M.F.A. GUIDEBOOK

Masters of Fine Arts in
Television, Film, and Theatre
(M.F.A. in TVFT)
California State University, Los Angeles

March 21, 2013

Note: This guidebook is meant to inform and is not considered policy. The TVFT M.F.A. program reserves the right to change the information within this guidebook as needed and without notice.
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M.F.A. Program Objectives
The M.F.A. is a terminal degree that prepares students for diverse professional and academic programs. In particular, the Cal State L.A. M.F.A. in Television, Film and Theatre will prepare students for careers in performance, production, and dramatic writing in the television, film and theatre industries. The M.F.A., along with extensive professional experience, also serves to prepare students to teach in these fields.

The M.F.A. in Television, Film and Theatre has the following objectives:
• To establish and foster a unique, interdisciplinary approach to production, performance and dramatic writing;
• To prepare students for careers in production, performance and dramatic writing by emphasizing technical proficiency and creative artistry within and across television, film and theatre;
• To provide students in performance, production and dramatic writing career options with the intellectual and historical backgrounds central to their development as media artists and scholars;
• To provide the technical and academic expertise essential to prepare future faculty in this terminal degree program;
• To provide CSULA’s uniquely diverse student body with opportunities for advanced coursework in production, performance and dramatic writing.

For further information regarding the TVFT M.F.A. Program, please contact us at:

California State University, Los Angeles
c/o Department of Television, Film, & Media Studies
5151 State University Drive
Los Angeles, California 90032
(323) 343-5459
mfatvft@calstatela.edu
http://www.calstatela.edu/academic/tvft
VISION STATEMENT

Drawing on the strengths of faculty in Television, Film, Media Studies and Music, Theatre and Dance, the M.F.A. in TVFT seeks to define and promote a new generation of artists who are capable of working across the traditional boundaries of television, film, and theatre to combine innovative art practice with leading edge, technical knowledge. Applicants should demonstrate their potential to succeed in a rigorous, hybrid, creative/critical environment and an interest in exploring new directions in creative practice.

- Study at a diverse multicultural, multilingual, 21st century campus at the heart of the entertainment industry
- Award-winning teaching and active research, performance, and media arts faculty
- Proximity and access to performance, television, film and new media industries
- Entertainment industry internship opportunities and placements through the California State University statewide Media Internship Program
- Advantage of an interdisciplinary and collaborative cohort-based learning experience

A Pathway to

- Acting in stage, television and film productions
- Directing for television, film and professional theatre
- Dramatic writing for stage, television and film
- Advanced level education for stage, television and film in performance, production, and writing
## LEARNING OUTCOMES

1. Students will demonstrate creative writing skills in the production of projects, plays, screenplays and/or scholarly essays (Skills).

2. Students will gain competence as potential researchers and scholars in the field, whether in **doctoral study** or other research-based positions (Skills).

3. Students will demonstrate advanced abilities to employ critical theories and insights in analysis of contemporary theatrical and media productions, practices and impacts (Skills).

4. Students will know the industrial, historical and aesthetic components of theatre, television and film production (Knowledge).

5. Students will have a greater appreciation for the social responsibilities of contemporary theatre and media, including responsibilities engaging notions of identity, ethics, politics and culture (Attitudes).

6. Students will refine the skills for effective career building self-presentation in their professional interactions, communications, negotiations, and collaborations in the realms of higher education, the arts, and media industries (Skills).

7. Students will gain practical experience in theatre, film, and television productions preparing them for professional careers in performing, production, and/or writing. (Skills).
TVFT FACULTY AND STAFF

**Director:** Dr. Kristiina Hackel  
**Assistant Directors:** Professor José Cruz González & Dr. John Ramirez

The TVFT M.F.A. office is located in MUS 209.

For a list of current faculty serving the program please refer to the following websites:  
TVFT M.F.A. faculty:  
[http://www.calstatela.edu/academic/tvft/faculty.php](http://www.calstatela.edu/academic/tvft/faculty.php)

Department of Television, Film, and Media Studies staff:  
[http://www.calstatela.edu/academic/tvf/staff.php](http://www.calstatela.edu/academic/tvf/staff.php)

Department of Music, Theatre, and Dance staff:  
[http://www.calstatela.edu/academic/musictheatredance/staff.php](http://www.calstatela.edu/academic/musictheatredance/staff.php)

College of Arts & Letters Productions staff:  
[http://www.calstatela.edu/academic/al/pts/workgroup.php](http://www.calstatela.edu/academic/al/pts/workgroup.php)
APPLICATION & ADMISSION

New TVFT M.F.A. students are admitted only in the Fall quarter. **Consideration for admission to the TVFT M.F.A. Program requires the submission of BOTH of the following SEPARATE applications.**

1. The California State University Application for Graduate Admission
   Online at www.csumentor.edu

2. TVFT M.F.A. Application, official transcripts and other supporting materials
   Refer to the current TVFT M.F.A. Application form for details on exact requirements.
   Online at: www.calstatela.edu/academic/tvft

Applications for the TVFT M.F.A. program become available in the Fall of the year preceding the proposed start of your program.

The application-filing period is generally from October to early February. Refer to the TVFT M.F.A. application for the current year’s application filing period. It is strongly recommended that you submit your applications as early as possible within the filing period.

**University Admission Information:**

Admission to a graduate program at California State University, Los Angeles requires:

a) Completion of a four-year college course of study and an acceptable baccalaureate degree from an institution accredited by a regional accrediting association, or completion of equivalent academic preparation as determined by the appropriate campus authorities.

b) Good academic standing at the last college or university attended.

c) Attainment of a grade point average of at least 2.5 in the last 60 semester (90 quarter) units attempted.

d) The professional, personal, scholastic, and other standards for graduate study, including qualifying examinations and specific course and/or grade prerequisites, as appropriate campus authorities may prescribe.

For information on applying to the University, go to the University website: http://www.calstatela.edu/ and CSU Mentor website: http://csumentor.org/.

Graduate Admission Applications to the University can be found at this address: http://csumentor.org/admissionapp/grad_apply.asp
Test of English as a Foreign Language (TOEFL)

All applicants, irrespective of citizenship, whose preparatory education was principally in a language other than English must demonstrate competence in English by taking the Test of English as a Foreign Language (TOEFL).

If you are a graduate with a bachelor’s degree from a college or university where the language of instruction is not English, you will need a minimum TOEFL score of 550 on the paper-based test, 213 on the computer-based test or 79 on the internet-based test.

M.F.A. TVFT Admission Information:

Admission to the M.F.A. program jointly sponsored by the Department of Television, Film and Media Studies and the Department of Music, Theatre and Dance further requires:

- Complete TVFT M.F.A. Application
- Minimum 3.0 GPA
  - A 3.0 grade point average in the last 60 semester (90 quarter) units
- TOEFL Score (if applicable)
- Transcripts from all accredited institutions of higher education or professional schools attended. Official (sealed) copies required
- Personal Statement (1-2 full pages)
  - A statement of the applicant’s academic and professional objectives in the M.F.A. program with an articulated plan of study.
- Resume or Curriculum Vitae
- Two Letters of Recommendation
- Option Specific Requirements:
  - Dramatic Writing Option: Stage play, and/or television/film script writing portfolio with Portfolio Index
  - Production Option: Production Reel with Reel Index
  - Performance Option: Acting Reel with Reel Index, as well as an audition using two contrasting monologues—four minutes in length.

Students may be eligible for admission under a conditional academic program that would entail required foundational course work evaluated and designated by a faculty adviser preceding the formal entry into the M.F.A.

M.F.A. Application forms are available as pdf and word files at:
Admission Status

After you have filed both the TVFT M.F.A. Application and The California State University Application for Graduate Admission, and have submitted all supporting documentation and materials, you can expect responses in several stages.

Approximately 6-10 weeks after the filing deadline, you should receive:

- Two separate emails from the University supplying you with a student Campus Identification Number (CIN) and a Personal Identification Number (PIN), along with instructions about how to log on to Cal State L.A.’s Golden Eagle Territory (GET) portal. Using GET, you can check the status of your application online at: https://get.calstatela.edu

- Contact from the TVFT M.F.A. Program with information regarding your application status.

M.F.A. OPTIONS

The CSULA M.F.A. in Television, Film and Theatre offers three formal options:

Option 1: Performance: Students in this option will have the opportunity to perform in numerous venues prior to completing their degree. The Performance Option will include classes and workshops in performance theory, performance history, theories of acting for the stage, television and film; as well as courses designed to inform students of current industry practices and procedures.

Option 2: Production: The option will include classes, and practicum in all related media through all stages of production. Students in the Production Option will benefit from visiting guest artists, from the Film/Television production and Theatre faculty who continue to work in their professions, and from regularly scheduled graduate student Project I, Project II, and Culmination project screening events or staged productions.

Option 3: Dramatic Writing: Students in this option will have the opportunity to write across television, film, and stage. In collaboration with students in the Performance and Production Options, students in the Dramatic Writing option will engage the full scope of television, film and stage production as relates to the art and craft of dramatic writing.

Option Requirements: The graduate program consists of a total of 88 units, with a minimum of 44 units in core courses and at least 44 units in one of the three options.
Students must meet the requirements of the designated option. Graduate advisers must be consulted regarding specific option requirements.

Within the selected Option of Performance, Production or Dramatic Writing, students will have the opportunity to collaborate and work in theatrical, television, and film formats.
DEGREE REQUIREMENTS

(NEW CURRICULUM IS CURRENTLY UNDER CONSTRUCTION)

CURRENT PROGRAM:

Master of Fine Arts in Television, Film, and Theatre (88 units)

Requirements for the Degree (88 units)

A total of 88 units are required, with a minimum of 44 units of core courses, a minimum of 44 units in a particular option, including at least 60 units in 500-level courses. All students are required to complete three projects (TVFT 546 A & B, and TVFT 599). Consultation with the TVFT Graduate Adviser is required for development and approval of the graduate academic study plan, which should be done before enrollment, and includes the following:

Required Core Courses (36 units)

TVFT 500 Introduction to MFA 2 units
TVFT 502 Directing 4 units
TVFT 503A Dramatic Structure I: Theatre 4 units
TVFT 503B Dramatic Structure II: Film 4 units
TVFT 503C Dramatic Structure III: Television 2 units
COMS/TVFT 508 Media Arts, Theatre, and Society 4 units
TVFT 510 Studio and Field Operations 4 units
TVFT 511 Stage Operations 4 units
TVFT 580 Collaboration Workshop 6 units (2,2,2)
TVFT 581: Entertainment Arts Internship 2 units

Elective Core Courses (8 units):

Any 500-level class in TVFT, COMS, or TA with the approval Graduate Adviser.

Project Requirements (8 units): All students are required to complete three projects:

TVFT 546 A: MFA Project I 2 units
TVFT 546 B: MFA Project II 2 units
TVFT 599: MFA Culmination Project 4 units

Performance/Acting Option (44 units)
Required Courses (28 units)

TVFT 517 Acting for the Stage 3 units
TVFT 518 Acting for Television 3 units
TVFT 519 Acting for Film 3 units
TVFT 542 Acting Studio 3 units
TVFT 543 ABC Voice for Performers 6 units (2,2,2)
TVFT 544 ABC Movement for Performers 6 units (2,2,2)
TVFT 563 The Business of Acting 4 units

Performance Electives (8 units): Electives should be chosen in consultation with the Graduate Advisor from available 500-level courses. Students are also encouraged to take elective courses in the other options.

Production Option (44 units)

Required Courses (28 units)

TVFT 521 Directing for the Stage 4 units
TVFT 522 Single Camera Directing and Producing 4 units
TVFT 523 Multi-Camera Production 4 units
TVFT 531A Motion Picture Pre Production/Production 4 units
TVFT 531B Motion Picture Production/ Post Production 4 units
TVFT 533: Advanced Problems in Multi-Cam Production/ 4 units
TVFT 579: The Business of Production 4 units

Production Electives (8 units): Electives should be chosen in consultation with an adviser from available 500-level courses. Students are also encouraged to take elective courses in the other options.

Dramatic Writing (44 units)

Required Courses (28 units)

TVFT 545 Scene Writing Lab 2 units
TVFT 547 Story Development 4 units
TVFT 548 Creating Characters and Writing Dialogue 4 units
TVFT 549 Playwriting 4 units
TVFT 550 Genre Writing 4 units
TVFT 551 TV Sitcom Writing 4 units
TVFT 552 The Business of Writing 4 units
TVFT 553 Pitching Workshop 2 units

**Writing Electives (8 units):** Electives should be chosen in consultation with an adviser from available 500-level courses. Students are also encouraged to take elective courses in the other options.
Conditional Programs – CURRENTLY UNDER CONSTRUCTION

Because it is unlikely that students will enter this M.F.A. program with backgrounds that combine media studies and theatre, unique conditional programs have been developed to address possible foundational deficiencies in both areas.

1. Within the 20 unit conditional program for prospective M.F.A. students entering the Performance Option without a BA majoring in Theatre Arts or an adequate background in performance, students must additionally complete:

TAD 132: Stagecraft II 3 units
TA 142: Acting Fundamentals: Character Study 3 units
TA 143: Acting Fundamentals: Scene Study 3 units
TA/ENGL 276: Introduction to Play Writing 4 units
TA 313: Development of World Theatre III 4 units
TA 445: Principles of Directing I 3 units

2. Within the 20 unit conditional program for M.F.A. students entering the Production Option without a BA majoring in Film / Television or lacking an adequate background in production, students must additionally complete:

TVF 200: Introduction to Single Camera and Editing 4 units
TVF 201: Introduction to Television Studio 4 units
TVF 224: Survey of Film 4 units
TVF 301: Intermediate Television Studio Production 4 units
TVF 320: Audio Production 4 units

3. Within the 20 unit conditional program for M.F.A. students entering the Dramatic Writing Option without a BA majoring in Film / Television or lacking an adequate background in dramatic writing, students must additionally complete:

TVF 200: Introduction to Single Camera and Editing 4 units
TVF 224: Survey of Film 4 units
TVF 265: Introduction to Scriptwriting 4 units
TVF 365: Intermediate Scriptwriting 4 units
TVF 465: Seminar: Advanced Scriptwriting 4 units
# ROADMAPS

## 1st Year Schedule

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<td>503B DS: Film (4)</td>
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<td>510 Studio Ops (4)</td>
<td>546A Project 1 (2)</td>
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<td>511 Stage Ops (4)</td>
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<td>580 Collaboration (2)</td>
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<td>521 Directing for Stage (4)</td>
<td>523 Multicam (4)</td>
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<td>550 Genre Writing (4)</td>
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<td>544C Movement (2)</td>
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<td>580 Collaboration (2)</td>
<td>531A MP Pre/Prod (4)</td>
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<td>533 Adv Multicam (4)</td>
<td>542 Actors Studio (3)</td>
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<td>548 Character and Dialog (4)</td>
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COURSE DESCRIPTIONS

TVFT 500 Introduction to the Production / Performance Master of Fine Arts in Television, Film and Theatre (2)
Introduces the beginning student to the program's purpose, requirements, and design as well as theoretical, methodological and industry driven principles, theories, and practices.

TVFT 502 Directing (4)
Critical examination of major theoretical approaches to directing theatre and film. Examination of the work of major theatre and film directors and contemporary directors. Also includes directing television.

TVFT 503A Dramatic Structure I: Theatre (4)
Analysis of theatrical structure. Traditional and non-traditional approaches to script analysis. Analyzing scripted and non-scripted theatrical production. Simultaneously examines genre. Primarily western, also considers some non-western forms.

TVFT 503B Dramatics Structure II: Film (4)
Prerequisite: TVFT 503A. Introduce students to feature film structure with special attention to character, scene, and story.

TVFT 503C Dramatic Structure III: Television (4)
Prerequisites: TVFT 503A and TVFT 503B. Introduce students to the scene as a unit of film and television structure with special attention to character and story.

TVFT 508 Media Arts, Theatre and Society (4) (also listed as COMS 508)
Historical and current relationship between media arts, theatre and society. Study scholars and practitioners who address questions regarding contemporary roles, potentials and impacts of these arts and professions.

TVFT 509 Entertainment Industry Practices (4) (also listed as COMS 509)
Prerequisite: TA 500 or COMS 500. This course acquaints the student with the structure in the television, film and theatre Industries as well as the positions and responsibilities of those involved in development and production.

TVFT 510 Studio and Field Operations (4)
Explores the human and technological needs of professional studio, field film and video production

TVFT 511 Stage Operations (4)
Processes involved in stage, TV and film productions. Includes discussion of job titles and responsibilities, the chain of command, working with unions and communicating needs to cast, crew and designers.

TVFT 517 Acting for the Stage (3)
An investigation of various approaches to acting on stage designed to give the student the skills required to act in the professional theatre.

TVFT 518 Acting for Television (3)
Investigation of television acting techniques designed to give students the skills required to act in the professional television industry. Course will cover one and four-camera (sit-com), and commercials.

TVFT 519 Acting for Film (3)
An investigation of film acting techniques designed to give the student the skills required to act in the professional film industry.

TVFT 521 Directing for the Stage (4)
A practical course on play directing, script analysis, blocking, auditions, casting, design concepts, scheduling and conducting rehearsals, communication techniques for artistic collaboration, and presentation of scene work.

TVFT 522 Single Camera Directing and Producing (4)
This course focuses on the aesthetic, practical concerns, operational process, human and technological needs of professional single camera film and video production.

TVFT 523 Multiple Camera Television Production (4)
A hands-on approach to the production of seven basic multiple camera television formats.

TVFT 531A Motion Picture Pre Production/Production (4)
Narrative Film Production. Prepares students to work in the collaborative environment of the professional filmmaker and through the varying phases of preparation and production.

TVFT 531B Motion Picture Production/ Post Production (4)
Prerequisite: TVFT 531A. Narrative Film Production. This course will further prepare students to work in the collaborative environment of the professional filmmaker and through the varying phases of preparation and production.

TVFT 533 Advanced Problems in Multiple Camera Television Production (4)
Prerequisite: TVFT 523. This course deals with four major problem scenes: Scenes with more than 3 characters, scenes of violence, scenes of passion, and scenes of eating.

TVFT 535 Graduate Cinematography (4)
Explores the visual art of the motion picture images.
TVFT 540 Strategies and Safety in Grip and Electric Operations (4)
Prerequisite: TVFT 500. The course explores effective strategies for the proper, safe and creative operations for television and motion picture applications of industry professional grip and lighting equipment.

TVFT 542 Acting Studio (3)
Prerequisites: TVFT 517, 518, 519. Studio training in advanced acting with professionals in Los Angeles and/or with guest artists at CSULA or CSU Summer Arts.

TVFT 543A Voice for Performers I (2)
The gradual accumulation of voice exercises from relaxation and breathing to a fully realized vocal warm up to prepare actors for performing. Emphasis on breathing, relaxation, and resonance.

TVFT 543B Voice for Performers II (2)
Prerequisite: TVFT 543A. The gradual accumulation of voice exercises from relaxation and breathing to a fully realized vocal warm up to prepare actors for performing. Emphasis on articulation, diction, and pronunciation.

TVFT 543C Voice for Performers III (2)
Prerequisites: TVFT 543A and 543B. The gradual accumulation of voice exercises from relaxation and breathing to a fully realized vocal warm up to prepare actors for performing. Emphasis on diction and dialects.

TVFT 544A Movement for Performers I (2)
Ballet and the introduction of special skills from the Western tradition including workshops on fencing, social dance, fans, bows and curtsies, and the influence of costume on body movement.

TVFT 544B Movement for Performers II (2)
Prerequisite: TVFT 544A. Modern dance and postmodern choreography including workshops on Alexander Technique, Feldenkrais Method, and Suzuki.

TVFT 544C Movement for Performers III (2)
Prerequisites: TVFT 544 A and 544B. Viewpoints and improvisational approaches to theatre movement. Workshops and research in biomechanics, Lecoq, commedia dell'arte, Grotowski, and composition.

TVFT 545 Scene Writing Lab (2)
The course will explore the art of writing scenes. Students will engage the study of scene through the practice, the critical screenings of films and theatrical scenes, staged scene clinics, and dramatic enactments.

TVFT 546A MFA Project I (2)
Students choose to produce a theatre, multi-cam studio television or film style production. Between the three projects students must work in each medium.
TVFT 546B MFA Project II (2)
Prerequisite: TVFT 546A. Students choose to produce a theatre, multi-cam studio television or film style production. Between the three projects students must work in each medium.

TVFT 547 Story Development (4)
Feature film story development. Students will generate story ideas from different fictional and non-fictional sources, with attention to character, plot, and story structure.

TVFT 548 Creating Characters and Writing Dialogue (4)
Study and practice of character development and dialogue for film and television.

TVFT 549 Playwriting (4)
Workshop in planning, preparing, and writing manuscripts for stage; emphasis on handle materials, play structure, characterization, and dialogue.

TVFT 550 Genre Writing (4)
Focus on the history, structure, and development of a selected genre of narrative screenwriting including, but not limited to, Romantic Comedy, Comedy, Action, Thriller, and Horror.

TVFT 551 TV Sitcom Writing (4)
Introduce students to the half-hour TV format with special attention to structure, scene, character, and story.

TVFT 552 The Business of Writing (4)
The basics of the business of writing through lectures and discussion, providing strategies for marketing film and television screenplays.

TVFT 553 Pitching Workshop (2)
Developing and maintaining the skills of pitching film ideas to agents, managers, producers, directors, and other industry representatives.

TVFT 554 Selected Topics in Entertainment Industry (1-4)
Prerequisite: Varies with topics; see Schedule of Classes for specific prerequisites or instructor consent. Intensive study of selected topics in the Master of Fine Arts: Television, Film and Theatre. May be repeated to maximum of 8 units.

TVFT 555 Film Editing for Writers (4)
The study and practice of the basics of film editing, interpreting the screenplay through the film and understanding the writer's vision.

TVFT 556 Directing Workshop for Writers (4)
Teach screenwriting students how the director interprets their work. Writers will learn the fundamentals of directing for the camera, and experience how their own writing translates visually and experientially.
TVFT 563 The Business of Acting (4)
Prepare actors for the business aspects of their careers: casting protocol, head shots, marketing a career, talent representation, professional behavior and unions.

TVFT 579 The Business of Production (4)
Prerequisite or Co-requisite: TVFT 500. Course acquaints the student with the business of media industries as well as the positions, responsibilities, and best practices of those employed by the media.

TVFT 580 Collaboration Workshop (2)
Explores how artists from theatre, film and television collaborate. Students will also apply these techniques to current projects they are completing. May be repeated up to 6 units.

TVFT 581 Entertainment Arts Internship (2)
Practical work in professional film, television, and theatre settings under supervision of professionals in internships; not available to non-program students. Includes career counseling, resume workshops, practice interviewing networking. 200 internship hours are required, may be fulfilled in a single quarter or over two quarters at 100 internship hours per 1 unit.

TVFT 598 MFA Directed Study (1-6)
Prerequisite: Instructor consent to act as sponsor. Independent study of advanced topics in the field (performance, production, dramatic writing); regular conferences with sponsor. May be repeated to maximum of 6 units.

TVFT 599 MFA Culmination Project (4)
Prerequisites: TVFT 546A and TVFT 546B. Culminating project is required of all students in the Television, Film and Theatre M.F.A. program. Students must choose to produce a theatre, multi-cam studio television or film style production.
ADVISEMENT

Advisement Intervals
M.F.A. advisement is mandatory at the beginning of each year of the program, at the beginning of the Fall term. Additional advisement may be necessary if you need to make changes to your graduate Academic Study Plan, arrange for a course substitution, or have any other issues relating to your plan.

Academic Study Plan, Modifications and Course Substitutions
Before beginning the program coursework, you will need to meet with the Graduate Advisor and create an official Academic Study Plan, which will be kept in your official file. Any modifications to this official plan must be made in advance with the written approval of the Graduate Adviser.

It may be necessary to change an Academic Study Plan based upon special circumstances. The substitution of a course on your Study Plan is done with the approval of the Graduate Advisor.

A course may not be added to or deleted from a master’s degree Academic Study Plan after it has been taken. Any change in the Study Plan must be approved in advance by the Graduate Advisor. When such a change has been approved, it becomes part of the Study Plan.
PURSUING MULTIPLE OPTIONS

Students are allowed to pursue multiple options with the TVFT M.F.A. if they are interested in doing so. However, the student must realize that choosing to pursue multiple options will delay the original graduation date set within their plan and appropriate time and financial investments will be necessary to complete the multiple options. Students must have sustained a GPA of at least 3.0 in all quarters and receive approval from their graduate adviser and Director of the TVFT M.F.A. before beginning the process of pursuing multiple options.

The *University Catalog*’s “Requirements for Additional Option within a Master’s Degree” outlines the University wide requirements to add an option to an already completed master’s degree or to pursue two options simultaneously. To pursue two options at the same time Cal State LA requires:

“Students who are currently enrolled in a master’s degree program at Cal State L.A. may concurrently complete an additional option under the same degree if the department/division and college concerned verify that the additional option requires significantly different knowledge, skill, and course work. The additional option must include a minimum of 23 quarter units of course work that is specific to the option (not included in the previous option) and an appropriate culminating experience (thesis/project or comprehensive examination). An approved study plan for each option is required.”

In order to pursue multiple options, the student must do the following:

1. Complete Year 1 & 2 as laid out in their original program plan so as to complete original option classes and projects with cohort. However, the student should not complete their original option thesis (Year 3) at this time.
2. Seek approval for multiple option from the Graduate Adviser and the Director of the TVFT M.F.A.
3. Reapply to the M.F.A. TVFT program for the additional option including the submission of all required application materials/auditions, etc. There is no guarantee that a student will be accepted in another option if they are already in the TVFT program.
4. If accepted, the student will be required to begin at fall quarter of Year 1 with their new cohort. However, coursework taken by all cohorts simultaneously, with the exception of Project I and II, will transfer in to the student’s program. The student will not be required to retake these classes.
5. Student shall complete one Culminating Project in each option that they are pursuing. These may be completed simultaneously or separately.
6. Student shall file separate Project Reports with the library for each aspect of the Culminating Project.
NOTE: In the event that the student has already completed their coursework and culminating project in their original option before deciding to pursue multiple options, the student will be considered ‘graduated’ from the program. The student will then be required to reapply to both the University and the M.F.A. TVFT program as a new student. **There is no guarantee that a student will be accepted in another option if they have already graduated from the TVFT program.** If accepted, the student would begin in fall quarter of Year 1 with their new cohort. Again, coursework taken by all cohorts simultaneously, with the exception of Project I, II, and III (Culminating Project) will transfer in to the student’s program. The student will not be required to retake these classes.

**CHANGING OPTIONS**

If a student decides s/he is interested in changing their option while already enrolled in the TVFT program, the following apply:

1. The student may choose to change options any time before they begin their culminating project work (typically winter quarter of the 2nd year). However, it is recommended within the first year.
2. The student must reapply to the M.F.A. TVFT program for the additional option including the submission of all required application materials/auditions, etc. **There is no guarantee that a student will be accepted in another option if they are already in the TVFT program.** Students are encouraged to continue current coursework while application process completes.
3. If accepted, the student will be required to begin at fall quarter of Year 1 with their new cohort. However, coursework taken by all cohorts simultaneously, with the exception of Project I, and II, will transfer in to the student’s program. The student will not be required to retake these classes.
ADVANCEMENT

In order to advance in the program the student must maintain continuing student status, successfully complete all courses, with a B or better average in courses attempted, with an overall sustained GPA of at least 3.0 in all quarters, pass the GWAR, have no outstanding Incompletes, and complete an advancement to candidacy evaluation review. Only students who are advanced to candidacy are eligible to enroll in Project I, II, and Thesis units.

Students must successfully pass an annual review (at the end of years one and two of their program; roughly set at 35 units and 64 units). The Advancement Committee will evaluate the quality of the student’s progress based on grades, evidence of the student’s on-going work, and involvement in the program.

The TVFT program is a highly competitive degree program. The review process is structured to assist the student in monitoring their development in the M.F.A. program and outlines progress towards the degree while ensuring the highest academic and professional program standards. Students are expected to maintain superior grades, create highly artistic material, and engage in the program with enthusiasm, professionalism, and an appropriately courteous and collaborative nature towards their colleagues and faculty and staff.

TVFT M.F.A. Review Procedures

Progression towards graduation in The TVFT M.F.A. program requires the student’s academic record and professional development to be reviewed by the Advancement Committee at posted intervals.

The review intervals are:
1. admission (GS-1)
2. acceptance to the program (GS-2)
3. first year review (Advancement to Candidacy, GS-10)
4. second year review (approval for Thesis Committee, GS-12)
5. third year review (approval for graduation)

A member of the TVFT graduate faculty may also, by letter, request the review of a student by the Advancement Committee at any time in the student’s progress towards the degree when supported by extraordinary circumstances.

At the conclusion of each level of review the faculty, by committee letter, will invite the student to continue in the program or notify the student they are no longer eligible to continue towards earning the M.F.A. degree. Students who do not receive an invitation to continue can no longer register for TVFT courses or graduate with a TVFT M.F.A. degree.
Review Intervals

1. Admission to the Program – G1 status

**Timeline:** Upon admission to the program concurrent with admission to University graduate studies

**Units:** None, unless transfer units (maximum 16).

2. Acceptance to the Program (residency) – G2 status

**Timeline:** Normally Spring preceding residency upon payment of University admission deposit and drafting of preliminary plan of work (degree plan)

**Units:** None, unless transfer units (maximum 16)

3. First Year Review

**Timeline:** February - normally in the Winter or Spring quarter of M.F.A. year one.

**Units:** Completion of 16-24 units with a B or better average in courses attempted, with an overall sustained GPA of at least 3.0 in all quarters, pass the GWAR, and have no outstanding Incompletes.

In order to be eligible for continued M.F.A. Program study, the student must submit to the M.F.A. Adviser by the Friday of Winter final exams week, an Application for Advancement to Candidacy if it is anticipated that after the Winter quarter the student will have successfully completed no fewer than 16 units and no more than 24 units of program coursework with a GPA of at least 3.0, with no incompletes outstanding, and the completion of all University writing requirements. **Failing any course on the student’s degree plan is cause for not extending an invitation to continue.** The Advancement to Candidacy Form (GS-10) is available in the TVFT M.F.A. Program Office

The eligible student shall attach to the Application for Advancement to Candidacy, the following:

- A maximum 500-word essay describing: 1. Her/His progress in the program thus far, and 2. Her/His plans for the next two years including the general area of culminating project ideas.

Meetings with faculty of the Advancement Committee will occur during the first week of Spring quarter ONLY for students about whom there is some concern. At this time, the Advancement Committee meets to discuss overall student progress, grades, and general performance within the program.
The Advancement Committee sends their recommendations to the faculty adviser who will generate and submit necessary paperwork for chair and Associate Dean approval.

Invitation to continue year two of the program will be extended to qualified and successful students exhibiting the promise of successful graduation.

**University requirements include:**

Advancement to candidacy is a part of the continuing process of review of the student’s progress and is not automatic. It is granted by the college graduate dean upon completion of the requirements listed below and upon the recommendation of the major department/division/school. It is the University prerequisite to enrolling for the thesis, project, and comprehensive examination; *individual departments/divisions and colleges may have additional requirements.*

Advancement to candidacy requires:

- Satisfaction of the Graduation Writing Assessment Requirement.
- Classified graduate standing.
- An approved master’s degree study plan on file in the college graduate studies office.
- Completion of a minimum of 16 quarter units of the master’s degree study plan with an overall B (3.0) grade point average or higher.
- Recommendation of the major department/division/school.
- Approval of the college graduate dean.

4. **Second Year Review**

**Timeline:** February - normally in the Winter quarter of M.F.A. year two.

**Units:** Completion of 36-48 units with a B or better average in courses attempted, with an overall sustained GPA of at least 3.0 in all quarters, and have no outstanding Incompletes. Failing any course on the student’s degree plan is cause for not extending an invitation to continue.

At this time, the Advancement Committee meets to discuss overall student progress, grades, and general performance within the program. Student will be notified by the committee of eligibility to continue within the program. Invitation to continue to program year three is extended to qualified and successful students exhibiting the promise of successful graduation.

Only students who, having successfully completed the second year review, are invited to conduct their third and final year of M.F.A. study, may proceed toward thesis committee formation and thesis proposal preparation. In addition, successful second year review qualifies students to register for M.F.A. TVFT 599 thesis units.
5. **Third Year Review** (concurrent with approval for graduation – i.e., successful Thesis defense and submission of the Thesis to the University Library)

**Timeline:** April through June - normally Spring quarter of year three.

**Units:** 84+ units with a B or better average in courses attempted, with an overall sustained GPA of at least 3.0 in all quarters, and have no outstanding Incompletes. Failing any course on the student’s degree plan is cause for not extending an invitation to continue.

6. **Post-Third Year Reviews**

Students who do not graduate in year three will be reviewed in the Fall of each successive year for an invitation to continue and to register for Thesis 900 units. Degree progress ends by University rule in year seven, provided the M.F.A. program does not end progress towards the degree by not inviting a student to return to the program before the University deadline.
M.F.A. CULMINATING PROJECT

M.F.A. students are required to complete two M.F.A. projects and a Culmination Project under the rubrics of TVFT 546A, TVFT 546B, and TVFT 599, with TVFT 599 being the M.F.A. Culmination Project. These three projects may include one in each of the following categories: theatre, television, and film.

1. Culminating Project Proposals: After Second Year review, Culmination Project proposals should be submitted to the candidate's thesis committee to be approved.

2. Exhibition: Upon the committee approval of the completed work, all Projects will be exhibited, in accordance with departmental and University requirements.

3. Students should consult the "Guide to Preparation of Masters Theses and Project Reports" http://www.calstatela.edu/library/guides/thesbk.htm for specific information regarding requirements established by the University for the production of project reports.

For program-specific guidelines, refer to the section on Culminating Projects in this guidebook for further detail regarding Project and Project Reports.

M.F.A. Project 1

Project 1 is an interdisciplinary and collaborative Theatre project combining the talents of all members of each of the program options.

M.F.A. Project 2

Project 2 is an interdisciplinary and collaborative Television project combining the talents of all members of each of the program options.
CULMINATING PROJECT

Project Report Resources

This and the following sections of this guidebook provide information detailing Culminating Project and Project Report guidelines.

Students should also consult the “Guide to Preparation of Master’s Theses and Project Reports,”: http://www.calstatela.edu/library/guides/thesbk.htm. It provides information about the following: procedures, regulations, and responsibilities governing the master’s project report; general requirements for project report preparation and acceptance; format requirements for the project report; and special instructions for projects and project reports.

Preparation of Project Report video created by M.F.A. student Phil Snyder: http://www.youtube.com/JFKLibraryThesis


Project Report Enrollment Information

Graduate students who complete research units (597) and thesis or project units (599) required for master’s degrees must be regularly enrolled during any quarter in which they use University facilities or consult with faculty. Students must also be enrolled during the quarter they submit their project report to the library to graduate.

Once officially accepted and processed, master’s theses and projects are made available to the public through the Library.

Project Committee

Each Culminating Project and Project Report must be approved by a Culminating Project Committee (hereafter referred to as the “Project Committee”). A Project Committee shall include, as a minimum, a Thesis Committee Chair and two other members of the faculty. The Chair of the committee must be TVFT faculty. The other two members of the committee may be TVFT faculty or from other departments within CSULA.
Project Committee Recruitment Protocol

Defining Project Committee: Your Culminating Project for the M.F.A. has two parts: a Project and a Project Report. You will need 3 faculty members to serve on your committee to help you develop, complete and evaluate these two parts. One of the committee members will Chair the Project (and may Chair the Project Report as well, although that is often another committee member’s job). These responsibilities are enormously time consuming for the faculty and for the student, so you must treat the process and the individuals working with you with respect for their time and their experience. If not, members can withdraw from serving on your committee.

Deadline: Project Committee in place by 5th week of Spring quarter of your 2nd year. See individual cohort Project and Project Report sheets for other deadlines.

To create and formalize your committee:

1. Contact each professor preferably by email asking if s/he would be willing to serve on your committee. Explain in very few words (1/2 page total):
   - What is the project: is it a film, television or theatre script, acting in . . . ?, directing . . . ?
   - What quarter the project will take place in
   - What elements are already in place (who and what is on board)
   - How far along you are with the project.
   Don’t expect everyone to say “yes.” If faculty members will be on leave, have signed on for too many other projects, or feel we can’t serve you well, they will say “no.” You have to be willing to hear that.
   Don’t ask a professor about serving when s/he is doing something else. This is a formal request and needs a formal approach.

2. Once members have agreed, send the outline (scenario, project details) and find a meeting time that works for everyone. This can be very difficult, since it depends on faculty members’ schedules. Best is to use Doodle (http://www.doodle.com/). You create the Doodle and send it to all three committee members in one email explaining you are trying to schedule a committee meeting. As soon as that is established, send an email to all 3 committee members confirming the meeting time and place (M.F.A. office in MUS 209).

3. At this meeting you will need to:
   - Secure signatures on the GS-12 that you have filled out
   - Clarify who is Chairing the project

4. After this point you and the Committee Chair will work together on the Project. The Chair can establish guidelines you both agree to such as:
   - A calendar of deadlines you are expected to commit to; these can only be changed by mutual agreement
   - Other expectations
• A preferred means of communication and expectations about communication

NB: If you don’t meet the conditions established and agreed to by the Chair, s/he can withdraw from serving on your thesis.

**TVFT Funding Assistance**

Funding resources for student research assistance and travel funds can be found at the Office of Graduate Studies and Research. For more information, visit: [http://www.calstatela.edu/academic/aa/gsr/index.php](http://www.calstatela.edu/academic/aa/gsr/index.php).
Culminating Project Guidelines

Performance:
The M.F.A. Performance Culminating Project is a produced showcase of roles, a staged one-person show, a multi-episode webcast, half-hour or hour television program, or a significant lead role in a production or film produced in the final three quarters of the candidate’s program. The project work must be presented publicly in a venue and format to be determined in consultation with the student’s Project Committee.

Production:
The M.F.A. Production Culminating Project is a short film project, an original multi-episode webseries half-hour or hour television program, or a stage play produced in the final three quarters of the candidate’s program. The project work must be presented publicly in a venue and format to be determined in consultation with the student’s Project Committee.

Dramatic Writing:
The M.F.A. Dramatic Writing Culminating Project is a theatre script, an original half-hour or one hour television script plus character bible, or a feature film script written in the final three quarters of the candidate’s program.

General Parameters:
1. PLEASE NOTE: students need to adhere to the three sets of deadlines: 1) project deadlines specific to option, 2) project report deadlines, and 3) deadlines imposed by the University Library.
2. Collaborative Culminating Projects are encouraged among colleagues within the cohorts.
3. Culminating projects cannot consist of projects written or performed previous to the student’s enrollment within the CSULA TVFT program.
4. The student’s Project Committee must approve any projects that intend to fall outside of the parameters listed above.

Project Report:
Each Culminating Project will be accompanied by a project report submitted to the student’s Project Committee and, ultimately, to the library. See section on Project Report for further details. It is recommended that students attend a thesis preparation workshop provided by the University Library: http://www.calstatela.edu/library/workshops/thesis.htm

With the conclusion of the Project Report, the student schedules a Defense Meeting that is typically 1 hour. At this meeting the student and his or her Committee discuss the outcomes of the Project and any notes regarding the Project Report. The student is then asked to step out of the room and the committee has a brief discussion about how to proceed. The student returns and is informed of the Committee’s decisions (e.g. revisions, corrections, etc.).
APPROVAL PAGE FOR GRADUATE THESIS OR PROJECT

SUBMITTED IN PARTIAL FULFILLMENT OF REQUIREMENTS FOR DEGREE OF MASTER OF
____________ AT CALIFORNIA STATE UNIVERSITY, LOS ANGELES BY

X
Candidate

Television, Film and Theatre
Department/Field of Concentration

TITLE: ______________________________________________________
_________________________________________________________
_________________________________________________________

APPROVED:
________________________________________________________
Committee Chairperson  Signature

________________________________________________________
Faculty Member  Signature

________________________________________________________
Faculty Member  Signature

________________________________________________________
Department Chairperson  Signature

________________________________________________________
Department Chairperson  Signature

DATE: __________________________
OPTION-SPECIFIC PROJECT SCHEDULES

Performance Project Schedule

<table>
<thead>
<tr>
<th>Spring 2nd Year</th>
<th><strong>By the end of spring quarter the student will have a written proposal &amp; secured Project Committee Membership</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Weeks 1-4</td>
<td>Develop written Proposal of Project; max 2 pages. Begin looking for a Project Chair.</td>
</tr>
<tr>
<td>Week 4</td>
<td>Approach (email) individual committee members about serving/chairing with a written statement about nature of project; book Week 6 (1/2 hour) meeting</td>
</tr>
<tr>
<td>Week 5</td>
<td>Submit Proposal of project to Project Committee; confirm meeting time Include the following:</td>
</tr>
<tr>
<td></td>
<td>- Name, program, contact info</td>
</tr>
<tr>
<td></td>
<td>- Proposal of project (i.e.; “As an M.F.A. in Performance, I am interested in focusing my culminating project on one specific role I will be working on this coming year, and connecting this work to…..”)</td>
</tr>
<tr>
<td></td>
<td>- If you have already secured a role in a project for the upcoming year, you may go into details on that production, the role, and the production calendar.</td>
</tr>
<tr>
<td>Week 6</td>
<td>Meet with Project Committee to discuss/approve Project &amp; determine Project Chair; signatures on GS-12 and submit for Department Chairs’ signatures</td>
</tr>
<tr>
<td>Weeks 6-10</td>
<td>If the student’s project consists of a realized theatrical production, which requires department support such as a venue and stock equipment, submit “Student Production Proposal Form” to MTD Production Faculty in TA110. Refer to “Guidelines for Student Productions” for further information.</td>
</tr>
</tbody>
</table>

| Fall 3rd Year   | **By the end of fall quarter the student will have begun working on or finished project.**                        |
| Week 1-10       | Perform role, if applicable. Invite Project Committee to showing. Recommend journal/documentation of process.      |

| Winter 3rd Year | **By the end of winter quarter the student will have finished project.**                                         |
| Week 1-10       | Perform role, if applicable. Invite Project Committee to showing. Recommend journal/documentation of process.      |
| Week 8          | Meet with Project Committee to approve Project and begin Project Report.                                        |

| Spring 3rd Year | **By the end of spring quarter the project report will be completed and submitted to Library**                      |
# Production Project Schedule

<table>
<thead>
<tr>
<th><strong>Spring 2\textsuperscript{nd} Year</strong></th>
<th><strong>By the end of spring quarter the student will have a written production proposal &amp; secured Project Committee Membership</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Weeks 1-4</td>
<td>Develop Production Proposal: a synopsis (one page), a script, a schedule, an attached talent/crew list, and a budget for the Project that includes estimated equipment and facilities. Begin looking for a Project Chair</td>
</tr>
<tr>
<td>Week 4</td>
<td>Approach (email) individual committee members about serving/chairing with production proposal; book Week 6 (1/2 hour) meeting</td>
</tr>
<tr>
<td>Week 5</td>
<td>Submit Production Proposal to committee members; confirm meeting time</td>
</tr>
<tr>
<td>Week 6</td>
<td>Meet with Project Committee to discuss/approve Project &amp; determine Project Chair; signatures on GS-12 and submit for Department Chairs’ signatures</td>
</tr>
<tr>
<td>Weeks 6-10</td>
<td><strong>T:</strong> Student must submit a “Student Production Proposal Form” to MTD Production Faculty in TA110. Refer to “Guidelines for Student Productions” for further information. <strong>T:</strong> Student submits rehearsal schedule, final designer list, and cast if Fall production.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Summer 2\textsuperscript{nd} Year</strong></th>
<th><strong>By the end of summer the student will have completed rehearsing and planning the production and will be fully cast and crewed</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TVF:</strong></td>
<td>Work independently on pre-production; only meet with Committee Chair if the Chair is willing</td>
</tr>
<tr>
<td><strong>T:</strong></td>
<td>Rehearse if fall production</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Fall 3\textsuperscript{rd} Year</strong></th>
<th><strong>By the end of fall quarter the student will have completed the production of the project</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td><strong>TVF:</strong> Student submits final budget, cast-crew list, storyboards, overheads, schedule (and other items if requested by Chair) to Committee Chair before start of production</td>
</tr>
<tr>
<td><strong>T:</strong></td>
<td>Student submits rehearsal schedule, final designer list, and cast if Winter production.</td>
</tr>
<tr>
<td>Week 2-10</td>
<td>Student completes Fall production, if applicable</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Winter 3\textsuperscript{rd} Year</strong></th>
<th><strong>By the end of winter quarter the student will have finished project.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1-4</td>
<td><strong>T:</strong> Student completes Fall production, if applicable</td>
</tr>
<tr>
<td><strong>TVF:</strong></td>
<td>Edit and complete post process, if applicable</td>
</tr>
<tr>
<td>Week 5</td>
<td><strong>TVF:</strong> Rough Cut screening for Committee Chair, if applicable</td>
</tr>
<tr>
<td>Week 8</td>
<td><strong>TVF:</strong> Final Cut screening for Committee, if applicable. Meet with Committee to approve Project. <strong>NOTE:</strong> If the project is not approved and needs more work, the student will continue reworking the project throughout spring and defend in the fall</td>
</tr>
</tbody>
</table>

| **Spring 3\textsuperscript{rd} Year** | **By the end of spring quarter the project report will be completed and submitted to Library** |

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**Writing Project Schedule**

<table>
<thead>
<tr>
<th>Spring 2nd Year</th>
<th>By the end of spring quarter the student will have a written Synopsis &amp; secured Project Committee Membership</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weeks 1-4</td>
<td>Develop written synopsis of Project; max 2 pages. Begin looking for a Project Chair.</td>
</tr>
<tr>
<td>Week 4</td>
<td>Approach (email) individual committee members about serving/chairing with a written statement about nature of project; book week 6 (1/2 hour) meeting</td>
</tr>
<tr>
<td>Week 5</td>
<td>Submit synopsis to committee members; confirm meeting time</td>
</tr>
<tr>
<td>Week 6</td>
<td>Meet with Project Committee to discuss/approve Project &amp; determine Project Chair; signatures on GS-12 and submit for Department Chairs’ signatures</td>
</tr>
<tr>
<td>Weeks 6-10</td>
<td>Meet with Committee Chair to discuss Project and lay out writing work plan/calendar for summer</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Summer 2nd Year</th>
<th>By the end of summer the student will have completed the first draft of the first half of the script</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Work independently on 1st Draft; only meet with Committee Chair if the Chair is willing</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fall 3rd Year</th>
<th>By the end of fall quarter the student will have completed the first draft of the script</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 2</td>
<td>Submit at least 1st half of 1st script draft to Project Committee Chair</td>
</tr>
<tr>
<td>Week 3</td>
<td>Meet with Project Chair to discuss 1st script draft and plans for developing</td>
</tr>
<tr>
<td>Weeks 4-8</td>
<td>Develop 1st script draft; meet with Project Chair as often as Chair determines necessary re progress</td>
</tr>
<tr>
<td>Week 8</td>
<td>Submit complete 1st draft to Project Chair</td>
</tr>
<tr>
<td>Week 9</td>
<td>Meet with Project Chair</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Winter 3rd Year</th>
<th>By the end of winter quarter the student will have finished the 3rd and final draft of the script and had it approved by the Committee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 3</td>
<td>2nd script draft due to Committee Chair</td>
</tr>
<tr>
<td>Week 4</td>
<td>Meet with Committee Chair for evaluation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 7</th>
<th>3rd/Final Draft due to Committee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 8</td>
<td>Meet with Committee to approve Project. NOTE: If the project is not approved and needs major revision, the student will continue revising throughout spring and defend in the fall</td>
</tr>
</tbody>
</table>

| Spring 3rd Year | By the end of spring quarter the project and project report will be completed and submitted to Library |

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**STUDENT NAME:**

***PURPOSE OF THIS DOCUMENT:*** The purpose of this document is to provide a contract document containing a series of deadlines for the student’s project and project report. Faculty Thesis Committee Chairs should meet with the student to agree upon specific dates, which shall be recorded in this document. Project report deadlines are listed below. Cohort-specific project guidelines are specified on the cohort schedule and shall be detailed further by the Faculty Committee Chair on this document.

****STUDENTS SHOULD PRINT THESE FOUR PAGES (including signature page) WHEN WORKING WITH PROJECT CHAIR.****

**SPRING QUARTER - 2ND YEAR:**

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<td>4</td>
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<td>Student begins to form faculty committee &amp; book week 6 meeting</td>
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<td>Student meets with Chair to complete deadlines document.</td>
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<td>Committee meets to approve project, calendar, &amp; sign GS-12. At this time the student’s committee will make a recommendation as to what department be selected in ProQuest at the time of thesis filing.</td>
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**SUMMER QUARTER – 2ND YEAR:**

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<tr>
<td>student enrolls in (TBD class) for fall quarter.</td>
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### FALL QUARTER – 3RD YEAR:

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<td>2</td>
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<td>Attend Graduate Thesis Workshop at University Library and watch library’s youtube videos on thesis preparation.</td>
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<td>10</td>
<td></td>
<td>Student enrolls in (TBD class) for winter quarter.</td>
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### WINTER QUARTER – 3RD YEAR:

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<th>WEEK</th>
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<td>1</td>
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<tr>
<td>2</td>
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<td>Student sends Project Report 150-word abstract, project report outline, and bibliography to Committee Chair</td>
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<td>Student &amp; Chair meet to discuss recommendations.</td>
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<td>Abstract, Outline, &amp; Bibliography sent to committee.</td>
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<td>5</td>
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<td>Meet with committee to review items &amp; set date for defense. 1st Draft of individual chapters can be sent to Chair each week, if desired during weeks 5 – 10.</td>
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<td>Committee meets to approve project.</td>
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<td>Full 1st Draft of Project Report due to Chair. Chair negotiates with student how notes will be returned. Student enrolls in (TBD class) for the spring quarter.</td>
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SPRING QUARTER – 3RD YEAR:

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<th>WEEK</th>
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<td>2</td>
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<td>2nd Draft of Project Report due to Chair; student sends reminder to committee for defense. Coordinate with Library.</td>
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<td>Chair gives student final notes and approval to distribute Project Report to committee.</td>
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<td>4</td>
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<td>Project Report distributed to committee</td>
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<td>5</td>
<td></td>
<td>Project Report Defense. If approved, committee signs GS-13. Chair may choose to complete final notes with student and sign at later date in week 8.</td>
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<td>If applicable – revisions distributed to Committee.</td>
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<td>7</td>
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<td>If applicable – Committee meets to discuss revisions</td>
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<td>If fully approved, Chair signs GS-13 &amp; Project Report taken by student to Director of TVFT program who distributes to Department Chairs.</td>
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<td>Student submits Project Report to Library for format review. Department Chair signs GS-13.</td>
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<tr>
<td>Finals</td>
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<td>Student submits signed GS-13 &amp; electronic submission agreement to Library &amp; uploads final approved document.</td>
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Notes:
- See “Guidelines for Preparation of Masters Thesis or Project” for further info on what is required for each deadline.
- Library workshop information can be found at: http://www.calstatela.edu/library/workshops/thesis.htm
- Link to YouTube videos can be found at: http://www.calstatela.edu/library/guides/thesisprep.htm
- Library Deadlines can be found at: http://www.calstatela.edu/library/guides/thesis-deadline.htm
Additional Stipulations:

- Projects must be completed by the end of winter quarter. Any project taking place within spring quarter will require that the Project Report Defense take place in the following fall quarter. Student will be required to enroll for the additional quarters necessary.
- Theatre projects requesting the use of department support, such as the use of a venue, shall fill out a “Student Production Proposal Form” and read the “Guidelines for Student Productions” for additional venue-specific information and resources. Students shall not assume design and technical personnel shall be provided. However, the department will assist if available.
- Each Faculty Thesis Committee shall consist of three members.
- The Project Committee Chair chosen by the student should not be in direct supervision of the student during the creation of the project report, such as a director-actor relationship. If this is the case, another member of the committee shall be designated to co-chair the Project Report stage of the process.
- Any Project Report in need of additional drafts past the initial two drafts, as deemed by the Committee Chair in charge of the Project Report, will be required to defend the following fall quarter.
- If student’s Project Report is extended into fall quarter for any of the above reasons, faculty shall not be expected to work during the summer quarter, unless by the faculty member’s choice. The student has no right to assume or expect that the faculty member shall work during quarters they are not contracted.

Signatures:

I agree to work within the deadlines and stipulations listed within this document. I understand that if I fail to follow these deadlines, any faculty member may choose to recuse themselves from this committee.

<table>
<thead>
<tr>
<th>Student Signature</th>
<th>Print Name</th>
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<th>Faculty Chair Signature</th>
<th>Print Name</th>
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<th>Faculty Co-Chair Signature (if applicable)</th>
<th>Print Name</th>
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PROJECT REPORT CONTENTS

Each Culminating Project will be accompanied by a Project Report (that analyzes and evaluates the Culminating Project) that is submitted to the student’s Project Committee and, ultimately, to the library.

1) THESIS APPROVAL PAGE (GS-13)
2) TITLE PAGE
3) COPYRIGHT PAGE
4) ACKNOWLEDGEMENTS PAGE
5) ABSTRACT PAGE
6) TABLE OF CONTENTS
7) PROJECT REPORT (30-40 pages recommended)
   a) INTRODUCTION
      i) What was the Project (what, when, where)?
      ii) Why this project? What is your connection to the project? How did this idea originate? How is this project the culmination of your course work?
      iii) Were there works or writers that inspired this project?
      iv) What is the organization of the project report?
   b) CHAPTER 2 - PROCESS
      i) Brief overview of process: how long, what stages, specific challenges (not a journal accounting)
      ii) Brief description of what was accomplished in each stage
      iii) What role did collaboration play in this process?
   c) CHAPTER 3 - RESEARCH
      i) How did your coursework inform this project?
      ii) What research was undertaken in preparation and throughout the work?
      iii) How did your research inform the project?
   d) CHAPTER 4 - EVALUATION
      i) Did the project meet the expectations of the original proposal?
      ii) Did the project change? How so and why?
      iii) Essentially, what worked and why? What didn’t work?
      iv) What would you have done differently, ideally?
      v) In what ways were you responsible for the project’s successes and failures?
      vi) Audience reaction, if applicable.
   e) CONCLUSION
      i) What did this project teach you?
      ii) Future directions for this project?
      iii) Where will you go from here?
      iv) How does my project connect to the field as a whole? How does it fit into a larger context?
8) BIBLIOGRAPHY (include all research sources and works cited)
9) APPENDIX: SUPPORTING MATERIALS (include original scripts, etc.)

Use MLA Format, and see http://www.calstatela.edu/library/guides/thesisprep.htm for more details and formatting templates.
GUIDELINES FOR STUDENT PRODUCTIONS
(for projects requesting support from the MTD department)

A student production shall be defined as any event requiring rehearsals, technical/production support and more than one day in a theatrical venue.

- All students may request support and a venue for their proposals. The Department of Music, Theatre & Dance will only support projects when the involved graduate students’ GPA is 3.0 or greater. This is consistent with the departmental performance policies.
- Students will be able to access the department’s stock of scenery, props, costumes and other equipment with permission only. All policies and procedures in place by the MTD department as well as PTS must be strictly adhered to.
- Any items borrowed or in use by student productions will be returned in the same condition, unless otherwise agreed upon with the appropriate Shop Supervisor.

Department Resources available for student use:

- Properties
  - The Arena and MUS 115 have a set of stock furniture available – chairs, benches, cubes, mobile walls and rehearsal doors – that is constantly being updated and added to.
  - Students are allowed to borrow additional props from stock by using the “property loan agreement” provided by PTS.
  - Students shall return items at the agreed to time as per the “property loan agreement”.
  - Any modification to stock properties must be approved by the PTS Technical Director.
  - Any special props needed for the production in addition to existing props owned by the department will need to be acquired by the student.

- Costumes
  - Students are allowed to borrow costumes from the costume shop by using the “property loan agreement” provided by PTS.
  - Students shall return items at the agreed to time as per the “property loan agreement”.
  - Any alterations must be approved by the Costume Shop Supervisor.

- Lighting and Sound Equipment
  - The Arena and MUS 115 have their own inventory of lighting instruments and sound equipment. That inventory is available for use by permission only. Details regarding specifics of that use should be discussed with the Faculty Technology Director.
  - Each student shall be trained specifically on the equipment by the MTD Production Faculty and/or PTS staff and only those students that are trained shall use the equipment.
  - Access to the equipment shall be provided by the MTD Production Faculty and/or PTS staff at the agreed upon time only after training has been completed.
  - Coordinating with the Electrics Shop Supervisor, students will be able to access stock gel, gobos, and expendables.

- Projection Equipment
  - Projection equipment is limited. The equipment may be used only by special request and pending availability.
  - Students must be properly trained to use the equipment.

- Scene Shop Stock
  - Students are allowed to borrow stock scenery from the scene shop by permission as long as items requested are available.
  - Any modification to scenery stock must be approved by the PTS Technical Director.
  - All students must be properly trained before using any scene shop equipment and proper safety must be adhered to at all times. Use of scene shop facilities and equipment must be coordinated with the PTS Technical Director. When scene shop equipment is being used, the student may never work alone for safety reasons.
General Guidelines for Student Production:

Submission:
- Student shall completely fill out and submit a “Student Production Proposal Form” to the MTD Production Faculty in the Production Office (Room TA-110).
- The MTD Production Faculty will, once the department approves the student production, work with PTS to determine venue availability.

Pre-Production/Staffing:
- Any student production approved must have two mandatory production meetings. The first, no less than six weeks prior to public performance and the second, no less than two weeks prior to opening. These meetings must be coordinated with the MTD Production Faculty.
- The student production will work with MTD Production Faculty regarding appropriate design and production support staffing.

Choice of material:
- Students are free to choose any material they wish to work with. If there are rights to be acquired or royalties that need to be paid, the student shall be responsible for these arrangements and charges.
- Students will need to acquire scripts for their project as per their rights agreement.

Rehearsals
- Once the student production is approved, the student may request rehearsal space in the available venues. Rehearsal space should be requested through the MTD Faculty Production Manager.
- Best efforts will be made to give all student productions at least seven days of rehearsal in their performance venue, working around any classes and/or other Department activities already scheduled.
- Students will follow all Department rehearsal rules, including number of days in a week, hours before breaks and the “out-by-11pm” rule for rehearsals.

Publicity / Promotional Materials
- Students may create, reproduce and distribute posters, flyers and programs for their production. All items must be approved by the MTD Production Faculty prior to reproduction or distribution.
- Templates for posters and programs are available from the MTD Production Faculty.
- The MTD Production Faculty will work with the student in sending out internal (CSULA) email blasts for their productions.

Public Performance:
- The MTD Department must be notified of all public performances.
- There shall be no ticket sales or charge for student productions.
- If students wish to take reservations, they may through their own emails and phones.
- Venue capacities must be strictly adhered to. Capacities will be determined by the PTS Technical Director based on configuration of space.
- The MTD Department will provide a house manager for all public performances.

General Theatrical Venue Rules:
- Do not move stock furniture from room to room. Do not deface or in any way alter the furniture.
- All rooms must be left clean after use. Clean up all trash.
- Permission to store any additional furniture or hand props must be obtained from the MTD Production Faculty and/or PTS staff.
- Turn off all lights and close all doors when finished.
- Be conscious of and courteous to those using neighboring rooms.
- All rooms must be clean and vacated by the scheduled end time.
- Open flame and other special effects (fog, haze, pyro, etc.) are not allowed in any venue.
- Any concerns regarding individuals not complying with these policies should be brought to the MTD Production Faculty.
Student Production Proposal Form

PLEASE RETURN WITH ALL SUPPORTING MATERIALS TO: MTD Production Faculty (Room TA-110)

Items included with this Proposal Form: (check all that apply):

☐ a copy of the proposed script (not necessary for dance concerts or ensemble generated new work)
☐ one-page conceptual description of the proposed production, including scope of project

INFORMATION:

Name of Person proposing project: ________________________________________________________________

Status (Grad, Undergrad, etc): ________________________________ CIN#: ________________________________

Email: ___________________________________________ Cell phone #: ________________________________

Is this your Thesis Project? ___ yes ___ no  Thesis Chair (if applicable): ________________________________

SCOPE OF PROJECT:

Name of Production: ________________________________________________________________

Author (if applicable): ________________________________________________________________

Rights & Royalties held by (if applicable): ________________________________ Cost: $ ____________________

Number of Performers: ____________________ All CSULA students?: ___ yes ___ no
If you would like to use non-CSULA students in your production, please explain who and why in your one page conceptual description.

Preferred quarter(s) for this production: _______________________________________________________

Preferred venue for this production: ___________________________________________________________

PRODUCTION STAFF:

Please note that all guest artists must be approved, whether or not they will be contracted and paid.

Director: Name:_______________________________________________________ ___ needed ___ n/a

Choreographer: Name:_______________________________________________________ ___ needed ___ n/a

Set Designer: Name:_______________________________________________________ ___ needed ___ n/a

Lighting Designer: Name:_____________________________________________________ ___ needed ___ n/a

Costume Designer: Name:_______________________________________________________ ___ needed ___ n/a

Sound Designer: Name:_______________________________________________________ ___ needed ___ n/a

Musical Director: Name:_______________________________________________________ ___ needed ___ n/a

Video Designer: Name:_______________________________________________________ ___ needed ___ n/a

Other Designer, etc: Name:___________________________________________________ Position: ____________________
EQUIPMENT CHECK-OUT

- University-owned equipment may only be checked out by students currently registered in designated classes
- You must have turned in a copy of both sides of your CSULA ID, and the signed and filled out Equipment Check Out Agreement Form to the Equipment Staff.
- MFA equipment may be checked out Monday and Thursday from 3-3:30pm and General Equipment may be checked out from 3:30-4:30pm.
- Equipment may only be checked out for one cycle at a time. That is, equipment checked out on Thursday must be returned Monday. Equipment checked out on Monday must be returned Thursday.
- In general, equipment may not be checked out on holidays, or during vacations or breaks from classes. Equipment for thesis productions may be checkout over quarter break periods at the request of the student's thesis committee Chair, the TVFT Director, and Department Chair approval.
- All equipment is checked out on a first-come, first-served basis. No equipment (with the exception of cinematography equipment; see below) will be reserved or set aside for any student in advance of the check-out time, although certain items may be reserved for specific classes.
- When you check out equipment, you will be asked to provide your CSULA ID and it will be scanned and any items that you borrow will have a bar code associated with it and it will also be scanned into the system. All items scanned will be electronically associated with your CSULA ID until such items are returned. If the items are not returned on time, the system may electronically notify you that you have items overdue.
- Anyone checking out equipment agrees to the following:
  1. That they will be personally responsible for equipment in their care at all times.
  2. That they will return items on the scheduled return date at the scheduled return time.
  3. That they will use the equipment for official California State University related projects only.
  4. Any student, faculty or staff member who wishes to check out equipment will be held personally responsible for that equipment: “As borrower of University property, I (NAME) verify that all equipment for which I am responsible is present and operational at the time of checkout. I will be financially responsible, pursuant to Section 8657 of the State Administrative Manual, which says “…lost, stolen, or destroyed property will be charged against responsible individuals.”
- By using your ID to check out equipment, you acknowledge receipt of that equipment in working order, with no damages or defects. If it is returned with damages, defects, or parts missing, you will be held responsible.
- Any equipment not returned on time may be considered stolen and a police report will be filed if the student fails to respond to demands to return the equipment. The loss, theft, breakage or disappearance of equipment is the responsibility of the borrower. If replacement or financial restitution for missing items is not made by the borrower in a timely manner, administrative and disciplinary action will be taken.
including any of, but not limited to, the following:
1) All equipment and facility privileges (including edit suite access) will be revoked permanently.
2) A grading penalty will be imposed by your instructor.
3) A hold will be placed on your registration (you won’t be able to register for new classes)
4) A hold will be placed on your grade report (you won’t get credit for a completed class)
5) A hold will be placed on your diploma
6) Other legal actions appropriate to the situation will be taken

THE UNIVERSITY ASSUMES NO RESPONSIBILITY FOR INJURIES INCURRED OR PROPERTY DAMAGED RESULTING FROM THE USE OF BORROWED EQUIPMENT.

CARE OF EQUIPMENT
By checking out equipment, you agree:
- That you know how to operate the equipment.
- That you will not to use the equipment in a reckless manner.
- To remain aware and vigilant to keep the equipment as safe as possible.
- To report any damage to the equipment to the equipment staff as soon as possible.
- To notify the equipment staff if any of the equipment is not working properly as soon as possible.
- You will not leave equipment in an automobile. -You will not leave the equipment unattended at a shooting location.

WHAT TO DO IF EQUIPMENT IS STOLEN WHILE IT’S CHECKED OUT

The student is responsible to pay for the replacement of all equipment and accessories that are stolen while checked out to them. If equipment is stolen while it is checked out, the student who checked the equipment out is to call the Police Department for the area in which they are located immediately to report the theft. The student is to notify the equipment check out staff of the theft and provide the staff member with a copy of the police report as soon as possible. It is the student’s responsibility to follow-up with the Police Dept. and to provide them with model numbers and serial numbers after discussing the theft with the department equipment staff who will provide that information to them for that purpose (the staff member is unable to do this since they did not report the theft.) By checking out equipment the student agrees that they will continue to communicate with the equipment staff and other interested parties about the theft until such parties are satisfied with the information provided.

EQUIPMENT CHECK-IN
- MFA equipment may be checked in Monday and Thursday from 3-3:30pm and General Equipment may be checked in from 3:30-4:30pm.
- Equipment may only be turned in to the equipment storage room, MUS 257 to
the staff member facilitating equipment check-in (cinematography equipment to MUS 202A).
• Equipment may NOT be left in the TVFM Office, or with any other student, staff or faculty to submit on your behalf.
• It is the student’s responsibility to ensure that equipment is returned in good condition and checked in.
• You may not check out equipment for another student, even if that student is authorized to check out equipment. This includes equipment for thesis projects: only the thesis student is allowed to check out equipment for the thesis shoot.

EDIT LAB (MUS 255)
• The edit lab is generally accessible from 9:00 am to 6:00 pm Monday through Thursday, except when classes or labs are meeting in those rooms. The lab is not open on Saturday, or Sunday.
• Exact lab hours for each quarter will be posted on the door to MUS 255. A notice will be posted on the door to MUS 255 if unexpected circumstances require the closure of the lab during regular, posted lab hours.
• When the lab is open for TVFM student postproduction use, a student lab assistant may or may not be on duty to answer simple questions or offer assistance. When available, lab assistants are on premises for general technical assistance only; it is not their duty or responsibility to assist in the completion of your project or teach you how to use the software in the edit lab.
• Editing lab policy requires that you save your work to an external hard drive. In Final Cut Pro, this is the “save to scratch disk” command. There are similar commands for all the editing and composition programs we use. **ALL DATA STORED TO THE COMPUTER’S INTERNAL HARD DRIVE WILL BE AUTOMATICALLY DELETED ON A DAILY BASIS. THERE IS NO WAY FOR DATA TO BE RECOVERED ONCE IT HAS BEEN DELETED.**
• The ADR Booth inside the Edit Lab is not reserved and can be used on a first-come-first-served basis. The ADR Booth is only available for use during open edit lab hours which can be found on the door of Mus 255. Instructions for using the ADR booth can be found taped to the desk in front of the ADR Station. The audio from the booth is recorded using the CDR deck to a blank CDR that you must provide; audio can not be recorded to the computer at the station. The instructions for using the CDR Deck can be found on the wall behind the station. Staff members can help students use the ADR booth if their professors and TA’s cannot be found and only if the staff member has time to do so. Do not attempt to use the ADR booth unless you have the knowledge to use the equipment safely.

EDIT SUITE ACCESS POLICY
• The individual edit suites (MUS 203ABC, 205ABC) are available for use by authorized students currently enrolled in authorized classes. Access to the edit suites is by personal PIN code number entered into each room’s keypad lock. Edit suites are accessible Monday through Saturday from 7:00am-11:00pm.
. No access is permitted on Sundays, Holidays, Quarter Breaks, or Campus Closure
Days.
• Edit Suites are intended to be used by students for class projects. Edit suite access is a privilege granted only to students in good standing that are currently enrolled in specific classes.
• Edit suite access and equipment checkout privileges may be revoked if:
  1) You leave the edit room open and unattended,
  2) You give out your edit room PIN code to another student,
  3) You unlock an edit room door for someone other than yourself,
  4) You leave personal belongings or trash in the edit room,
  5) You occupy the edit room outside of authorized hours,
  6) You play any media so loud that the staff believes it is harmful to the equipment,
  7) You use an edit suite for a purpose other than its intention,
  8) You have not paid for equipment repair or replacement that you are responsible for,
  9) You returned equipment late and have been given a temporary loss of departmental privileges,
  10) You tamper with the CCTV system,
  11) The discretion of the staff deems it necessary for any reason.
• If you have a problem or issue accessing or using the edit suites you need to report it to the TVFM Staff as soon as possible.

USE OF STUDIOS
• Studio space in this department is generally not available except for authorized class projects during designated class/lab time. Students enrolled in a Directed Study course may be permitted to use the studios on a space available basis, and only after having received authorization from their faculty director. Due to liability issues, a full-time faculty or staff member must be available/accessible to students at all times during their use of studio space.

COPYRIGHT OF STUDENT-CREATED WORK AND RELEASE FORMS
• In accordance with CSU policy, all students retain the copyright to their own created works. In addition, CSULA TVFM and TVFT students agree to grant Cal State L.A. non-exclusive copyright privileges to their student-created works for any non-commercial purposes including exhibition, publicity and promotion.
• As the primary copyright holder and the owner of the student-created work, the student is legally responsible and liable for issues arising from the production including but not limited to those such as problems associated with talent releases, permission and permit problems, use of intellectual property, distribution and financing problems, etc.
• Under no circumstances is the University to be held liable for issues arising from agreements or negotiations made between the student filmmaker/producer and other parties, and the student is expressly forbidden from entering into agreements or contracts on behalf of the University. You are strongly advised (and may be required, in some classes) to obtain and keep copies of legal agreements made in association with your work, such as talent release forms, filming permits, etc.
STANDARD POLICIES/PROHIBITIONS

• Standard University policies and prohibitions apply in our studios, labs and classrooms at all times. Prohibited items/activities may include but are not limited to: The use of open flames or fire; the use of flammable materials or liquids; the use or possession of illegal/illicit drugs or drug paraphernalia; the possession or use of firearms or other weapons; activities involving the mistreatment of animals; activities involving the mistreatment or exploitation of minors; pornographic activities; activities involving the gratuitous depiction of sex or violence.

• Any personal property found by staff in studios, labs, or edit suites may be temporarily held for retrieval by the owner but will be taken to Campus Lost & Found located at the Public Safety Building as soon as possible.
TV, Film & Media Studies Equipment Check Out Agreement

By signing this agreement, I signify that I have read the document entitled "Policies & Procedures, TV, Film & Media Studies, California State University, Los Angeles, (the Handbook).

Furthermore, I understand the terms and policies contained in the Handbook and will abide by them. I also understand that if I do not observe and comply with the terms and policies laid out in the Handbook, I may be subject to disciplinary actions initiated by the University, including but not limited to, having holds placed on my grades, applications for registration, or financial aid, as well as the University taking other legal actions commensurate with the nature of the infraction of those rules and policies.

As borrower of University property, I verify that all equipment for which I am responsible is present and operational at the time of checkout and I attest that I possess technical proficiency to use each piece of equipment checked out. I will be financially responsible for all equipment checked out with my ID card, pursuant to Section 8657 of the State Administrative Manual, which says "...lost, stolen, or destroyed property will be charged against responsible individuals." I will be personally responsible for equipment in my care at all times. I will return items on the scheduled return date and time. I will use the equipment for official California State University Department of TV, Film and Media Studies related projects only. THE UNIVERSITY ASSUMES NO RESPONSIBILITY FOR INJURIES INCURRED OR PROPERTY DAMAGED RESULTING FROM THE USE OF BORROWED EQUIPMENT.

I understand that this agreement will remain in force as long as I am working towards the completion of the degree that I am currently working towards at CSULA and that any disputes that arise from this agreement will be settled through the appropriate channels of the University, or if need be, in the legally convened courts of the State of California.

I understand that the use of my CSULA ID card will allow me to check equipment out and I agree not loan my CSULA ID card to another individual for that purpose or any other purpose. I know that I will still be financially responsible for items checked out with my ID card whether or not I was the one who used it to do so.

I also agree to update all contact information, listed herein, with the TVFM Dept. so that it remains current.

Last Name________________________________________________________________________

First Name________________________________________________________________________

Residential Address_________________________________________________________________

Residential Address 2________________________________________________________________

City__________________________________ State_________ Zip Code_________

e-mail address_______________________________________________________________________

Cell Phone Number____________________________________________________________________

Home Phone Number___________________________________________________________________

Signature________________________________________ Date__________________________
CSULA RESOURCES

Campus Buildings

Library: Besides countless books, CSULA’s library includes a media center, computer labs, course reserves, project report advisement, and much more. http://www.calstatela.edu/library/

The University Bookstore: stocks textbooks, school supplies, memorabilia, and snacks. Textbooks are also often available online at Amazon, etc. http://calstatela.bncollege.com/webapp/wcs/stores/servlet/StudentOffersView?catalogId=10001&storeId=30556&langId=-1

Student Union: Includes the Center for Student Involvement and the Cross Cultural Centres. Numerous student resources including study areas. In the basement are “The Pit” Game Center and the Xtreme Fitness Gym: http://calstatelausu.org/fitness

The Department of Public Safety: Includes parking and transportation and lost and found.

University Police: www.calstatela.edu/univ/police/
The University Police offers a personal safety escort service for students, faculty, staff and visitors, 24-hours a day, 7 days a week. Using this free service at night and when walking to parking lots or Student Housing alone, can greatly improve your personal safety. Please call (323) 343-3700 for more information.

In case of an emergency, the University has implemented an emergency text notification system to send official emergency information directly to subscriber's cell phones. For more information or to sign up please visit: http://www.calstatela.edu/univ/police/ens.php

Parking and Transportation: Students can buy parking permits at the kiosk on campus or online. If you are a Teaching Assistant, check to see if you qualify for the discounted Faculty pass, which is available at the kiosk with an Employee I.D. Card.: www.calstatela.edu/univ/police/parkpermits.php

For information on the campus Metrolink see: www.calstatela.edu/univ/police/transportation.php

Housing: There are conveniently located graduate housing and Resident Assistantship positions. www.calstatela.edu/univ/housing/

The Student Health Center: Offers a wide variety of medical services, including dental, vision, and counseling services: www.calstatela.edu/univ/hlth_ctr/

Campus Food Options: Information relating to the food court can be found at: http://www.calstatela.edu/univ/uas/foodservices.php
Information regarding the University Club Restaurant can be found at:  
http://www.calstatela.edu/univ/uas/univclub.php

MTD Greenroom: Located in the theatre building is the Greenroom where there is a refrigerator, microwave, and tables for student use. All food should be labeled when stored in the refrigerator and disposed of appropriately by the student.

In addition, lockers are available for student use. Students may sign up per quarter or by day and must provide their own lock.

Electronic Resources

Main CSULA website:  www.calstatela.edu  (search function available)

Open Access Computer Labs: There are numerous computer labs on campus including at the library and student union building.  www.calstatela.edu/its/desktop/oal/

College of Arts and Letters Computer Labs Locations and Schedules: Includes multimedia labs.  www.calstatela.edu/academic/al/technology/labschedules.php

Information Technology Services (ITS): There is a Help Desk in the Palmer Wing of the Library. For hours and contact information:  www.calstatela.edu/its/helpdesk/

CSULA Course Catalogue: Course descriptions, program requirements, university information, faculty listings, and more:  
http://ecatalog.calstatela.edu/

Graduate Student Handbook: General information on admissions, financial aid, university policies, and student services. Topics on student rights and responsibilities include: academic honesty, students with disabilities, nondiscrimination policy, and student grievances.  www.calstatela.edu/academic/aa/gsr/gshandbook.pdf

CSULA Identity Resources

The One Card student ID: A student ID will be issued to each student by paying a fee at the Cashier’s Office (Administration 128) and then visiting the Eagle Service Center to have your picture taken and card issued. The One Card can provide you with discounts on campus, debit features for copying/printing, and many other advantages.  The One Card will also be used within the Department of Television & Film for checking-out equipment. Students shall submit a copy of the front and back of his/her One Card to the TVF Department for these privileges.
The GET System: Soon after being admitted to the program, you will be given a GET user name and password. You will need to get access to the GET system to register for classes, keep your contact information current, and get grades.

Instructions: http://www.calstatela.edu/library/guides/gethelp.htm
Video Tutorial: http://www.calstatela.edu/univ/advise/tutorialvideos.php

It is also highly recommended that you set up the following:

Campus E-mail Account: You will need to go to the ITS help desk to create your password. For more information: www.calstatela.edu/its/helpdesk/nis_account.php

For instructions to forward your campus e-mails to a personal account, see: www.calstatela.edu/its/docs/pdf/fwemail.pdf

myCSULA portal account: From here you can access your GET, Moodle, and other campus accounts. https://mycsula.calstatela.edu
DEPARTMENTAL RESOURCES

Academic Calendar

Academic Calendar:  http://www.calstatela.edu/univ/ppa/acadcal.htm

For Add Drop Deadlines:  https://get.calstatela.edu/Registrar.htm

For Final Exam Schedules:  http://www.calstatela.edu/academic/registrar/finals.htm

Events: Music, Theatre and Dance

Theatre & Dance Events:  http://www.calstatela.edu/academic/al/

Music Events:  www.calstatela.edu/academic/music/

Audition Information: Theatre

The Department of Music, Theatre and Dance conducts group auditions quarterly for theatre productions.

- It is department practice to cluster auditions in order for shows that have overlapping rehearsal cycles to be fairly cast, including TVFT theatre culminating project productions.
- M.F.A. Student Actors must have at least a 3.0 GPA. No exceptions will be made.
- Department of Music, Theatre & Dance auditions are open to all CSULA students, regardless of major or course of study.
- A student may not be cast in 2 lead roles when the rehearsal schedules overlap. Working as a Stage Manager or Assistant Stage Manager is considered having a leading role.
- Priority in casting will be given to current CSULA students. Unless there has been prior approval and discussion with the Department Chair and the Season Committee, casting from outside the current enrolled student pool is not acceptable. Our commitment must be to our current students.
Performance Venues
More information can be found at:
http://www.calstatela.edu/dept/theatre_dance/performancevenues.php

Proscenium Venues:

State Playhouse Theatre:
The State Playhouse Theatre is a proscenium fly-house space seating 395 audience members.

Music Hall:
The Music Hall is a small proscenium concert hall seating 115 audience members.

Black Box Venues:

Arena Theatre (MUS 101):
The Arena is a small flexible black box space seating less than 99 audience members depending on seating and scenic configuration. Theatrical lighting and sound support is also available.

MUS 115:
MUS 115 is a small flexible black box space limited to less than 30 audience members depending on seating and scenic configuration. Lighting and sound equipment is limited.

King Hall Dance Studio (KH 5108):
The King Hall Dance Studio is a dance studio that is lined with mirrors on one wall, as well as windows on another wall that can be “blacked out”. Theatrical lighting and sound support is also available.

Luckman Fine Arts Complex:
The Luckman Fine Arts Complex is a professional venue housed on the campus of CSULA. For more information visit: http://www.luckmanarts.org/ The Luckman has the following two venues:

The Luckman Theatre:
The Luckman Theatre is a proscenium theatre that seats 1,152 and boasts one of the largest stages in Los Angeles.

The Luckman Intimate:
The Luckman Intimate is a small black box space. Seating capacities depend on audience configuration and scenic configuration.

University Student Union Theatre:
The USU Theatre is a small proscenium theatre available for student use. For more information visit: http://calstatelau-su.org/operations/facilities-and-operations
Production Information: Television and Film

Cal State LA Studio Resources: A useful website including information on the technical capabilities of the studio and equipment checkout hours. Links provided to the TVF production handbook, storyboard templates, and Final Cut Pro You-Tube tutorials.  
http://www.calstatela.edu/tvf/resources.html

Editing Facilities: Located on the second floor of the Music building M.F.A. students enrolled production classes can access them using the last six digits of their student ID numbers. (MUS 203 - MUS 205). Additional facilities will be available in the Television, Film & Media Center.

Information for students planning to film on and off campus:

SHOOTING PERMITS

Most public locations require some sort of permit that will authorize your filming or videotaping at that location. You may receive a fine if you shoot without a permit, and municipal authorities such as city police officers or county deputy sheriff officers may shut down your production. Such permit to film or video tape is NOT the same as the insurance that may be required to shoot or videotape in that location. Your shooting permit does not indemnify you against anything. Also, please note, having permission to shoot in a given location is not the same thing as a release to tape or film a person or group of persons at that location. Where applicable, you still need to obtain releases from anyone you film or videotape, even if you have a permit to film in that location.

There are three possible situations for location shooting. Here is a summary of requirements for each.

1. Shooting Off Campus, in private location: you need written permission of the owners of such private locations to shoot, unless this is your own house.

2. Shooting Off Campus, NOT in a private location: you are responsible for acquiring proper permits for any location where you shoot. Permitting procedures and requirements vary by municipality. Generally, the city hall or administrative offices for the place in which you wish to shoot can provide the information you will need to file a shooting permit request. Never assume it is okay to film in a public place without a permit.

3. Shooting On Campus: students who intend to use locations on campus for their projects must secure written permission from the facility or building coordinator. First, contact the University’s Public Affairs Office to ensure that your project will not conflict with other campus activities. The use of facilities such as the gymnasium, classrooms, or labs must be cleared through the facility manager of that building. Securing permission to film or record in some major facilities, including the Luckman Fine Arts Complex or the Student Union requires additional steps. You should allow at least one working week to receive such permissions.
Request forms for on campus production can be acquired from the University’s Office of Public Affairs. In the absence of an official location filming request form, a letter containing the following may be submitted to the Public Affairs Office:

- Date of request
- Requested shooting date(s)
- Responsible student’s name, address, zip code, phone number(s), email address, and student ID numbers
- Brief description of sequences to be shot (commercial, music video, promotional film, etc.)
- Specific description of the campus buildings, rooms, or area requested for shooting or taping
- Any specific details of the shoot that could have a bearing on the issuance of the permit (number of people involved, children, crowds, obstructions, etc.)
- Name and signature of sponsoring faculty member (generally the instructor of the course for which the student is filming or taping).

When the Public Affairs Office receives your completed request to film or tape on campus, an official in that office will check the availability of the requested venue for scheduling conflicts. If there does not appear to be any conflicts for the usage of the venue, that official will contact the student confirming that there are no major scheduling conflicts for the space. (Note: this is why it is critical your contact information be correct in your request, especially your email address. Public Affairs will take no responsibility for incorrect contact information.)

When the student has received notice of no conflict for the use of the space for the date and time requested, the student must then contact the management of the building requested in order to secure permission to shoot or tape in that building or location.

When the facility manager approves the use of the venue, this approval must be communicated to Public Affairs once again, so they can note the use of that space on the facility calendar and communicate that use to all parties involved (student producer, facility manager, faculty advisor, Campus Public Safety, and Parking Offices).

The student producer should make a copy of the final approval from Public Affairs and keep this document in possession during the shoot.

The Campus Public Safety Office must especially be alerted if the filmmaker intends to:

a.) use weapons of any kind (knives, clubs, firearms, etc.)

b.) use vehicles of any kind (skateboards, bicycles, cars, trucks, scooters, etc.)
c.) film scenes involving fighting, blood effect, loud noises or yelling, or any other elements that may cause an unsuspecting observer/passerby to become alarmed.

Campus policies forbid the use of live animals, lewd conduct, open fire, smoke or simulated fog in any filming or video taping on campus.

**INSURANCE FOR STUDENT PROJECTS**

**General Liability Insurance:** For the purpose of obtaining permits for student film or
video shoots, the University provides **FilmLA** with an insurance letter. This letter, generated by the insurer of the University, covers the General Liability that may be required by the City or County of Los Angeles.

General Liability insurance is not insurance for the student **filmmaker**, but rather for the issuer of the permit, that is, the municipality in question. Its intent is to limit the liability of the city that has allowed you to film within its borders. Generally, most municipalities require this letter of indemnity from the University before students can film there. Some municipalities do not require student filmmakers to obtain permits for filming. It is your responsibility to find out what the specific requirements are for the area in which you plan to shoot.

You will need a letter from the Sylvia Ramirez in the Fiscal Resource Office (MUS 221) to the permit office of the specific city, county or unincorporated municipality in which you hope to shoot. This should allow you to receive a valid permit, though additional documentation, forms, or paperwork may be required by the specific city, county or unincorporated municipality in question. Those requirements likely vary from city to city.

For permit information for the city and county of Los Angeles, you can reach FilmLA at: FilmL.A., Inc. 1201 W. 5th Street Suite T-800 Los Angeles, CA 90017 Tel: 213.977.8600 Email: info@filmla.com www.filmla.com

Students and faculty are FORBIDDEN FROM CONTACTING THE UNIVERSITY’S INSURANCE COMPANY. All contact with the insurance company must originate with the University Risk Management Office. Faculty members who need insurance information for students should contact the Risk Management Office with the understanding that it will take a MINIMUM of 10 days to receive proof of coverage. ALL INSURANCE QUESTIONS SHOULD BE DIRECTED TO THE UNIVERSITY RISK MANAGEMENT OFFICE. STUDENTS ARE NOT TO CONTACT THE RISK MANAGEMENT OFFICE – RISK MANAGEMENT PERSONNEL WILL ONLY DISCUSS INSURANCE ISSUES WITH THE STUDENT’S PROFESSOR. If this is not observed, you put your shoot in jeopardy by having your insurance request delayed or rejected.

If a student should need to shoot in a municipality currently not listed with our insurance company, the student is responsible for obtaining all information required by that city’s permitting authority. In cases where permitting requirements are in conflict with our contract with the insurance company, it is then necessary for the student to purchase additional insurance.

Students need to allow sufficient time for their request to be completed before a permit can be issued; this may be anywhere from seven days to several weeks. If you are supplying additional support letters to a permitting agency certifying your affiliation with the University, you must include the following information:

1. Full name and address of city, county or municipal agency issuing the permit.
2. Name of contact person at that agency.
3. Correct phone, extension and fax number of that agency.
4. Specific details, and language necessary for insurance.
5. The dates that filming is expected to take place.
6. Your name, address, phone number, e-mail, student ID number, and any other contact information so you can be contacted with the results of the permit request.

You then must submit this information to Sylvia Ramirez for which you are shooting. She will verify the information and forward that document to the appropriate office for further processing. You should be notified by the granting municipality directly whether or not your permit has been approved. The University and its agents are not responsible for verifying the information provided by the student.

PERMIT LETTERS

Permit letters will not be issued to any city that is outside the “50-mile radius.” For the purposes of this rule, that is any point more than 50-miles from the CSULA campus. Filming of project outside the 50-mile radius is not sanctioned by the University, and the University assumes no liability or responsibility for students who violate this rule. General Liability insurance is not insurance for the student filmmaker, but rather for the issuer of the permit. Its intent is to limit the liability of the city that has allowed you to film within its borders.

The filmmaker is responsible for any amounts deductible under this insurance coverage. In the case of the City of Los Angeles, that means that they are responsible for damages up to $250,000.00. FOR THE VAST MAJORITY OF STUDENTS, THIS MEANS THAT IN EFFECT, YOU ARE NOT INSURED.

LIABILITY INSURANCE

Liability insurance is not property insurance. This type of insurance indemnifies party “A” against party “B” for damages committed by party “A”. You are responsible for any damages to private property incurred while filming or taping. Additional insurance for private property may be purchased through the University’s insurance carrier, or through outside insurance companies.

The most common types of additional insurance needed by students are

a.) additional General Liability insurance up to $250,000.00 to cover the aforementioned deductible, and
b.) Miscellaneous Equipment Insurance to cover replacement costs of rented equipment and props.

A good source for insurance information is the LA411 film industry directory, and its online version, LA411.com. A list of vendors can be found at the end of that publication. This list is provided only as a reference, and the University does not endorse any service.
COPYRIGHT OF STUDENT-CREATED WORK AND RELEASE FORMS

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As the primary copyright holder and the owner of the student-created work, the student is legally responsible and liable for issues arising from the production including but not limited to those such as problems associated with talent releases, permission and permit problems, use of intellectual property, distribution and financing problems, etc.

Under no circumstances is the University to be held liable for issues arising from agreements or negotiations made between the student filmmaker/producer and other parties, and the student is expressly forbidden from entering into agreements or contracts on behalf of the University. You are strongly advised (and may be required, in some classes) to obtain and keep copies of legal agreements made in association with your work, such as talent release forms, filming permits, etc.

RESOURCES AND OPPORTUNITIES
Beyond Cal State LA

Theatre Resources

Scholarly and Professional Associations and Employment Services

American Society for Theatre Research: www.astr.org/

Association for Theatre in Higher Education: www.athe.org/

Modern Language Association: www.mla.org/

Actors’ Equity Association: www.actorsequity.org/

International Alliance of Theatre Stage Employees: www.iatse-intl.org/home.html

Stage Directors and Choreographer’s Society: www.sdcweb.org

United Scenic Artists: www.usa829.org

Artsearch: www.tcg.org/artsearch/

Libraries and Theatre Bookstores

LA Public Library: www.lapl.org


Hollywood: 7623 Sunset Blvd. 323-876-0570

Theatre Festivals

The Kennedy Center American College Theatre Festival (KCACTF)

Cal State LA productions are entered into the prestigious National festival, which offers response sessions to productions, as well as a range of workshops and awards. www.kcactf.org/

CSULA's John Lion New Plays Festival: Readings and productions of student written plays. www.calstatela.edu/dept/theatre_dance/johnlion.php

California International Theatre Festival: See the Los Angeles Theatre Center for more information: http://thelatc.org

For Los Angeles theatre listings and tickets see: www.los-angeles-theatre.com/
TELEVISION AND FILM RESOURCES

Scholarly and Professional Associations

University Film & Video Association:  www.ufva.org
Society for Cinema and Media Studies:  www.cmstudies.org
Broadcast Education Association:  www.beaweb.org
Association for Education in Journalism & Mass Communication:  http://www.aejmc.org/
Film Industry Unions:  www.film-industry.com/unions.php

Local Archives, Libraries and Museums

UCLA Film & Television Archive:  http://www.cinema.ucla.edu/index.html
Paley Center for Media:  http://www.paleycenter.org/
The Academy of Motion Picture Arts & Sciences:  http://www.oscars.org/
The Writers Guild Foundation Library: https://www.wgfoundation.org/screenwriting-library/

Film Festivals

Cal State University Media Arts Festival:  http://www.csusummerarts.org/maf/index.shtml
Reel Rasquache Art and Film Festival:  http://www.reelrasquache.org/
Withoutabox: https://www.withoutabox.com/

TVFT Social Media
Facebook:

Twitter:

The TVFT Yahoogroup provides community resources for TVFT students such as announcements, auditions, employment opportunities, faculty communication, and other important information. Also provides a place to communicate with students from all years (including alumni) in a broad fashion. It is recommended that the students sign up for the yahoogroup within their first quarter at CSULA. Students can choose to opt to receive emails as they arrive or consolidated into a ‘digest’ email.

To sign up: send email with request to add to tvfmma@yahoogroups.com
FINANCIAL AID

Applying for financial aid, scholarships, and grants takes time and patience. Be sure to double check deadlines and allow plenty of time for processing.

Financial Assistance
The first step in applying for financial aid is to fill out the Free Application for Federal Student Aid (FAFSA) Online at: http://www.fafsa.ed.gov/

University Financial Aid Office
Online at: http://www.calstatela.edu/univ/finaid/

Grants and Scholarships
There are numerous university and state funded grants and scholarships available. CSULA’s general scholarship application is available at: www.calstatela.edu/univ/finaid/gen_list.php

Alumni Association Scholarships
The Cal State L.A. Alumni Association offers annual scholarships for continuing graduate students.
Online at: http://alumni.calstatela.edu

Office of Graduate Studies and Research
The Cal State L.A. office of Graduate Studies and Research offers information and application materials for the following support programs:
- Graduate Equity Fellowship Program
- Travel Support for Students Attending Conferences
- Fund to Support Work on Graduate Culmination Projects
- International Graduate Student Tuition Waiver Program
Online at: www.calstatela.edu/academic/aa/gsr/

Hollywood Foreign Press Association (HFPA) Fellowships
The Hollywood Foreign Press Association offers several annual fellowship awards available to TVFT M.F.A. students. For more information, contact the Department of Television, Film and Media Studies, or consult your Graduate Adviser.

On-Campus Student Employment
On-campus student employment opportunities include teaching assistant positions, lab assistant positions, Federal Work-Study positions, and many other part-time jobs. Contact the Cal State L.A. Career Development Center for more information.
**Student Assistantships**

Student Assistantships are available through the Department of Music, Theatre & Dance, Television, Film, & Media Studies, and Arts & Letters Productions. Contact each office for further information.

**Graduate Assistantships**

Graduate Teaching Assistantships are available to all M.F.A. students, and it is the student’s responsibility to actively seek out possible assistantship positions. Consult with the Graduate Adviser and faculty regarding possible assistantship opportunities.

**INTERNSHIPS**

As part of the required program workload, students must complete 2 units of TVFT 581 – Entertainment Arts Internship credit -- by securing internship work in a field relating to their degree option. It is the student’s responsibility to seek out and coordinate his/her own internship.

The student may arrange for an internship, or choose to take advantage of the CSU Internship Initiative:

**CSU Internship Initiative**

The CSU prepares students to serve the artistic, business, social, and cultural needs of entertainment industries. The Entertainment Industry Initiative sets—and strives to achieve—curricular and technological goals driven by evolving industry standards. The Initiative benefits thousands of media students by offering top-notch programs and faculty, state-of-the-art equipment, and internships with renowned companies. The Initiative has four major components:

- **Visiting Fellows Program** - Industry professionals lead workshops and seminars, offering students the opportunity to learn firsthand from prominent leaders in entertainment.
- **Equipment Acquisition** - The CSU leverages the buying power of the 22 campus entertainment programs to equip students and faculty with the most current hardware and software that the industry requires.
- **CSU Media Internship Program** - Students can take advantage of meaningful year-round internships that provide the relevant and practical training needed for entertainment industry careers. More than 400 students have taken advantage of these internships each year, with housing assistance provided to those outside of the Los Angeles and San Francisco areas. [http://www.mediaartsfestival.org/](http://www.mediaartsfestival.org/)
- **Advisory Board** - The CSU has partnered with highly knowledgeable and talented entertainment leaders who enhance the CSU’s media education programs by providing insight into industry trends and needs related to career preparation.
For more information, including internship listings from the CSU Entertainment Industry Initiative see: http://blogs.calstate.edu/entertainment/

For further information on career opportunities see the Career Development Center website: www.calstatela.edu/univ/cdc/index.php

LETTER OF RECOMMENDATION PROTOCOL

1. Always ask the professor, employer, etc if s/he would be willing to write a letter of recommendation. Don’t expect everyone to say “yes.” If we can’t honestly write a supportive letter or if we have not received enough lead time, sometimes we will say “no.” You have to be willing to hear that.

2. Give the recommender at least 2 weeks to write the letters. These take 1-2 hours to write if they are really thought through. Graduate applications are generally due in December and this is a particularly busy time of year with fall finals, term papers, and stacks of recommendation letters.

3. Write a cover letter clearly laying out when each letter is due, what it is for, and how it is to be submitted (sent directly, returned to applicant) and to whom/how it should be addressed. Always include stamped, addressed envelopes.

4. Fill out everything on the forms that needs filling out.

5. Remind the recommender what classes you took with him/her and what grades you earned. Remind the recommender what years and quarters you took these classes (almost all reference forms ask “how long have you known the applicant.” Provide that information). Remind recommenders all other aspects of your work they know, how they know it, what they have said to you about your work. Although each of you is memorable, the years tend to blur.

6. If appropriate, include a brief writing sample to remind the recommenders of your style and perhaps something you wrote for them.

7. Include your phone number, email address, and every possible way of reaching you in case the recommender has any questions.

8. The easier you make it for us to write these, the better letter you will get.
STUDENT GROUPS

**Cinematic Visions** is a student-run group dedicated to CSULA students and alumni who are interested in working in the entertainment industry.

**Students4Student Theatre** is a student-run theatrical production company committed to creating performance opportunities for both undergraduate and graduate students. For more information on getting involved, email **students4student@gmail.com**.

**Associated Students, Inc.**
A.S.I. is a not-for-profit student run auxiliary. A.S.I. is governed by a student Board of Directors who are elected each year by the student body of Cal State L.A. A.S.I. is the officially recognized voice of the students since 1959. A.S.I. representatives continually advocate for student issues. Our Purpose “For the students, by the students.”

The purpose of Associated Students, Inc. is to:

- provide and promote opportunities for student participation in campus governance.
- provide an official voice through which student opinion may be expressed.
- provide an opportunity for students to gain experience and training in responsible civic participation and community leadership.
- advocate for the rights and interests of students.
- support the educational, social, physical and cultural well being of the university community.

For more information, The A.S.I. Administrative Office is located in room 203 in the University-Student Union.
Useful CSULA Forms

Additional forms available at the department and administrative offices.

1. TVFT Admissions Application:
   TVFT M.F.A. Application - .pdf

2. Certification of Graduate Status:
   www.calstatela.edu/univ/finaid/forms/Certification of Graduate.pdf

3. Add Form: Download PDF
   http://www.calstatela.edu/academic/al/documents/Request to Late Add.pdf

4. Drop Form: Download PDF
   http://www.calstatela.edu/academic/al/documents/Drop Request Form.pdf

5. Course Overload Form: Download PDF
   http://www.calstatela.edu/academic/al/documents/course overload petition.pdf

6. Course Overlap Form: Download PDF
   http://www.calstatela.edu/academic/al/documents/course overlap override petition.pdf

7. Request for Project Committee and Title: (GS-12)
   www.calstatela.edu/academic/biol/files/ThesisCommitteeForm.pdf

   www.calstatela.edu/library/guides/thesis-format.htm

9. Graduation Application
   http://www.calstatela.edu/academic/registrar/grd_app.pdf

10. Campus Map: www.calstatela.edu/univ/ppa/campus_map.pdf