

**The University of Texas at Austin**  
**Department of Radio-TV-Film**  
**Master of Fine Arts Program in Film and Media Production**  
**2011 - 2012**

**I. PROGRAM OVERVIEW**

The objective of the program is to provide graduate professional, conceptual and aesthetic training and knowledge in film and media production. The program allows students to explore a curriculum offering courses focused on narrative and documentary filmmaking, convergent media production and the expanding field of digital arts. The program's objective is to provide a challenging environment where students will produce work in traditional and alternative forms. Creative and critical writing is an integral dimension of this process.

Our M.F.A. program in Film and Media Production also provides students with a unique opportunity to enrich their education through a variety of other courses within the RTF Department. The Department offers programs of study in screenwriting, communication technology and policy, ethnic and minority issues, history and criticisms of media texts and institutions, international communications, gender and sexuality issues in media, and topics in mass communication theory and research.

**II. ACADEMIC PLAN OF STUDY OVERVIEW**

The M.F.A. degree requires the successful completion of 60 course hours. Once you enter the program, you must maintain a minimum GPA of 3.0. The 60 course hours consist of the following:

39 RTF production hours (11 required courses: 6 @ 4 credit hours, 5 @ 3 credit hours). Note that RTF 881KA, 881KB, and 488M are 4 credit hour courses. The introductory writing course, RTF 380C, is included in these 39 hours:

6 @ 4 hrs = 881KA, 881KB, three 488M classes and one 488M independent study

5 @ 3 hrs = Cinematography, Editing, Screenwriting, Audio, Producing

3 RTF studies hours in RTF 385, *History of Film*

9 Additional RTF hours (3 courses). These may be production, studies, or writing courses.

6 Non-RTF hours (2 courses). These two courses are also referred to as your "minor." Any courses outside the RTF Department are eligible to fulfill this requirement, but they must represent a coherent program of study. In other words, the two courses should be conceptually related by discipline or theme.

3 Master's Report hours (one course, RTF 398R)

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60 Total hours (18 classes)

Undergraduate courses:

Of the total of 60 course hours, 9 hours may be from upper-division undergraduate classes (RTF 320 or above). No more than 6 hours in the major are permitted.

RTF 388S:

This course is designed for students who need access to production equipment and facilities to finish work begun in required courses after those courses have ended. It does not count toward your degree.

Credit/No Credit:

Students may only take 12 hours (4 courses) for Credit/No Credit. However, History of Film and required production classes may not be taken credit/no credit.

Independent study courses:

You will take the 488M independent study in the spring of your third year or in a subsequent semester. In addition, one other independent study (RTF 388) may count toward your degree. However, 388S (which simply permits access to equipment and facilities) will not count toward your degree.

Internships:

Only one 3 credit internship class can count toward your degree.

Required Sequence:

The eleven required production classes (881KA, Editing, Screenwriting, 881KB, Cinematography, Audio, Producing the three 488M classes and the 488M independent study) must be taken in sequence during specific semesters as outlined below. The History of Film class may be taken in the Fall of Year 2 or in the Fall of Year 3. Otherwise, you are free to fulfill your other degree requirements as you see fit after consultation with the M.F.A. Graduate Adviser and the production faculty. Note that a standard semester course load for an M.F.A. student is 10 hours (2 three hour courses + 1 four hour course).

FALL YEAR 1

RTF 881KA Directing documentary  
RTF 380C Screenwriting  
RTF 390C Editing

SPRING YEAR 1

RTF 881KB Principles of Film and Television Production  
RTF 388P Cinematography  
RTF 390 Audio

FALL YEAR 2

RTF 488M Pre-thesis Production  
RTF 385 History of Film\* or Elective or Minor  
Elective or Minor

SPRING YEAR 2

RTF 488M Pre-thesis Post-Production  
RTF 388T Producing Film and Television  
Elective or Minor

FALL YEAR 3

RTF 488M Thesis Production  
RTF 385 History of Film\* or Elective or Minor  
Elective or Minor

SPRING YEAR 3

RTF 488M Thesis Post-Production\*\*  
Elective or Minor  
Master's Report\*\*\* or Elective or Minor

\*It is recommended that you take History of Film in the Fall of Year 2. However, you have the option to take this class in the Fall of Year 3 instead.

\*\*You will sign up for this final 488M as an independent study with your Thesis Committee Chair. Or, with your Thesis Committee Chair's approval, you may take this required independent study in a subsequent semester.

\*\*\*The Master's Report class MUST be taken in the final semester before you graduate. The class may be taken multiple times, but only once for credit and it MUST be taken in the semester in which you graduate. Please note that the Master's Report class is not considered a production class. It does not give you access to production equipment or post-production facilities.

### **III. DETAILED DESCRIPTION OF PLAN OF STUDY**

#### **YEAR 1**

The primary purpose of the first-year production courses is to prepare M.F.A. students for their pre-thesis and thesis projects. While aesthetics will not be neglected, the emphasis of the courses will be on the mastery of technical skills in order that, before moving on to your pre-thesis project, you are confident of both your own skills and those of your classmates, the people who will inevitably comprise the majority of your crew on future, larger-scale projects.

Throughout the year, keep in mind that the 881 classes are the place to learn and master new skills, the place for experimentation and making mistakes. Given the purpose of these courses, you should not have any expectation that what you produce during Year 1 will be suitable for submission to festivals. If projects exceed expectations, great, but student ambitions will not be permitted to conflict with the courses' primary purpose. In other words, an incoming student with significant lighting experience will not be allowed to photograph all of his/her classmates' projects to the detriment of everyone else's lighting skills. Individual and class projects will require that students function in a variety of crew roles in order that they learn them all.

**RTF 881KA (Fall):** Directing Documentary. This course focuses on directing and producing documentaries. Using a combination of screenings, workshops, discussion and analysis, all as part of each student's semester long documentary project, we will cover aspects of film structure that pertain to both documentary and narrative. Documentary projects, in the range of 10-15 minutes in length, will be completed and screened at semester's end.

**RTF 380C (Fall):** Introduction to Writing for Film and Television. Students will learn basic techniques and formats for dramatic and documentary writing for film and television. Students will write a variety of exercises, together with appropriate preparation and revisions. The major focus of the class will be upon structure in traditional narrative, with additional attention to non-fiction and alternative forms of expression in the creative writing process. Further development of critical and editorial skills will be important aspects of the course. It is specifically required that all students complete by semester's end a final draft of a short narrative screenplay for production in the Spring semester in 881 KB AND a short narrative screenplay or documentary treatment suitable for the M.F.A. pre-thesis project to be shot in the following Fall semester. The pre-thesis scripts and treatments must conform to length permitted for these projects and be ready for submission to the Year End Review Committee in May. It is also highly recommended that students at least begin work on a thesis script during RTF 380C.

**RTF 390C (Fall):** Editing. RTF 390C provides a comprehensive introduction to the principles and techniques of videotape and film editing, with an emphasis on the cinematic tradition and its development. Aesthetic and practical approaches will be addressed through a variety of exercises, and these along with readings and discussions will prepare students for the editing phases of their 881KA projects toward the end of the semester.

**RTF 881KB (Spring):** Principles of Film and Television Production. This course is an intensive workshop in narrative directing and film production. It is the directing/production component of an integrated Spring semester curriculum for first-year M.F.A. students that also includes an Audio class and a Cinematography class. The goal of this course is to develop the ability and self-confidence to articulate and translate from the page to the screen the narrative and the corresponding visual/aural structures of a scene or short film. Broadly speaking, the course explores the role of the director in narrative filmmaking and the director's storytelling and aesthetic responsibilities. The investigation of the director/actor relationship will be a priority and the course's primary area of focus in the early weeks of the semester. Casting, rehearsal technique, acting theory and process, and staging issues will be explored in depth. The first major production assignment will be to cast, rehearse, direct and edit a 3-5 minute scene from a published play or produced screenplay. The course becomes more production-intensive as the semester progresses. For the final project, each student will direct and edit an original short film under five minutes in length. In addition, each student will fill a number of crew positions (e.g., director of photography, production sound mixer, A.C.) on other projects. Readings, exercises, screenings and other assignments throughout the semester are designed to sharpen the directors' narrative and visual awareness. 881KB is an extremely intense and demanding class. Students should note and plan for the fact that they will be in production on their final film projects during Spring Break week.

**RTF 388P (Spring):** Cinematography. RTF 388P is experimental in nature with an emphasis on sharpening visual awareness through practice using a variety of film emulsions, lenses, lighting instruments and cameras. To encourage students to think cinematically in both documentary and dramatic work, a number of exercises will be assigned to help students achieve greater creative and personal expression.

**RTF 390E (Spring):** Audio. Audio for picture from conception, pre-production design, through production recording, to post-production design and editing. This is an intensive, hands-on introduction to the basics of audio for picture. Listening and imagining is as critical as learning to operate the machinery. This class will introduce analog and digital recording techniques for picture and introduce digital editing on a Pro Tools workstation. The course is integrated with the two other Spring semester M.F.A. production courses, so that you will be developing and applying your skills on your own projects and those of your cohorts.

## **YEAR-END REVIEW**

At the conclusion of Year 1, you will participate in a faculty review of your first year work in order to monitor your progress and determine suitability for continuation in the M.F.A. program. Attendance at these reviews is required of full-time production area faculty, but the reviews are open to any interested faculty and any fellow students you wish to invite. This faculty review will...

- A. screen a maximum of 15 minutes of work selected by you.
- B. review the narrative script or documentary treatment that you intend to shoot as your pre-thesis (qualifying) project in the Fall of your second year in the program. Your script or

treatment must be submitted to the Graduate Coordinator at least one week prior to your review so that it can be distributed to the production faculty.

## YEAR 2

**RTF 488M (Fall):** Practicum in Film and Video Production. In contrast to your 881KA/KB classes, the purpose of RTF 488M in the Fall of your second year is quite specific: production of your pre-thesis project. You must complete production prior to the end of the semester. You will receive an Incomplete should you fail to do so, and you will not be permitted to register for the Spring 488M class (pre-thesis post-production) until the Incomplete is cleared from your record. You are not required to write, light, or produce your pre-thesis project -- you are only required to direct and edit it. There are no restrictions with regard to form or genre.

Pre-thesis fiction projects shall be under 10 minutes in length and pre-thesis documentary projects shall not exceed 30 minutes. Please note that departmental planning for equipment and facilities usage is based on these running times.

Selection of your crew is entirely up to you with one exception: all major crew positions (i.e., everything but areas of extreme specialization such as special effects) must be filled by currently enrolled UT-Austin students. In rare cases, exceptions may be made for recent UT grads or in cases where shooting is taking place a significant distance from Austin. However, these exceptions must be cleared ahead of time with your instructor. Note that some student film competitions (including the Student Emmys and Student Academy Awards) require that students fill all crew roles.

Scheduling your shoot will be on a first come/first signed-up basis, assuming that all pre-production paperwork (including your script/treatment) is in order. Fiction projects are allowed a week for principal photography and one equipment check-out. This production week is inclusive of check-out and check-in – e.g., check-out on Wednesday and check-in the following Tuesday. For documentary projects, the number of shooting days that you are allowed should be negotiated with your instructor. Pick-up days may be petitioned for in the Spring 488M class as part of the post-production process.

There is no fixed number of pick-up days that you may petition for. However, poor planning/poor coverage on your part during the Fall Semester is not a justification for pick-up days. You should also know that you will not have access to production equipment in the Spring except in connection with approved pick-ups.

Locations used in your shooting must be cleared ahead of time with signed location releases. Any shoots taking place outside of Travis County must be cleared in advance with your 488M instructor, the equipment check-out manager, and the production area head.

Equipment check-out requests will not be approved until your instructor signs off on your script or documentary treatment. The remainder of the required paperwork (see below) must be submitted at least one week prior to scheduled check-out or your check-out will be canceled. Required pre-production paperwork includes

## NARRATIVE

Lined script  
Script breakdown sheets (by scene)  
Shot list  
Shot plot (map) or storyboards  
Budget  
Crew list  
Schedule

## DOCUMENTARY

Treatment  
Shot list  
Budget  
Crew list  
Schedule

Production equipment is allocated in accordance with the Fall Equipment Allocation, which changes from year to year as technology and departmental resources evolve. The Equipment Allocation is available on the RTF website. Please note that until September 30 thesis students will have priority with respect to reserving 35mm equipment, the Arri super 16 camera, the Panasonic P2 HVX-200 and the Sony PMW-EX1 and PMW-EX3 cameras for fall semester or winter break shoots. Thesis students will not have this priority after September 30.

**RTF 385 (Fall):** History of Film. RTF 385K is a survey of international film history. The course will focus on the evolution of motion picture technology, the development of the medium as a business and as a mode of artistic expression, the main artistic film movements, the growth of film genres, and the work of major filmmakers. Please note that this required class can be taken either in the Fall of your second year or the Fall of your third year.

**RTF 488M (Spring):** Practicum in Film and Video Production. Pre-thesis post-production. Note that you will not receive a grade for this class until your pre-thesis is completely onlined and mixed. If your film is not finished by the end of the Spring semester, you will receive an "Incomplete" grade for this course, you will not be permitted to register for the thesis production class the following Fall, and you will be required to register for 388S in subsequent semesters until you complete your pre-thesis. Further, the faculty reserves the right to withdraw offers of teaching assistantships for Year 3 if you do not complete your pre-thesis film by the end of the Spring semester of Year 2.

**RTF 388T (Spring):** Producing Film and Television. RTF 388T will detail the positions of producer and production manager and how things work in the supposedly non-creative side of the entertainment industry. Both independent productions and productions originating in the

studio/network system will be covered, as will considerations specific to both fiction and non-fiction productions. The course will focus on the function and duties of a producer as he or she shepherds an idea through a project "life cycle": development, financing, pre-production, production, post-production, marketing and distribution. Lecture topics will mirror the project life cycle while students concurrently develop their own business plans/prospectuses for original film or television projects of their choosing. Through lab workshops and exercises, particular emphasis will be placed on production management—project budgeting and scheduling. At the end of the semester, each student will have a complete and realistic business plan for his/her thesis project, one which is ready for presentation to investors or submission to grant funding entities.

## **THESIS COMMITTEE**

Throughout Year 1 and the first semester of Year 2, you should consider which faculty members you wish to invite to serve on your thesis committee. The thesis committee consists of three faculty members who will serve as counselors to you with regard to your creative efforts and as jurors of your work. The committee supervisor must be a tenured or tenure-track member of the RTF production faculty, meaning the supervisor must have the rank of Assistant Professor or higher. One committee member must be from other than RTF production. This second seat on your committee need not be filled by RTF faculty. The Production Area Head and Graduate Adviser will assign a third faculty member to your committee. The names of your thesis committee supervisor and your committee member from outside the RTF production area should be reported to the Graduate Coordinator's office no later than Spring Break of your second year. Any proposed committee member who is not a UT Assistant Professor, Associate Professor or Professor must be approved for thesis committee service by the RTF Graduate Studies Committee. The Graduate Adviser for the production area can help you identify those RTF senior lecturers who have been approved by the GSC for thesis committee service. All members of your thesis committee will be required to sign off on your thesis report.

## **YEAR-END REVIEW**

At the conclusion of Year 2, you will meet with your thesis committee to review your pre-thesis film and other second year work. Attendance at these reviews is required of your thesis committee members, but the reviews are also open to any interested faculty and any fellow students you wish to invite. In order to monitor your progress and determine suitability for continuation in the M.F.A. program, this review will...

- A. screen your pre-thesis project.
- B. review the dramatic script or documentary treatment that you intend to shoot as your thesis the following Fall. Your script must be submitted to your review committee at least one week prior to your review.

## **CRAFT SPECIALIZATION**

Upon the successful completion of Year 2, you have the option of petitioning the production faculty to allow you to substitute craft specialization on a negotiated number of graduate film or

video projects in lieu of your directing your own third year thesis project. Note that this negotiation will be based on the scope and ambition of the projects and your precise role and degree of involvement with them. Areas of craft specialization include editing, cinematography, producing, audio, and production design. You would still be required to take the Year 3 488M classes and complete RTF 398R, with your thesis report topic being your area of craft specialization.

Students who elect this option will have equipment privileges appropriate to their areas of specialization. For example, students who specialize in cinematography will be able to check out camera, lighting and grip equipment for up to twelve days (the same number of days they would be permitted to check out equipment were they *directing* a narrative thesis film), but they will not be permitted to check out audio equipment.

## YEAR 3

**RTF 488M (Fall):** Practicum in Film and Video Production. This is the thesis pre-production and production class. You are not required to write, shoot, produce or edit your thesis project -- you are only required to direct it. There are no restrictions with regard to form or genre. Completed fiction thesis projects shall be no longer than 30 minutes in length, including credits. Completed documentary thesis projects shall not exceed 60 minutes in length, including credits.

Selection of your crew is entirely up to you with one exception: all major crew positions (i.e., everything but areas of extreme specialization such as special effects) must be filled by currently enrolled UT-Austin students. In rare cases, exceptions may be made for recent UT grads or in cases where shooting is taking place a significant distance from Austin. However, these exceptions must be cleared ahead of time with your instructor. Note that some student film competitions (including the Student Emmys and Student Academy Awards) require that all students fill all crew roles. In addition, please note that the grad editing suite access rules ([http://rtf.utexas.edu/equipment/PROD75\\_011792.html](http://rtf.utexas.edu/equipment/PROD75_011792.html)) have no provision for use of our post-production facilities by anyone who is not a registered student under any circumstances. You must edit your thesis film yourself or work with an editor who is a registered student if you plan to use RTF post-production facilities at any time.

Scheduling your shoot will be on a first come/first signed-up basis, assuming that all pre-production paperwork (including your script/treatment) is in order. Fiction projects are allowed up to 12 days for principal photography (two check-outs). For documentary projects, the number of shooting days you are allowed should be negotiated with your instructor. Check-out and check-in days do not count toward your shooting days. Pick-up days may be petitioned for as part of the post-production process. There is no fixed number of days that you may petition for. However, poor planning/poor coverage on your part is not a justification for pick-up days.

Locations used in your shooting must be cleared ahead of time with signed location releases. Any shoots taking place outside of Travis County must be cleared in advance with your 488M instructor, the equipment check-out manager, and the production area head.

Equipment check-out requests will not be approved until your instructor signs off on your script or documentary treatment. The remainder of the required paperwork (see below) must be submitted at least one week prior to scheduled check-out or your check-out will be canceled. Required pre-production paperwork includes:

NARRATIVE

Lined script  
Script breakdown sheets (by scene)  
Shot list  
Shot plot (map) or storyboards  
Budget  
Crew list  
Schedule

DOCUMENTARY

Treatment  
Shot list  
Budget  
Crew list  
Schedule

Production equipment is allocated in accordance with the Fall Equipment Allocation, which changes from year to year as technology and departmental resources evolve. The Equipment Allocation is available on the RTF website. Please note that until September 30 thesis students will have priority with respect to reserving 35mm equipment, the Arri super 16 camera, the Panasonic P2 HVX-200 and the Sony PMW-EX1 and PMW-EX3 cameras for fall semester or winter break shoots. Thesis students will not have this priority after September 30.

**RTF 488M (Spring):** Practicum in Film and Video Production. Thesis post-production. This class is an independent study with your Thesis Committee Chair. You will meet with your thesis committee on a regular basis throughout the semester.

**RTF 398R:** Master's Report. Preparation of report to fulfill requirement for Master of Fine Arts degree under the report option. The University requires that, in addition to your thesis production, production students must also write a report that details the production. Examples are on file in the RTF office. This class may be taken more than once, but it **MUST** be taken during the semester in which you graduate. Faculty members on your thesis committee will not sign the thesis report until your thesis film and report have been completed. **ALL** members of your thesis committee must sign your report. Note that a student does not need to be "in residence" in order to take RTF 398R. If RTF 398R is not successfully completed in a given semester, the student will be assigned an asterisk (\*) denoting that the report is "in progress," and the student will have to register for the class again. RTF 398R is not a production class and does not entitle a student to use either production or post-production equipment/facilities.

"Completion" of the thesis project is defined as an onlined video master plus a mixed soundtrack, or "married" answer print or film-out in the case of a film finish. Anything less will not be considered complete.

## **YEAR-END REVIEW**

At the conclusion of Year 3, you will participate in a faculty review of your thesis film. Attendance at these reviews is required of your thesis committee members, but the reviews are also open to any interested faculty and any fellow students you wish to invite.

If your thesis production has not been completed, a plan of action and schedule to complete the film will be negotiated by you, your thesis committee supervisor and the production area head. For the duration of the negotiated schedule, you will be required to register for RTF 388S every semester in order to use University equipment. Failure to finish the thesis project by the end of the negotiated schedule will result in your having to use outside facilities at your own expense in order to complete it.

Note that under no circumstances will an M.F.A. degree be awarded without ...

- (1) your completed thesis production having been screened in a group meeting with all of your thesis committee members present and giving approval to the production and...
- (2) your thesis committee members reporting to the M.F.A. Graduate Adviser that they have screened your completed thesis production and that it has their approval, and...
- (3) your completed master's report having been approved and signed by all of your thesis committee members.

Upon completion of your thesis production, a copy should be submitted to the RTF Department's Media Librarian in CMA 5.130.

## **IV. GRADING**

Students must maintain a minimum GPA of 3.0. A student who receives a grade lower than a C (including a grade of C-) in a required class will be required to take the class again, and achieve a grade of C or better, prior to graduation. Note carefully that, in the case of the case of the six core, 4 credit hour production classes (881KA, 881KB and the four 488Ms), this effectively means that a student who receives a grade lower than a C in one of these courses will be held back a full year, since these courses must be taken in a specific order, as detailed above. If a student receives a grade lower than a C in one of the other five required RTF production classes (Cinematography, Editing, Screenwriting, Audio, Producing) or History of Film, the student will be required to take the class again, and achieve a grade of C or higher, during the next long semester (Fall or Spring) in which the course is offered. However, a student who receives a grade lower than a C in Cinematography, Editing, Screenwriting, Audio, Producing or History of Film will nonetheless be permitted to take the next class in the sequence of the 4 credit-hour production classes.

Instructors have the discretion to award a temporary grade of Incomplete if course requirements remain unfulfilled at the conclusion of a semester. However, many instructors will not award an Incomplete under any circumstances, and students should never assume that this will be an option. Incompletes must be cleared by the end of the next long semester (Fall or Spring) and you may only carry one Incomplete at a time. If you have not completed the required work after one semester, the Incomplete remains permanent. Incompletes received for Fall courses must be cleared by the grade reporting date at the end of the following Spring semester. Incompletes received for Spring and Summer courses must be cleared by the grade reporting date at the end of the following Fall semester.

## **V. EMPLOYMENT BY THE DEPARTMENT**

Employment in the Department, as Teaching Assistants or in other positions, offers M.F.A. students excellent opportunities to hone their technical and teaching skills. However, the Department does not *guarantee* employment to any M.F.A. student. It is very unusual for first-year students to receive offers of employment. Similarly, the Department does not generally hire students after their third year in the program. A number of factors, including academic progress and performance in any previous positions, will determine whether the Department offers a position during a student's second and third years in the program. Students who have more than one Incomplete from previous semesters are generally not eligible for employment.

The Department expects all students to demonstrate standard workplace professionalism during their employment here. For example, employees are expected to notify their faculty supervisor of anticipated absences, arrange for substitutes as appropriate, fulfill their required duties during work time instead of working on their own projects, and work until final projects are due at the end of the semester. Employees who fail to meet the appropriate standards will not be reappointed in subsequent semesters.

## **VI. PRODUCTION AREA POLICIES**

### **USE OF EQUIPMENT**

You must examine and test all requested University equipment prior to signing for it and removing it from University grounds. While the RTF technical staff does its very best to maintain department equipment and keep it in working order, neither the RTF Department nor the University can be held liable for faulty equipment or the harm it may do to film or tape stock. At the beginning of every semester, it is the responsibility of each M.F.A. student to obtain, read, and sign the Equipment Check-out Rules document, which details all Department policies and penalties for abuse of these policies.

Please bear in mind that you are not the only person in need of the equipment and that the equipment is depended upon by other students, undergraduate and graduate, whose projects are every bit as important to them as yours is to you. RTF Department equipment should be given the same care and watched over with the same diligence that you would exercise if you had rented the equipment from a commercial rental house.

You are required to purchase equipment insurance for the use of UT equipment. There is a nominal insurance premium that is required of you for every production class in which you are enrolled before equipment check-out will be permitted (i.e., two production classes taken during one semester requires two insurance payments). Note that in the event of damage, loss, or theft of equipment, this policy still leaves a substantial deductible that you must pay before the equipment insurance kicks in.

In single-person projects (including pre-thesis project and thesis productions), equipment damage or loss is to be paid for by the director. In the case of group projects, the Department assumes each member of the group is equally responsible for the damages, and costs will be divided accordingly. It is up to the individual members of the group to decide exactly where responsibility lies and whether certain members of the group should be reimbursed by a particular member(s) deemed more culpable.

Equipment damage must be paid within seven calendar days of official notification by the Equipment Check-out area or by the last class day of the semester, whichever comes first. If payment is not made by these deadlines, your student record will be barred and you will no longer be eligible to check out equipment, register for classes, or receive your degree until the damages are paid.

## **COSTS OF PRODUCTION**

One of the realities of film and video productions is their high cost. Unfortunately, the Department is not able to subsidize graduate student projects. This means that all costs are borne solely by you. This presents considerable hardship on each and every production student in our program. Therefore, you are urged to take a very hard look at your resources and means and plan accordingly.

## **AWARDS**

All awards, award monies and/or proceeds of any sale of student productions belong to the student. The only possible exceptions to these policies are in the case of sponsored projects. Students considering sponsored projects should make sure these issues are resolved in writing prior to agreeing to take on the project.

## **YOUR RESPONSIBILITIES**

While the faculty acknowledges the often all-consuming nature of filmmaking, the work that you do on your own projects (or on your fellow students' projects) should never be used as an excuse to ignore or skip your other classroom obligations or your obligations as a teaching assistant. It is your responsibility to make arrangements to cover these other obligations when they come into conflict with your production work, and under no circumstances may your production work ever be used as an excuse as to why you failed to live up to your other responsibilities.

## **VII. APPLICABILITY**

This edition of the Handbook applies to the class of M.F.A. production students entering in the Fall of 2011.

## **VIII. PETITIONS AND WAIVERS**

With regard to the above policies, rules and regulations, the faculty recognizes that extenuating circumstances may, on occasion, prevent adherence to our prescribed plan of study. With that in mind, the faculty reserves the right to waive or modify any of the aforementioned policies or rules when it deems that a particular situation warrants such an action. No student, however, should formulate an academic plan based on anticipation of such a waiver, and any student who does so does so at his/her own risk. Any petitions for a waiver of departmental policy must be submitted in writing, via e-mail, to Stuart Kelban, the Graduate Adviser for the Department's M.F.A. programs.

I have read and reviewed carefully...

- the M.F.A. in Film and Media Production program plan of study,
- the policies on grading, teaching assistantships,
- the descriptions and requirements of RTF production courses,
- the policies, rules and regulations of the RTF Department,

and agree to abide by them.

\_\_\_\_\_  
Student signature

Date: \_\_\_\_\_

\_\_\_\_\_  
Student name (printed)