

Montana State University Bozeman
School of Film and Photography

**The Master of Fine Arts Program
in Science and Natural History Filmmaking**

Handbook

Cohort 13

This handbook applies only to the 2013 Cohort whose MFA studies began in Academic Year 2013-2014. The effective date of this Handbook is August 23, 2013.

Table Of Contents

Introduction	3
The Goals of the Program	4
Program Costs	5
Protocols	6
Staff Responsibilities	6
TERRA: The Nature of Our World	7
The Curriculum	8
Curriculum Table	9
The Thesis and the Thesis Film	12
Thesis Defense	15
Submission of Thesis Work	17
Registration and General Policies	19
Code of Conduct	22
Reading/Viewing List	23
Faculty Contact Information	28
Staff Contact Information	29

Introduction

Welcome to Montana State University! You are now part of the premier graduate degree program in science and natural history filmmaking. We believe you will find the program to be exciting, insightful, and challenging. The School of Film and Photography (SFP) faculty and staff along with the students in the cohorts preceding yours will guide you in understanding the program's structure and procedures. Our goal is to help you develop your filmmaking knowledge and skills through the many opportunities offered to you in the program.

This MFA Handbook contains the requirements and guidelines for the curriculum leading to your Master of Fine Arts (MFA) in Science and Natural History Filmmaking (SNHF) degree. The Handbook will also inform you about the overall philosophy of the program as well as the procedural process for registration, equipment use, comprehensive examinations, and thesis work. Over the course of three years, there may very well be changes and adjustments to the curriculum and procedures, so please be attentive to emails, website postings, and class announcements. The handbook is a School publication and subject to the respective rules of the SFP, the College of Art and Architecture, CAA, the Graduate School, and Montana State University-Bozeman. Additional information can be found on the MSU website: www.montana.edu

The website for the MFA program can be found here:

<http://sfp.montana.edu/sciencenaturefilm>

As a formal academic discipline, SNHF is entering its twelfth year. Compared to more traditional disciplines such as mathematics or philosophy, which have thousands of years of tradition and instruction behind them, SNHF is an infant. As a result, the curriculum of the MFA program has undergone several revisions during its short life. Your general curriculum reflects months of discussion and work by faculty, SNHF graduates, and the students at the time to create a course of study that both grounded the students in core filmmaking principles and provided training in the skills needed for a successful career in either production, academia or both. There will continue to be revisions to the curriculum that reflect the ever-changing nature of filmmaking and media production.

The Goals of the Program

The Program Mission Statement

“The mission of the MFA in Filmmaking with an Emphasis in Science and Natural History Production is to train aspiring filmmakers with an interest and background in scientific disciplines to develop the creative, technical, and critical skills needed to create work that will contribute to the public understanding of science.”

Your degree will be an MFA in Science and Natural History Filmmaking (SNHF). There is a vocabulary, skill set, and knowledge base common to all filmmakers, whether they make multimillion-dollar studio features, low-budget independent films, or episodic television. You need to share that background even as you pursue your own respective specialties.

The mission statement conveys the Program’s emphasis on finding creative ways of expressing scientific information primarily (although not exclusively) through nonfiction filmmaking and related media. While scientific research is often based on innovation, scientific media too often settles for conventional, even formulaic structures. The MSU program seeks to graduate filmmakers who will challenge and transform traditional media models to work on more profoundly creative levels.

The Filmmaking Life

Filmmaking is an art of excruciating details. Even the shortest films require hundreds of decisions and many hours of unglamorous work. While almost all our MFA graduates find employment after graduation, it can take up to ten years to become truly established in the field. Salaries are low at the beginning of your career. Those of you transitioning into filmmaking from other jobs or professions need to prepare for a period of time in which your primary reward in your new career will be experience and resume credits rather than money. As in many other fields, you have to prove yourself to others.

You may also experience periods of unemployment, under-employment, or job frustration. This is all part of the shared filmmaking experience in the profession.

The MFA degree is your starting point; it is evidence that you have acquired a solid foundation for your future career. It will often get you in the door of a production company, a respected agency, organization or university. Your professional progress afterwards will be determined by your talent and persistence as well as by your filmmaking skills. Your MFA is a terminal degree, which means it qualifies as a credential for a college or university tenure-track position at many institutions.

Program Costs

The MFA program is now financed directly by the University, like other graduate programs on campus. This means there are some teaching and graduate assistantships that offer a stipend as well as in-state tuition rates or tuition fee waivers. These positions are open to students in the second and third years of the program and are distributed through a competitive selection process. There are also work opportunities in the School (e.g., Checkout), and on productions related to grant work and professional filming. It is recommended that during your first year you keep your work commitments to a minimum. Your academic workload will be significant, and we have found that students often cannot manage demanding jobs and course work. After the first year, students are usually better able to balance employment and graduate academic responsibilities.

What You Are “Buying”

Whatever your previous media experience has been, you are not a filmmaker yet. The School, faculty and staff are committed to delivering the curricula it believes are necessary for you to develop as filmmakers.

Many academic programs have unfortunately adopted a consumer view of tuition. That is not true of the MFA in Science and Natural History Filmmaking. Your tuition allows you access to experienced faculty and up-to-date facilities, training in a desirable and continually challenging profession, opportunities for self-expression and self-improvement, networking advantages with major production companies and organizations, and collegial relationships that will last throughout your career. The faculty consider you colleagues-in-training, not “customers.”

Protocols

You will find that the administrators, faculty, staff, and the MFA student representative are open to discussion about virtually any subject and willing to diligently work with you to resolve problems. There are, however, specific protocols to be followed if you have questions about policy, problems with faculty or administrators, or financial concerns.

If you have a problem related to a specific class, discuss the matter first with the instructor. If the matter is not resolved, discuss the issue with the MFA Option Coordinator. Finally, if these avenues are exhausted, make an appointment with the SFP director.

If you have registration issues, discuss them with the Student-Advisor, Vicki Miller.

You may also discuss a wide range of issues with the Graduate Student Representative, who is a fellow MFA student.

Enrolling On The MFA List-Serve

The MFA in SNHF program maintains an active email list-serve. During the year we send important notices and information via the list-serve. Often this information is not distributed in any other way. Please keep your contact information current.

Staff Responsibilities

THE SFP is fortunate to have an experienced and skilled administrative staff. Vicki Miller, the Student Advisor, will coordinate your scheduling, course requirements questions, registration, and thesis-related paperwork, including your application for graduation. Jeanette Goodwin, Assistant to the SFP Director, coordinates teaching assistantships, scholarships, and financial questions. Diane Steffan, our accountant, answers general accounting issues related to specific purchases and grants.

Equipment Checkout

Equipment checkout will be the source of most of your gear, especially during the first year of production. There are very specific rules about borrowing and using the School's film and video equipment. You will be

instructed in these procedures as you begin production. Follow the rules. The equipment is a common resource for everyone in the MFA and BA programs. The gear needs to be used carefully and safely. Tony Pupura, the Equipment Manager, and Colette Campbell are the primary staff in Checkout. A number of student employees assist them in their work. You will need to read the general Checkout rules and sign a contract that will allow you to check out course-specific gear for the academic year.

TERRA: The Nature Of Our World

Terra: The Nature of Our World is a student-coordinated production project of the MFA in SNHF Program. With frequent podcasts related to nature and conservation, TERRA has attracted both millions of downloads and glowing reviews. Find TERRA at <http://www.lifeonterra.com> Winner of several student EMMYs, three “Webby” awards and the designation as one of iTunes’s top twenty classic sites, TERRA is changing how information about science and natural history is distributed, viewed, and perceived. TERRA seeks both student-produced films and students to assist in administering the website and producing the broadcast series. Faculty member Gianna Savoie is the executive producer of TERRA.

The Curriculum

The current curriculum was developed based upon the overall goals and principles of the SNHF Program, the MFA requirements of the Graduate School, and the experiences of the faculty, staff, and students during the first decade of the program.

You are required to be in residence in the Bozeman area during your first two years of instruction. After the first two years, you will be working on your thesis and Bozeman residence is not required. You must, however, maintain the enrollment requirements outlined below.

Time Limits: You are required to register for full-time continuous enrollment for the first two years of study. You must complete your degree within six years (72 calendar months) of your first enrollment.

Leaves of Absence: You may take a “leave of absence” (i.e., not enroll for credits) for a maximum of three semesters during the six-year period. Exceptions to these time limits are granted only in extraordinary circumstances and require joint approval from the head of the SNHF Program, the SFP Director, the Dean of Students, and the Division of Graduate Education (DGE).

Although there may be courses offered during the summer, these summer sessions are not “counted” in these discussions of full time enrollment.

Third year (and beyond): After the first two years of study, you must register for a minimum of three credits each semester in order to be considered “enrolled.” (International students will have different enrollment requirements as do recipients of certain kinds of financial aid.)

The Three Years

A minimum of 60 credits is required for the MFA Degree in Science and Natural History Filmmaking, as outlined in the following table.

First Year

		Credits
FALL	510 FUNDAMENTALS OF FILMMAKING	3
	504 FILM & DOC THEORY	3
	505 CRITICAL APPROACHES TO NATURAL HIST FILMMAKING	3
	Subtotal	9
SPRING	515 S&NH FILM PRODUCTION	3
	517 PRODUCTION MANAGEMENT	3
	518 WRITING FOR DOC & NONFICTION FILM	3
	519 POST PRODUCTION WORKFLOW	3
	Subtotal	12
Total Credits First Year		21

Second Year

		Credits
FALL	506 CRITICAL APPROACHES TO SCIENCE FILMS	3
	523 2ND-YEAR FILM PREP	2
	TBD THESIS WRITING PREP	1
	526 ALTERNATIVE NONFICTION FILMMAKING	3
Subtotal		9
SPRING	525 2ND-YEAR FILM PRODUCTION	3
	5XX Elective Credits* (To Be Completed by End of Summer following second year)	12
	Subtotal	15
Total Credits 2nd Year		24
*At least one credit must be for an internship		

ELECTIVES	513 ADVANCED CINEMATOGRAPHY	3
	521 CONTEMPORARY TRENDS/NONFICTION	3
	533 TERRA (Repeatable)	1-9
	560 POST PRODUCTION INFO DESIGN (Co-convened)	3
	592 INDEPENDENT STUDY (Repeatable)	1-3
	598 PROFESSIONAL INTERNSHIP (Repeatable)**	1-9
	580 SPECIAL PROJECTS (Repeatable)	1-3
581 SPECIAL PROFESSIONAL PROJECTS (Repeatable)	1-6	
**At least one credit required		

Total Cumulative Credits 1st and 2nd Year: **45**

All 45 credits must be completed by the end of the Summer following your second year before beginning thesis work.

Third Year

590 FALL THESIS	8
590 SPRING THESIS	7

Please Note: You may arrange the 15 thesis credits however you wish, as long as you enroll in at least three credits of MTA 590 (Thesis) during the semester in which you expect to defend your thesis work and graduate.

Third Year total 15

First Year

The first year of courses in the MFA Program in Science and Natural History Filmmaking is considered “lock-step.” These classes will provide the foundation for your historical, theoretical, and production knowledge of filmmaking generally and science and natural history production in particular. Most members of the first-year cohort are usually registered for the same courses. Some classes and electives are described as “co-convened.” This term indicates that undergraduates in their junior and senior years may also be students in these classes.

First Year Review: At the end of the second semester each student will meet individually with the SNHF Option Coordinator to receive an assessment of his or her performance and the prospects for success in the program. This review is based on a meeting of the first-year instructors in which they share their experiences with and opinions of the members of the first-year cohort. The intention is to offer each student an in-depth assessment at a critical juncture in the MFA degree process. If a review is heavily negative, the faculty may recommend that a student leave the Program.

Second Year

The second year offers the opportunity to consolidate the knowledge learned in the first year through more in-depth studies and more challenging production work. You will be enrolled with other members of your cohort in courses related to contemporary production history and trends, science filmmaking, the second-year film production workshop, and a course in alternative nonfiction filmmaking. You will also be able to enroll

in a number of electives ranging from postproduction information design to independent studies and internships.

Comprehensive Exam: All degree candidates must take and pass the comprehensive examination prior to enrolling in thesis credits. The exam is administered during the first full week of the spring semester of your second year. There will not be any to the schedule or location of the exam. If you miss the examination, then you may not take it again until the following year, which could seriously disrupt your course schedule.

The exam will consist of essay questions covering SNHF history, theory, and production. You will have three hours to complete the exam in a supervised classroom.

Comprehensive Exam Content: The Comprehensive Exam Committee (CEC) will write, administer, and grade the exam. The questions will be based on the reading and viewing lists included in this handbook, your course work, and any additional information provided during special seminars, lectures, or presentations during your time in the program up until the date the exam is administered.

Comprehensive Exam Grading: The exam is marked high pass, pass, or fail and is graded by the three members of the committee. If any member of the Committee fails you on either the entire exam or one part of it, you will fail the exam. If you fail, you will be re-tested with a different but similar exam during the last week of the spring semester. If you fail the exam a second time, you must leave the Program.

The Second-Year Film: In the first semester of your second year, you will begin production of your second-year film. Most of the fall semester will be spent preparing for your film, although you may be required to begin shooting in the fall if the variables involved (weather, location, time needed) require it. The faculty member(s) in your second-year workshop class will be responsible for overseeing your second-year film, which must be completed by finals week in May of the second year. “Completed” means that the film is ready for public or commercial exhibition; that is, the final sound mix has been completed, the color grading is finished, titles, captioning, and credit sequences are completed, and all rights have been officially secured. Your second-year film may either be agenda-based (i.e.,

produced for a client or agency) or on a subject of your own choosing.

You must pass your Comprehensive Examination, successfully complete your second-year film, and have completed a total of 45 credits before moving on to your thesis work. There are no exceptions to these rules.

Third Year

The Thesis and Thesis Film

The Thesis Committee: As early as the end of the spring semester of your second year and no later than the first week of the fall semester of your third year, you will form your Thesis Committee. This committee will oversee both your written thesis and your thesis film. The Committee must include at least three tenured, tenure-track, or continuing adjunct faculty members from the SFP. With special permission from both the Committee Chair and the MFA Program Head, you may include a fourth member from outside the School whose special expertise will be valuable to the completion of your thesis and your thesis film. You will submit your Committee members' names on the appropriate Graduate School form to Vicki Miller. One faculty member must be listed as the Chair. The Chair will be responsible for reviewing drafts of your thesis, rough and fine cuts of your film, and the general administration of your thesis work. The Chair will be your mentor for the thesis.

At any time during the thesis process, a faculty member may resign as Chair or as a Committee member. A thesis student may also decide to change chairs or Committee members. If the student wishes to make these changes, he or she must inform all current Committee members and then select a new member or members. The Committee paperwork or Program of Study form must then be re-filed with Vicki Miller for resubmission to the Graduate School. The Program of Study and Committee Form, which may be found on the Graduate School website at <http://www.montana.edu/gradschool/forms.html>. The form should be signed by your Committee members and submitted to Vicki Miller.

While some students require more than one year to complete the thesis work, many are able to finish the SNHF Program, including the thesis, within three years. You must register for a minimum of three credits the semester you wish to graduate.

The MFA graduate program requires that you submit both a thesis film of at least 10-15-minutes in length (animated works may be shorter) and a written thesis of no less than 5,000 words (exclusive of bibliography, footnotes, endnotes, or any supporting materials). Some exceptions to these rules may be made at the discretion of your Committee Chair. The film must reflect your own ideas and subject matter, if the footage is acquired through work with an agency, company, or organization. The written thesis will follow the “art school” model in which the student discusses the planning, production, rationale, aesthetic choices, and goals of the film. Because upon successfully completion of your graduate work you will be awarded a degree with thesis, your MFA is a “terminal degree” that allows you to teach in a university or college.

Focus of the Thesis Film: The thesis film should express your own ideas about science and natural history through a production that pushes the boundaries of nonfiction filmmaking either through content, form, or both. With your thesis film you should reveal your knowledge and understanding of other dominant modes of documentary techniques. You are being asked to explore the process of making a science or natural history film that is freed from the more formal or informal considerations of mainstream filmmaking.

Thesis Proposal Requirements: Once your Committee is appointed, you can begin your thesis work. Your first steps are to submit the following materials to your Committee Chair for approval:

A Proposal for a Thesis Film. You must also prepare a proposal for a film that either thematically, technically or aesthetically attempts to push the boundaries of science and natural history filmmaking. Take the time in your proposal to clarify the aesthetic vision for your film as well as its subject matter.

A Proposal and Outline for a Thesis Essay. You must propose a topic and a central argument for your essay. That will explain your choices and process in the film. Your thesis, which should be between 20-40 pages in length, must include appropriately formatted research citations and a bibliography of works used in your thesis. The SFP uses the MLA Style Manual and Guide to Scholarly Publishing, 3rd. Edi-

tion, from the Modern Language Association as the style sheet for citations and usage.

Your Chair will set specific requirements about the form of your proposals and the scheduling of your work.

Supervision of the Thesis and Role of Committee Members: The Chair of the committee has a great deal of discretion in terms of how the thesis process will proceed. The thesis experience is usually a mentoring situation, and the only universal guideline is that both the written thesis and the thesis film should be completed within a reasonable amount of time and in accordance with accepted academic standards of intellectual rigor, professionalism, accuracy, and excellence. The other members of the committee may be involved at whatever stage or stages of the process the Chair and student feel appropriate. Some Chairs send every draft of the paper and every cut of the film to the committee members; other chairs do not involve their committee colleagues until the written thesis and film are ready for the defense. The Chair, student, and committee members should decide early in the process how the thesis work will be conducted.

Changes in the Chair and Committee Members: Students may request a new Chair and committee Chairs may elect to step down at any time during the process. In either case, the student is responsible for selecting a new Chair and submitting the appropriate revised paperwork.

Rights Clearances and MFA Acknowledgement: It is expected that the Chair will ensure that all music, literary, material, location, and personal release rights will be cleared before the thesis defense. If there are any rights encumbrances, the thesis may be rejected by The Graduate School or SFP, even if successfully defended.

All thesis films **MUST** have the MFA acknowledgement below included in the final credits of the thesis film, preferably at the conclusion of the film's credits right above or before the copyright notice. The following exact wording must be included:

Produced as part of the degree requirements for the MFA in Science and Natural History Filmmaking Program in the School of Film and Photography, Montana State University-Bozeman

If this exact wording is not included, the film is considered incomplete and can be challenged even after its submission to The Graduate School. The acknowledgement must appear on all copies and versions of the film. An MSU logo is not required.

Thesis Paperwork: The student must complete the Application for Advanced Degree form found on The Graduate School Site Form section. This form is due early in the semester in which you intend to graduate (usually, the third week or so), so check The Graduate School site for the deadline. There are links to both the forms and the deadline calendar on the new SNHF site as well.) The form should be signed by the appropriate faculty members and then submitted by you to Vicki Miller. The responsibility for completing forms and meeting deadlines falls entirely upon the student, so please be diligent about completing what is required of you. You must be enrolled for at least three credits during the semester in which you intend to graduate.

The Thesis Defense

If a student wishes to graduate within a specific academic year and within a specific semester, the student should first consult with the Chair to ensure that adequate progress has been made that will permit a defense on the desired schedule. The student should announce his or her intention to defend as early as possible. The Chair is under no obligation to follow the student's proposed schedule and may insist on delaying the defense. The defense must be scheduled no later than one week before the "submission date" established by the Graduate School and which is listed on The Graduate School website. This is to allow the candidate an opportunity to make revisions if required to do so by the Thesis Committee.

When your Chair and the other committee members agree that you are ready to defend your film and thesis, a three-hour defense will be scheduled. The thesis and film titles as well as the date, time, and location of the defense must be publicly announced at least two weeks prior to the defense date and publicized through normal University media channels including emails, websites, social media, and posted announcements.

At least two weeks before the defense, the candidate should submit the written thesis draft to the appropriate Graduate School staff member so the

thesis formatting may be approved. The formatting guidelines are found on The Graduate School site at <http://www.montana.edu/etd> .

Defense Paperwork: Each candidate should bring the following three required Graduate School forms to the defense: Report on Comprehensive Exam/Thesis Defense, Master's and Doctoral; Certificate of Approval Form; and Approval Page. The thesis candidate should also download the SFP Film/Video /Digital File Submission Form located here: <http://sfp.montana.edu/sciencenaturefilm/forms/>. This form will be submitted with a copy of the film in both an uncompressed file and QuickTime formats to the SFP to allow archiving in the SFP database and inclusion of the film in the Electronic Thesis Film Database (ETFD) accessible through the MFA website. If the candidate successfully defends the thesis work, then the Committee members will sign the first two forms. The last form is signed by the Committee Chair and then by the SFP Director. Immediately after the defense, the forms should be brought to Vicki Miller, who will assist the successful candidates in correctly routing the forms. A DVD copy of the film must be submitted to the Graduate School along with an electronic copy of the thesis and hard copies of the signed paperwork.

Scheduling the Defense: The defense must be scheduled for three hours. Friends, colleagues, faculty, and the general public may be invited to attend the first hour of the defense. The candidate will give a formal presentation about the thesis, screen the thesis film or excerpts (depending on the film's length), and answer questions from the gathered group. After the first hour, all the guests will be asked to leave, and the candidate will then defend the thesis work before his or her thesis committee. The defense may be completed in fewer than three hours if the Committee agrees.

Committee Deliberation: After the student's defense of his or her work is completed, it is customary for the candidate to be asked to leave the room while the committee deliberates a "pass" or "fail" judgment. A candidate does not have to have a unanimously positive vote of the committee to pass, but at least two members (or three,, if the Committee consists of four members) have to vote in favor of passing. If one member abstains (two members on a four-person committee) and there is a tie, the decision would then have to go to The Graduate School for consultation. After the Committee votes and discusses any changes to the film or thesis that it

would like made before final submission, the candidate is asked to return to the room. The Committee then delivers its decision. If the candidate passes, the Committee will then request the changes, if any, it wishes to be made before submission. Only the Chair needs to verify that the changes have been carried out before the film and thesis are submitted to the SFP and Graduate School.

Submission of Thesis Work

Important Note: The required deadlines for submission to The Graduate School and the SFP of your thesis work and forms are usually two weeks prior to finals week, not the end of the semester. The Thesis Defense must be scheduled no later than one week before the “submission date” to allow adequate revision and submission time.

Graduate School Submission: Following a successful defense, you are required to turn in an electronic copy of your correctly formatted thesis along with a player-compatible DVD (not a data disc) of your film to The Graduate School. The appropriate forms as outlined above must be submitted as well.

Submission to the SFP: An uncompressed file version of your film as well as a QuickTime file of it must be turned into the SFP along with the Film/Video/Digital File Submission Form before your graduation will be certified by the SFP. This submission form may be found on the SFP website here: <http://sfp.montana.edu/sciencenaturefilm/forms/>. The files and the form should be submitted to the Graduate Program Assistant in VCB 225.

One Credit Extension: If a student cannot complete the thesis work and defense by the semester deadline but can finish these requirements before the start of classes for the following semester, the student may register for a one-credit extension. So, for example, if a student cannot complete the thesis work before the November fall semester deadline but can defend during the finals week of that semester, the student may apply for a one-credit extension that will be in effect until the first day of classes for the subsequent winter semester.

Summer Defenses. No faculty member is required to either chair or participate in a defense during the summer semester. Note that most faculty are “off contract” during the summer months and are typically involved in their own production and research work, often away from campus. A summer defense will be scheduled only if the Chair and the other Committee members unanimously agree to conduct the defense. Otherwise, the defense will be delayed until either the following fall semester.

A Note about the MFA Archiving and Web Access Policy: The official MFA site includes a searchable database of the SNHF thesis films that permits online access to the productions. This database mirrors the written thesis accessibility, involving all graduate degree-granting departments on campus, available through The Graduate School. (Please visit <http://etd.lib.montana.edu/etd/view/> to see the electronic versions of the written theses). The SFP and MSU may make the thesis films accessible in whole or in part (for example, on the MFA website) as indicated in the Student Agreement Section of the Certificate of Approval Form for Theses and Dissertations signed by each student upon the successful completion of the thesis defense. (Please see above.) The default action will be to make the thesis film accessible through the site. If a student does not wish to make the thesis immediately film available through the site, the student must request the one-year delay exception on the Certificate of Approval Form. If the delay is granted by the Committee, a one-year delay will go into effect before the film is available on the MFA website.

Registration and General Policies

Registering for Courses in the MFA Program

The Science and Natural History Filmmaking courses are restricted entry, meaning that students must have special permission to take these courses. Therefore, the Student Coordinator (Vicki Miller) registers you in courses each semester. An e-mail is sent out to all MFA students each semester with a registration notification. You must let Vicki know which classes you intend to take by the deadline accompanying this notice.

It is your responsibility to:

- Make sure that you do not have a HOLD on your account.
MyInfo > Student Services and Financial Aid > Student Records > View Holds
- Inform Vicki Miller of Your Semester's Courses by the deadline. The registration deadline for the following semester is sent via email.
- Check your "My Info" account each semester. Verify that you are registered for the correct courses.
- Confirm your Attendance with MSU. This must be done by every student at the beginning of every semester. Print your account balance (zero or a credit), sign the bottom of the page and return it via mail (Student Accounts, Box 172640 Bozeman, MT 59717), fax (406-994-1954) or the drop box in Montana Hall. If you do not confirm your attendance each semester the Registrar will automatically drop you from classes.

Registering for Courses OUTSIDE of the MFA Program:

If you wish to take courses outside of the SFP's graduate program courses, you will need to get the approval of the SNHF Option Coordinator and the SFP Director. If approved, see Vicki Miller for help with registering for outside courses.

Schedule of Classes

The Schedule of Classes can be found on-line.

MyInfo > Schedule of Classes

Important Registration Concerns & Considerations

Here is some additional information that may apply to your situation.

- If you are an International Student, you need to be registered for nine credits each semester (excluding your final thesis semester).
- If you are receiving Financial Aid, you do need to be registered for a minimum of six credits each semester.
- You must be registered for three credits to be a Teaching Assistant.
- If you are living in On-Campus Housing, you will need to be registered for five credits each semester.
- In order to be **automatically** covered by MSU's Health Insurance, you must be registered for a minimum of 7 credits each semester.
- 400 level courses can count towards your degree, *excluding* 400, 470, and 490. No more than one-third of your courses may be at the 400-level. Often special requests must be made by the MFA Program Head to The Graduate School. If you wish to take courses at the 400 levels, please notify both Dennis Aig and Vicki Miller as early as possible.

Please consult with MSU's Graduate Policies On-line at <http://www.montana.edu/gradstudies> or talk with the Division of Graduate Education for further information. **Not all policies are listed here.**

Absences And Incompletes

Absences: Each instructor has her/his own guidelines regarding absences from class and you should consult the syllabus for a course to determine what that policy is.

From time to time, however, students have asked permission to miss one, two, three or more weeks of class because of a special opportunity. The program does not allow students to exceed the normal number of ab-

sences allowed by the instructor under any circumstances.

The first year depends upon your ability to attend classes, and if you feel you have an opportunity that you cannot resist, then you should withdraw from the course. In a lock-step curriculum, withdrawing from one course usually means withdrawing from the Program.

Incompletes: An instructor may give a grade of “I” (Incomplete) when students have been unable to complete their academic obligations because of circumstances beyond their control. In order to receive an incomplete, you will have to petition the course instructor and submit the appropriate forms to the Registrar.

The Incomplete form requires two important pieces of information:

- what must be done to complete the requirements for the course;
- by what date this work must be completed. This information should be shared between the instructor and the student.

Your instructor may require that you finish the work on a specific date or may give you until the end of the following semester.

Please note the following very carefully: All responsibility falls upon the student to complete the coursework and to complete it on time.

- An Incomplete will automatically turn into an “F” on the expiration date. Once you have been given an “F” that grade then becomes a permanent part of your academic record.
- Do not expect to be reminded either by the instructor, the department, or the university that you have an incomplete or that your deadline for completion is approaching.
- Extensions for Incompletes are given only in exceptional circumstances. The program expects all work to be completed within the time allotted on the original incomplete form. The maximum amount of time anyone can have to complete an incomplete is one full semester.

Information about dropping, withdrawing, or requesting an incomplete can be found here: <http://www.montana.edu/wwwds/withdraw.html>.

Code of Conduct

This policy is part of the instructional design of this program and is intended to create and sustain a dialogue concerning the professional, artistic, and personal standards of conduct in the film industry. Everyone who remains in this program is expected to adhere to this professional standard.

1. I will treat everyone in this program with respect. At all times my behavior will reflect this respect for others both in their presence and outside their presence. This is to develop trust, which is the core of all meaningful relationships. I understand that without trust, all progress and all work in this program will eventually fail.
2. I will speak and conduct myself in a manner that demonstrates respect for others at all times. I understand it is disrespectful and unethical to speak of others' talent, abilities, actions, or reputation outside their presence, and to complain about, demean, or degrade others in any way is inappropriate and unethical, and I will not tolerate it. I pledge to speak directly [one-on-one and privately] to anyone who I perceive has wronged me or with whom I have a "conflict" and I promise not to speak about them to others outside of their presence.
3. I will actively engage in the workshop milieu of this program. I understand this is an atmosphere that encourages critique, which is defined as a healthy, supportive, and constructive dialogue with each other about our work. I will do everything in my means to distinguish for myself and for others the vast difference between professional critique and personal criticism. I will not get defensive or take personally critical input from others about my work, especially when it is offered in the spirit of professional critique. I will only grow if I have the integrity to be honest with each other, and with myself.
4. I understand this code of conduct is the professional standard of conduct in the motion picture industry.
5. I understand this code of conduct is intended to help me hone the critical analysis skills necessary to achieving at the highest tier. I also understand that this policy is meant to assist me in developing the integrity and honesty required to effectively critique the work

of others, let alone be honest about my own work with myself. I pledge to treat everyone with respect.

Reading and Viewing List

Faculty may make additions to this list during the course of study. In addition, any texts or films assigned in any *required* class may be referenced on the Comprehensive Exam or during a thesis defense.

Books

- Austin, Tom and Wilma de John. *Rethinking Documentary: New Perspectives and Practices*. ISBN-13: 978-0335221912
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- Corbett, Julia B.: *Communicating Nature: How We Create and Understand Environmental Messages*. ISBN-13:978-1597260688
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- Lippit, Akira Mizuta. *Electric Animal: Toward a Rhetoric of Wildlife*. Minneapolis and London: U of Minnesota P, 2000. ISBN 0-8166-3485-8
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- Marx, Leo. *The Machine in the Garden: Technology and the Pastoral Ideal in America*. London: Oxford UP, 1964. ISBN 0-19-500738-7.
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- Stam, Robert. *Film Theory: An Introduction* (Wiley-Blackwell, 2000)
- Tobias, Ronald. *When the Wolf Rises in the Heart: Theodore Roosevelt and the American Moral View of Nature*. TBP, 2001, Michigan State University Press.

Articles

- Barthes, Roland. "The Photographic Message." A Barthes Reader. New York: Hill & Wang, 1980. 194-210.
- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." Illuminations. New York: Schocken, 1968. 217-251. ISBN 0-8052-0241-2.
- Berger, John. "Why Look at Animals?" from About Looking. New York: Vintage Books, 1991. 3-28.
- Braudy, Leo. The Genre of Nature. Refiguring American Film Genres: Theory and History. Berkeley: U of California Press, 1998. 278-309.
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- Wilson, Alexander. “Looking at the Non-Human: Nature Movies and TV,” from *The Culture of Nature: North American Landscape from Disney to the Exxon Valdez*. Cambridge, MA: Blackwell, 1992. 117-155.
- Wynne, Brian. “Misunderstood Misunderstandings: Social Identities and Public Uptake of Science.” *Public Understanding of Science*, No. 19 (4) July 2010. P. 19-46

Films

1. *Land Without Bread* (Luis Bunuel, 1932)
2. *Watch Mr. Wizard* (“The H-Bomb,” 1955)

3. Letter From Siberia (Chris Marker, 1957)
4. Wavelength (Michael Snow, 1967)
5. Primate (Frederick Wiseman, 1974)
6. Sherman's March (Ross McElwee, 1986)
7. Meshes of the Afternoon (Maya Deren, 1943)
8. Creature Comforts (Aardman Animations, 1989)
9. In Search of the Edge (Scott Barrie, 1990)
10. Zoo (Frederick Wiseman, 1993)
11. An Injury to One (Travis Wilkerson, 2002)
12. Nanook of the North, (Robert Flaherty, 1922)
13. Various films, Jean Painlevé
14. Bambi, Walt Disney, 1942
15. The Story of the Weeping Camel, Byambasuren Dayaa and Luigi Falorni, 2004
16. March of the Penguins, Luc Jacquet, 2005
17. Grizzly Man, Werner Herzog, 2005
18. Winged Migration, Jacques Perrin, 2001
19. Social Behavior of Rhesus Monkeys, C. R. Carpenter, 1947
20. Death by Design, Peter Friedman and Jean-Francois Brunet, 1996
21. Triumph of the Will (Leni Riefenstahl, 1935)
22. Harvest of Shame (Fred W. Friendly, 1960)
23. Thin Blue Line (Errol Morris, 1988)
24. The Cove (Louie Psihoyos 2009)
25. The King of Kong (Seth Gordon, 2007)
26. Wild Ocean (Luke Cresswell, Steve McNicholas 2008)
27. Green (Patrick Rouzel, 2009)
28. Food Inc. (Robert Kenner, 2008)
29. Planet Earth (Discovery Channel, 2006)
30. Strange Days on Planet Earth (PBC/National Geographic Films, 2005)
31. No Impact Man (Laura Gabbert, 2009)
32. Plastic Bag (Ramin Bahrani)
33. Roger and Me (Michael Moore, 1989)
34. King Corn (Aaron Wolf, 2007)
35. Un Chien Andalou (Luis Buñuel, 1929)
36. The Gleaners and I, (Agnes Varda, 2002)
37. Sans Soleil, (Chris Marker, 1983)
38. The Plow that Broke the Plains (Pare Lorentz, 1936)
39. Gates of Heaven (Errol Morris, 1978)
40. Nanook of the North (Robert J. Flaherty, 1922)

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