).  
Media Reporter.  
Metro. V.13-44, 64- (1917-48, 1968- ).  
Midstream. V.1- (1955- ).  
Military Media Review: MMR. V.8, #2- (April 1981- ). In: Gov. Pubs.  
Minnesota Review. (Fall 1971- ).  
Modern Drama. (V.1- (May 1958- ).  
Modern Photography. V.14- (Sept 1950- ).  
MS. V.1- (1972- ).  
Multichannel News. V.7- (1986- ).

Nation. V.1- (1865- ).  
National Review. (V.1- (Nov. 1955- ).  
New Leader. V.39- (1956- ).  
New Literary History. V.1- (1969- ). + cumulative index.  
New Republic. V.1- (Nov. 1914- ).  
New Statesman. V.54- (July 1957- ).  
New York. V.3- (1970- ).  
New York Review of Books. V.1- (Dec. 1963- ). and cumulative index.  
New Yorker. V.1- (Feb. 1925- ). and cumulative index.  
Newspaper Research Journal. V.7- (Spring 1986- ).  
Newsweek. V.4- (July 1934- ).  
Nieman Reports. V.1- (1947- ).

October. #1- (1976- ).

Partisan Review. V.1- (1934- ) + cumulative index.  
Philosophy and Public Affairs. V.1- (Fall 1971- ).  
Philosophy and Rhetoric. V.1- (1968- ).  
Playboy. V.2- (1954- ) + cumulative index.  
Political Communication and Persuasion. V.4- (1987- ).  
Popular Photography. V.36, no.2- (Feb 1955- ).  
Praxis. V.1- (Spring 1975- ).  
Presstime. V.8- (1986- ).  
Print. V.5- (1947- ).  
Psychology Today. V.1- (May 1967- ).  
Public Opinion. V.4- (Feb. 1981- ).  
Public Opinion Quarterly. V.1- (1937- ). With Cumulative index, V.1-46,  
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Public Relations Quarterly. V.26- (Spring 1981- ).  
Public Relations Review. V.8- (Spring 1982- ).  
Publishers Weekly. V.129- (1936- ).  
Publishing History. (1977-1978, 1980- ).

Quarterly Journal of Speech. V.1- (1915- ). With cumulative index.  
Quarterly Review of Doublespeak. V.7- (Oct 1980- ).  
Quarterly Review of Film Studies. V.6- (1982- ).  
Quarterly Review of Speech. V.1- (1915- ).  
Quill. V.74- (Feb 1986- ).

RTNDA Communicator. (V.40- (1986- ).  
Rhetoric Society Quarterly. V.14- (1984- ).  
Rolling Stone. (Nov. 1967- ).



SMPTE Journal. V.14- (1930- ).  
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Salamagundi. #40- (Winter 1978- ).  
Saturday Review. V.2- (Jan 1975- ).  
Semiotica. V.25- (1979- ).  
Shakespeare Quarterly. (V.1- (1950- ).  
Sight and Sound. V.19- (Mar 1950- ).  
Social and Economic Studies. V.1-28, 32- (Feb 1953-1979, 1983- ).  
Social Forces. V.1- (Nov 1922- ).  
Social History. #4- (1977- ).  
Social Policy. V.1- (May 1970- )  
Social Problems. V.1- (June 1953- ).  
Society. V.1- (Nov. 1963- ).  
Southern Humanities Review. V.1- (1967- ).  
Southern Speech Communication Journal. V.1-10, 14- (Oct 1935-Mar 1945, Sep 1948- ).  
Southwestern Mass Communications Journal. V.1- (1985- ).  
Special Collections. V.3- (Fall 1985- ).  
Speculum. V.1- (1946- ).  
Speech and Drama. V.31- (1982- ).  
Standard Rate and Data Service. Spot Radio Rates and Data. (Current issues only).  
Standard Rate and Data Service. Spot Television Rates and Data. (Current Issues only).  
Studies in the Literary Imagination. V.1- (Apr 1968- ).  
Studio International. V.1-90, 121- (Apr 1893-1925, 1941- ).  
Substance. V.8- (1979- ).  
Successful Meetings. V.28 (1979- ).  
  
TV World. V.4- (1981- ).  
Telecommunications (North American Edition. V.6-10, 15- (1972-76, 1981- ).  
Telephony. (1901- ).  
Television/Broadcast Communications. V.6- (1983- ).  
Television News Index and Abstracts. (See card catalog for holdings).  
Television Quarterly. V.7-9, 14- (1968-1970, Spring 1977- ).  
Top of the News. V.18- (October 1961- ). Scattered, incomplete holdings.  
Transnational Data and Communications Report. V.9- (1986- ).  
  
UK Press Gazette. (Retain current year only).  
  
Variety. (Keep most recent 6 months only).  
Visible language. V.9- (1975- ).  
Vital Speeches of the Day. V.1- (Oct 1934- ).  
  
Washington Journalism Review: WJR. V.8- (1986- ).  
Wide Angle. V.8- (1986- ).  
Western Humanities Review. V.8- (1954- ).  
Western Journal of Speech Communication. V.14- (1950- ).  
World Press Review. V.29- (1982- ). Continues: Atlas World Press Review.  
Writer. V.21, 25, 29- (Dec 1940-Nov 1941, Dec 1944-Nov 1945, Dec 1948- ).  
  
Yale Review. V.1- (Oct 1911- ).

PROPOSAL TO GRANT THE M.F.A. DEGREE IN MOTION PICTURES

Submitted By

The School of Communication  
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(Revised)  
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## I. RATIONALE FOR THE PROGRAM

The Master of Fine Arts in Motion Pictures is a terminal degree built on a body of solid previous academic and/or professional experience. This degree will further distinguish what is now the most highly regarded film program in the state of Florida. In fact, no other educational institution in the southeastern United States offers such an M.F.A.

Graduate work in motion pictures is typically divided into two orientations: (1) the academic study of the medium and (2) the creative application of the medium. This is not unlike similar University of Miami graduate programs in such fields as Art, Music, and Creative Writing.

The School of Communication has, for four years, offered an M.A. concentration in Motion Pictures, but the current M.A. cannot accommodate those students whose interests lie in the creative aspects of motion pictures. It has become increasingly clear that if the Motion Pictures program is to continue in a position of distinction and growth, the School should offer an M.F.A. degree to complement its M.A. and baccalaureate programs.

The proposed M.F.A. in Motion Pictures at the University of Miami is predicated on the concept that the prospective graduate student should come to advanced study with previous film experience, either academic or professional. M.F.A. candidates in other disciplines on our campus present sound backgrounds in their chosen fields and their graduate work builds on such foundations.

While the proposed M.F.A. program will, of necessity, include studies focused on the enhancement and enrichment of the student's professional development, the principal thrust of the program will be to provide the student with an appropriate framework of knowledge in the motion picture discipline. The intellectual core of the program is reflected in its history, theory, and criticism curriculum as well as its required Reading and Screening Lists. Periodic faculty review will measure each student's progress not only in his/her M.F.A. project, but also in gaining familiarity with both the Reading and Screening Lists and in the satisfactory completion of prescribed course work.

As with other M.F.A. programs at the University of Miami, the M.F.A. in Motion Pictures would meet the needs of students in and beyond the South Florida community. The South Florida area is the third largest producer of motion picture material in the country; the local film industry is growing at an impressive rate. Well educated, creatively-oriented people with leadership abilities will increasingly be in demand. Our proposed program addresses itself to that need.

This M.F.A. program is planned on a self-sustaining basis. It will be established in three stages over three years: no more than 10 full-time students in the first year, no more than 30 full-time students in the second year, and no more than 40 full-time students in the third year. To provide necessary start-up funds and to guarantee a self-sustaining program, the University will reinvest all tuition revenue into the program for the first three years or until the program has 40 full-time students, whichever occurs first. Thereafter, the program will not only be self-sustaining but will generate surplus revenues by the third year. As possible, the School of Communication will continue its efforts to raise outside funds to reduce the costs presented here and to enhance the program. The School of Communication now has the resources to initiate the program for ten full-time and two part-time students.

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## II. PHYSICAL RESOURCES

### A. current library holdings

1. special/unique collections
2. immediate library needs (+ est. cost)
3. estimated incremental library needs (+ est. cost) on an annual basis.

The University of Miami's Richter Library and the School of Communication currently subscribe to a number of journals and trade magazines that are essential to the creation of an M.F.A. program. Specifically, these are: The Film Journal, Wide Angle, Literature/Film Quarterly, Film Criticism, Journal of Film and Video, Film Comment, Journal of the University Film and Video Association, American Film, Sight and Sound, Films in Review, Film Quarterly, Film Culture, American Cinematographer, Variety, Hollywood Reporter, Daily Variety, American Premiere.

The following will be added to the library holdings. For each, information on periodicity, price, and subscription address is provided.

- Box Office (monthly, \$30/year)  
1800 N. Highland Ave., Ste. 710 / Hollywood, CA 90028
- Hollywood Studio Magazine (10/year, \$19.95/year)  
3960 Laurel Canyon Ave. / Studio City, CA 91604
- Cinema Journal (quarterly, \$25/year)  
54 East Gregory Drive / Champaign, IL 61820
- Films and Filming (monthly, \$45/year)  
43B Glouster Road / Croydon, Surrey CRO 2DH /England
- Journal of Film and Video (quarterly, \$15/year)  
7900 W. Division St. / River Forest, IL 60305
- Journal of Popular Film and Television (quarterly, \$40/year)  
4000 Albemarle St., NW / Washington DC 20016
- Millimeter (monthly, \$45/year)  
826 Broadway / New York, NY 10003
- Quarterly Review of Film Studies (quarterly, \$34/year)  
380 Adams St. / Bedford Hills, NY 10507
- S M P T E Journal (monthly, \$55/year)  
862 Scarsdale Ave. / Scarsdale, NY 10583

## II. PHYSICAL RESOURCES

### B. equipment and facilities

1. equipment immediately needed to initiate program (+ est. cost)
2. estimate incremental equipment needs per year

At present, School of Communication equipment can service its undergraduate film production needs. To prepare graduate students for necessarily sophisticated M.F.A. work, however, will require additional equipment.

Graduate work in motion picture production demands a variety of professional quality electronic video recording and super-8mm and 16mm gauge film equipment. All introductory work and classroom exercises are done in the video and 8mm format; all advanced work for release printing is done in the 16mm format.

The equipment needed to implement an M.F.A. program for 40 full-time and ten part-time students can be introduced over a three year period. For a program which accepts no more than 10 full-time and two part-time students in its first year, the following new equipment will be necessary:

#### YEAR 1:

##### CAMERA:

- 2 Arri SR packages
- 1 Oxberry animation stand
- 1 animator computer (incl. installation)
- 1 Beaulieu S8 camera package
- 1 tripod with accessories

##### SOUND:

- 1 Nagra 4.2
- 1 Sony Walkman Cassette recorder
- 1 headphones set
- 1 microphone kit (including boom pole)

##### POST:

- 1 Palmer double system projector

TOTAL: \$89,540.00

YEAR 2:

## CAMERA:

2 Arri SR packages  
1 Oxberry 16mm optical printer  
2 NIZO Pro S8 camera packages  
1 Mole lighting kit  
1 tripod

## SOUND:

1 Nagra 4.2  
1 Sony cassette recorder  
1 microphone kit  
1 headphones set

## POST:

1 flatbed editing table  
1 Palmer double system projector

TOTAL: \$91,000

YEAR 3:

## CAMERA:

1 Arri SR package  
1 Beaulieu Pro S8 camera package  
1 Mole lighting kit  
3 Nizo Pro S8 camera packages (used)

## SOUND:

1 Nagra 4.2  
1 Sony cassette recorder  
1 transmitter microphone kit

## POST:

1 Kodak Analyt Projector

TOTAL: \$36,000



## II. PHYSICAL RESOURCES

### C. facilities space

1. evaluate adequacy of existing space
2. estimate incremental space needs for proposed work

It is possible to meet additional requirements with currently available space.

Specifically, the CL Building, currently the home of the Motion Pictures program, has been renovated to accommodate expanded needs. The studio in the LC Building currently used by the Motion Pictures program has been assigned on a permanent basis to the School of Communication for use by that program. The ground-level space beneath the Beaumont Cinema has been assigned to the School of Communication and has been renovated for the Motion Pictures program.

This commitment of space and its appropriate renovation will enable the School of Communication to accommodate the needs of an M.F.A. program and to continue to serve existing B.S., B.F.A. and M.A. programs in Motion Pictures.

When new construction becomes feasible for the School of Communication, the Motion Pictures program will be moved from the LC building. Up to 10,000 square feet of new space will be allocated to the program. Until then, available space as identified above, is adequate for all current needs and for an M.F.A. program of 50 students - 40 full-time and 10 part-time.

### III. CURRICULUM

#### A. Comparison with other comparable programs

1. Within the University of Miami, M.F.A. programs are being offered by two academic units: Art and Music.

All of these on-campus M.F.A. programs differ from M.A. programs in corresponding disciplines in four ways:

- a. The M.F.A. degree is considered terminal; the M.A. is not.
- b. M.F.A. work is creatively oriented toward writing, performance, and production; the M.A. is oriented toward scholarship.
- c. The M.F.A. (minimum of 42 credits) requires at least two-years to complete; the M.A. (minimum of 30 credits) can be finished in one year.
- d. The M.F.A. requires a major creative project by all candidates; the M.A. requires an academic thesis or, in some cases, additional course work.

The proposed M.F.A. in Motion Pictures would conform in all of the ways cited above.

The major creative project will be a completed film or feature-length screenplay. The Motion Pictures faculty must approve a proposal for the project before the student commences work. The major project will be under the supervision of a faculty committee and, where appropriate, professionals from the film industry. These procedures conform to those of the University's existing M.F.A. programs.

2. Outside the University of Miami there are no M.F.A. programs in Motion Pictures offered by any college or university in the State of Florida. Several years ago, the Motion Pictures program at the University of Miami conducted a study of the advantages and disadvantages of offering degree programs in Motion Pictures as part of a proposal to attain State Agency status. As part of that study, all institutions of higher education--public and private, two-year and four-year--were contacted and asked for information concerning their offerings in motion picture courses and curriculum. Responses showed that most institutions offered only a few courses in motion pictures. The majority of those courses were in film appreciation, history, and criticism. Only a few courses involved hands-on production work using professional gauge equipment. Further, the courses were offered

by a wide range of academic departments: Art, Drama, English, Foreign Languages, Speech, and Communication. No institution of higher education offered a comprehensive undergraduate motion pictures degree program under the aegis of a single academic unit. There were no graduate programs available in the field. Because of Florida's growing interest in the motion picture industry, it is likely that over the course of the next several years greater interest will be expressed by other universities in the state.

The State of Florida's Postsecondary Education Planning Commission (PEPC) recently concluded its intensive examination of all post-high school educational institutions in the State of Florida in order to assess the status of existing program offerings in terms of the needs of Florida's expanding film industry. The findings and conclusions of the commission are presented in the Post Secondary Education Needs of the Film Industry in Florida, a 119-page document (63 pages of text and 56 pages of appendices) published on February 19, 1987. Copies of this report are obtainable from the State of Florida, Department of Education, Tallahassee, Florida, as well as through the School of Communication.

In the report, the University of Miami is cited as "the only institution in Florida which currently offers both a bachelor's and master's degree in film." The report praises the programs initiated at the University of Miami, and PEPC's recommendations for the future of film education in the State rely heavily upon UM.

Nationwide, there are few M.F.A. programs in motion pictures, the most notable of which -- U.S.C., U.C.L.A., N.Y.U., and Temple-- are described in Appendices A-D. The proposed M.F.A. in Motion Pictures is similar to these programs in number of graduate credits, falling between U.S.C. and N.Y.U. in this regard, but differs in two important ways. First, the proposed M.F.A. does not place graduate students in undergraduate courses; rather, the summer Motion Picture Production Institute, already in operation, adequately serves the function of compensating for deficiencies in undergraduate preparation. Second, the proposed program will be the only major film program nationwide to offer the M.F.A. with a concentration in screenwriting. See Table I for a four-point comparison of M.F.A. programs.

A Four Point Comparison of Five M.F.A. Programs\*

	<u>U.M.</u>	<u>N.Y.U.</u>	<u>U.S.C.</u>	<u>U.C.L.A.</u>	<u>Temple</u>
Total credits/ courses/notes	42 15 prereq.	variable (2-years)	40 16 prereq.	18 courses (5 grad-level)	46 12 prereq.
Required Core	no	yes	yes	no	no
Comp. Exams.	yes	no	no	no	yes
Thesis/Project	yes	yes	no	yes	yes

\*Notes

1. Only U.M. requires that all of the coursework for the M.F.A. be at the graduate level. All programs require prerequisite undergraduate work. N.Y.U. requires a probationary first year before matriculation into the 2-year M.F.A. program.
2. All programs reviewed allow flexibility to shape curriculum to individual needs. N.Y.U. and U.S.C. specify some coursework.
3. Both U.M. and Temple require comprehensive examinations. U.M.'s students must demonstrate mastery of a required list of readings and films.
4. All but U.S.C. require a thesis/project.
5. U.M.'s is the only program to offer a concentration in screenwriting.

TABLE I

### III. CURRICULUM

#### B. Alterations in current curriculum

Whereas the emphasis in the M.A. is on academic research and scholarship, the emphasis in the M.F.A. will be on creativity and skills in the areas of film production and scriptwriting.

The current M.A. degree has a 30-credit minimum requirement. The proposed M.F.A. degree will have a 42-credit minimum requirement. In lieu of a thesis, the candidate for the M.F.A. will conceive and produce a major creative project to be reviewed by the faculty. This project will, typically, be either a film production or a feature-length script.

Courses for all graduate work in the M.F.A. program will be divided into four broad areas: Critical and Analytical courses, Professional Development courses, Production courses, and Independent Projects.

Course sequences will be planned individually with each graduate student based upon prior experience and academic records. It is presumed that students concentrating in the production area will focus upon production courses, while students concentrating upon screenwriting will pursue a wider course distribution.

All candidates for the M.F.A. degree will be required to take three courses from Critical and Analytical studies, and three courses from both the Professional and Development and Production offerings. This requirement may be waived with respect to one course from each area by the coordinator of the program based upon the candidate's professional or academic experience. Substitution of other 500-600 level courses from within the university may be approved by the program coordinator.

#### Critical and Analytical courses:

CMP 551	Graphic and Animated Film (3)	
CMP 639	Non-Fiction Genres (3)	<u>NEW COURSE</u>
CMP 645	Analysis of the Screenplay (3)	<u>NEW COURSE</u>
CMP 650	Analysis of Cinematic Style (3)	<u>NEW COURSE</u>
CMP 666	Topics in Film History (3)	
CMP 667	Film Theory and Criticism (3)	

#### Professional Development courses:

CMP 552	Film Marketing and Distribution (3)	
CMP 555	Producing the Feature Film (3)	
CMP 627	Scriptwriting (3)	
CMP 640	Exhibition and Programming (3)	<u>NEW COURSE</u>
CMP 661	Directing the Film (3)	

#### Production courses:

CMP 605	Production Management (3)	<u>NEW COURSE</u>
CMP 651	Cinematography I, II, III (3-9)	
CMP 656	Post-production Procedures (3)	

M.F.A. Project (6 credits)  
CMP 6\_\_, 6\_\_ Special Projects

Notes to the curriculum:

1. The M.F.A. degree will operate as a two-year four-semester program. With few exceptions, each graduate course listed would be offered every second semester. (See schedule pages 12 and 13).
2. Five new courses are proposed for the M.F.A. degree. A maximum of three of these courses will be offered each semester.
3. With the addition of two new faculty lines and the possible addition of a third line, and with qualified professionals from the greater Miami area, the Motion Pictures program can satisfactorily offer all of the proposed new courses for the M.F.A. It must be remembered that no one will teach only graduate courses. Professionals from the Miami community will be invited to serve as adjunct faculty, continuing to add strength and support to our teaching program, as other professionals do in highly reputable programs in Los Angeles and New York City.
4. In addition to the proposed curriculum, candidates for the M.F.A. degree will have to demonstrate competence on a comprehensive examination in a required list of readings and films.
5. In addition to providing film and processing, the School will subsidize each M.F.A. film project up to \$2500.

PROJECTED TEACHING SCHEDULE  
 Graduate and Undergraduate Courses  
 Full-time & Part-time Teaching Loads  
 (Fall 1989 - Spring 1991)

<u>crs num</u>	<u>sec</u>	<u>course title</u>	<u>(instructor &amp; semester)</u>			
			<u>F'89</u>	<u>S'90</u>	<u>F'90</u>	<u>S'91</u>
103	A	SURVEY OF MOTION PICTURES	LAZ	LAZ	LAZ	LAZ
103	B	SURVEY OF MOTION PICTURES	CAPE	CAPE	CAPE	CAPE
205		HISTORY OF MOTION PICTURES	ALLG	BOWL	BOWL	BOWL
209		NON-FICTION FILM	----	NSFL	----	NSFL
222	A	MOTION PICTURE TECHNIQUES	CAPE	CAPE	CAPE	CAPE
222	B	MOTION PICTURE TECHNIQUES	PPFL	PPFL	PPFL	PPFL
227	A	(INTRODUCTION TO) SCRIPTWRITING	NAGL	NAGL	NAGL	NAGL
227	B	(INTRODUCTION TO) SCRIPTWRITING	BOWL	BOWL	NFL	NFL
327		INTERMED SCRIPTWRITING	NAGL	NAGL	NFL	NFL
351	A	MOTION PICTURE WORKSHOP I	PPFL	PPFL	PPFL	PPFL
351	B	MOTION PICTURE WORKSHOP I	PPFL	PPFL	PPFL	PPFL
352	A	MOTION PICTURE WORKSHOP II	MFEE	MFEE	MFEE	MFEE
352	B	MOTION PICTURE WORKSHOP II	MFEE	MFEE	MFEE	MFEE
403		CINEMATIC EXPRESSIONS	----	COSF	----	COSF
406		THEORIES OF FILM	COSF	----	COSF	----
427		ADVANCED SCRIPTWRITING	NAGL	NAGL	BOWL	BOWL
451		MOTION PICTURE PRACTICUM	ALLG	ALLG	ALLG	ALLG
484		ADVANCED MOTION PICTURE PROJECTS	FAC	FAC	FAC	FAC
494		INTERNSHIP: MOTION PICTURES	FAC	FAC	FAC	FAC
499		PROJECTS AND DIRECTED RESEARCH	FAC	FAC	FAC	FAC
551		GRAPHIC AND ANIMATED FILM	----	GLAD	----	GLAD
552		MOTION PICTURE MARKETING & DISTRIBUTION	GOLD	GOLD	GOLD	GOLD
555		PRODUCING THE MOTION PICTURE	LAZ	----	LAZ	----
599		ADV. PROJECTS AND DIRECTED RESEARCH	FAC	FAC	FAC	FAC
605		PRODUCTION MANAGEMENT	----	ALLG	NFL	CAPE

627	SCRIPTWRITING	LAZ	LAZ	LAZ	LAZ
639	NON-FICTION GENRES	----	NSFL	ALLG	NSFL
640	EXHIBITION AND PROGRAMMING	CAPE	----	CAPE	----
645	ANALYSIS OF THE SCREENPLAY	BOWL	NSFL	BOWL	NSFL
650	ANALYSIS OF CINEMATIC STYLES	----	----	NSFL	----
651	CINEMATOGRAPHY	ALLG	ALLG	ALLG	NFL
656	POST-PRODUCTION PROCEDURES	----	CAPE	----	ALLG
661	DIRECTING	----	ADL	----	ADL
666	TOPICS IN FILM HISTORY	BOWL	----	NSFL	----
667	FILM THEORY AND CRITICISM	----	BOWL	----	BOWL

Notes to the above projected teaching schedule:

1. Abbreviations for the INSTRUCTORS for the above sequencing are:

LAZ = P.Lazarus

NAGL = P. Nagel

ALLG = A. Allegro

MFEE = R. McPhee

BOWL = S. Bowles

CAPE = G. Capewell

PPFL = Present Production Faculty Line

COSF = W. Cosford

NSFL = New Studies Faculty Line

GLAD = F. Gladstone

NFL = New Faculty Line

GOLD = F. Goldberg

ADL = J. Adler

FAC = Rotated among existing faculty

---- = course not offered

2. Most of the graduate courses (established and new) will be rotated; although no single graduate course will be offered every semester, every course will be offered at least once every four semesters. Courses in motion picture production (which are necessarily limited in enrollment to the available equipment) will be offered at least twice over the four semesters.



3. The above schematic rests upon these assumptions:
- A. The standard teaching load for the full-time Motion Pictures faculty (Allegro, Bowles, Capewell, PFFL, Lazarus, Nagel,) will be 24 credits every three semesters. As enrollment and available revenue increase, additional full-time faculty will be retained, thus reducing teaching responsibilities.
  - B. The standard teaching load will be supplemented by (1) the additional work load required to supervise M.F.A. candidates in their creative projects and preparing/grading of comprehensive examinations, and (2) the necessary responsibilities required to administer the independent projects for CMP 484, 494, 499, 599, and M.F.A. projects. This work load will be equitably distributed and rotated among the faculty.
  - C. As the country's third largest production center, the state of Florida, and more particularly South Florida, has an active, highly-qualified professional film community. The film program presently employs several (Adler, Cosford, Gladstone, Goldberg, McPhee) professionals from the greater Miami community. The program anticipates utilizing the continued services of these or other comparable professionals to meet specific professional needs within the M.F.A. program.

COURSES OFFERED ON A FOUR-SEMESTER CYCLE

includes:  
 current undergraduate courses  
 current graduate courses  
 new graduate courses

FALL 1989	SPRING 1990	FALL 1990	SPRING 1991
103A	103A	103A	103A
103B	103B	103B	103B
205	205	205	205
	209		209
222A	222A	222A	222A
222B	222B	222B	222B
227A	227A	227A	227A
227B	227B	227B	227B
327	327	327	327
351A	351A	351A	351A
351B	351B	351B	351B
352A	352A	352A	352A
352B	352B	352B	352B
406	403	406	403
427	427	427	427
451	451	451	451
484/494/499	484/494/499	484/494/499	484/494/499
	551		551
552	552	552	552
555		555	
599	599	599	599
	605		605
627	627	627	627
	639		639
640		640	
645	645	645	645
		650	
651	651	651	651
	656		656
	661		661
666	667	666	667
M.F.A. Project	M.F.A. Project	M.F.A. Project	M.F.A. Project

### III. CURRICULUM

#### C. Anticipated interdisciplinary programs within UM

It is certainly possible--and advisable--to initiate interdisciplinary programs. There are, for example, several natural associations:

1. "Animation and Graphics," currently taught within the Motion Picture program, could be combined with greater resources through the ART DEPARTMENT on the M.F.A. level.
2. "Film Scoring I and II" are courses offered through the School of Music and available to undergraduate and graduate Motion Pictures majors. This cross fertilization could be expanded on the M.F.A. level to accommodate those Music students interested in film scoring by increasing their knowledge of motion pictures and by accommodating those Motion Picture students wanting more knowledge of music. Such an interdisciplinary approach would enhance the range of both programs.
3. Already in place on the undergraduate level is an interdisciplinary program with THEATRE ARTS, now under the rubric of "Cinema." An expanded program on the M.F.A. level should be explored. Just as the study of music is a natural companion to the study of motion pictures, so is the study of theatre.

These interdisciplinary possibilities already have their beginnings rooted in the undergraduate and graduate curricula. Two other possibilities certainly deserve exploration. Since a large part of the making of motion pictures concerns the business aspects of the industry, the SCHOOL OF BUSINESS and the SCHOOL OF LAW might be approached regarding interdisciplinary ventures. An illustration of such a course would be Business Law 695 - Legal Implications in Executive Decision Making. Dr. Donald A. Weisner, Chairman of the Department, has indicated a willingness to expand the present curriculum's focus on law and the ethics of business to include topics in defamation and invasion of privacy.

The Motion Pictures program of the School of Communication is initiating discussions with the above-mentioned disciplines regarding such integrated programs.

#### IV. STUDENTS

##### A. Estimated number of students in proposed MFA program

With 187 full-time undergraduate majors in Motion Pictures (B.S. and B.F.A.) and Cinema (interdisciplinary program with Drama) and with resources for no more than 225 undergraduate and graduate students, the following recommendations are presented for the proposed M.F.A. degree:

1. Admit no more than 10 full-time M.F.A. students in the first year of the program's existence, and 22 students in each succeeding year. Given a two-year degree program with 10 percent attrition, this would provide a complement of 40 full-time M.F.A. students in first and second year courses.
2. Another 10 M.F.A. students attending on a part-time basis will be accommodated by the third year.
3. Graduate Assistants will carry a reduced course load.

The curriculum for each M.F.A. student would be designed according to student needs and interests. Not every M.F.A. student, therefore, would pursue the same course of study.

As can be seen from the section "Courses Offered on a Four-Semester Cycle" (this document, page 13), there are ample selections offered each semester to meet the individual needs and interests of the M.F.A. candidate.

Average class sizes for 600-level courses would be motion picture production (equipment intensive), 6-10 students; scriptwriting (writing intensive), up to 10 students; and academic seminars (research intensive), up to 15 students.

IV. STUDENTSB. Criteria for admission & retention1. ADMISSION TO THE M.F.A. PROGRAM:

Admission would conform to all current University of Miami Graduate School and School of Communication requirements. This would include the 1,000 minimum score on the G.R.E. or its equivalent minimum on other graduate entry examinations, and a 3.0 or above (on a 4 point scale) cumulative undergraduate grade point average.

Depending upon individual academic and, where applicable, professional backgrounds, the applicant may be required to complete the summer Motion Picture Production Institute (already in operation), or other equivalent programs as approved by a faculty advisor.

As required by the Coordinator of the program, the applicant may be required to present a film, videocassette, screenplay, or other evidence of his/her creative achievements. In addition, the Coordinator may further require up to three letters attesting to the applicant's creative abilities.

2. RETENTION IN THE M.F.A. PROGRAM:

The M.F.A. student must maintain at least a 3.0-average for all graduate course work to be applied toward the M.F.A. degree.

Additionally, a periodic evaluation by the faculty of the Motion Pictures program (assisted, as appropriate, by faculty from other disciplines within the School of Communication and by qualified academicians and professionals from outside the School) will continually monitor and evaluate the student's academic progress and creative development.

#### IV. STUDENTS

##### C. Graduate assistants

With a full complement of 40 M.F.A. students, the Motion Picture program will need four graduate assistants. These can be phased in over the first two years of the program. The ratio of graduate assistants to regular graduate students is consistent or better than other Motion Picture graduate programs and adequate to meet the needs of our expanded offerings.

Graduate assistantships are an integral component of any Motion Pictures program. The graduate assistants will not teach classes but will have the following responsibilities:

1. Assist in laboratory classes by giving individual guidance to students in both undergraduate production and lower-level courses, monitor crew projects, supervise location shooting, and help to obtain permits.
2. Assist faculty in demonstrations of motion picture equipment and techniques, including setting up and storing the equipment.
3. Assist the faculty and staff in the management of motion picture equipment and facilities, including the operations of the Equipment Room check-out/check-in procedures, as well as the inventory, maintenance and repair of the equipment.
4. Assist in the operations of Beaumont Cinema, including programming, projection, and acquisitions.
5. Assist faculty in teaching and research as necessary.

## V. FACULTY

### A. Need for additional faculty (+ anticipated salary)

1. With the addition of a new faculty line (Program Director Dr. Paul Lazarus), the motion picture faculty can now serve a student population of 200-215 undergraduates and ten full-time graduate students. Planned enrollment growth to 40 students in the M.F.A. program will require additional faculty lines depending on increases in the undergraduate student population. These faculty costs are part of the attached budget projections. The budget provides for one new faculty line in the first year. At the point of 30 full-time students, provision is made for a second new faculty member. A third new faculty line may be added at the point of 40 full-time students.
2. As the M.F.A. program grows and the equipment inventory expands to meet the need of additional students, an additional full-time staff maintenance-repair technician may be retained. This will not be an academic, tenure line. A staff technician will relieve faculty of its responsibility for supervision of the equipment room.

### B. Comparison with faculties at other universities.

A comparison of U.M.'s Film faculty with those at competing universities is difficult. For example, an accurate comparison of our faculties would require that we include consideration of our Broadcasting faculty and the whole Theatre Arts Department (when comparing with U.C.L.A.). Furthermore, the University of Southern California lists in its Bulletin for the School of Cinema-Television the names of 9 Professors, 9 Associate Professors, 11 Assistant Professors, and 56 Lecturers. All ranks include faculty with no academic degrees as well as faculty with M.F.A. and P.H.D. degrees. It appears that there are 85 faculty at U.S.C. teaching 40 undergraduate majors and 60 graduate students. At U.C.L.A. a similar investigation reveals 64 faculty members teaching 290 students. At N.Y.U. 58 faculty teach 1150 students. However, these figures are misleading. The majority of faculty at these schools are not full-time professors, but teach 1-2 courses per year and hold full-time positions in the film or television industries. For example, the Business Affairs office at U.S.C., School of Cinema-TV reports that only 30 of their 85 faculty are actually full-time and that they have an enormous service function teaching non-majors in critical studies courses.

## VI. ADMINISTRATION

### A. Additional secretarial help

With up to 250 students (undergraduate/M.A./M.F.A.) and the specialized nature of motion pictures, the program will require additional secretarial/bookkeeping help. This help is budgeted.

### B. Additional office equipment and support

This is covered in the earlier sections "Physical Resources: Equipment and Facilities" (this document, page 5)

### C. Additional travel and related funds

When there are 40 full-time students, up to \$5,000 will be allocated annually to permit faculty and students to attend festivals, to exhibit films, to represent the University of Miami's Motion Pictures program at conferences, as appropriate. Such funds will be in addition to those currently allocated for faculty travel. When there are fewer students, these funds will be decreased accordingly.



SUMMARY BUDGET FOR M.F.A. PROPOSAL

## YEAR 1

Revenue

Tuition - 10 full-time students	
24 credits @ \$395	\$94,800.00
2 part-time students	
12 credits @ \$395	9,480.00
equipment maintenance - Southeast Bank	<u>10,000.00</u>
	<u>\$114,280.00</u>

## DOCUMENT

PAGEDESCRIPTION OF EXPENDITUREAMOUNT

3	capital equipment		89,540.00
3	equipment maintenance		10,000.00
18	visiting faculty line *	\$37,500.00	
12	part-time/over-time professionals		5,000.00
17	three graduate assistantships *	15,000.00	30,000.00
19	secretary (half-time) *	10,000.00	
19	faculty-student travel allowance *	1,500.00	<u>          </u>

TOTAL YEAR 1: \$134,540.00

(\$20,260.00)\*\*

\* These items will be supported in the first year by the School of Communication general budget.

\*\* In the second year, surplus revenue generated by the M.F.A. program will be returned to the school's general budget to cover the first year deficit.

SUMMARY BUDGET (CONT.)

YEAR 2:

Revenue

Tuition - 30 full-time students	
24 credits @ \$395	\$284,400.00
5 part-time students	23,700.00
12 credits @ \$395	<u>10,000.00</u>
Equipment maintenance - Southeast Bank	
	<u>\$318,100.00</u>

## DOCUMENT

PAGEDESCRIPTION OF EXPENDITUREAMOUNT

3	capital equipment	91,000.00
3	equipment maintenance allocation	10,000.00
12	faculty line	50,000.00
12	visiting faculty	37,500.00
12	part-time/over-time professionals	10,500.00
17	three graduate assistantships	45,000.00
19	secretary (3/4 time)	15,000.00
18	technician (1/2 time)	16,000.00
19	faculty-student travel allowance	2,500.00
9	film subsidy	<u>20,000.00</u>

TOTAL YEAR 2:	<u>\$282,500.00</u>
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Surplus	<u>\$ 20,600.00</u>
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SUMMARY BUDGET (CONT.)

YEAR 3:

Revenue

Tuition - 40 full-time students	
24 credits @ \$395	\$379,200.00
10 part-time students	
12 credits @ \$395	<u>47,400.00</u>
	<u>\$426,600.00</u>

## DOCUMENT

PAGEDESCRIPTION OF EXPENDITUREAMOUNT

3	capital equipment	36,000.00
3	equipment maintenance allocation	10,000.00
12	faculty line	55,000.00
12	new faculty line	50,000.00
9	visiting faculty *	\$37,500
12	part-time/over-time professionals	15,000.00
17	four graduate assistantships	60,000.00
19	secretary	20,000.00
18	technician	30,000.00
19	faculty-student travel allowance	5,000.00
9	film subsidy	<u>40,000.00</u>

TOTAL YEAR 3:	<u>\$353,308.95</u>
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Surplus	<u>\$ 73,600.00</u>
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\* This line may be added when 40 full-time students are enrolled and a need for such a position is identified.

VII. APPENDICES

- A. M.F.A. description from New York University
- B. M.F.A. description from University of Southern California
- C. M.F.A. description from U.C.L.A.
- D. M.F.A. description from Temple University
- E. New course outlines
- F. Full-time Faculty vitae
- G. Adjunct Faculty vitae

## NEW YORK UNIVERSITY

## Program and Degree Requirements

All members of the program are expected to be in full-time attendance and may accept professional employment only with the authorization of the head of graduate studies. Continuance from one year of the program to the next is dependent on the faculty's assessment of individual achievement and promise.

All participants who complete the program of study will be eligible to receive the degree of Master of Fine Arts providing they have the prerequisite bachelor's degree, have submitted a satisfactory thesis or equivalent project, and have displayed creative ability in accordance with standards determined by the faculty. Students who do not have the academic requirement of a bachelor's degree but possess sufficient experience in filmmaking are on occasion admitted to the institute and are eligible to receive a certificate, upon satisfactory completion of their work.

Standards and regulations that pertain to the University in general are found beginning on page 148 and should be read in conjunction with this department's standards and regulations.

### Program of Study

The first year of the program is designed to meet the needs of students with experience in related arts but minimal background in film. It is a probationary year for advanced work in filmmaking. A year-long production workshop provides all students with a graduated series of experiences in directing, shooting, and editing 16mm black-and-white narrative films. Students do not work with synch-sound, but learn the recording and editing of music and sound tracks. Courses in fundamental film techniques (camera, editing, production organization) and additional courses in writing and directing actors complement the workshop. Semesters are divided into seven weeks of study (directing, camera technology, writing, editing, sound, acting, production techniques) and seven weeks of production. This is a probationary year of study. Continuance to the second year is not automatic but will be based on evaluations by faculty and outside professionals of each student's demonstrated work.

In the second year, with the introduction of synchronized sound and dialogue, more complex problems of film structure and integration emerge. Short films are made during the year, based on original scripts or adaptations. Added emphasis is placed on working with actors. Students continue to work in 16mm production but move on to studies in 35mm and color film technology and synch-sound recording. In the second year each project is provided with film stock, processing, and other materials (approximately a \$700 budget). Equipment and facilities are provided by the school.

The final year of the program is the thesis year (which includes a thesis film), and is devoted to more advanced production work and to the developing study of highly sophisticated aspects of cinematography, editing, sound, lighting, and script. The emphasis is on longer, more complex projects in 16mm or 35mm production. Again, each project is provided with a modest budget (\$800) for film stock, processing, and other materials. Equipment and facilities are provided by the school.

Students normally wish to supplement their production budgets with private funds. (See the section Tuition, Expenses, and Financial Aid on page 154 for projected additional expenses related to further costs of film stock and processing needed in each of the three years of the program.)

Most Friday nights there is a screening of a feature film, followed by a seminar with its director. This "Director's Series" is an opportunity for all students to discuss their craft with noted professionals.

### Schedule of Courses

First Year, First Semester	Points
Seven-week class period, seven-week production period	
H68.2001 Film Editing I	3
H68.2006 Motion Picture Production Technique (Beginning) I	2
H68.2031 Production Work- shop (Beginning) I	6
H60.2012 Motion Picture Camera Technique (Beginning) I	2
H68.2035 Writing for the Visual Medium I	2
H68.2043 Directing Actors (Beginning) I	3
	18
First Year, Second Semester	Points
Seven-week class period, seven-week production period	
H68.2002 Film Editing II	3
H68.2007 Motion Picture Production Technique (Beginning) II	1
H68.2032 Production Work- shop (Beginning) II	6
H60.2016 Motion Picture Camera Technique (Beginning) II	2
H68.2036 Writing for the Visual Medium II	3
H68.2044 Directing Actors (Beginning) II	3
	18

"Var" denotes courses given for "variable" amount of credit. These courses can be taken for 2 to 6 credits; however, the amount of credits must be determined and approved by a faculty adviser at the time of registration.

Classes and individual advisement run parallel with production periods throughout both semesters in second and third years.

Twelve-week class period, eight week production period, eight-week class period.

Second Year, First Semester	Points
H68.2101 Film Editing (Intermediate) I	Var
H68.2103 Motion Picture Production Technique (Intermediate) I	Var
H60.2112 Motion Picture Camera Technique (Intermediate) I	Var
H68.2111 Video Workshop (Intermediate) I	Var
H68.2117 Writing for Film I	Var
H68.2123 Documentary Semi- nar and Workshop I	Var
H68.2133 Directing Actors in Scene Studies I	Var
H68.2169 Sound Recording Workshop I	Var
	18

Second Year, Second Semester	Points
H68.2102 Film Editing (Intermediate) II	Var
H68.2104 Motion Picture Production Technique (Intermediate) II	Var
H60.2107 Production Crews (Intermediate) II	Var
H68.2118 Writing for Film II	Var
H68.2124 Documentary Seminar and Workshop II	Var
H60.2116 Motion Picture Camera Technique (Intermediate) II	Var
H68.2134 Directing Actors in Scene Studies II	Var
H68.2170 Sound Recording Workshop II	Var
	18

Third Year, First Semester	Points
H68.2203 Motion Picture Production Technique (Advanced) I	Var
H68.2207 Film Editing (Advanced) I	Var
H68.2211 Script Workshop I	Var
H60.2222 Motion Picture Camera Technique (Advanced) I	Var
H68.2228 Documentary Seminar and Workshop (Advanced) I	Var
H68.2243 Directing (Advanced) I	Var
H68.2269 Sound Recording and Design (Advanced) II	Var
A third-year workshop to analyze thesis films in progress is the core of the program.	
<b>Third Year, Second Semester</b>	18
H68.2204 Motion Picture Production Technique (Advanced) II	Var
H68.2208 Film Editing (Advanced) II	Var
H68.2212 Script Workshop II	Var
H60.2223 Motion Picture Camera Technique (Advanced) II	Var
H60.2226 Production Crews (Advanced) II	Var
H68.2230 Documentary Seminar and Workshop (Advanced) II	Var
H68.2244 Directing (Advanced) II	Var
H68.2270 Sound Recording and Design (Advanced) II	Var
A third-year workshop to analyze thesis films in progress is the core of the program.	

APPENDIX B  
UNIVERSITY OF SOUTHERN CALIFORNIA

Degree Programs

## Master of Fine Arts

For the Master of Fine Arts with a Film/Video Production emphasis, 40 units are required at the 400 level or higher, of which at least 20 must be at the 500 level. In the Film/Video Production emphasis, no thesis is required, but course work involves participation in major film/video productions.

### Undergraduate Prerequisites

In addition to the 40 units, most students are required to take 16 units of undergraduate prerequisite production courses in their first year. The prerequisites are CNTV 241 and 290, taken in the first semester, and CNTV 310 and 376, taken in the second semester. (CNTV 413 is a prerequisite for 310 and 376; therefore it is taken with 241 and 290). Grades received in these courses will not be included in calculating the student's graduate grade point average.

A minimum grade of B (3.00) is required in CNTV 241, 290, 310 and 376 in order for a student to continue in the M.F.A. program.

CNTV 241, 290, 310, 376 are not graduate level courses and, while graded, will not count toward the total 40 units required for the degree.

### Required Courses

*All of the Following Courses Are Required:*

CNTV	
405 506	(4) Filmic Expression/Advanced Filmic Expression
CNTV	
480 486	(4) Production Workshop I: Senior Television Drama Production II (Prerequisite: 310/376)
CNTV 502a or	
502b	(2) History of the International Cinema
CNTV 413	(2) Writing the Short Script I
CNTV 514	(2) Basic Dramatic Screenwriting
CNTV 548	(4) Studies in Film Graphics-Animation

*Four Units from the Following:*

CNTV 400	(4) Non-Fiction Film
CNTV 464	(4) Film Genres
CNTV 469	(4) Film Style Analysis
CNTV 564	(4) Seminar in Film Genres
CNTV 569	(4) Seminar in Film Style Analysis

*Four Units from the Following:*

CNTV 500	(4) Seminar in Film Criticism
CNTV 503	(2) Survey History of the American Sound Film
CNTV 510	(4) Seminar in National Cinemas
CNTV 511a	(2) Seminar: Non-Fiction Film/TV
CNTV 511b	(2) Seminar: Non-Fiction Film/TV
CNTV 567	(2) Seminar in Film and a Related Art

*One of the Following: (Prerequisite CNTV 480 or 486)*

CNTV 505	(4) Creative Cinema
CNTV 580a	(4) Graduate Production Workshop
CNTV 580b	(4) Graduate Production Workshop

*Four Units from the Following:*

CNTV 515	(4) Practicum in Screenwriting
CNTV 523	(2) Seminar in Production Planning
CNTV 526	(2) Seminar in Camera
CNTV 527	(2) Special Effects in Cinema
CNTV 535	(2) Seminar in Film Editing
CNTV 540	(2) Practicum in Sound
CNTV 550	(4) Seminar in Film Graphics
CNTV 570	(2) Studies in the Functions of a Director
CNTV 589	(4) Graduate Film Seminar (Only the fall semester class of CNTV 589 taught by A. D. Murphy will fulfill this requirement)

### CNTV Electives

A minimum of 6 units of CNTV electives is required.

### Grade Requirements

An overall grade point average of 2.75 must be maintained in all graduate level courses; however, students in the Master of Fine Arts program must also achieve a 3.00 GPA in all production and writing courses.

### Time Limit

The Master of Fine Arts must be completed within three years after the beginning of graduate work at USC. Course work more than 7 years old is automatically invalidated and may not be applied toward the degree.

## Master of Fine Arts Degree

### Motion Picture/Television Specialty

**NOTE.** The department's motion picture television M.F.A. production programs are currently being revised, and students admitted for the 1986-87 academic year and thereafter are advised to check with the department for descriptions of such changes.

#### Admission

Applicants with diverse backgrounds and undergraduate majors in areas other than theater arts are encouraged. You must state clearly your degree objective (M.F.A.) and the area of specialization desired within the program: animation, filmmaking, screenwriting, producers program, or television production.

If you intend to concentrate in film or television production, a description of a film or television project is required. This should be in proposal, script, or treatment form.

If you intend to concentrate in writing, a finished full-length feature script in dramatic form is desirable; however, other forms of creative writing may be submitted.

If you intend to concentrate in animation, a description of an animation project to be undertaken during graduate study must be submitted, preferably in storyboard form. Other creative work may be submitted.

If you intend to concentrate in the producers program, you must submit a comprehensive statement detailing your reasons for pursuing a career as a producer/executive in motion picture television.

#### Major Fields or Subdisciplines

The program includes specializations in animation, filmmaking (fictional, documentary, education), screenwriting, and television production. Ethnographic film is a subdiscipline.

#### Foreign Language Requirement

There is no foreign language requirement for the M.F.A. degree.

#### Course Requirements

A total of 18 courses (72 units) is required, five of which must be at the graduate level. At least three courses must be in the 200 series in film history, aesthetics, or structure. Course requirements for each specialization are available in the Student Affairs Office, 2412 Melnitz Hall.

Only 16 units of Motion Picture Television 596 may be applied toward the total course requirement, and only eight of these units may be applied toward the minimum graduate course requirement. Only four units of course 596A and four units of course 596B may be taken prior to advancement to candidacy. Courses 596C through 596F may be taken only after advancement to candidacy.

Fieldwork and internships are not required but may be taken as courses which may be applied toward the degree.

### Comprehensive Examination Plan

The comprehensive plan is satisfied by fulfilling projects appropriate to your specialization. No later than the beginning of your final quarter in residence, you must submit for approval to the M.F.A. committee the appropriate documents for advancement to candidacy and a list of at least three faculty members who will serve on your committee. Consult the Student Affairs Office, 2412 Melnitz Hall, for further information.

#### M.A.-African Area Studies M.F.A.

The Motion Picture/Television Division of the Department of Theater, Film, and Television and the African Area Studies Program have an articulated degree program which allows students to combine study for the M.A. in African Area Studies and the M.F.A. with a specialization in motion picture/television. Articulated programs do not allow course credit to be applied toward more than one degree. Interested students should write to the Graduate Adviser, Graduate Student Affairs Office, Motion Picture/Television Division, UCLA Theater, Film, and Television Department, and to the Graduate Adviser, African Area Studies Program, UCLA African Studies Center.

#### Theater Specialty

**NOTE.** The department has under review the minimum course requirements for the M.F.A. theater program. Students admitted for the 1987-88 academic year and thereafter are advised to check with the department for descriptions of such changes.

#### Admission

Evidence of creative ability and professional intent is required. At the time of application to the Graduate Division, you must clearly state the degree objective (M.F.A.) and one of the following areas of specialization within the M.F.A. (Theater) program:

**Acting.** Submit strong letters of recommendation from directors familiar with your work, a complete resume of your experience, and photographs (audition for the M.F.A. faculty committee).

**Design (scenic, costume, or both).** Submit examples of creative work such as a portfolio of designs, sketches, working drawings, and photographs.

**Directing.** Submit evidence of motivation and talent, through production and prompt books, reviews, critical commentaries, and strong letters of recommendation. An interview may be requested by the department.

**Playwriting.** Submit examples of creative writing such as full-length plays, one-act plays, and screenplays.

**Producers Program.** Submit a comprehensive statement detailing your reasons for pursuing a career as a producer/executive in theater.

**Puppet Theater.** Submit actual puppets and photographs (audition for the M.F.A. committee or its representative).

**Theater Technology.** Submit evidence of ability demonstrated through production books, working drawings, lighting plots, photographs, and strong letters of recommendation.

#### Major Fields or Subdisciplines

The areas of specialization for the M.F.A. program are as specified above.

#### Foreign Language Requirement

There is no foreign language requirement for the M.F.A. degree.

#### Course Requirements

A total of 18 courses (72 units) is required, five of which must be at the graduate level. Only 16 units of Theater 596 may be applied toward the total course requirement and the minimum graduate course requirement.

Specific course requirements for each specialization are available in the Student Affairs Office, 1327 Macgowan Hall.

**Fieldwork.** Occasionally, students fulfill project requirements in the field. As an example, a student might complete a directing or design project with a community or church organization or a municipal division such as the Parks and Recreation Department.

**Internship.** Some specializations, such as the producers program and puppet theater, may take advantage of opportunities offered by professional organizations.

### Comprehensive Examination Plan

The comprehensive plan is satisfied by fulfilling a series of creative projects appropriate to your specialization. On completion of the final creative project or last quarter in residence, whichever is last, you must file for advancement to candidacy. The committee then reviews and evaluates your record for a degree. Your participation in the final review is at the discretion of the committee.

## Areas of Study

The School of Communications and Theater offers programs leading to the degrees of Doctor of Philosophy in Communications, Master of Arts in Communications, Master of Fine Arts in Radio-Television-Film, Master of Fine Arts in Theater, and Master of Journalism.

The programs in Communications are joint ventures of the departments of Journalism and Radio-Television-Film. The three departments of the School (Journalism, Radio-Television-Film, and Theater) are united in their concern that those forms of expression that play such a vital role in the information, education, entertainment, and culture of the nation should be in the hands of people of responsibility and high competence.

Individualized programs of study can draw upon the resources of the School of Communications and Theater and other colleges within the University. Such programs may take longer than usual to complete, and the student is urged to discuss his or her plans with the committee administering a given degree program as early as possible.

The graduate student population in these programs is drawn from all over the world. In the past decade, students from 40 states, more than 20 foreign countries, some 260 different undergraduate schools, and majors from animal science to theology have been admitted to the graduate program of the School of Communications and Theater. At any given time, there are approximately 150 graduate students in the programs listed below. As graduate students, many engage in professional activities that range from delivering scholarly papers at national conventions to making films that win awards such as those from the Motion Picture Academy of Arts and Sciences. Each program is different, however, and the applicant should read carefully the documents, prepared for each degree program, that are available upon request.

## Program of Study in Radio-Television-Film for the Master of Fine Arts

The M.F.A. program in Radio-Television-Film is designed to train talented students for professional careers in these media. It is intended that individuals who successfully complete this program shall have displayed substantially more than a minimal artistic and technical mastery of the motion picture of broadcasting arts, and that they shall have demonstrated unusual promise for productive professional careers either in the commercial and non-commercial communications media or in schools and academies whose programs are devoted to the appreciation, study, and practice of these communication arts. Creative studies in broadcasting and film production, with special emphasis on the documentary form, under the supervision of scholars and workers in the field, are central to this program.

*Note: Among other required materials for admission, special emphasis is placed on the submission of a suitable exhibit.*

### Degree Requirements

The student is required to take at least 54 credit hours including what is normally six hours granted upon completion of a major creative project and at least two semesters of the M.F.A. Colloquium. Apart from such nominal requirements, the student is encouraged to develop a program that is specifically tailored to the individual's needs. Not only should the wide range of courses within Radio-Television-Film be considered, but also the rich diversity of the offerings of other departments.

There is an overall time limit of five years for the completion of work for this degree, measured from the start of the semester of the first course taken at Temple credited toward the degree. However, it is hoped that all requirements will be met within a three year period.

All credits earned toward this degree must be taken at Temple University with the exception that under unusual circumstances the M.F.A. Committee may accept some credit hours of course work completed in other institutions or degree programs. No more than twelve credit hours of course work numbered 300-390 will be accepted for credit toward the degree.

All work will be evaluated each year in order to determine whether or not the student will be retained in the M.F.A. program.

A specially designed comprehensive examination covering a student's field of studies must be passed. The student will then be required to complete a major creative project. This will take the form of a complete sound motion picture or a complete television production, although variations might be possible.

A document detailing current regulations and practices pertaining to the M.F.A. program in Radio-Television-Film is available and constitutes an official supplement to this Bulletin.

## Course Descriptions—Radio-Television-Film

(See also "Communications" above)

Only a limited number of RTF courses numbered 300-390 may be applied to the M.A. in Communications or the M.F.A. in Radio-Television-Film. See the undergraduate catalog for full descriptions of 300-level courses.

### 103. Applied Communication Workshop. (4 s.h.)

Open only to graduate students, but does not carry graduate credit. An introductory course for graduate students who have little or no background in the media. Introduction to broadcasting and film making, writing, producing, recording, editing, and performing for broadcasting and film.

### 419. Theories of Screen Directing. (4 s.h.)

Prerequisite: permission of instructor. Theories of directing, dramatic form, and acting are examined through lectures, demonstrations, readings, and applied exercises to establish a theoretical and practical foundation in film and television directing.

### 438. Cinematography Workshop. (4 s.h.)

Prerequisite: permission of instructor. Design and solution of cinematographic problems in both interior and exterior film production. Criticism of individual exercises. Instruction in sensometric procedures, photographic optics, composition, lighting, and special cinematic effects.

### 555. History of the Theatrical Film. (4 s.h.)

A topical and chronological survey of the American and international theatrical film from 1895 to the present, utilizing technological, artistic, thematic, and economic points of view.

### 556. History of Documentary Film. (4 s.h.)

An historical survey of the international factual film, including creative documentary, anthropological film, television news film, and cinema verite.

### 611. Television Production Workshops. (8 s.h.)

Prerequisite: permission of instructor. No previous television experience necessary. Weekly team projects exploring Philadelphia and environs.

### 636. Writing for Media I. (4 s.h.)

Prerequisite: permission of instructor. Not open to students who have taken RTF 251. Seminar and workshop exploration of various approaches to film and television design to develop effective strategies for the scriptwriter/designer.

### 637. Writing for Media II. (4 s.h.)

Prerequisite: permission of instructor. Not open to students who have taken RTF 335. The preparation of a scenario and complete television or motion picture script.

### 651. Documentary Workshop. (4 s.h.)

Prerequisite: permission of instructor. Not open to students who have taken RTF 353. Design, preproduction planning, production, and subsequent evaluation of individual documentary projects.

### 655. Advanced Documentary Workshop. (4 s.h.)

Prerequisite: permission of instructor. Not open to students who have taken RTF 359. Immersive field and laboratory work. Apart from designing and executing individual projects, each student will work on the productions of others in film and video.

### 696. Advanced Problems in Film and Video Production I. (4 s.h.)

Prerequisite: RTF 655 and permission of instructor. Enrollment limited. Planning and production of individual dealing with significant topics. May be repeated.

### 697. Advanced Problems in Film and Video Production II. (4 s.h.)

Prerequisites: RTF 655 and permission of instructor. Enrollment limited. May be repeated.

### 698. Television Program Design. (4 s.h.)

Prerequisite: permission of instructor. Not open to students who have taken RTF 348. Experimentation in creative production design. Format planning, writing, and production of innovative programs and program units.

### 799. Experiments in Visual Dynamics. (4 or 8 s.h.)

Prerequisite: RTF 500. Uses of the media to test existing theories about film and broadcasting aesthetics, attitude change, cognitive and affective response patterns, etc. Laboratory research with the moving image.

### 872. Seminar: Broadcast Management. (4 s.h.)

Problems of broadcast management and operations on station and network levels.

### 873. Seminar: Motion Picture Management. (4 s.h.)

Problems of motion picture production, distribution and exhibition.

### 882. Seminar: International Film. (4 s.h.)

An historical and critical examination of the films of France, Italy, Germany, Russia, Japan, and Great Britain. Each semester's seminar is devoted to the films of a particular country. May be repeated.

### 883. Seminar: The American Motion Picture. (4 s.h.)

Artistic, historical, economic and technological aspects of the American motion picture from 1894 to the present.

### 884. Seminar: Film Analysis and Criticism. (4 s.h.)

Analysis of selected films through various critical methodologies.

### 919. Anthropology and Film. (4 s.h.)

Prerequisite: permission of instructor. Anthropological perspectives on media studies in terms of both cultural organization and anthropological research tools, includes anthropological and communication theory, history of ethnography, and research methods with special emphasis on visual recording modes.

### 943. M.F.A. Colloquium. (1 s.h.)

Wide variety of discussions, screenings and lectures from guest image makers, exploring and integrating the range of theoretical, conceptual and pedagogical aspects of film and video production. Required of all entering M.F.A. students. Open to other advanced students with permission. May be repeated.

### 966. M.F.A. Project. (1-8 s.h.)



APPENDIX E  
NEW COURSE OUTLINES

UNIVERSITY OF MIAMI  
School of Communication

COURSE OUTLINE FOR "ANALYSIS OF CINEMATIC STYLES"

Required Texts:

- "GRIFFITH: FIRST ARTIST OF THE MOVIES" by Martin Williams (Oxford, 1980)  
"WRITINGS ON THE CINEMA" by Jean Renoir (Viking, 1986)  
"HITCHCOCK" by Francois Truffaut (Simon & Schuster, 1969).  
"SCULPTING IN TIME: REFLECTIONS ON THE CINEMA" by Andrei Tarkovsky (Knopf, 1987)

Course Objectives:

Certain filmmakers (especially directors) infuse their films with identifiable thematic and/or visual characteristics. The recognition and analysis of these characteristics constitute the filmmaker's "style", and this course searches for a definition of the filmmaker's contribution.

This course will focus on the films of four innovative and distinctive directors. Each represents a different period, a different nationality (except for two from the U.S.), and a different approach to the medium.

Weekly Assignments:

WEEK:

1. Introduction to "style"; resources and approaches for the analysis of style.

PART ONE

THE FILMS OF D.W. GRIFFITH

2. Lecture: D.W. Griffith: life and career.  
Discussion: Griffith: First Artist of the Movies (by Williams).
3. Screening/discussion: selected shorts (Griffith, 1908-1914).
4. Screening/discussion: Birth of a Nation (Griffith, 1915).

PART TWO

THE FILMS OF JEAN RENOIR

5. Lecture: Jean Renoir: life and career.  
Discussion: Renoir: Writings on the Cinema (speculations and meditations by Renoir).
6. Screening/discussion: Boudu Saved from Drowning (Renoir, 1932).
7. Screening/discussion: La Grande Illusion (Renoir, 1938).

PART THREE  
THE FILMS OF ALFRED HITCHCOCK

8. Lecture: Alfred Hitchcock: life and career.  
Discussion: Hitchcock (interview conducted by Truffaut).
9. Screening/discussion: The Man Who Knew Too Much (Hitchcock, 1935).
10. Screening/discussion: The Man Who Knew Too Much (Hitchcock, 1935).
11. Screening/discussion: Rear Window (Hitchcock, 1954).

PART FOUR  
THE FILMS OF ANDREI TARKOVSKY

12. Lecture: Andrei Tarkovsky: life and career.  
Discussion: Sculpting in Time (philosophical autobiography by Tarkovsky).
13. Screening/discussion: Solaris (Tarkovsky, 1971).
14. Screening/discussion: The Sacrifice (Tarkovsky, 1987).

Attendance:

Mandatory

Grading/Evaluation:

Four brief examinations (over each of the four reading assignments);  
one major research paper (analyzing the style of non-discussed director);  
and one classroom project.

ANALYSIS OF CINEMATIC STYLES

## --Course Syllabus--

## &gt;REQUIRED TEXTS

- Williams, Martin. Griffith: First Artist of the Movies. New York: Oxford Press, 1980.
- Renoir, Jean. Writings on the Cinema. New York: Viking Press, 1986.
- Truffaut, Francois. Hitchcock. New York: Simon & Schuster, 1969.
- Tarkovsky, Andrei. Sculpting in Time: Reflections on the Cinema. New York: Alfred Knopf, 1987.

## &gt;GRADING:

- 40% - four brief examinations (over each of the four reading assignments);
- 40% - one major research paper (analyzing the style of non-discussed director);
- 20% - one classroom project.

## &gt;CLASS MEETINGS AND ATTENDANCE:

The course will meet one evening a week for the scheduled time. Attendance is mandatory and absences will affect final grading.

## &gt;HONOR CODE:

This course is conducted in accordance with the University of Miami's "Honor Code." It is expected that all assignments will be the student's own original work.

## &gt;DESCRIPTION AND OBJECTIVES OF THE COURSE:

Certain filmmakers (especially directors) infuse their films with identifiable thematic and/or visual characteristics. The recognition and analysis of these characteristics constitute the filmmaker's "style," and this course searches for a definition of the filmmaker's contribution.

This course will focus on the films of four innovative and distinctive directors. Each represents a different period, a different nationality and each represents a different approach to the medium.

D.W. Griffith	United States	1910s-20s
Alfred Hitchcock	Great Britain	1930s-40s
Jean Renoir	France	1940s-50s
Andrei Tarkovsky	Soviet Union	1970s-80s

## &gt;OFFICE HOURS:

to be announced.

## COURSE SCHEDULE

week 1 Introduction to "style;" resources and approaches for the analysis of style.

**PART ONE**  
**THE FILMS OF D.W. GRIFFITH**

- week 2    Lecture: D.W. Griffith: life and career.  
          Discussion: Griffith: First Artist of the Movies (by Williams).
- week 3    Screening/discussion: selected shorts (Griffith, 1908-1914).
- week 4    Screening/discussion: Birth of a Nation (Griffith, 1915).

**PART TWO**  
**THE FILMS OF JEAN RENOIR**

- week 5    Lecture: Jean Renoir: life and career.  
          Discussion: Renoir: Writings on the Cinema (speculations and meditations by Renoir).
- week 6    Screening/discussion: Boudu Saved from Drowning (Renoir, 1932).
- week 7    Screening/discussion: La Grande Illusion (Renoir, 1938).

**PART THREE**  
**THE FILMS OF ALFRED HITCHCOCK**

- week 8    Lecture: Alfred Hitchcock: life and career.  
          Discussion: Hitchcock (interview conducted by Truffaut).
- week 9    Screening/discussion: The 39 Steps (Hitchcock, 1932).
- week 10   Screening/discussion: The Man Who Knew Too Much (Hitchcock, 1935).
- week 11   Screening/discussion: The Man Who Knew Too Much (Hitchcock, remake 1956).

**PART FOUR**  
**THE FILMS OF ANDREI TARKOVSKY**

- week 12   Lecture: Andrei Tarkovsky: life and career.  
          Discussion: Sculpting in Time (philosophical autobiography by Tarkovsky).
- week 13   Screening/discussion: Solaris (Tarkovsky, 1971).
- week 14   Screening/discussion: The Sacrifice (Tarkovsky, 1987).

## ANALYSIS OF CINEMATIC STYLES

### BIBLIOGRAPHY

- Deutelbaum, Marshall and Leland Poague, eds. A Hitchcock Reader. Ames: Iowa State University, 1986.
- Durgnat, Raymond. The Strange Case of Alfred Hitchcock. Cambridge: MIT Press, 1974.
- Jameson, Frederic. "Reading Hitchcock." October, 23 (Winter, 1982).
- LaValley, Albert J., ed. Focus on Hitchcock. Englewood Cliffs, N.J.: Prentice-Hall, 1972.
- Le Fanu, Mark. The Cinema of Andrei Tarkovsky. London: BFI Publishing, 1987.
- Marshall, Herbert. Masters of Soviet Cinema: Crippled Creative Biographies. New York: Routledge & Kegan Paul, 1983.
- Montagu, Ivor. "Man and Experience: Tarkovsky's World." Sight and Sound, 42, 2 (Spring 1973).
- Renoir, Jean. Writings on the Cinema. New York: Viking Press, 1986.
- Rohmer, Eric and Claude Chabrol. Hitchcock: The First Forty-Four Films. New York: Ungar, 1979.
- Rothman, William. Hitchcock: The Murderous Gaze. Cambridge: Harvard University Press, 1982.
- Spoto, Donald. The Art of Alfred Hitchcock. New York: Doubleday, 1976.
- \_\_\_\_\_. The Dark Side of Genius: The Life of Alfred Hitchcock. New York: Ballantine, 1983.
- Taylor, John Russell. Hitch. London: Faber and Faber, 1978.
- Truffaut, Francois. Hitchcock. New York: Simon & Schuster, 1969.
- Tarkovsky, Andrei. Sculpting in Time: Reflections on the Cinema. New York: Alfred Knopf, 1987.
- Vorontsev, Yuri. The Phenomenon of the Soviet Cinema. Moscow: Progressive Press, 1980.
- Weis, Elizabeth. The Silent Scream: Alfred Hitchcock's Sound Track. East Brunswick, N.J.: Fairleigh Dickinson University Press, 1982.
- Williams, Martin. Griffith: First Artist of the Movies. New York: Oxford Press, 1980.
- Wood, Robin. Hitchcock's Films. South Brunswick, N.J.: A.S. Barnes, 1966.
- Yacowar, Maurice. Hitchcock's British Films. Hamden, CT: Archon, 1977.

UNIVERSITY OF MIAMI  
School of Communication

COURSE OUTLINE FOR "ANALYSIS OF THE SCREENPLAY"

Required Texts:

"SCREENPLAY: THE FOUNDATIONS OF SCREENWRITING" by  
Syd Field (Dell Publishing, paperback).  
"THE SCREENWRITER LOOKS AT THE SCREENWRITER"  
William Froug, ed. (Dell Publishing, paperback)

Topic Outline:

PART ONE  
SCREENWRITERS ON SCREENWRITING

Screening/discussion: P.B.S. series on "Hollywood  
Screenwriters"

Reading/discussion: The Screenwriter Looks at the  
Screenwriter

Each class member will be specifically responsible  
for leading the discussion on one of the  
screenwriters interviewed for the Froug anthology.

There will be a full period examination over the  
required text and the video series.

PART TWO  
THE SCREENPLAY AS NARRATIVE

Screening/discussion: Bringing Up Baby (Howard  
Hawks, 1936). What's Up Doc? (Peter Bogdanovich,  
1972)

Discussion: Genre (comedy) and the screenplay

Reading/discussion: several unproduced screenplays

There will be about 10 of these screenplays.  
Each class member will read each screenplay; the  
class will then be divided to lead discussions which  
analyze the narrative structure and character  
development of each screenplay.

PART THREE  
THE SCREENPLAY AND THE FILM

Screening: Body Heat (Lawrence Kasdan, 1983)

Discussion: The importance of the "backstory"

Screening: Witness (Peter Weir, 1986)

Discussion: The writer's words, the director's touch

Each student will take one film (of his/her own  
choosing) and write a substantial paper that analyzes  
the screenplay's contribution to the finished film.

Attendance:

Mandatory

Grading/Evaluation:

There will be one examination, one research paper,  
and one classroom project.



**ANALYSIS OF THE SCREENPLAY**

**--Course Syllabus--**

**>REQUIRED TEXTS:**

Field, Syd. Screenplay: The Foundations of Screenwriting. New York: Dell, 1979.  
Froug, William, ed. The Screenwriter Looks at the Screenwriter. New York: Dell Publishing Co., 1972.

**>CLASS MEETINGS AND ATTENDANCE:**

The course will meet one evening a week for the scheduled time. Attendance is mandatory and absences will affect final grading.

**>HONOR CODE:**

This course is conducted in accordance with the University of Miami's "Honor Code." It is expected that all assignments will be the student's own original work.

**>GRADING:**

There will be one examination (approx. 25%), one classroom project (25%), and one major research paper (50%).

**>OFFICE HOURS:**

To be announced.

**>DESCRIPTION AND OBJECTIVES OF THE COURSE:**

This course will treat the screenplay as a literary form. Attention will be directed toward a careful examination of the methods by which narrative structure and character development are fashioned. Attention to the various cinematic techniques which are utilized to enhance narrative and characterization will also be analyzed. The screenplay will then be used as a schematic against which the finished film will be examined.

The objectives of the course are:

1. To study the screenplay as a literary form.
2. To understand the dynamics by which narrative and character are developed in screenplay format.
3. To analyze the finished film against the schematic of the screenplay.

**PART ONE**  
**SCREENWRITERS ON SCREENWRITING**

Class sessions: 1-2-3-4-5.

SCREENING/DISCUSSION: P.B.S. series on "Hollywood Screenwriters" (on video).

READING/DISCUSSION: The Screenwriter Looks at the Screenwriter:

Each class member will be specifically responsible for leading the discussion on one of the screen-writers interviewed for the Froug anthology. There will be a full period examination over the required text and the video series.

**PART TWO**  
**THE SCREENPLAY: NARRATIVE AND CHARACTER**

Class sessions: 6-7-8.

SCREENING/DISCUSSION: Bringing Up Baby (Howard Hawks, 1936) and  
What's Up Doc? (Peter Bogdanovich, 1972).

DISCUSSION: The development of narrative and character.

**PART THREE**  
**THE SCREENPLAY: AS A LITERARY FORM**

Class sessions: 9-10-11.

READING/DISCUSSION: several unproduced screenplays.

The class will be provided with two of unproduced screenplays. Each class member will read each screenplay; the class will then be divided to lead discussions which analyze the narrative structure and character development of each screenplay.

**PART FOUR**  
**THE SCREENPLAY AND THE FILM**

Class sessions: 12-13-14 (-15).

SCREENING: Body Heat (Lawrence Kasdan, 1983).

DISCUSSION: The importance of the "backstory."

SCREENING: Witness (Peter Weir, 1986).

DISCUSSION: The writer's words, the director's touch.

Each student will take one film (of his/her own choosing) and write a substantial paper that analyzes the screenplay's contribution to the finished film.

## Analysis of the Screenplay

### BIBLIOGRAPHY

- Andrew, Dudley. Concepts in Film Theory. Oxford: Oxford University Press, 1984.
- Barthes, Roland. "Introduction to the Structural Analysis of Narratives." New Literary History, VI, 2 (Winter, 1975). Reprinted in Image, Music Text. Trans. by Stephen Heath. New York: Hill & Wang, 1980.
- Barthes, Roland. The Pleasure of the Text. London: Jonathan Cape, 1976.
- Bellour, Raymond. "The Birds--Analysis of a Sequence." Unpublished paper. London: British Film Institute, 1972.
- Bordwell, David. Narration in Fiction Film. Madison: University of Wisconsin Press, 1984.
- Bordwell, David, Janet Staiger, and Kristin Thompson. The Classical Hollywood Cinema. New York: Columbia University Press, 1985.
- Crick, Peter. "Towards an Aesthetic of Film Narrative." British Journal of Aesthetics, 17, 2 (1977).
- Fell, John. "Structuring Charts and Patterns in Film." Quarterly Review of Film Studies, 3, 3 (1978).
- Gardies, Rene. "Structural Analysis of a Textual System: Presentation of a Method." Screen, 15, 1 (1974).
- Guzzetti, Alfred. "The Role of Theory in Films and Novels." New Literary History, 3, 3 (1972).
- Heath, Stephen. Questions of Cinema. Bloomington: Indiana University Press, 1981.
- Hedges, Ines. "Substitution Narration in the Cinema?" Sub-stance, 9 (1974).
- Johnston, Sheila. "Film Narrative and the Structuralist Controversy." In The Cinema Book. Pam Cook, ed. New York: Pantheon, 1985.
- Luhr, William and Peter Lehman. Authorship and Narrative in the Cinema: Issues in Contemporary Aesthetics. New York: Putnam, 1977.
- Mayne, Judith. "S/Z and Film Criticism." JumpCut, 12-13 (1976).
- Pasolini, Pier Paolo. "The Scenario as a Structure Designed to Become Another Structure." Wide Angle, 2, 1 (1978).
- Polan, Dana. Image-Making and Image-Breaking. Diss. Stanford University, 1981. Ann Arbor: University Microfilms International, 1981.
- Propp, Vladimir. The Morphology of the Folktale. Austin: University of Texas Press, 1973.
- Sandro, Paul. "The Management of Destiny in Narrative Form." Cine-Tracts, 4, 1 (1980).
- Scholes, Robert. "Narration and Narrativity in Film." Quarterly Review of Film Studies, I, 3 (1976).

Von Abele, Rudolph. "Film as Interpretation: A Case Study of Ulysses." Journal of Aesthetics and Art Criticism, 31 (1973).

Williams, Alan. "Narrative Patterns in Only Angels Have Wings." Quarterly Review of Film Studies, I, 4 (1976).

Wollen, Peter. "North by Northwest: A Morphological Analysis." In Readings and Writings. London: Verso, 1982.

UNIVERSITY OF MIAMI  
School of Communication

COURSE OUTLINE FOR "EXHIBITION AND PROGRAMMING"

Required Texts:

"THE MANUAL OF THEATRE MANAGEMENT" by Ralph J. Erwin  
"THE MOVIE BUSINESS" by William Bluem  
"EDUCATIONAL THEATRE MANAGEMENT" by John E. Clifford

Course Objectives:

To provide the student with an understanding of the development of theatrical presentation of motion pictures from the first decade of this century to the present.

To show how trends in exhibition have evolved within a socioeconomic context resulting in the theatre spaces in which we see our films today.

To trace and understand the evolution of business practices to what they are at present, taking into account schedule design, booking procedures, budgeting, advertising, and publicity as well as community relations.

To understand the principles of good programming whether commercial, non-commercial (documentary, avant-garde, etc.).

Topic Outline:

WEEK:

1. The nature and history of film exhibition.
2. Exhibitor's relationship to the distributor and producer.
3. Placing the film in the right market.
4. Demographic and seasonal concerns.
5. Theatre operations and management.
6. Censorship and the community's standards.
7. Box office procedures and policies.
8. Contracts and formulae.
9. Publicity.
10. Working with community arts groups and other organizations.
11. Guest lecturer (from major theatre circuit, i.e., AMC).
12. Guest lecturer (from "Art Theatre").
13. The film festival.

The above topics will constitute the discussion material for the semester each requiring at least one class period.

Each student will be required to give an oral report that involves substantial research into a specialized area of interest to the student. This topic will be chosen in consultation with the instructor.

Grading/Evaluation:

There will be two written exams and a final research paper which may be written from the oral report. The exams will comprise 50% of the final grade and report and the final paper the remaining 50%. Attendance is required.

CMP/640 - Creative Marketing, Exhibition and Programming

Course Prerequisites:

Permission of instructor

Materials Fee:

Film rentals provided .

Instructor:

Dr. Paul N. Lazarus

Office Location:

Memorial 125 (Beaumont Cinema)

Office Hours:

Posted on office door and announced in first class. Appointments available with the instructor upon request.

Course Description and Purpose:

A historical examination of theatrical exhibition, as well as, non-theatrical exhibition of motion pictures. The focus will be on contemporary business practices within the exhibition industry, with particular attention to successful programming practices. The course will explore the ethical and legal implications of the exhibition and marketing of both fiction and non-fiction cinema. Students will be expected to develop criteria for critical analysis and evaluation of both marketing and exhibition patterns.

Textbooks:

Required texts:

Squire, Jason. The Movie Business, New York: Dutton P., 1982.  
Wasko, Janet. Movies and Money, Norwood: Ablex Publishing Corp. 198  
Clifford, John E. Educational Theatre Management, Skokie:  
National Textbook Co., 1976.

Required readings:

Baumgarten, Paul A. and Donald C. Farber. Producing, Financing and Distributing Film, New York: Drama Book Specialists, 1973.  
Balio, Tino. The American Film Industry, Madison: U of Wisconsin Press, 1976.  
Goodell, Gregory, Independent Feature Film Production, New York: St. Martin's Press, 1982.  
Brown, William O. Low Budget Features, Hollywood: W.O. Brown, 1971.

Suggested readings:

- Eidsvik, Charles. Cineliteracy, New York: Random House, 1978  
Lawson, John Howard. Film: The Creative Process, New York: Hill and Wang, 1964.  
Bazin, Andre. What is Cinema?, Berkeley, CA: University of California Press, 1967.  
Youngblood, Gene. Expanded Cinema, New York: E.P. Dutton & Co., 1970.  
Sitney, P. Adams. Film Culture Reader, New York: Praeger Publishers, 197

Journals:

Variety  
Hollywood Reporter  
Film Culture  
Millenium

Grading Scheme:

Students will write a research paper on a topic of their choice with approval from the instructor. A report on progress in this work will be given to the entire class by arrangement. This report will typically include visual materials, as well as a bibliography developed as a result of research. Students will be graded on their research project as well as two written exams. A final factor will be the students' interaction with colleagues in class and with the instructor.

Attendance Policy:

Any absences without special permission will result in a grading penalty to be determined at first class meeting. Students will be held responsible for all matters discussed in classes they missed.

Honor Code:

The honor code will be enforced and respected in all matters pertaining to this class.

Course Objectives:

1. To provide the student with an understanding of the development of the presentation of motion pictures from the first decade of this century to the present.
2. To show how trends in exhibition have evolved within a socio-economic context resulting in the theatre spaces in which we see our films today.
3. To trace and understand the evolution of business practices to what they are at present, taking into account schedule design, booking procedures, budgeting, advertising, and publicity as well as community relations.
4. To understand the principles of effective programming whether commercial, non-commercial (documentary, avant-garde, etc.) or educational.

Course Outline:

Week:

1. Introductory Presentation: The nature and history of film exhibition.
2. The exhibitor's relationship to the distributor and producer.
3. Understanding marketing principles based on film genre and demographic share.



Course outline cont..

Week:

4. Planning the Season and determining demographics.  
Assignment 1: Students will create a season of programs based on genre and market samples.
5. Censorship and community standards. A guest from the Coral Gables Mayor's office will discuss how government views the exhibitor.
6. Box office procedures and policies. Proper theatre operations and management techniques. Test 1.
7. Exemplary films: various films within genres will be discussed for both their content and potential marketing possibilities.
8. Contracts, publicity and understanding the artistic qualities intrinsic within given film formulae.  
Assignment 2: A paper on why certain current films have failed or succeeded. Students will chart a product from its inception through its final first-run gross proceeds.
9. Working with community arts groups and other organizations.
10. Obtaining product through government agencies and corporations. The Film Festival and how it can be helpful in obtaining programming.
11. Theatre chains and independent art theatres. How they function.
12. Obtaining and Programming non-narrative and specialized films.
13. Creativity and business: How they are inter-related in any cinematic venture.

#### Selected Bibliography

Books and Catalogues:

Film-Makers Cooperative Catalogue No. 6, New York: Film-Makers Cooperative, 1975.

New American Filmmakers, New York: The American Federation of Arts, 1976.

Adams, Sitney P. Visionary Film, New York: E.P. Dutton & Co., 1970.

Articles and Magazines:

Film Culture

Artforum

American Film

Film Literature Quarterly

UNIVERSITY OF MIAMI  
School of Communication

COURSE OUTLINE FOR "NONFICTION GENRES"

Required Texts:

"NONFICTION FILM" by Barsam  
"DOCUMENTARY" by Barnouw (Required)  
"VISIONARY FILM" by Sitney (Required)  
"THE AVANT-GARDE READER; THEORY AND CRITICISM"  
"REALISM AND THE CINEMA" by Williams

Course Objectives:

To distinguish among the various subgenres of nonfiction film and to develop a set of criteria which can be applied as critical tools in the analysis of these various subgenres.

To develop clear terminology/nomenclature to distinguish these various subgenres.

To understand methods of research relating to nonfiction genres incorporating historical, literary and sociological information into film criticism and analysis.

Topic Outline:

1. Terminology, definitions and critical approaches
2. Propaganda and documentary
3. "Docudrama"
4. Socio-political change
5. Esthetic inquiry (painting, music and drama)
6. Experimental Cinema and its subgenres (categorized by subject, style and technique)

The above topics will constitute the discussion material for the semester, each requiring two or more class periods. These will include screening of films.

Weekly Assignments:

WEEK:

1. Course overview. The production script: examples, process and procedures.
2. Continuity breakdowns, the production board.
3. Guest speaker (production manager).
4. Model boards due -- critiques.
5. Guest speaker (union representative).
6. Preliminary budget work.
7. Electronic post techniques (film and video editing techniques).

8. Reports: individual approaches taken in the preparation of models. Specialized budget models: union vs non-union. Study actual budgets.
9. Final budget models due.
10. Music deals: approaches and pricing.
- 11 - 12. Individual conferences, final evaluations.
13. Final exam.

Attendance: Required

Course Requirements/Evaluation:

Each student will be required to give three oral reports which will involve substantial research and a final research paper on a topic chosen by the student in consultation with the instructor.

The reports will comprise 50% of the grade, the research paper will comprise the remaining 50%. Attendance is required.

Course Designation:  
CMP/639 Nonfiction Genres

Course Prerequisites:  
Permission of instructor.

Materials Fee:  
Film rentals provided.

Instructor:  
Anthony T. Allegro, Ph.D.

Office Location:  
Memorial 125G (Beaumont Cinema)

Office Hours:  
Posted on door and announced in first class. Appointments available with the instructor.

Course Description and Purpose:  
-To reach a definition of "nonfiction" as it applies to film.  
-To distinguish between the various subgenres of nonfiction.  
-To develop criteria for critical analysis of films. -To establish specific terminology and nomenclature to be used in critical analysis and research.  
-To compare and contrast nonfiction genres with mixed genres such as "docudrama".  
-To explore the ethical and moral implications of social and political nonfiction film.

#### Textbooks:

##### Required texts:

Barsam, Richard M. Nonfiction Film: A Critical History. New York: Dutton, 1973.

Barnouw, Erik. Documentary. New York: Oxford U P, 1973.

Sitney, P. Adams. Visionary Film. New York: Oxford U P, 1979.

----- The Avant-Garde Film: A Reader of Theory and Criticism. Anthology Film Archives, 1987.

##### Required readings:

Koch, Stephen. Stargazer: Andy Warhol's World and His Films. New York: Praeger, 1974.

Williams, Christopher. Realism and the Cinema. London: Routledge & Kegan, 1980.

Youngblood, Gene. Expanded Cinema. New York: Dutton, 1970.

Suggested readings:  
The Documentary Tradition, Jacobs  
Documentary Explorations, Levin  
The Dark of the Screen, Peterson  
The Essential Cinema, Sitney

Grading Scheme:

Students will write a research paper on topics of their choice with approval from the instructor. A report on progress in this work will be given to the entire class by arrangement with the instructor. This report may include visual materials. Each student will share with the class the bibliography he/she develops as a result of the research. The student will be graded on the reports (20%) and the final paper (50%); the remainder of the grade will be the result of the student's interaction with his/her colleagues in class and with the instructor in class discussions.

Course Outline:

Please see course calendar which is attached.

September 1989

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

Introductory Presentation:  
Critical terms/definitions.  
Screening of exemplary films.

Continue exemplary films.  
Each film is representative  
of the various genres to be  
studied in the course.

October 1989

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Propaganda films.

Documentary vs Propaganda

Propaganda: methods.

Documentary and Socio-political  
Change.

November 1989

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

Exemplary films.

Documentary and the Arts

Documentary and Music

The Avant-Garde film:  
Definitions, parameters.

Exemplary films: various styles  
within the genre.

Live action.

Animated/graphic/optical

Structuralism and Under-  
ground.

December 1989

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

Overview and Conclusions.  
Final papers/reports.

Books and Catalogues

- Brakhage, Stan, METAPHORS ON VISION, New York: Film Culture, Inc. , 1963
- FILM-MAKERS COOPERATIVE CATALOGUE NO. 6, New York: Film-makers Cooperative, 1975
- Mekas, Jonas, MOVIE JOURNAL, New York: Collier Books, 1972
- Michelson, Annette, ed., NEW FORMS IN FILM, Montreux, 1974
- Renan, Sheldon, AN INTRODUCTION TO THE AMERICAN UNDERGROUND FILM, New York: E.P. Dutton & Co., 1967
- Russett, Robert and Cecile Starr, EXPERIMENTAL ANIMATION, New York: Van Nostrand Reinhold Co., 1976.
- Singer, Marilyn, ed., A HISTORY OF THE AMERICAN AVANT-GARDE CINEMA, New York: The American Federation of Arts, 1976
- NEW AMERICAN FILMMAKERS, New York: The American Federation of Arts, 1976.
- Sitney, P. Adams, VISIONARY FILM, New York: Oxford University Press, 1974.
- Youngblood, Gene, EXPANDED CINEMA, New York: E.P. Dutton & Co., 1970

Articles and Magazines

- Arthur, Paul, "Stan Brakhage: Four Films," ARTFORUM, January, 1973
- Berg, Gretchen, "Interview with Shirley Clarke," FILM CULTURE, No. 44, Spring, 1967
- Camper, Fred, "'Western History' and 'The Riddle of Lumen,'" ARTFORUM, January, 1973
- Conrad, Tony, "Tony Conrad on 'The Flicker,'" FILM CULTURE, No. 41, Summer, 1966
- Cornwell, Regina, "Illusion and Object," ARTFORUM, September, 1971 (Sharits)
- "Works of Ernie Gehr from 1968 to 1972," FILM CULTURE, No. 63-64, 1976
- FILM CULTURE, No. 56-57, Spring, 1973--Breer and Riefenstahl issue

FILM CULTURE, No. 39, Winter, 1965--Deren and Rice issue

FILM CULTURE, No. 61, 1975-6--Broughton issue

FILMWISE, #5-6, 1967--Maas and Menken issue

Frampton, Hollis, "Notes on (nostalgia)," FILM CULTURE, No. 53-54-55, Spring, 1972

Hugo, Ian, "The Making of 'The Bells of Atlantis,'" MOSAIC, Vol. XI, No. 2

"Ernie Gehr Interviewed by Jonas Mekas, March 24, 1971," FILM CULTURE, No. 53-54-55, Spring, 1972

Mekas, Jonas and P. Adams Sitney, "Conversation with Michael Snow," FILM CULTURE, No. 46, Autumn, 1976

Michelson, Annette, "Camera Lucida/Camera Obscura," ARTFORUM, January, 1973

Rayns, Tony, "Lucifer: A Kenneth Anger Kompendium," CINEMA, #4, 1969

Skoller, Donald, "Aspects of Cinematic Consciousness: Suspense and Presence/Disillusion/Unified Perceptual Response," FILM COMMENT, September-October, 1972 (Snow)

Vanderbeek, Stan, "On 'Science Friction,'" FILM CULTURE, No. 22-23, 1961

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3  
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17  
24  
31



UNIVERSITY OF MIAMI  
School of Communication

COURSE OUTLINE FOR "PRODUCTION MANAGEMENT"

Required Texts:

"INDEPENDENT FEATURE FILM PRODUCTION" by Gregory Goodell  
"FILM SCHEDULING" by Ralph S. Singleton  
"FILM BUDGETING" by Ralph S. Singleton  
"FILM SCHEDULING/FILM BUDGETING WORKBOOK" by Ralph S. Singleton  
DGA Contract  
Screen Actors Guild Contract  
IATSE Contract  
NABET Contract  
Teamster Contract

Course Objectives:

The Production Manager/Line Producer is responsible to the Producer for breaking down the script, preparing the PRODUCTION BOARDS, developing the SHOOTING SCHEDULE, preparing the BUDGET and expediting all aspects of the production. This course is designed to teach the varied skills needed to become a Production Manager/Line Producer.

Assignments:

Each student will receive a Feature Film Script and a Production Board to work with. The script will have to be broken down, the production boards developed and fine tuned and the Shooting Schedule for the entire film has to be prepared. Two Budgets have to be developed - one for a full scale Union Picture - the other for an Independent Non-Union show. Location and/or studio arrangements will have to be negotiated and secured. The camera, grip and lighting package will have to be broken down and negotiated. A Post-Production budget will be prepared taking Video Post techniques vs. Film Editing into account. Also, the various music deals will have to be investigated and priced. In other words, when you are completely finished with your assignment, your picture should be ready for production.

Attendance:

Since we will be visited by various Union Representatives and Industry people who will clarify their deals and contracts, attendance is mandatory.

Grading/Evaluation:

One Exam	40%
Assignment	60%

## SYLLABUS

### PRODUCTION MANAGEMENT CMP 605

Professor: Dr. William McRae  
Office: Beaumont 111  
Hours: TBA  
Telephone: 284-3900

#### Course Objectives:

CMP 605 is designed to familiarize the student with the rudiments of production management. Essential to all forms of motion picture production, from the smallest documentary to the most adventurous avant-garde film to the most epic Hollywood film, production management represents the balancing of the usually competing demands of artistic aspirations and financial constraints. The discipline of production management, then, is the art, and sometimes the science, of arriving at the creative assumptions that will underlie production and post-production and reducing these assumptions to appropriate documents available to all interested parties. It is, further, the manipulation of the variables involved so as to be able to effectively implement the particular vision of the creative elements involved in the specific project.

#### Course Description:

This course will prepare the student to assume the responsibilities of production management/line production of a motion picture project. Initial focus will be on how the assumptions that will give rise to the budget of the film are arrived at. Class work will be concentrated on the preparation of production boards, shooting schedules and ultimately film budgets. The effects of modern technology in the form of new software programs will be introduced to this examination.

Each student will receive his own feature film screenplay which will be thoroughly analyzed and prepared for production from the standpoint of the production manager. The student will first break down the script and create a production board. Using this tool, a shooting schedule will be prepared. The critical phase of preparation of a budget will be explored from two perspectives -- that of a full scale union production and that of a non-union independent motion picture. The choice between location and studio work will be considered from the standpoints of both finances and controls.

Specifics of the budget such as the camera, grip and lighting packages will be examined in both their creative and financial dimensions. The preparation of the post-production budget will be looked at from both film and videotape points of view. Finally, a comprehensive consideration of the music aspect of production

and post-production will be undertaken. Attention will be paid throughout to how the tools and skills discussed in this course can be adapted to films other than feature films.

Attendance Policy:

Attendance is mandatory for this course. Classwork and class discussion will be essential for the student's preparation of his required project. In addition, guest speakers from trade unions and other industry areas will present material during class hours.

Grading Policy:

Mid-Term Examination	40%
Project	60%

Required Reading:

Singleton, Ralph. Film Budgeting. Beverly Hills: Lone Eagle Publishing, 1982.

Singleton, Ralph. Film Scheduling. Beverly Hills: Lone Eagle Publishing, 1984.

Singleton, Ralph. Film Scheduling/Film Budgeting Workbook. Beverly Hills: Lone Eagle Publishing, 1986.

Class Schedule:

Class 1	Introduction
Class 2	Production Management: Overview
Class 3	Production Boards - I
Class 4	Production Boards - II
Class 5	Production Board Exercise
Class 6	Production Board Exercise
Class 7	Shooting Schedule I
Class 8	Shooting Schedule II
Class 9	Shooting Schedule Exercise
Class 10	Shooting Schedule Exercise
Class 11	Guest Speaker - IATSE Representative
Class 12	Assignment of Screenplays
Class 13	Union vs. Non-Union
Class 14	Pricing Equipment Packages
Class 15	Guest Speaker - NABET Representative
Class 16	Collaboration with the Director
Class 17	Collaboration with the Producer
Class 18	Interaction with the Studio
Class 19	Post-Production I
Class 20	Post-Production II
Class 21	The Videotape Alternative
Class 22	Guest Speaker - Teamsters Representative
Class 23	Music
Class 24	Trouble-shooting: Problem Areas

Class 25	Budget Submissions
Class 26	Budget Critiques
Class 27	Budget Critiques
Class 28	Budget Critiques
Class 29	Budget Critiques
Class 30	Budget Critiques
Class 31	Guest Speaker - Commercials Director
Class 32	New Technologies
Class 33	Florida Production - Walt Disney & Universal
Class 34	The Documentary
Class 35	The Avant-Garde Film
Class 36	The Future for Production Management
Class 37	Conclusion

APPENDIX F

FULL-TIME FACULTY VITAE

VITA

PAUL N. LAZARUS, III

PROFESSIONAL ADDRESS: School of Communication  
University of Miami

HOME ADDRESS: 11600 S.W. 69 Ave.  
Miami, FL 33156

PHONE: (305) 284-2265

PHONE: (305) 662-8092

PROFESSIONAL EXPERIENCE

Present Coordinator, Motion Pictures  
School of Communication  
University of Miami

1986-1987 Director, New Mexico Film Commission  
1050 Old Pecos Trail  
Santa Fe, New Mexico

1983-1985 Vice President in Charge of Production,  
Home Box Office, Theatrical Film  
Division, Los Angeles, California

1979-1982 Executive Producer, Marble Arch  
Productions, Los Angeles, California

1978-1979 Vice President in Charge of Production,  
Marble Arch Productions, Los Angeles,  
California

Supervised all development and  
production; particular involvement with  
On Golden Pond and Hard Country.

1970-1974 Founder and President, C.R.M.  
Productions, Film Subsidy of  
Psychology Today Magazine, Los  
Angeles, California

Supervised the production of 68 award  
winning educational films for colleges  
and high schools.

1969-1970 Vice President in Charge of Production,  
ABC Pictures Corporation, Los Angeles,  
California

Supervised all development and  
production; particular involvement with  
Cabaret and Lovers and Other  
Strangers.

1967-1969 Executive Vice President, Palomar Pictures, Int'l., New York, New York

Supervised all development and production; particular involvement with Take the Money and Run and They Shoot Horses, Don't They?

1965-1967 Attorney and Talent Agent, General Artists Corp., New York, New York

Executive Assistant to Sam Cohn, Head of East Coast Motion Picture Packaging Department; Agent for Woody Allen -- responsible for selling his first feature film, Take the Money and Run.

1963-1965 Associate, Weil, Gotshal & Manges, New York, New York

Specialized in copyright law; broad experience in commercial and corporate practice.

#### TEACHING EXPERIENCE

1987- Associate Professor, University of Miami, School of Communication

1985-1987 Visiting Professor on Film - The College of Santa Fe

1983-1985 Adjunct Professor on Film - Pepperdine University

1980-1984 Adjunct Professor on Film - UCLA

1973-1974 Visiting Professor on Film - California State, Northridge

1970-1986 Guest Lecturer at schools, civic functions, film seminars, film festivals and conventions

#### EDUCATIONAL BACKGROUND

Yale University Law School  
J.D. 1963

Williams College - Cum Laude, with Highest Honors in History

B.A. 1960

## MOTION PICTURES PRODUCED

- 1981      Barbarosa - Universal Pictures  
Director - Fred Schepisi  
Cast - Willie Nelson, Gary Busey
- 1979      Hanover Street - Columbia Pictures  
Director - Peter Hyams  
Cast - Harrison Ford, Leslie-Anne Down,  
Christopher Plummer
- 1977      Capricorn One - Warner Bros.  
Director - Peter Hyams  
Cast - James Brolin, Sam Waterston,  
O.J. Simpson
- 1975      Futureworld - A.I.P.  
Director - Richard Heffron  
Cast - Peter Fonda, Blythe Danner,  
Arthur Hill
- 1973      Westworld - M.G.M.  
Director - Michael Crichton  
Cast - Yul Brynner, Richard Benjamin,  
James Brolin
- 1971      Extreme Closeup - National General  
Corporation  
Director - Jeannot Szwarc  
Cast - Jim McMullan

## BOOK

The Movie Producer (Harper & Row, 1985)

## JOURNAL ARTICLES

- 1970-1986      Numerous articles in trade journals and  
other publications



VITA

STEPHEN E. BOWLES, Ph.D.

<b>PROFESSIONAL ADDRESS:</b>	School of Communication University of Miami Coral Gables, FL 33124	<b>HOME ADDRESS:</b>	5840 Red Road Apartment 249 Miami, FL 33143
<b>PHONE:</b>	(305) 284-3860	<b>PHONE:</b>	(305) 665-8974

CURRENT APPOINTMENTS

Associate Professor of Film History, Theory and Criticism  
Director, Motion Picture Program  
School of Communication  
University of Miami  
Coral Gables, Florida

Co-Founder and Festival Co-Director  
Miami Film Festival  
Film Society of Miami, Inc.  
Miami, Florida

Executive and Program Director  
Beaumont Art Cinema  
University of Miami  
Coral Gables, Florida

TEACHING AREAS

Film (history, theory, genre, authorship, aesthetics, scriptwriting, direction, criticism and critical writing, film and literature)

Mass Communications (history, theory, psychology and sociology of media)

Composition, Rhetoric, Humanities

TEACHING EXPERIENCE

**Regular appointments:**

Southern Illinois University (Carbondale, Illinois)  
Teaching Assistant, 1966-1968 (composition, literature)

Ferris State College (Big Rapids, Michigan)  
Assistant Professor of English, 1968-1971 (literature, humanities)

University of Northern Colorado (Greeley, Colorado)  
Assistant Professor of English, 1973-1975 (film, humanities, literature)

University of Miami (Coral Gables, Florida)  
Associate Professor of Film, 1976-present (film history,  
theory, criticism, scriptwriting; Director of Beaumont Cinema)  
Awarded tenure 1982

**Visiting appointments:**

Northwestern University (Evanston, Illinois)  
Part-time, 1972-1973 (film history and ideology)

Colorado College (Colorado Springs, Colorado)  
Visiting Professor of Film, Summer 1973 (Summer Film Institute)

University of Minnesota (Minneapolis, Minnesota)  
Visiting Professor of Art History, Spring 1976 (film history  
and theory, graduate level)

University of Minnesota (Minneapolis, Minnesota)  
Visiting Professor of Art History, Summer 1977 (introduction to  
film, history of photography)

**EDUCATIONAL BACKGROUND**

Iowa State University (Ames, Iowa)  
B.S., November 1965 (major: literature, history, mathematics)

Southern Illinois University (Carbondale, Illinois)  
M.A., August 1968 (major: American and English literature)

Northwestern University (Evanston, Illinois)  
Ph.D., June 1979 (dissertation: film criticism and  
documentation)

**PUBLICATIONS**

**Books in print:**

An Approach to Film Study. The Revisionist Press ("Cinema  
Series"), 1974.

Index to Critical Film Reviews from British and American Film  
Periodicals, 1930-1971. Three volumes. Burt Franklin  
Publishers, 1974-1975.

The Film Book Bibliography, 1940-1975. Scarecrow Press, 1979.  
(Associate Editor.)

Sidney Lumet: References and Resources. G.K. Hall Company, 1979.

Index to Critical Film Reviews: Supplement I, 1972-1976. Burt  
Franklin Publishers, 1983.

**Books under consideration:**

Thumbs Up/Thumbs Down: Film Reviewing in Theory and Practice.  
Written in collaboration with Mr. William Cosford, film critic  
for the Miami Herald.

**Books in progress:**

Planned Inspiration: The Psychology of Film Directing. Written  
in collaboration with Joseph Lerner, former film director and  
officer in the Directors Guild of America.

Unmasking the Phantom: Images, Ideologies and Influences in the  
Movies.

**Chapters in books:**

"Sidney Lumet." In Encyclopedia of Film: Directors and Filmmakers,  
series edited by Christopher Lyon. St. James Press, 1984.

"Nicolas Roeg." Ibid.

"Blow-up." In Encyclopedia of Film: The Films, series edited by  
Christopher Lyon. St. James Press, 1984.

"On the Waterfront." Ibid.

"Shane." Ibid.

**Juried articles in print:**

"The Three Stooges: A Brief Pathology." Films in Review, v. XXVI,  
no. 7 (August/September, 1975).

"White Hats and Black Hats: The Collapse of Morality in  
Contemporary Crime Films." Colorado North Review, v. XI  
(Winter, 1975).

"The Exorcist and Jaws: Techniques of the New Suspense Film."  
Literature/Film Quarterly, v. IV, n. 3 (Summer, 1976).

"The Exorcist and Jaws: Film from Literature." Literature/Film  
Quarterly, v. IV, n. 3 (Summer, 1976).

"The 'Back to Basics' Movement in College Composition: Backgrounds,  
Issues and Questions." Arizona English Bulletin, v. 19, n.1  
(October, 1976).

"And Time Marched On: The Creation of the March of Time." Journal  
of the University Film Association, v. XXIX, n. 1 (Winter, 1977)

"Nashville and Cabaret: Entertainment as History." Journal of  
Popular Culture, v. 12, n. 3 (Winter, 1978).

## Non-juried publications in print:

Over two hundred fifty film reviews in various newspapers and journals, 1968-1976.

Beaumont Cinema Program Notes. I have researched and written the program notes for all the tri-annual film schedules at Beaumont Cinema beginning with the Fall 1977 schedule and continuing to the present. Special programs have included major tributes to French director Marcel Carne and Indian director Satyajit Ray. These programs were planned and offered in coordination with the Museum of Modern Art and the American Film Institute.

## PROFESSIONAL PAPERS READ

"Film in the Classroom." National Association for Humanities Education. Greeley, Colorado, 1972.

"The 'Back to Basics' Movement in College Composition." Conference on College Composition and Communication, Philadelphia, Pennsylvania, 1976.

"The Narrative Chase: Form and Structure in Citizen Kane." Rocky Mountain Modern Language Association, Santa Fe, New Mexico, 1976.

"Nashville and Cabaret: Entertainment as History." Popular Culture Association, Baltimore, Maryland, 1977.

"Image and Ideology" The American Indian on Film." Rocky Mountain Modern Language Association. Las Vegas, Nevada, 1977.

"How's it going, Superstar?: The Image of the Athlete in Film." Third Annual Conference on Film, University of West Virginia, 1978.

"Misfits and Idealists: Terrorism on Film." Society of Cinema Studies, San Francisco, California, 1979.

"A Psychoanalytic Reading of Michelangelo Antonioni's Blow-Up." South Florida Psychiatric Society, Miami, Florida, 1983.

"Last Tango in Paris: The Dynamics of Death." Joint sponsorship between South Florida Psychoanalytic Association and Department of Communication at University of Miami, Miami, Florida, 1984.

SCREENWRITING PROJECTS placed with: Stuart M. Miller  
Senior Vice President, Literary Dept.  
Agency for the Performing Arts, Inc.  
Los Angeles, California

News. An original feature film script, written in collaboration with Mr. Peter Zorn. Miami, 1983-1984.

The Renaissance Man. An original feature film script, written in collaboration with Mr. Peter Zorn. Miami, 1984.

Florida City. An original feature film script, written in collaboration with Mr. Peter Zorn. Miami, 1985. Winner of the GOVERNOR'S SCRIPTWRITING COMPETITION, 1986.

Change of Mind. An original feature film script, written in collaboration with Mr. Peter Zorn. Miami, 1986.

Pyramids. An original feature film script, written in collaboration with Mr. Peter Zorn. Miami, 1987.

#### **UNIVERSITY SERVICE: NON-TEACHING**

##### **Administrative experience:**

Administrative responsibility for organizing and supervising the Bachelor of Fine Arts program in the Department of Communication, 1976-1981.

Program Director/Coordinator for Motion Pictures Division, School of Communication, 1985-1987. While in this position, I:

- + formalized the M.A. degree program,
- + proposed the M.F.A. degree program,
- + overhauled and initiated the 3-track undergraduate program,
- + conceived and initiated the annual Motion Picture Production Institute,
- + saw division receive annual grant of \$10,000 from Southeast Banking Corp.,
- + assisted in generating a relationship with the American Film Institute,
- + created the Friends of Cinema support group,
- + expanded the faculty and resources of the division,
- + and attended more meetings and wrote memos than I can count.

Dean's Curriculum Task Force, 1986-1987.

Graduate Studies Committee, 1983-present

Various university committees, 1976-present

##### **Graduate Curriculum:**

Appointed to the Graduate Faculty in the College of Arts and Sciences, Spring, 1980.

Graduate Program Planning Committee, to propose and draft the graduate program in Department of Communication, 1979-present.

##### **Beaumont Cinema**

Served as Assistant Director of the Beaumont Cinema, Fall 1976-Spring, 1981.

Appointed Director of Beaumont Cinema. Responsible for the programming, administration and operations of the cinema, which schedules about 150 films each year, Spring 1981-present. In recognition of the accomplishments at Beaumont Cinema, Miami Magazine awarded the theatre its BEST FOREIGN FILM HOUSE honor "for its diversity and consistently high quality" (December, 1980-present).

## COMMUNITY SERVICE

### **New World Festival of the Arts:**

Appointed Director of Film Component for the New World Festival. Responsible for acquiring and programming films, all administrative functions regarding the film division of the festival, and all operations of the cinema during the festival period. The film component offered sixty-three showings over the three week period of the festival, including twenty-five new feature films (none in U.S. distribution; all acquired abroad), representing eighteen countries. There were also ten special programs of animation, documentary and avant-garde films with eight filmmakers in attendance. Festival interval was 5-26 June 1982.

### **The Miami Film Festival:**

Founder and co-director of the Miami Film Festival, originally established as joint venture of the University of Miami and the Cinematheque Theatres. This festival was designed and executed as a major international film festival.

The first Miami Film Festival was held February 3-12, 1984 and, both critically and publically, was heralded as an unprecedented success. (Press clippings are available upon request.) During this event, we premiered thirty films representing fourteen nationalities; thirty-five filmmakers, performers, critics, and journalists from nine nationalities attended as guests of the festivals.

The second Miami Film Festival occurred February 1-10, 1985.

The third Miami Film Festival occurred February 7-16, 1986.

The fourth Miami Film Festival occurred February 6-15, 1987.

The fifth Miami Film Festival occurred February, 1988.

### **Center for the Fine Arts:**

Lecture series: "Hollywood: Legend and Reality." Given in conjunction with the Smithsonian travelling exhibit of the same name, and in collaboration with Mr. William Cosford. Miami, Fall 1986.

Lecture series: "The Silent Years" and "The War Years and the Bomb." Given in response to the success of the first series. Miami, Winter 1987.

## INTERNATIONAL FILM REPRESENTATION

Berlin Film Festival: February, 1982. Attended as a representative of the New World Festival and guest of the Export-Union des Deutschen Films.

Film Festival of Bulgaria: October, 1982. Attended as guest of the festival to serve on the film jury for films in competition.

Film Acquisition Tours to Europe: Summer 1981, Fall 1982, Summer 1983, Summer 1984, Summer 1985, Fall 1986, Winter 1986, Summer 1987. These are professionally sponsored tours for the express purpose of locating international films for showings in international film festivals.

## MEDIA ACTIVITIES

Co-host of a weekly local Miami-based television program on WLRN-TV during the 1977-1978 seasons. The emphasis of the program was to interview local and visiting professionals involved in the film medium.

Guest engagements on local Miami-based radio stations, speaking about film subjects. These stations include WTMI-FM, WNWS-AM (many times), WKAT-AM, WWOK-AM. WMBM-AM.

Numerous interviews given to international publications, most specifically discussing participation in international film festivals. Nationally, interviews given to Variety, New York Times, Hollywood Reporter, Chicago Tribune, Miami Herald (many times), Miami News (many times), Fort Lauderdale Sun Sentinel (many times).

VITA

PAUL NAGEL, JR.

PROFESSIONAL      School of Communication      HOME      8720 S.W. 99 St.  
ADDRESS:      University of Miami      ADDRESS:      Miami, FL 33176  
Coral Gables, Fl 33124

PHONE:      (305) 284-4539      PHONE:      (305) 271-2950

TEACHING EXPERIENCE

1986-1984      Professor, School of Communication

1984-1976      Associate Professor, Department of Communication  
Coordinator for Motion Pictures

1976-1974      Associate Professor, Department of Communication  
Coordinator for Broadcasting & Film

1974-1972      Associate Professor, Department of Mass Communications  
Coordinator for Broadcasting & Film

1972-1966      Assistant Professor, Department of Mass Communications  
Coordinator for Broadcasting & Film

1966-1958      Assistant Professor, Department of Radio-Television-Film  
Acting Chairman, Radio-TV-Film

1958-1956      Assistant Professor, Department of Radio-Television-Film  
Program Director, Communication Services

1956-1953      Instructor, Department of Radio-Television-Film  
Program Director, Communication Services

1953-1950      Lecturer, Department of Radio-Television-Film  
Continuity Director, Communication Services

TEACHING SPECIALIZATIONS

For the past four years, my teaching has been primarily in the area of motion picture and television writing on both the undergraduate and graduate levels. I have also taught graduate level courses in directing.

Writing for the Electronic and Film Media  
History of Broadcasting and Motion Pictures  
Economics of Broadcasting and Film



Directing for Film and Broadcasting  
Performance for Film and Broadcasting  
Effects of Mass Communication  
Analysis of Mass Media  
Survey of Broadcasting and Motion Pictures

#### SCHOOL OF COMMUNICATION

School Council. Now beginning my fourth year.  
Coordinator, Bachelor of Fine Arts Program.  
Coordinator, Writing Track major, Motion Pictures.  
Coordinator, Motion Picture Internship Program  
Committees for Masters' Candidates:  
Holly Anderson  
Karen McKinnon  
Mitchel Globe  
Tas Shiekh  
Scott Meyer

#### UNIVERSITY OF MIAMI COMMITTEES

Alumni Affairs  
Public Relations  
Student Union Advisory Board  
Graduation Requirements  
Inter-disciplinary Programs, Cinema, Creative Writing  
WVUM Advisory Board  
Beaumont Cinema Advisory Board  
Sabbatical Leave  
Self-Evaluation, during accrediting year by the Southern Association  
of Colleges and Universities. I Chaired one sub-committee and served  
on several others.

#### EDUCATIONAL EXPERIENCE

University of Miami, A.B. in Radio-Television-Film, 1950

University of Miami, Graduate study in English and History, 1964-65.

#### MILITARY SERVICE

United States Army Air Corps, 1944-47, Honorable Discharge. Served as  
a Cryptographer and Communications Specialist.

#### PROFESSIONAL/ARTISTIC EXPERIENCE

I have taught a broad range of courses in the film and broadcasting  
areas. My current teaching concentration is in the field of  
scriptwriting.

In more than thirty years as a motion picture, television and radio writer, producer, director and performer, I have worked in almost all of these media as well as in broadcast advertising. I offer the following account of my professional activity as a representative rather than a comprehensive cross section of my work.

"The Legend of Two-Gun Cohen"

Foremost of all my activities in this area has been my work on the film biography of General Morris Abraham Cohen. The material was first realized as an eight hour script designed originally for presentation as a television mini-series.

The mini-series script was first offered to the English actor Bob Hoskins and Mr. Hoskins and the Producer Robert Watts optioned it as a project to be developed as a theatrical film. I was commissioned to revise the script as a two to three hour film. During the summer of this year, I have completed this project and will deliver it to Hoskins and Watts before the start of the Fall term.

All in all, the work has constituted the equivalent of about seven feature length motion picture scripts.

"A Once and Future Queen"

Script for a theatrical motion picture, a fantasy concerning Queen Elizabeth the First during the time she was imprisoned in the Tower of London by her sister, Queen Mary.

"Drugs Are Like That" - Writer-Director.

Twenty minute long film designed to assist very young children in resisting the temptation of drugs. From the film, seven one minute television "spots" were prepared for national distribution.

Produced on a grant from the Corporation for Public Broadcasting.

Winner of award from the White House Conference for Children.

Honored by Florida Association of Broadcasters as, "The most outstanding material on the subject available from any source."

"And Now I Will Go Home" - Writer.

Film for the United States State Department. Concerns adjustments South American young people must make when they come to the United States for College and University study. In circulation throughout South America.

"The Cuban in America" - Writer, Production Consultant.

One hour documentary for the Corporation for Public Broadcasting. Concerns the acculturation of Cubans who have come to America since the rise of Castro.

"TV-Powww!" - Writer, Production Consultant.

A television game show utilizing electronic equipment products of the Fairchild and Mattel Corporations. Equipment has been adapted for voice activation so that a viewer may take part from home simply by speaking into his telephone. A participating television station is supplied the equipment, all necessary instructions and engineering information and a package of scripts for a variety of program structures. What results is local, live "inter-active" television. The property is currently on the air in about fifty markets throughout the country. The syndicator is M.A. Kempner, Inc. of Fort Lauderdale, Florida.

"Working Together" - Writer.

Twenty minute film and associated campaign of television "spots" for a national anti-litter campaign. For the Dade Clean County Committee, funded by the American Brewer's Association.

Three films for the National Institute of Mental Health - Writer.

"Medical Problems of the Addict"

"Methadone as a Treatment Modality"

"Counseling in Methadone Treatment Programs"

The films vary in length from thirty-five to forty-five minutes. All three films are currently being circulated by government agencies for use in educational programs for medical and para-medical workers.

"The Jane Chastain Show" - Writer, Production Consultant and Director of several installments in the series.

196 short-format films for television. Series featured the nationally known female sportscaster Jane Chastain and concerned itself with making sports of all kinds more understandable. Syndicated to 123 television stations throughout the country by M.A. Kempner, Inc.

"Girl's Rules" - Writer-Director, Associate Producer.

A series of 260 short-format programs for radio. Series featured Jane Chastain and concerned sports of all kinds in much the same way the Jane Chastain TV program did. Syndicated to more than 100 radio stations by Florida Sports Productions, Inc.

"Fifty Golden Years" - Writer, Associate Producer.

At first, a multi-media presentation and subsequently a video documentary concerning the University of Miami's first fifty years.

"Metro" - Writer.

A thirty minute documentary film for Metropolitan Dade County, Florida on the workings of Metropolitan government.

"Norm Crosby Goes to the Races" - Writer

A series of 36 generic television and radio commercials for use by thoroughbred and harness race tracks. Property featured on camera work by the comedian Norm Crosby.

Also part of this project was a twenty minute sales presentation film for use in the marketing of the product. Syndicated by Racing International, Inc. and produced by Tel-Air Interests of Miami.

"The Trial of Mr. Freeman" - Director.

Television documentary drama.

Winner of the George Washington Freedoms Foundation Award.

"Hurricane!" - Writer.

One hour film documentary on the subject of a large city's preparations for a hurricane. For International World Films of Chicago in cooperation with the United States Weather Service.

"Albertine in the Lion's Den" - Writer-Director.

A feature length theatrical motion picture produced in the French language. My work on the project involved preparing an English language script and subsequently directing the recording of the new English version. This film featured several well known actors and actresses including Michelle Morgan, Charles Aznevoir, Claudia Cardinale and Danielle Darrieux. I also "appeared" in this film as the voice of Charles Aznevoir.

I have done similar work on some two dozen foreign language films. The languages with which I have worked are German, French, Spanish, Russian, Japanese and Italian.

"The Sunlit Years" - Writer, Producer, Director.

13 documentary-drama radio programs on the history of the the State of Florida. Produced for the Florida Power and Light Company. These programs are still in distribution through FP & L to school systems and radio stations throughout the state.

"A Chance to Live" - Writer, Producer, Director.

13 documentary-drama radio programs on the work of the Florida State Welfare Board. Produced for the Board.

"The F.B.I. Reports" - Writer, Producer, Director.

13 documentary-drama radio programs on the work of the FBI on local levels. Produced for the FBI.

"The Adventures of Harry and Arlene" - Writer, Producer, Director.

65 five minute radio programs of an informational nature. A series of comic dialogues explaining "...things you thought you understood till you had to explain them." This property was produced and syndicated by RTF Productions of Florida.

"The Palace" - Writer.

Twelve minute film for Caesar's Palace in Las Vegas, Nevada. The film was designed to promote the convention facilities of the Palace. An

interesting note - the film had to be prepared before the hotel was completed and so made great use of animation and "stock" footage.

"Emmy '77" - Writer.

A ninety minute long live television program for the Florida Chapter of the National Academy of Television Arts and Sciences. Produced on the stage of the Coconut Grove Playhouse. The Academy's first annual Emmy Awards program for excellence in television broadcasting.

"Crazy Carol and the Russian Princess" - Writer.

A thirty minute situation comedy. This feature was designed to also serve as an instructional cooking show. The program featured two internationally known chefs. For Trois Amis Productions, produced Almand-Newby, Inc. of Miami.

"Metric Minutes" - Writer-Director.

The "pilot" presentation of a proposed series of short films (eighty seconds) for television designed to explain the metric system. The pilot consists of three films and was produced by Filmmakers Group of Fort Lauderdale, Florida.

"The Florida State Sports Hall of Fame" - Writer.

A forty-five minute film documentary on the work of this honorary organization.

The program was produced for initial use on television and subsequently for use by the Hall of Fame at its Cypress Gardens, Florida location.

"Lisette - Melissa Manchester Special" - Writer.

Script for the hour long variety television program. The program was produced by WPLG-TV in Miami for syndication by the Washington Post stations.

This program was awarded an Emmy statuette by the National Academy of Television Arts and Sciences.

"A Tribute to Henry King Stanford" - Writer.

A video-tape documentary on the career of the University of Miami's third President on the occasion of his retirement after 17 years with that institution.

Florida A&M University School of Architecture - Writer, Consultant.

A series of filmed television messages designed to explain and promote the activities of the Architecture program at Florida A&M, one of the state's "centers of excellence" for the discipline.

## MEMBERSHIPS AND PROFESSIONAL AFFILIATIONS

1. National Academy of Television Arts and Sciences. Charter member of Florida Chapter. Member first Board of Governors. (Served four years).  
Vice President (Served two additional years).
2. Academy of Motion Picture Arts and Sciences. Regional Coordinator for the Academy's Student Film Awards Program in the fifteen "Sunbelt" states.
3. Screen Actors Guild. Member for more than twenty years. Served two terms on Guild's Board of Governors.
4. American Federation of Television and Radio Artists. Member.
5. RTF Productions of Florida. President. This is a film and broadcast production and syndication organization.
6. Art&. Consultant. An advertising agency. I am a consultant to this advertising and design operation and am particularly concerned with their work in television and radio campaigns.
7. C/D Advertising. Consultant. Advertising agency. I work with the company on its television and radio projects.
8. M.A. Kempner, Inc. Consultant. This is a large television syndication organization. I serve as a writer and creative advisor for many of the company's projects. I have been associated with this organization for more than ten years as a writer, producer, director and consultant.  
During the past four years my work has been primarily with the organization's automated public opinion polling and marketing properties. All of these properties are designed around a specially adapted IBM computer and include the ability to make calls at random or from demographically programmed lists of numbers. Responses are made by dialing or pressing numbers on the respondent's telephone dial and may be interpolated by the computer in a variety of different formats. The properties are:

### The Telephone Poll

A call-in device used primarily by television and radio stations and by newspapers.

### ESCAPE/600

A two-way polling device making it possible to place as well as receive telephone calls.

### EZ-TEL

A call-in device adapted for marketing usages and for information services such as financial, weather and sports.

I have been involved in designing the advertising and promotional campaigns as well as the operational manuals for all of these properties along with the writing and production for all the instructional and sales video productions.

9. Community Television Foundation of South Florida. Member of the Board of this governing body for public television station WPBT, Channel 2 in Miami. Served for two terms.
10. Alpha Epsilon Rho, National Honorary Communications Society. Member and for fifteen years, Regional Advisor. I have been faculty advisor for thirty-nine years.
11. Community Theatre Foundation of South Florida. President.
12. Broadcast Education Association. Member and past member of the organization's State Association Liason Committee. Past member of the Scholarship Committee.

### ASSOCIATED ACTIVITIES

1. Program Evaluator for the National Endowment for the Humanities. In this position, I am asked to read and evaluate grant requests for projects that would eventuate in films, video or audio tape productions.
2. Coordinator/Moderator, "Film in Television's Future." A panel conducted as a part of the National Convention of Alpha Epsilon Rho, Professional Broadcasting Society. Las Vegas, Nevada, 1980.
3. Production Designer, WPBT-TV, Channel 2 in Miami, Annual fund raising auction presentation. Starting with the second year of this auction, I designed and helped to coordiante the week long fund raising telecast for five consecutive years.
4. Producer-Director-Performer, Legitimate theatre. Through the late sixties I was very active in theatrical projects in the South Florida area and worked extensively in both community and professional productions.  
As an actor, I appeared in the world-premier production of Tennessee William's "Sweet Bird of Youth."  
Between 1950 and 1968, I worked as Producer a/o Director a/o performer in 27 major stage presentations.
5. Film/Television/Radio Performer. Over the years I have worked extensively as a performer in South Florida's large television commercial industry appearing in sixty or more such projects. I have been the on-air spokesman for such clients as: Ryder Corporation; Gold Triangle Stores; Hi-Fi Associates; Hialeah Race Track.  
Over the past four years I have worked in twenty or more commercials and have been cast in five feature films shot here in South Florida. The films are:

"Absence of Malice"  
 "The Mean Season"  
 "Cocoon II"  
 "It Had To Be You"  
 "Let it Ride"

6. Advertising Campaign Designer. As a part of my work as consultant to various advertising agencies, I have designed, written and in many cases, produced advertising campaigns for numerous clients. A representative listing of clients includes: Citizen's Federal Savings and Loan; Caesar's World, Inc., Caesar's Palace Hotel, the Boardwalk-Regency Hotel, Hialeah, Tropical and Calder Race Tracks, Bal Harbor and Harbor House, the Cypress Restaurant. In more than thirty years in the field a complete client list would run to well more than one hundred.



VITA

ANTHONY T. ALLEGRO, PH.D.

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                    Coral Gables, FL 33124

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ADDRESS:   M 205  
                    Miami, FL 33176

PHONE:          (305) 284-6382

PHONE:          (305) 595-3445

EDUCATIONAL BACKGROUND

1978 - M.F.A., University of Southern California  
1973 - Ph.D., University of Massachusetts  
1966 - M.A., University of Massachusetts  
1964 - B.A., Siena College

TEACHING EXPERIENCE

1987-1980: University of Miami, School of Communication. Current rank:  
Associate Professor, Motion Pictures.  
1979-1978: California State University, Northridge, Radio-T.V.-Film  
Department.  
1979-1978: Pepperdine University, (Seaver College), Malibu, California  
Department of Communication.  
1976-1975: Oberlin College, Ohio. Department of Romance Languages and  
Literatures.  
1975-1969: Smith College, Northhampton, Massachusetts. Department of  
Hispanic Studies.

INDUSTRY EXPERIENCE

1988          Holographic Dimensions, Miami, Fla., technical consultant:  
photographic techniques for electron microscopy.  
1978          Walt Disney Productions (WDEMCO), Burbank, California.  
Assistant Producer.  
1977          Production Assistant, Portrait of Grandpa Doc (Randal  
Kleiser).  
1978          Production Assistant, Grease (Randal Kleiser).  
1975          Second Unit, A Woman's Will (Documentary by Richard Neubart).

## PUBLICATIONS

"John Milius: Writer/Director" and "Paul Schrader: Writer/Director", Films and Filmmakers, Vol.II, St. James Press, 1984.

## FILMOGRAPHY

Touch, 16mm, B/W, 13 min, silent. 1978.

Minimal Moves, 16mm, B/W, 7 1/2 min., sound. 1979.

Toxic Syndrome, Part I: Toxic Shock, S8mm, Color, double screen, 28 min., stereo sound. 1983.

Toxic Syndrome, Part II: Cellular Analogue, S8mm, Color, double screen, 20 min., stereo sound. 1984.

Toxic Syndrome, Part III: Full Circle, S8mm, Color, double screen, 25 min., stereo sound. 1985.

Narcissus, S8mm, Color, Quad Projection, Quad stereo sound, 12 min. 1986.

Experimental Video Works, various untitled #1 through 7, 1983-1987.

## MUSEUM AND GALLERY INSTALLATIONS/EXHIBITIONS

- 1988 OPUS Art Studios: "3 in 1": Video Installation, photoserigraphic works.
- 1988 Staten Island Museum: Retrospective, "Toxic Syndrome" and other film and video work, 1980-1988.
- 1987 Bass Museum of Art and Hyperspace Gallery, Miami Beach, Florida. Poloroid Blow-ups, Video installations.
- 1987 Joy Moos Gallery, Tribute to Andy Warhol, Video installation "Pope Ondine and the Chelsea Girls."
- 1987 The Gallery of MDCC, North Campus, Video works.
- 1986 Lowe Art Museum, University of Miami, Toxic Syndrome Parts I, II, III.
- 1986 Hyperspace Gallery, Video works.
- 1985 Cuban Museum of Art and Culture, Miami, Florida, Film and video and graphic works. Poetry performance.
- 1985 Norton Museum of Art, North Miami, Florida. Video presentation of Minimal Moves.

- 1985 Lanvin Gallery of Contemporary Art, Miami, Florida sculptural works derived from film imagery.
- 1985 N.A.D.A. on Metrorail, "Graphic Images for a Moving Gallery".
- 1985 New Gallery, University of Miami (Dept. of Art and Art History), "Stadik" a film/music installation.
- 1984 N.A.D.A. Exhibition, Coral Cafe, Coral Gables, Florida. Graphic, Photographic and sculptural work.
- 1984 Lowe Art Museum, University of Miami, film, video, electronic music.
- 1984 New Gallery, University of Miami (One-man show), film installations, video works, photography, serigraphs, slide installations, sculptural works.

#### FESTIVAL/CONFERENCE SCREENINGS

- 1988 Miami Waves Film/Video Conference, film/poetry installation and performance: "Sushi, 12 O'Clock High!".
- 1986 Miami Waves Film/Video Conference, film: Narcissus (see filmography please).
- 1984 Miami Waves Film/Video Conference, film: Toxic Syndrome Part II: Cellular Analogue.
- 1984 Chinsegut Film/Video Festival, film: Toxic Syndrome Part II: Cellular Analogue.
- 1983 Miami Waves Film/Video Conference, film: Toxic Syndrome Part I: Toxic Shock.
- 1983 Chinsegut Film/Video Festival, films: Toxic Shock, Minimal Moves; Video works.

#### LECTURES, PUBLIC SCREENINGS AND COMMUNITY PROGRAMMING

- 1988 North Miami Museum "A Primer for the Avant-Garde Film", Lecture and Screening.
- 1987 Miami-Dade Public Library/Alliance for Media Arts Film/Video Project: The Classic Cinema of Luis Bunuel with introductory lecture "Luis Bunuel and Benito Perez Galdos: Conflicts of Instinct and Law in Spanish Society". Discussions after each screening.
- 1987 Trends in the Avant-Garde Film: Structuralism and the Underground. Three screenings with discussions.

- 1987        Arts in Focus, WLRN-TV. Films and video works screened and discussed. Ms. Jaquiline Hinchey conducted the interview.
- 1987        Youth and Moving Images (a pilot program of the Dade County School System); lecture on independent filmmaking, workshop and screening. About 50 high school students participated.
- 1985        Alliance for Media Arts and Miami-Dade Public Library System, film: Toxic Syndrome, discussion and lecture held at the Coral Gables Branch Library.

**ADMINISTRATIVE AND COMMITTEE ASSIGNMENTS**

- 1986-1988    Faculty Senate
- 1986-1988    Faculty Senate Council
- 1986-1988    Faculty Senate Committees
- 1981-1987    Communication Curriculum Committee
- 1984-1987    Chair, Communication Curriculum Committee
- 1983-1985    Arts and Science Curriculum Committee
- 1980-1985    Beaumont Advisory Committee
- 1984-1985    Coordinator for Motion Picture program
- 1984-1985    Graduate Studies Committee
- 1987-1988    Graduate Studies Committee
- 1980-1983    Equipment/Facilities supervision for the Motion Pictures program

**PROFESSIONAL ORGANIZATIONS**

American Association of University Professors  
 National Art Education Association  
 Alliance for Media Arts (Miami), Alliance Board of Directors  
 Photogroup Miami  
 Popular Culture Association  
 University Film and Video Association  
 Modern Language Association

VITA

**GEORGE P. CAPEWELL**

**PROFESSIONAL ADDRESS:** WTMI FM Radio  
Dynamic Cable  
South Florida Magazine

**HOME ADDRESS:** 3595 Loquat Ave.  
Coconut Grove, FL 33133

**PHONE:** (305) 444-3766

**TEACHING EXPERIENCE**

1984 - present Lecturer, School of Communication  
1975 - 1981 Assistant Professor, Dept. of Communication  
University of Miami

**PROFESSIONAL EXPERIENCE**

6/84 - present WTMI FM Radio, Film/Theatre Critic  
6/84 - present South Fla. Magazine, Free Lance Writer  
10/84 - present Dynamic Cable, Producer/Critic  
12/82 - 6/84 WDZL CH 39, Producer/Critic/Host  
Entertainment Show  
7/81 - 4/84 WNWS AM Radio, Talk Show Host

**TEACHING SPECIALIZATION**

Film Production 16 m/m and Super 8  
Film Editing  
Film Finalizing  
Film History  
Film Theory

**EDUCATION**

New York University, M.F.A., June, 1975  
School of Visual Arts

Louisiana State University, B.A., 1967

**PUBLICATIONS**

South Miami Magazine  
Interview Magazine - Charles Nelson Reilly, Dudley Moore,  
Rita Moreno, Debbie Reynolds, Jim Nabors,  
Joan Rivers, Peter Yates.

**JOURNAL ARTICLES**

Midnight Films as a Genre  
Comparison of Grease as a Stage Play vs. Film

**PROFESSIONAL AND HONORARY ORGANIZATIONS**

South Florida Entertainment Writers Association  
AERHO  
AFTRA  
Academy of Television Arts and Sciences  
Miami Film Festival Board

**PROFESSIONAL ACTIVITIES**

Judge - Miami Film Festival  
Florida Independent Film Maker Association

APPENDIX G  
ADJUNCT FACULTY VITAE

VITA

JOSEPH ADLER

PROFESSIONAL ADDRESS: Noah Productions, Inc.  
PHONE: (305) 447-7220

HOME ADDRESS: 7660 S.W. 53rd Ct.  
Miami, FL 33143  
PHONE: (305) 447-7220

EDUCATION

The Lear School, Miami, 1958  
Carnegie Institute of Technology (Carnegie-Mellon University),  
School of Theatre, 1958-1960  
New York University, Department of Television Motion Pictures  
and Radio, Bachelor of Science, 1960-1962

PROFESSIONAL EXPERIENCE

During my career I have directed hundreds of commercials and industrial films - both national and regional - winning dozens of awards (New York Ad Club, Addy's, a National Clio, etc.)

I have also directed five features and a half-hour cable program (eight episodes).

In legitimate theatre, I have directed for the Players Theatre, the Coconut Grove Playhouse, Miami Theatre Productions, The Stage Company, The Ruth Foreman Theatre and the New World Theatre. I have twice won (four nominations) the Best Director Carbonell Award from the South Florida Entertainment Writers Association - for the "Killing of Sister George" at the Players Theatre and "The Shadow Box" at the Coconut Grove Playhouse.

I have taught acting at the Miami Actor's Studio and the Conservatory at the Coconut Grove Playhouse.

1988 - present Noah Productions, Inc., Miami. President, Producer/Director. Commercials, Industrials, Cable Programming.

1987 - 1988 GTV Productions, Inc., Ft. Lauderdale. President, Producer/Director. Commercials and Industrial films.

1985 - 1986 Miami Video Productions, Inc. Producer/Director. Commercials and Industrial Films.

1983 - 1985 Adler Television Productions, Inc., Miami. President. Created, produced and directed PRIVATE MOMENTS - half-hour (8 episodes) for Playboy Enterprises.



1980 - 1982 Adler/Fenster Films, Inc., Miami. President, Director. Commercials and Industrials.

1977 - 1980 AFI Productions, Inc., Miami. Director. Commercials.

1976 Brighton Productions, Inc., Miami. Director feature film CONVENTIONS, shot in Miami with over sixty-five local speaking roles.

1972 - 1977 M.J. Productions, Inc., Miami. Vice President, Director. Commercials and Industrials.

1971 Screen Arts International, Miami. Directed feature film, SAMMY SOMEBODY with Zalman King, Susan Strasberg and Jan Sterling.

1970 A&R Films, Inc. Miami. Vice President, Director. Commercials and Industrials.

1969 Screen Arts International, Miami. Directed, co-authored and edited feature film REVENGE IS MY DESTINY shot in Miami, with Sidney Blackmer, Chris Robinson and Joe E. Ross. Released by Gold Key Entertainment.

1968 Westbury Films, Inc., New York. Produced, directed, and edited feature film, SCREAM, BABY, SCREAM.

1965 - 1967 Doyle Dane Bernbach Advertising, New York, N.Y. Producer. Commercials and sales promotion films.

1965 Aura Productions, Inc., New York, N.Y. Directed and co-authored feature film, shot in Puerto Rico, THE FUN LOVERS, with Charles Grodin, Richard Arlen, John Gabriel, Luana Anders and Julie Summers. Distributed by Box Office International.

1964 Opus Productions, Inc., New York, N.Y. Wrote, produced, directed and edited documentary films for the New York Heart Association.

1962 - 1963 Ansel Films, Inc., New York, N.Y. Production manager and assistant editor. Commercials and industrial films.



September, 1974 - May, 1975 TV Listings Editor

Prepared listings and related features, served as copy editor on arts desk, plus writing.

April, 1973 - August, 1974 Copy aide/copy desk intern

Copy editing, headline writing on news desk.

### SUMMARY

Ten years journalism experience, writing and editing, all at The Miami Herald. Five years editing arts and television coverage. Five years writing and reporting on arts, including full-time assignment as film critic. Served in several supervisory editing positions while working as a writer, until staff expansions freed to write full-time. Winner of SDX and Florida Society of Newspaper Editors awards for criticism.

### EDUCATION

Attended University of Miami, 1964-70.  
Concentration: Psychology (completed major)

### AWARDS

1983 First Prize, criticism, from Florida Society of Newspaper Editors, for film reviews.

1981 First Prize, criticism, from Atlanta chapter of Sigma Delta Chi, for film reviews.

VITA

**FRED GOLDBERG**

<b>PROFESSIONAL</b>	2808 N. 46 Ave.	<b>HOME</b>	2808 N. 46 Ave.
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<b>PHONE:</b>	(305) 989-9640	<b>PHONE:</b>	(305) 989-9640

**PROFESSIONAL EXPERIENCE**

1982 Orion Pictures Corp., Los Angeles  
Senior Vice President, Advertising and Marketing

1981 The Fred Goldberg Company, Los Angeles  
Marketing Consultant. Clients included Neil Simon,  
Columbia Pictures, The Ladd Company and Westgate  
Productions.

1979 Columbia Pictures, Los Angeles  
Senior Vice President, Advertising, Publicity and  
Promotion

1978 Diener/Hauser/Bates, Ft. Lauderdale  
As consultant, set up South Florida agency specializing  
in entertainment advertising.

1956 -1977 United Artists, New York  
1956 Executive Assistant to Director Advertising,  
Publicity and Promotion  
1961 Vice President  
1962 Senior Vice President in charge of Advertising,  
Publicity and Promotion  
1977 Senior Vice President, Marketing

1953 Italian Films Export, New York  
Director of Advertising and Publicity for distributors  
of Italian films in the United States

1952 RKO Pictures, New York  
National Publicity Manager

1946 Paramount Pictures, New York  
Assistant Exploitation Manager, Trade Paper Contact,  
Syndicate Contact, N.Y. Newspaper Contact, Promotion  
Manager

THE ADVERTISING, PUBLICITY AND PROMOTION CAMPAIGNS FOR THESE FEATURE  
FILMS WERE CREATED AND CARRIED OUT UNDER MY DIRECTION.

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- 1958 STEEL BAYONET, GUN FEVER, PATHS OF GLORY, FORT BOWIE, LAST PARADISE, CROSS UP, THE QUIET AMERICAN, WITNESS FOR THE PROSECUTION, RIDE OUT FOR REVENGE, LOST LAGOON, RUN SILENT, RUN DEEP, PARIS HOLIDAY, RETURN TO DRACULA, FLAME BARRIER, GOD'S LITTLE ACRE, ISLAND WOMAN, THUNDER ROAD, FORT MASSACRE, TOUGHEST GUN IN TOMBSTONE, EDGE OF FURY, WINK OF AN EYE, LOST CITY OF GOLD, KINGS GO FORTH, I BURY THE LIVING, THE VIKINGS, CHINA DOLL, THE BIG COUNTRY, TERROR IN A TEXAS TOWN, COP HATER, LA PARISIENNE, GUN RUNNERS, THE DEFIANT ONES, MAN OF THE WEST, IT, THE TERROR FROM BEYOND SPACE, CURSE OF THE FACELESS MAN, HONG KONG CONFIDENTIAL, FEARMAKERS, MENACE IN THE NIGHT, MUGGERS, TEN DAYS TO TULARA, I WANT TO DIE, LOST MISSILE, MACHETE.
- 1959 SEPARATE TABLES, GUNS, GIRLS AND GANGSTERS, ESCORT WEST, THE LAST MILE, THE HORSE'S MOUTH, ANNA LUCASTA, THE GREAT ST. LOUIS BANK ROBBERY, LONELY HEARTS, ALIAS JESSE JAMES, SOME LIKE IT HOT, MUSTANG, TIMBUKTU, THE NAKED MAJA, RIOT IN A JUVENILE PRISON, GUNFIGHT AT DODGE CITY, PORK CHOP HILL, MAN IN THE NET, INVISIBLE INVADERS, THE FOUR SKULS OF JONATHAN DRAKE, THE HORSE SOLDIERS, SHAKE HANDS WITH THE DEVIL, THE HOUND OF BASKERVILLE, DAY OF THE OUTLAW, RABBIT TRAP, TEN SECONDS TO HELL, A HOLE IN THE HEAD, PIER 5, HAVANA, SUBWAY IN THE SKY, CRY TOUGH, CAST A GIANT SHADOW, DEVIL'S DISCIPLE, INSIDE THE MAFIA, COUNTERPLOT, THE WONDERFUL COUNTRY, DOG'S BEST FRIEND, ODDS AGAINST TOMORROW, PROFILE OF A MIRACLE, NEW YORK, N.Y.
- 1960 HAPPY ANNIVERSARY, VICE RAID, ON THE BEACH, GUNFIGHTERS OF ABILENE, SOLOMON AND SHEBA, THE PUSHER, OKLAHOMA TERRITORY, TAKE A GIANT STEP, THREE CAME TO KILL, THE UNFORGIVEN, THE BOY AND THE PIRATE, THE FUGITIVE KIND, NOOSE FOR A GUNMAN, THE GALLANT HOURS, MUSIC BOX KID, MACUMBA LOVE, THE APARTMENT, CAGE OF EVIL, STUDS LONIGAN, LOST DAYS OF POMPEII, QUIET FLOWS THE DON, ELMER GANTRY, THE WALKING TARGET, NIGHTFIGHTERS, INHERIT THE WIND, THE MAGNIFICENT SEVEN, THE ALAMO, THE POLICE DOG STORY
- 1961 EXODUS, FIVE GUNS TO TOMBSTONE, FRONTIER UPRISING, THE FACTS OF LIFE, THE MISFITS, OPERATION BOTTLENECK, THE HOODLUM PRIEST, A MATTER OF MORALS, THE GAMBLER WORE A GUN, DR. BLOOD'S COFFIN, SNAKE WOMAN, GUNFIGHT, THE YOUNG SAVAGES, MINOTAUR, WHEN THE CLOCK STRIKES, REVOLT OF THE SLAVES, THE LAST TIME I SAW ARCHIE, BY LOVE POSSESSED, THE NAKED EDGE, THE CAT BURGLAR, YOU HAVE TO RUN FAST, THREE ON A SPREE, FATE OF MAN, GOODBYE AGAIN, TEENAGE MILLIONAIRE, THE BOY WHO CAUGHT A CROOK, THE YOUNG DOCTORS, THE FLIGHT THAT DISAPPEARED, THE SECRETS OF DEEP HARBOR, PARIS BLUES, THE GREAT WAR, SEASON OF PASSION, THE EXPLOSIVE GENERATION, A TOWN WITHOUT PITY, GUN STREET, X-15, THE BRIDE IS MUCH TOO BEAUTIFUL
- 1962 WEST SIDE STORY, DEAD TO THE WORLD, MARY HAD A LITTLE, A POCKETFUL OF MIRACLES, SAINTLY SINNERS, JUDGEMENT AT NUREMBURG, THE CLOWN AND THE KID, ONE, TWO, THREE, THE HAPPY THEIVES, SOMETHING WILD, THE CHILDREN'S HOUR, DEADLY DUO, SERGEANT'S THREE, THE MAGIC SWORD, THE NUN AND THE SERGEANT, FOLLOW THAT DREAM, WAR HUNT, INCIDENT IN AN ALLEY, JESSICA, MIGHTY URSUS, GERONIMO, JACK THE GIANT KILLER, THE BEAUTY AND THE BEAST, THE PROPER TIME, THE MIRACLE WORKER, THE

RESTAURANT, YOUNG BILLY YOUNG, THE BATTLE OF BRITAIN, SOME KIND OF NUT, FILE OF THE GOLDEN GOOSE, ON HER MAJESTY'S SECRET SERVICE, THE SECRET OF SANTA VITTORIA, GAILY, GAILY, THE BED SITTING ROOM, THREE, SEX OF ANGELS, LIFE, LOVE AND DEATH, THE WITCHES, LET'S MAKE LOVE, THE VOYAGE OF SILENCE, WAITING FOR CAROLINE, SHAME, LES GAULOISES BLEUES, STOLEN KISSES, LAUGHTER IN THE DARK, LA CHAMADE, DEVIL BY THE TAIL.

- 1970 HAPPY ENDING, CIRCUS, THE ANGEL LEVINE, WOMEN IN LOVE, SATYRICON, PUSSYCAT, PUSSYCAT, I LOVE YOU, WALLS OF ANGER, A STREET CAR NAMED DESIRE, WHAT DO YOU SAY TO A NAKED LADY, GOLDDIGGERS OF 1935, FOOTLIGHT PARADE, BARQUERO, THE MERCENARY, LOVE IS A FUNNY THING, MOSQUITO SQUADRON, THE LAST ESCAPE, HELL BOATS, MISSISSIPPI MERMAID, LEO THE LAST, LET IT BE, ONE MORE TIME, COTTON COMES TO HARLEM, NED KELLY, THE HAWAIIANS, THEY CALL ME MR. TIBBS, HORNET'S NEST, THE LANDLORD, THE WAY WE LIVE NOW, PASSION OF ANNA, THE CHRISTINE JORGENSEN STORY, THE REVOLUTIONARY, POUND, PIECES OF DREAMS, UNDERGROUND, SABATA, PUTNEY SWOPE, A QUIET PLACE IN THE COUNTRY, THE WILD CHILD, A CANNON FOR CORDOBA, KES, GIVE HER THE MOON, A.K.A. CASSIUS CLAY, BURN!, THE MACKENZIE BREAK, THE PRIVATE LIFE OF SHERLOCK HOLMES, WHERE'S POPPA?
- 1971 MUSIC LOVERS, COLD TURKEY, MRS. POLLIFAX, SPY, VALDEZ IS COMING, BANANAS, JENNIFER ON MY MIND, SUNDAY, BLOODY SUNDAY, SUPPORT YOUR LOCAL GUNFIGHTER, DUCK YOU SUCKER, VON RICHTHOFEN AND BROWN, DOC, THE LAWMAN, FIDDLER ON THE ROOF, THE WORLD OF HANS CHRISTIAN ANDERSON, SOME GIRLS DO, HELEN, THE HUNTING PARTY, ADIOS SABATA, THE CROOK, THAT SPLENDID NOVEMBER, OUTBACK, BORN TO WIN, THE ORGANIZATION, THE HONKERS, DIAMONDS ARE FOREVER, 200 MOTELS.
- 1972 THE HOSPITAL, THE DECAMERON, THE VISITORS, LADY LIBERTY, FELLINI'S ROMA, CHATO'S LAND, MONEY TALKS, EVERYTHING YOU WANTED TO KNOW ABOUT SEX, THE MAGNIFICENT 7 RIDE, MICKEY AND BOGGS, FUZZ, RETURN OF SABATA, THE MECHANIC, DAUGHTER OF SATAN, SUPERBEAST, HAMMER, PULP.
- 1973 MAN OF LA MANCHA, AVANTI, ACROSS 110TH STREET, THE ELECTRA GLIDE IN BLUE, THE LAST TANGO IN PARIS, THE OFFENSE, THE LONG GOODBYE, SCORPIO, COPS AND ROBBERS, LIVE AND LET DIE, TOM SAWYER, WHITE LIGHTNING, HARRY IN YOUR POCKET, THE OUTSIDE MAN, I ESCAPED FROM DEVIL'S ISLAND, LADY CAROLINE LAMB, THEATRE OF BLOOD, JEREMY, THE SPOOK WHO SAT BY THE DOOR, FIVE ON THE BLACK HAND SIDE, SLEEPER.
- 1974 RUSTING, BILLY TWO HATS, WHERE THE LILIES BLOOM, THEIVES LIKE US, HUCKLEBERRY FINN, VISIT TO A CHIEF'S SON, SPIKE'S GANG, KAZABLAN, THUNDERBOLT AND LIGHTFOOT, THE TAKING OF PELHAM 1-2-3, BANK SHOT, MISTER MAJESTYK, SUPER COPS, MOONRUNNERS, MIXED COMPANY, LENNY, THE MAN WITH THE GOLDEN GUN, NIGHTMARE HONEYMOON, THAT'S ENTERTAINMENT, AMAZING GRACE, BRING ME THE HEAD OF ALFREDO GARCIA, JUGGERNAUT.
- 1975 THE WILBY CONSPIRACY, ROSEBUD, THE REPORT TO THE COMMISSIONER, MR. RICCO, BRANNIGAN, THE SHARK'S TREASURE, RANCHO DE LUXE, ROLLERBALL, LOVE AND DEATH, THAT'S THE WAY OF THE WORLD, THE RETURN OF THE PINK PANTHER, 92 IN THE SHADE, THE WIND AND THE LION, THE PASSENGER, SMILE, UNDERCOVER HERO, HEARTS OF THE WEST, THE SILENT STRANGER, ONE FLEW OVER THE CUCKOO'S NEST, THE SUNSHINE BOYS, THE KILLER ELITE, THE HEROES.

THIRD MAN, THE ROAD TO HONG KONG, THE VALIANT, HERO'S ISLAND, THE BIRDMAN OF ALCATRAZ, KID GALAHAD, SWORD OF THE CONQUEROR, PRESSURE POINT, TOWER OF LONDON, THE MANCHURIAN CANDIDATE, THE VAMPIRE AND THE BALLERINA, COURT MARTIAL.

- 1963 TWO FOR THE SEESAW, THE GREAT VAN ROBBERY, TARAS BULBA, A CHILD IS WAITING, FIVE MILES TO MIDNIGHT, DR. NO, DIARY OF A MADMAN, LOVE IS A BALL, AMAZONS OF ROME, I COULD GO ON SINGING, THE GREAT ESCAPE, IRMA LA DOUCE, CALL ME BWANA, THE CARETAKER, TOYS IN THE ATTIC, THE BIG RISK, TWICE TOLD TALES, JOHNNY COOL, MY SON THE HERO, LILIES OF THE FIELD, STOLEN HOURS.
- 1964 IT'S A MAD, MAD, MAD, MAD WORLD, KINGS OF THE SUN, THE PINK PANTHER, THE CEREMONY, LADYBUG, LADYBUG, ONE MAN'S WAY, FROM RUSSIA WITH LOVE, FLIGHT FROM ASHIYA, THE BEST MAN, FOR THOSE WHO THINK YOUNG, THE WORLD OF HENRY ORIENT, 633 SQUADRON, THE SEVENTH DAWN, A HARD DAY'S NIGHT, A SHOT IN THE DARK, WOMAN OF STRAW, THE SECRET INVASION, INVITATION TO A GUNFIGHTER, TOPKAPI, GOLDFINGER, KISS ME STUPID, FOUR DAYS IN NOVEMBER, TOM JONES.
- 1965 THE GREATEST STORY EVER TOLD, FERRY CROSS THE MERSEY, HOW TO MURDER YOUR WIFE, A RAGE TO LIVE, THE SATAN BUG, MISTER MOSES, MASQUERADE, THE GLORY GUYS, THE HALLELUJAH TRAIL, HELP, BILLIE, RETURN FORM THE ASHES, GOLDFINGER, WHAT'S NEW PUSSYCAT.
- 1966 A THOUSAND CLOWNS, LORD LOVE A DUCK, VIVA MARIA, THE GROUP, FRANKIE AND JOHNNY, CAST A GIANT SHADOW, HAMLET, DON'T WORRY, WE'LL THINK OF A TITLE, DUEL AT DIABLO, KHARTOUM, BOY, DID I GET A WRONG NUMBER, THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, WHAT DID YOU DO IN THE WAR DADDY, NAMU, THE KILLER WHALE, AMBUSH BAY, THE FORTUNE COOKIE, RETURN OF THE SEVEN, A FUNNY THING HAPPENED ON THE WAY TO THE FORUM, GOLDFINGER, AFTER THE FOX.
- 1967 A FISTFUL OF DOLLARS, THE HONEY POT, HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING, FINDERS, KEEPERS, MARAT SADE, EIGHT ON A LAM, FOR A FEW DOLLARS MORE, YOU ONLY LIVE TWICE, THE WAY WEST, IN THE HEAT OF THE NIGHT, MATCHLESS, BEACH RED, THE HILLS RUN RED, HOUR OF THE GUN, OPERATION KID BROTHER, KILL A DRAGON, CLAMBAKE, NAVAJO JOE, FITZWILLY, TRACK OF THUNDER, HOW I WON THE WAR, THE BILLION DOLLAR BRAIN.
- 1968 THE GOOD, THE BAD AND THE UGLY, WICKED DREAMS, LIVE FOR LIFE, DANGER ROUTE, THE SCALPHUNTERS, ATTACK ON THE IRON COAST, THE PARTY, THE DEVIL'S BRIGADE, YOURS, MINE AND OURS, THE PRIVATE NAVY OF SERGEANT O' FARRELL, THUNDERBIRDS ARE GO, THE THOMAS CROWN AFFAIR, THE YELLOW SUBMARINE, INSPECTOR CLOUSEAU, SALT AND PEPPER, THE UGLY ONES, THE PAPER LION, THE CHARGE OF THE LIGHT BRIGADE, TWIST OF SAND, CHITTY, CHITTY BANG, BANG.
- 1969 THE NIGHT THEY RAIDED MINSKY'S, PAY DIRTY, BUENA SERA, MRS. CAMPBELL, SINFUL DAVEY, SAM WHISKEY, MORE DEAD THAN ALIVE, IMPASSE, SUPPORT YOUR LOCAL SHERIFF, HANNIBAL BROOKS, THE FIRST TIME, THE MIDNIGHT COWBOY, WHER IT'S AT, IF IT'S TUESDAY, IT MUST BE BELGIUM, POPI, THE GUNS OF THE MAGNIFICENT 7, DEATH RIDES A HORSE, THE 1000 PLANE RAID, THE BRIDGE AT REMAGEN, OUT OF IT, NUMBER ONE, ALICE'S

- 1976 BREAKHEART PASS, STAY HUNGRY, VIGILANTE FORCE, THE MISSOURI BREAKS, TRACKDOWN, BUFFALO BILL AND THE INDIANS, GATOR, LOGAN'S RUN, WORLD OF THOSE CUCKOO ANIMALS, INSERTS, BURNT OFFERINGS, BOUND FOR GLORY, FROM NOON TILL THREE, RETURN OF A MAN CALLED HORSE, SWEET REVENGE, NETWORK, DRUM, NORMAN, IS THAT YOU? CARRIE, CHAMPION OF DEATH.
- 1977 AUDREY ROSE, WELCOME TO L.A., NEW YORK, NEW YORK, ROCKY, ANNIE HALL, DEMON SEED, TELEFON, THE WHITE BUFFALO, VALENTINO, THE SPY WHO LOVED ME, A BRIDGE TOO FAR, SEMI-TOUGH, EQUUS, THREE WARRIORS, IF YOU HAD TO DO IT ALL OVER AGAIN, ANOTHER MAN, THE LAST WALTZ, COMA, THE BIG SLEEP, COMING HOME, FIST, THE END, REVENGE OF THE PINK PANTHER.
- 1978 TOUCHED BY LOVE, KRAMER VS KRAMER, THE BLUE LAGOON, THE HOLLYWOOD KNIGHTS, RETURN OF THE DRAGON, AND JUSTICE FOR ALL, WHEN A STRANGER CALLS, THE ELECTRIC HORSEMAN.
- 1979 WHOLLY MOSES, USED CARS, NIGHTWING, AMERICAN SUCCESS COMPANY, CLOSE ENCOUNTERS OF THE THIRD KIND - SPECIAL EDITION, SKATETOWN USA, NIGHT OF THE JUGGLER, CHAPTER TWO, STEEL, THE MOUNTAIN MEN.
- 1980 GLORIA, IT'S MY TURN, TESS, FISTS OF FURY, STIR CRAZY, SEEMS LIKE OLD TIMES, PERFECT CIRCLE, THE COMPETITION, FOOLIN AROUND, HAPPY BIRTHDAY TO ME, NOBODY'S PERFECT, ONLY WHEN I LAUGH.
- ORION SUMMER LOVERS, AMITYVILLE II, FIRST BLOOD, SHARKEY'S MACHINE, ROLLOVER, DEATHWISH 2, SPLIT IMAGE, ARTHUR, A MIDSUMMER NIGHT'S SEX COMEDY.



VITA

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**PROFESSIONAL CREDENTIALS**

Raymond H. McPhee, President of Southeast Productions, Inc., is an independent producer, director and writer of innovative film, videotape and broadcast programs for broadcast and cable television, as well as for business, government, science, medicine and the academic community.

He specializes in programs dealing with travel and the arts, and in the production of programs on complex scientific, technical and medical subjects.

Mr. McPhee has served as Director of Public Affairs Programs and Senior Documentary Producer for two major television broadcasting groups...Triangle Broadcasting Corporation in Philadelphia and Wometco Broadcasting in Miami...and has written, produced and directed more than 200 major documentaries and informational programs for all three U.S. networks, and for international and local television.

He also has created sales and marketing films, training programs, corporate image presentations and audio-visual productions for such leading corporations as Ford Motor Company, Xerox Corporation, I.N.A., Federated Department Stores, Rolls Royce, Ltd., American Express and Southeast Bank Corporation, as well as for governmental sponsors including the U.S. Office of Education, the Coastal Plains Regional Commission and the State of Florida.

Mr. McPhee's work has won numerous awards for creative excellence. They include the Grand Prix for Best Documentary at the Cannes Film Festival, a National EMMY for Best Foreign Documentary, the Information Film Producers Association CINDY Award for Best Corporate Image Film and several ADDY Awards for television commercials. His film on Resources Recycling won the CINE Golden Eagle Award and the coveted Gold Medal at the Venice International Film Festival.

In collaboration with his wife, Penelope L. McPhee, he is the author of "Your Future In Space", a book on the U.S. Space Program published by Crown, Inc...

Mr. McPhee attended Dartmouth College and, after completing military service, received his B.A. degree, summa cum laude with honors in history, from Temple University. He pursued post-graduate studies in oriental history at Georgetown University, and in Japanese arts and letters at Jochi Daigaku in Tokyo.