

Weekend M.A. in Producing Film and Video

(Degree Requirements, effective as of Academic Year 2009 – 2011)

The 30 credit hours of coursework must include:

Required Courses	Semester	Grade
<p>COMM-682: Writing for Visual Media Discusses the elements of story-telling with both fiction and nonfiction films including plot, character, and conflict. Also presents the industry standard formats to fiction and nonfiction script writing.</p>	Fall 2009	
<p>COMM-513: Producing for Film and Video An in-depth look at the fiction film market including underlying property, development, financing, distribution, ancillary markets, and marketing. Focuses on the studio and the independent film worlds.</p>	Fall 2009	
<p>COMM-550: Financing and Marketing Independent Productions An in-depth look at the nonfiction market with particular attention to PBS and the cable networks. Also looks at the special interest market for educational and advocacy videos for nonprofits and NGOs. Topics include development, distribution, marketing, and secondary markets.</p>	Spring 2010	
<p>COMM-601: Legal Aspects of Communication A survey of the critical legal concepts for producers of film and video including copyright, intellectual property, life rights, contracts, releases, and more.</p>	Spring 2010	
<p>COMM-570: Fiction Film Production A 6-credit course that introduces the basic production skills of video and film making while producing a short narrative project. This course is required for students in the weekend program who do not have any or have very little film or video production experience.</p> <p>Students with production experience take two electives from a list of courses that include Advanced Editing, Web Design, DVD Studio Pro and others. Course selection must be approved by the Program Director.</p>	Summer 2010	
<p>Special Topics in Communication COMM-696: The Business of Television This course gives students a macro look at the prime-time network and cable television business and investigates the various players in the business including studios, networks, producers, agents, and advertisers. It examines the different roles and relationships in the development and production of television programming, including what makes a good idea for a television series; the role of the studios; the various economic models; the showrunner executive producer; how an agent works; why advertisers are so important; what the rating mean; and the future of television. Prerequisite: permission of school; open only to students in the weekend graduate program.</p>	Fall 2010	
<p>COMM-571: Production Planning and Management A tour through the world of the line producer with topics including scheduling, budgeting, dealing with unions and guilds, hiring crews, releases, location management, deliverables, and more. Appropriate for fiction and nonfiction producers.</p>	Fall 2010	
<p>COMM-671: Media Enterprise I * How to establish a media business from the ground up. Topics include the different legal forms of an enterprise, how to raise money for the venture, bookkeeping and accounting basics, the essentials of business taxes, and dealing with personnel. The main project for the course is the development of a business plan for a new business.</p>	Spring 2011	
<p>COMM-702: Masters Portfolio Seminar* During this course students produce an original work on either film or video. The projects can be fiction or nonfiction.</p>	Spring 2011	

* These two courses are taken “in-lieu-of thesis” and students have to achieve a grade of B or better in each course.

Comprehensive Exam: All students must take and pass the Comprehensive Exam, which is given every spring semester for this program.

COMM-006 Producing Film and Video	<u>Spring 2011</u>	
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