**GRADUATE STUDIES**

**in**

**MOTION PICTURES**

 ****

**DEPARTMENT OF CINEMA AND INTERACTIVE MEDIA**

**MASTER OF FINE ARTS - MOTION PICTURES**

**A GUIDE TO THE INCOMING STUDENTS**

**ACADEMIC YEAR 2017-2018**

 **(Revised August 2017)**

**GRADUATE DEGREE PROGRAMS IN MOTION PICTURES**

The department of Cinema and Interactive Media of the School of Communication offers a Master of Fine Arts (M.F.A.) degree in Motion Pictures.

Welcome to the Motion Picture Program! The **M.F.A.** is a terminal degree concentrating on developing talents and skills that lead to original works of filmmaking, screenwriting or producing. Within the M.F.A., there are three general concentrations; **production**, **screenwriting** and **producing**.

**KEY FACULTY CONTACTS**

(The Department of Cinema and Interactive Media is located in the Wolfson Building, room 4004)

Department Chair Christina Lane clane@miami.edu

Each concentration has a faculty **coordinator**. The coordinator has the responsibility of monitoring student progress toward the degree, enforcing deadlines and resolving any academic problems that may arise.

Coordinator, Production Ed Talavera, etalavera@miami.edu

Coordinator, Screenwriting Tom Musca, t.musca@miami.edu

Coordinator, Producing Rechna Varma, rxv310@miami.edu

Coordinator of Graduate Assistants Ed Talavera, etalavera@miami.edu

For any issue relating to the M.F.A. degree, students should: First, consult the coordinator of the specific concentration If the matter is not resolved consult the Program Chair. If additional action is required, the Director of Graduate Studies for the School of Communication will review the matter and take the appropriate actions as outlined by School or University policy.

**GRADUATE ASSISTANTSHIPS**

**Process:**

A limited number of graduate assistantship awards are available for M.F.A. graduate students in the department of Cinema and Interactive Media. Awards may include a partial tuition scholarship in varying amounts and/or stipend award. In exchange for the assistantship award, students work a designated number of hours as assistants to faculty and in other positions.

 Application for assistantships begins with the Graduate Studies Office of the School of Communication. The **deadline** for filing applications is **March** **1st**.

 **Announcements** of assistantship awards for the upcoming academic year will be made at the end of the spring semester.

Decisions on assistantships in the department of Cinema and Interactive Media assume that the applicant has sufficient time and expertise to assist where needed and commitment to the responsibilities of the assistantship. The department of Cinema and Interactive Media makes recommendations for assistantships in the M.F.A. track; the final decision is made by the Graduate Studies Office.

**Assistantship responsibilities:**

Responsibilities and duties assigned to assistants will be determined by the needs of the department and are coordinated and evaluated by the assigned faculty supervisor.  Specific duties may include teaching of assigned courses, assisting the faculty in the instruction of undergraduate and graduate courses, demonstration of various digital video production equipment, the projection of films and tapes, the operations of the Cosford Cinema, and assisting in scholarly or professional research.

The offer and acceptance of an assistantship carries with it the understanding that *the responsibilities of the graduate assistant will take priority over any other non-academic activities*. This means that:

* Course work, including work on projects and theses, must be properly coordinated with the duties attached to the assistantship so that all are properly balanced; and

 Any part or full-time job must not interfere with the assistantship.

 There is no extension of graduate assistantships past the third year of studies.

*Failure to perform on an exemplary level in course work and/or assigned duties may result in the revocation of the assistantship.*

**Evaluation of graduate assistants:**

 “Progress evaluations” will be made by the faculty monitoring the performance of the graduate assistants. Satisfactory progress toward a degree, including but not limited to meeting all requisite deadlines and all course distribution requirements, is essential for the continuation of graduate assistant status.

 **GRADUATE STATUS POLICIES AND PROCEDURES**

**Graduate status:**

The M.F.A. program is designed for students maintaining a **full-time graduate status**.

 As defined by the Graduate School, full-time status constitutes 9-12 credit hours per semester. Less than 9 credit hours per semester is less than a full course load; over 12 credit hours per semester requires permission of the Program Chair and Director of Graduate Studies.

 The required course sequence assumes that the student will begin in the Fall semester and continue with full-time status throughout the program.

 In the event a student seeks to drop out of the program for a semester or longer, he/she must submit a request in writing for a leave of absence to the Chair of the Cinema and Interactive Media Department, which is then forwarded to the Director of Graduate Studies and then to the Dean of the Graduate School.

 Enrollment in 1-credit 800-level course in order to complete the thesis requirement will constitute full-time status.

 Students are expected to be continuously enrolled in the School of Communication while completing degree requirements (except during an approved leave of absence).  If the student has completed all classes and continues to work on his/her M.F.A. thesis, enrollment in COM 825 (a one-credit full-time Master's study class) is required each semester.

  The student need not enroll in COM 825 if on an approved leave of absence.

 All students must be enrolled while using program facilities or faculty resources and during the semester in which the final oral project or thesis defense is held.

 If a student *applies* to graduate for a particular semester and *does not* graduate, he/she must re-apply to graduate.

If a student drops out of the program or falls below the minimum course requirements, he/she will be considered “inactive” and must **re-apply** to the program.

**Dropping out:**

Dropping out of the M.F.A. is defined as not being enrolled in courses for two consecutive semesters. If the student seeks an exception to this provision (for illness, family emergency, or other documented circumstance), he/she MUST submit this request in writing to the Department Chair and the Director of Graduate Studies at the time the course of study is interrupted.

A student who has dropped out must **officially re-apply** for admission into the graduate program.

**Re-application:**

It is understood that the process of re-application does not mean automatic reinstatement. Because the graduate M.F.A. program is limited by the number of students it can optimally manage, re-application will be considered and evaluated with respect to others who are applying for the program.

*By dropping out or falling below the minimum credits, the student risks his/her future status in the program.*

**REQUIREMENTS FOR GRADUATION**

**Course requirements:**

The student must successfully complete all required courses for the degree:

* 66-credit hours at the graduate level are required.
* Transfer credit (of up to nine credits) may be submitted to and evaluated by the department Chair.
* University of Miami 500-level courses *taken as a UM undergraduate* are not acceptable for graduate credit.
* Any 600-700 level course *outside* the Motion Pictures M.F.A. curriculum within or outside of UM must be approved by the Chair of the Cinema and Interactive Media department and Director of Graduate Studies.
* Credits earned for the attainment of another degree *cannot* be accepted toward the M.F.A. degree.
* There are up to 6 credits of internship credit offered at the graduate level.

**Additional requirements:**

* A total of 36 credit hours (of the 66) must be taken at the advance level. At least 12 credit hours of these must be at the 800 level.
* No more than 9 credit hours of CIM799 and or CIM694 combined may be counted toward the graduate degree.

**GPA requirements:**

To satisfy the M.F.A. degree in Motion Pictures, a cumulative grade-point average of “B” (3.0) or higher must be maintained.

* Graduate students must achieve a grade of “B-” or better to pass any CIM or COM course.

 Any CIM or COM course in which a graduate student receives a grade below a “B-” must be repeated and passed with a “B-” or better.

 *A course may be repeated ONLY one time.*

**Incomplete grades:**

A grade of “I” or Incomplete will be given only in the following instances:

 For the nine-credit Master’s project/thesis during which "I" will be given until the project/thesis is completed.

 The student who receives an "I" must complete the course with a passing grade within the time frame specified by the professor but not longer than the end of one calendar year or prior to graduation (whichever occurs first). Upon petition, any Academic Dean may approve an extension initiated by the professor.

 In the special instance (such as a medical emergency) where an “I” grade is given, the course must be completed (and a grade given) *within one year*. If not, the grade will be changed to a failing mark.

Further, the School of Communication requires that any graduate student with more than one Incomplete grade because of a “special” circumstance will be restricted to enrollment of no more than six credits.

**Project/Thesis and examination:**

Besides the credit hour requirement, graduation with an M.F.A. degree in Motion Pictures iscontingent upon completion of a creative project (for production/screenwriting students) or a business plan (for producing students).:

Examples of appropriate projects for production or screenwriting students include:

* One feature length narrative film or documentary
* Two separate shorts or one short that demonstrates exceptional mastery
* One feature length screenplay
* One television pilot script and an additional episode
* Any combination of the above

Producing students will create a business plan for a proposed feature film or major venture in motion pictures.

Further details regarding format and length for thesis projects will be determined in consultation with Thesis Advisor and Committee.

**General outline of studies:**

**1st year:**

1. Introduction
2. Meet with the concentration coordinators – begin developing a specialization.
3. Choose an Advisor
4. Develop a strategy
	1. Develop a study course

**2nd year:**

1. Focus on specialization
2. Develop a thesis project
3. Spring semester - Form Thesis committee.
	1. Chair
	2. Inside Committee Member
	3. Outside Committee Member
4. Develop a timeline
5. Production of a 2nd year project

**3 year:**

1. Specialization
2. Literacy Examination
3. Produce Thesis project
4. Defend thesis

**Evaluation of projects and theses:**

 All M.F.A. projects require an oral defense.

Each thesis project will be evaluated by the student’s thesis committee as described below.

It is *not to be assumed* that simply submitting a project meets the requirement for graduation. *Should the thesis committee find the quality on a project not satisfactory such a project may not fulfill the requirements of the degree.*

If a project is deemed unsatisfactory at the defense, the committee has two options: 1) to fail the student based on unsatisfactory progress; 2) to request a revision and resubmission of the work, followed by a second oral defense, at which time a final re-evaluation will take place.

**THE M.F.A. PROJECT**

The information in this section applies to all projects and theses in the Motion Picture program.

**Procedures and deadlines:**

Toward the fall semester of the second year, the concentration Coordinators will meet with graduate students to explain the procedures for assembling the M.F.A. **project/thesis committee** and preparing the **proposal** for the project/thesis. The key deadlines of the process and their importance will be defined and explained.

**The project/thesis committee:**

Each committee must have at least three members – a Chair, a second member and an outside member.

* The **committee chair** must be a member of the Cinema and Interactive Media Department graduate faculty.

 The **second member** of the committee must be a full-time faculty member at the Cinema and Interactive Media Department.

 The **outside member** must not be a full-time faculty member of the Cinema and Interactive Media Department. This member may be an adjunct faculty or may be from within the School of Communication or the University of Miami at large. This committee member may also be professional who has an expertise in the area of the student's project/thesis. Any such professional *must* be approved in advance by the committee chair. If a professional, a copy of the resume of this outside member must be submitted to the committee chair and the Graduate Studies office prior to approval.

**Scheduling a Thesis Defense:**

**The project/thesis defense:**

Two weeks prior to the project/thesis defense, the student MUST provide the School of Communication Graduate Studies Office, the Cinema and Interactive Media Department and the members of his/her committee with the following relevant materials:

a fully mastered Full resolution QuickTime File of the finished film or video or project

a professionally bound screenplay copy

a business plan for a proposed feature film or major motion picture project or venture

Each graduate student MUST appear before his/her project/thesis committee for a defense.

 The defense must be done **in person. Any exceptions to this rule must be approved by the Department Chair AND the Graduate Studies Director.**

**OWNERSHIP AND COPYRIGHT OF PROJECTS AND THESES**

The following represents the official statement from the legal department of the University of Miami regarding the ownership and copyright of film/video and screenplay projects.

From Lisa G. Karp, Assistant General Counsel, University of Miami, memo sent to Paul Lazarus, dated December 7, 1989:

*The right of first publication and the statutory copyright in any student’s motion picture screenplay or film created during the student’s participation in the graduate program shall be the property of the student. This policy does not affect agreements made between students and sponsors which may entitle the sponsors to rights in the motion picture screenplay or film.*

*The Patent and Copyright Policy of the University of Miami as reflected in* The Faculty Manual *shall control all student copyright issues.*

*The student shall be responsible for any expenses incurred in the registration of copyright. The School of Communication reserves the right to retain a copy of the film in videotape or digital file for use in library or other educational purposes. The school shall also have the right to use, exploit, or otherwise provide for the exhibition of the student film for any non-profit purpose including, but not limited to, film festivals, public television broadcasts and public exhibitions.*

**DELIVERY SCHEDULE FOR M.F.A. PROJECT/THESIS**

Delivery schedule for all aspects of the M.F.A. project/thesis must be clearly defined in writing and agreed upon by the thesis committee.

-- **Third Year:**

**PRODUCTION CONCENTRATION:**

* One Month Prior to Commencement of Principal Photography: Screenplay, budget, production plan must be approved (see form).
* No later than **December** **15** – Each production student MUST have commenced principal photography.
* Requests for reimbursement of production costs by the School of Communication must be presented no later than two weeks after completion of principal photography. Final Deadline to apply for reimbursements are: for May Graduation (**March** **31st**) – for Fall Graduation (**December** **1st**).
* On or about **March** **15** – Production students will screen rough cuts for the faculty. The exact date will be announced one month prior to the screening. There will be **NO** **GRACE** **PERIOD** for this deadline.
* Within two weeks following Spring break – Students will meet with their committee to receive notes on a fine cut and prepare for the final project defense.
* Between **April** **1** and **May** **10** – Students MUST schedule their project defense by arrangement with the Graduate Studies office. Two weeks notice MUST be given prior to the defense date.

**SCREENWRITING CONCENTRATION:**

* No later than **October** **15** – A revised treatment and first act of the screenplay MUST be submitted to the project committee.
* By the end of class of Fall semester - The entire draft of the screenplay MUST be distributed to committee members.
* First week of the Spring Semester– Students must meet with their committee to receive notes on the first draft.
* On or about **March** **15** – screenwriting students will read pages of their second drafts for the faculty. The exact date will be announced one month prior to the reading. There will be **NO** **GRACE** **PERIOD** for this deadline.
* Within two weeks following Spring break – Students will meet with their committee to receive notes to prepare for the final project defense.
* Between **April** **1** and **May** **10** – Students MUST schedule their project defense by arrangement with the Graduate Studies office. Two weeks notice MUST be given prior to the defense date.

**PRODUCING CONCENTRATION:**

* On or about **March** **15** – Producing students will screen their edited work and present a first draft of their project and business plan to their committee.
* Within two weeks following Spring break – Students will meet with their committee to receive notes to prepare for the final project defense.
* Between **April 1** and **May 10** – Students MUST schedule their project defense by arrangement with the Graduate Studies office. Two weeks notice MUST be given prior to the defense date.

**ALL DEADLINES AGREED UPON WITH THE STUDENT’S COMMITTEE SHOULD BE CONSIDERED FINAL. FAILURE TO MEET AGREED UPON DEADLINES WILL AFFECT STATUS IN THE PROGRAM AND MAY BE CAUSE FOR PROBATION AND/OR DISMISSAL.**

**FILM AND TV LITERACY EXAMINATION**

All M.F.A. students are responsible for viewing and familiarizing themselves with the films and television episodes on the Screening List provided. As part of the degree requirement, each student MUST take a Literacy Examination covering the 130 titles on this list. Students are expected to have seen each film or television episode and be conversant—in general terms—about their aesthetic, historical and cultural significance.

To successfully fulfill the Literacy requirement, a grade of “B” (85%) or higher on the written examination is needed. Passing the one-hour Literacy Exam is a requirement for graduation. The test is usually administered to students in spring semester of their third year, under the supervision of the film studies faculty.

The Film and Television Literacy requirement reflects the Motion Picture faculty’s commitment to educating graduate students and, in particular, facilitating their knowledge of how aesthetically, historically, and culturally relevant films and programs helped to establish the medium of film or television, changed the course of these mediums, and/or pointed to new directions relevant to emerging creative professionals. To this end, the program supports student viewing by providing DVD materials of the titles on the list. They are housed on the fourth floor of the School of the Communication and can be accessed through the Office Manager (Carolyn Lopez) or the Office Staff.

These titles below are also available on Blackboard. Students are encouraged to visit the CIM 601 Blackboard website for more versions of the Literacy list (by chronology and genre) and for further study resources. They are also encouraged to make use of the School of Communication Norton Herrick Center for Motion Picture Studies [www.nortonherrickcenter.org], a digital archive and educational resource that streams over 3000 classic and rare film and television titles.

**REQUIRED FILM AND TV SCREENING LIST**

**FEATURE FILMS (106 titles)**

39 Steps, The (Alfred Hitchcock, 1935, 86 min)

 400 Blows, The (Francois Truffaut, 1959, 99 min)

42nd Street (Lloyd Bacon, 1933, 89 min)

 8 ½ (Federico Fellini, 1963, 138 min)

Aguirre, Wrath of God (Werner Herzog, 1972, 93 min)

All That Jazz (Bob Fosse, 1979, 123 min)

Anatomy of a Murder (Otto Preminger, 1959, 160 min)

Annie Hall (Woody Allen, 1977, 93 min)

Awaara (Raj Kapoor, 1951, 82 min)

 Awful Truth, The (Leo McCarey, 1937, 91 min)

Battle of Algiers, The (Gillo Pontecorvo, 1965, 121 min)

Battleship Potemkin (Sergei Eisenstein, 1925, 66 min)

 Best Years of Our Lives, The (William Wyler, 1946, 172 min)

 Bicycle Thief (Vittorio de Sica, 1948, 93 min)

 Big Sleep, The (Howard Hawks, 1946, 114 mins)

 Birth of a Nation, The (D. W. Griffith, 1915, 165 min)

 Bonnie and Clyde (Arthur Penn, 1967, 111 min)

 Breathless (Jean-Luc Godard, 1960, 90 min)

Cabinet of Dr. Caligari (Robert Wiene, 1919, 67 min)

 Casablanca (Michael Curtiz, 1942, 102 min)

Chinatown (Roman Polanski, 1974, 130 min)

Chronicle of a Summer (Jean Rouch & Edgar Morin, 1961, 85 min)

 Citizen Kane (Orson Welles, 1941, 119 min)

City Lights (Charles Chaplin, 1931, 87 min)

City of God (Fernando Meirelles & Kátia Lund, 2002, 130 min)

Claire’s Knee (Éric Rohmer, 1970, 105 min)

Cleo from Five to Seven (Agnes Varda, 1961, 90 min)

Dance, Girl, Dance (Dorothy Arzner, 1940, 90 min)

Dante’s Inferno (Ken Russell, 1967, 91 min)

Diary of a Country Priest (Robert Bresson, 1951, 95 min)

Dog Day Afternoon (Sidney Lumet, 1975, 125 min)

Do the Right Thing (Spike Lee, 1989, 120 min)

Dona Flor and Her Two Husbands (Bruno Barreto, 1976, 110 min)

Don’t Look Back (D.A. Pennebaker, 1967, 96 min)

Dr. Strangelove, or How I Learned to Stop Worrying … (Stanley Kubrick, 1963, 95 min)

 Fargo (Coen Brothers, 1996, 98 min)

 General, The (Buster Keaton, 1926, 107 min)

Godfather, The (Francis Ford Coppola, 1972, 175 min)

Goodfellas (Martin Scorsese, 1990, 146 min)

Graduate, The (Mike Nichols, 1967, 106 min)

 Grand Illusion (Jean Renoir, 1937, 114 min)

Harlan County, USA (Barbara Kopple, 1976, 103 min)

Headless Woman, The (Lucrecia Martel, 2008, 87 min)

 High School (Frederick Wiseman, 1968, 75 min)

Hyenas (Djibril Diop Mambety, 1992, 110 min)

Ikiru (Akira Kurosawa, 1952, 143 min)

 Imitation of Life (Douglas Sirk, 1959, 125 min)

In the Mood for Love (Wong Kar Wai, 2000, 98 min)

 It Happened One Night (Frank Capra, 1934, 105 min)

 L’Avventura (Michelangelo Antonioni, 1960, 143 min)

Last Picture Show, The (Peter Bogdanovich, 1971, 118 min)

Last Year at Marienbad (Alain Resnais, 1961, 94 min)

Late Spring (Yasujiro Ozu, 1949, 108 min)

 Letter from an Unknown Woman (Max Ophuls, 1948, 86 min)

Lives of Others, The (Florian Henckel von Donnersmarck, 2006, 137 min)

Los Olvidados/The Forgotten Ones (Luis Buñuel, 1950, 80 min)

M (Fritz Lang, 1931, 99 min)

 Man with a Movie Camera (Dziga Vertov, 1929, 68 min)

Meet Me in St. Louis (Vincente Minnelli, 1944, 113 min)

Memories of Underdevelopment (Tomás Gutiérrez Alea, 1968, 97 min)

 Metropolis (Fritz Lang, 1927, 153 min)

Mon Oncle (Jacques Tati, 1957, 117 min)

 Morocco (Josef von Sternberg, 1930, 92 min)

 Nanook of the North (Robert Flaherty, 1922, 79 min)

 Nashville (Robert Altman, 1975, 159 min)

 Old Boy (Park Chan-Wook, 2003, 120 min)

 On the Waterfront (Elia Kazan, 1954, 108 min)

Peeping Tom (Michael Powell, 1960, 101 min)

 Persona (Ingmar Bergman, 1966, 83 min)

 Piano, The (Jane Campion, 1993, 121 min)

Primary (Drew Associates, 1960, 60 min)

Pulp Fiction (Quentin Tarantino, 1994, 154 min)

Rebel Without a Cause (Nicholas Ray, 1955, 111 min)

Red (Krsysztov Kieslowski, 1994, 99 min)

Rome, Open City (Roberto Rossellini, 1945, 103 min)

Salesman (Albert & David Maysles, 1969, 85 min)

Scarface (Howard Hawks, 1932, 93 min)

 Searchers, The (John Ford, 1956, 119 min)

 Seven Samurai (Akira Kurosawa, 1954, 207 min)

Sherman’s March (Ross McElwee, 1986, 157 min)

Some Like it Hot (Billy Wilder, 1959, 120 min)

Sorrow and the Pity, The (Marcel Ophuls, 1971, 251 min)

Star Wars Episode IV: The New Hope (George Lucas, 1977, 121 min)

Sunrise (F.W. Murnau, 1927, 94 min)

Sunset Boulevard (Billy Wilder, 1950, 110 min)

Sweet Smell of Success, The (Alexander Mackendrick, 1957, 96 min)

Thin Blue Line, The (Errol Morris, 1988, 103 min)

Tongues Untied (Marlon Riggs, 1989, 55 min)

To Live (Zhang Yimou, 1994, 125 min)

Top Hat (Mark Sandrich, 1935, 101 min)

Touch of Evil (Orson Welles, 1958, 95 min)

Treasure of the Sierra Madre (John Huston, 1948, 126 min)

Trouble in Paradise (Ernst Lubitsch, 1932, 83 min)

Ugetsu (Kenji Mizoguchi, 1953, 96 min)

Vertigo (Alfred Hitchcock, 1958, 128 min)

Wall-E (Andrew Stanton, 2008, 98 min)

West Side Story (Robert Wise and Jerome Robbins, 1961, 152 min)

White Ribbon, The (Michael Haneke, 2009, 144 min)

Wizard of Oz, The (Victor Fleming, 1939, 102 min)

Woman Under the Influence, A (John Cassavetes, 1974, 155 min)

Women on the Verge of a Nervous Breakdown (Pedro Almodóvar, 1988, 90 min)

World of Apu, The (Satyajit Ray, 1959, 105 min)

Xala (Ousmane Sembene, 1975, 123 min)

**SHORTS (7 shorts)**

Chien Andalou, Un (Luis Buñuel & Salvadore Dali, 1929, 16 min)

Illusions (Julie Dash, 1988, 34 min)

La Jetée (Chris Marker, 1963, 28 min)

Meshes of the Afternoon (Maya Deren, 1944, 14 min)

What’s Opera, Doc? (Chuck Jones, 1957, 7 min)

Window Water Baby Moving (Stan Brakhage, 1962, 13 min)

Wallace & Gromit: The Wrong Trousers (Nick Park, 1993, 30 min)

**TELEVISION (29 titles)**

All In The Family - “Sammy’s Visit” (1971-1979, 30 min)

Breaking Bad - “Season 1, Episode 1” (2008-2013, 45 min)

Boardwalk Empire - “Two Impostors” (2010-2014, 55 min)

Cheers - “Christmas Cheer” (1982-1993, 30 min)

Cosby Show, The - “Night Time Is The Right Time” (1984-1992, 30 min)

Deadwood - “Deadwood” (2004-2006, 55 min)

Dick Van Dyke - “That’s My Boy” (1961-1966, 30 min)

Father Knows Best - “A Day In The Country” (1954-1960, 30 min)

Fugitive, The - “Detour On A Road Going Nowhere” (1963-1967, 51 min)

Game Of Thrones - “Baelor” (2011-present, 55 min)

Good Wife, The - “Ham Sandwich” (2009-present, 60 min)

Hill Street Blues - “Hill Street Station” (1981-1987, 60 min)

Honeymooners, The - “The $99,000 Answer” (1955-1956, 30 min)

House Of Cards - “Season 1, Chapter 4” (2013-present, 55 min)

I Love Lucy - “Lucy Does A Television Commercial” (1951-1957, 30 min)

Mad Men - “Smoke Gets In Your Eyes” (2007-present, 45 min)

Mary Tyler Moore Show - “The Last Show” (1970-1977, 30 min)

M\*A\*S\*H - “Hawkeye” (1972-1983, 25min)

Peyton Place - “Season 1, Episode 1” (1964-1969, 30 min)

Roseanne - “Language Lessons” (1988-1997, 22 min)

Roots - “Season 1, Episode 8” (30 min)

Seinfeld - “The Contest” (1989-1998, 22 min)

Simpsons, The - “Special Edna” (1989-present, 22 min)

Sopranos, The - “College” (1999-2007, 55 min)

St. Elsewhere - “Cora and Arnie” (1982-1988, 60 min)

Twilight Zone - “Will The Real Martian Please Stand Up?” (1959-1964, 51 min)

Twin Peaks - “Season 1, Episode 1” (1990-1991, 47 min)

Upstairs/Downstairs - “The Mistress and the Maids” (1971-1975, 60 min)

Wire, The - “Final Grades” (2002-2008, 55 min)

**Time limitation for completion of M.F.A program:**

The M.F.A. must be completed within 3 years of admission to the program. This includes all course work and the thesis production. No financial assistance will be provided after the end of the third year. In rare cases, exceptions, withdrawals, and/or readmissions are provided for. See pages 3-4 for policies.

**Start of M.F.A. Project/Thesis:**

The M.F.A. project/Thesis cannot begin until the committee has been formed. The evaluation of the project will be made by the student’s committee (as noted above) with the final grade given by the committee chairperson.

**Application for graduation:**

Graduation depends upon meeting the requirements of:

* course work (passed with acceptable grades)
* the thesis production (passed by the committee).
* A minimum passing grade of B” in the Cinema Literacy examination is required for graduation.
* Application for graduation forms are available from the School’s Graduate Office.

**M.F.A. THESIS PROJECTS**

It is very important that every production student preparing a thesis production becomes familiar with the procedures and policies that are specified in the *Motion Picture Production Handbook*. This instruction guide will be distributed during the first semester.

**Procedural guidelines:**

* Select a three-member thesis committee. Including 1 “outside” member.
* Examples of an appropriate thesis project include a feature film, or several shorts; or one short (approximately 20 minutes) that demonstrates exceptional mastery). The project may be shot on any approved professionally acceptable moving image format that can be completed within the evidenced resources of time and funding available.
* A final screenplay, detailed budget, proof of funding if additional monies beyond that allocated by the School is needed, production plan and schedule must be reviewed and approved by the committee prior to principal photography.
* The logistics of the production must not interfere with (a) the reasonable access of equipment by other students working on approved projects or (b) the student’s performance in other graduate courses or, if applicable, responsibilities as a graduate assistant.
* While the faculty encourages each student to be a director, with permission of the faculty, an M.F.A. production candidate may satisfy the M.F.A. thesis requirement by serving in other production capacities (editor, sound, cinematographer, etc.)- however, thesis credits will be awarded only to substantial creative work in these capacities. Editing or Sound concentrations require that candidates serve as Editors or Sound Recordists/Designers on a minimum of two thesis productions; cinematography concentration requires that candidates serve as Directors of Photography on at least two thesis productions.
* At the faculty’s determination, more than one M.F.A. candidate may receive M.F.A. project credit on a single production. Any such proposals must be initiated by the candidate(s) and approved by the thesis committee chair.
* Committee meetings should be held with ALL committee members present. The entire committee will formally meet on the following occasions: review and approval of the script; review and approval of budget and production plan; review and comments on dailies; review and feedback on the rough cut and review and feedback on the fine cut.
* It is the candidate’s responsibility to solicit assistance from the committee members. Any meeting of the entire committee beyond the above requirements must also be at the student’s initiative.
* Upon successful delivery of the candidate's thesis production, a final meeting of the committee will be held with the candidate to approve acceptance of the project or to stipulate conditions for the final acceptance.

**Funding for productions:**

Graduate student filmmakers working on their approved MFA project will be reimbursed for production expenses by the School of Communication. Original receipts of expenses must be maintained and presented for reimbursement of expense. For additional reimbursement procedures please see the “Reimbursements Rules and Procedures” form on page 20 of the manual.

The following restrictions apply to funding the final M.F.A. project:

* Each thesis production/project will be allowed not more than $4,000 for approved production expenses. All expenses must be directly related to the actual costs of the production and post-production of the thesis.

**Important restrictions …**

* NO FUNDS PROVIDED BY THE SCHOOL OF COMMUNICATION MAY BE USED FOR THE PURCHASE OF CAPITAL EQUIPMENT OR FOR PERSONAL SERVICES OR MATERIALS.
* Student projects which are funded in whole or in part by sources outside the School of Communication MUST provide proof of funding before the project committee will allow the project to proceed into production. Lack of funding will not constitute a reason for an extension of the completion deadline.
* Additional Reimbursement Rules and Procedures can be found on page 21.

**Additional restrictions and considerations:**

* Production projects must have all required clearances and/or releases in writing and on file, including but not limited to music and must subscribe to all SAG rules and regulations as applicable.
* All projects must contain a single frame (card) “end credit” reading:

 **Student Produced at the School of Communication**

**Department of Cinema and Interactive Media**

**University of Miami Coral Gables, Florida**

* The student MUST deposit a fully mastered Full resolution QuickTime File of the finished film or project with the Graduate Studies office of the School of Communication as a requirement for graduation. A duplicate copy must be deposited with the Department of Cinema and Interactive Media.

**The Department of Cinema and Interactive Media:**

* Shall have the right to use the finished production for pedagogical purposes in undergraduate and graduate courses, giving appropriate credit to the candidate.
* Shall have the right to enter the finished film in student film competitions that have not been entered by the candidate.
* Shall have the right to use all film/video/still/media materials in part or in whole for publicity of the Program, School and University (refer to The Patent and Copyright Policy of the University of Miami as reflected in The Faculty Manual)

**Use of equipment:**

The Motion Picture Program authorizes the use of its production and post production facilities by candidates working on their productions through their semesters of residence only.

**The disposition of screenplays:**

The screenplay MUST conform to the following conditions:

* It must be in the correct screenwriting format and length;
* It must be completely free of spelling and grammatical errors; and
* It must be absolutely clean, neatly typed, duplicated, and bound as is common in the profession.

The program reserves the right to use the screenplay for pedagogical purposes in undergraduate and graduate courses, giving appropriate credit to the candidate.

**The producer log:**

Working closely with his/her chairperson, the candidate will prepare **a log** (a project equivalent) of all interactions with the filmmaker for his/her project. It is expected that the candidate will perform those tasks customarily performed by a producer in the motion picture industry.

* Careful records must be kept of all interactions between the producer and the filmmaker including but not limited to tasks performed during pre-production, production and post-production; with particular attention to fundraising, recruitment of talent, budgeting, scheduling, permitting, copyright clearance and creative input during all stages of the production. Particular importance should be given to a discussion of how creative and/or business differences were resolved between the producer and the director.
* It is anticipated that the producer and the filmmaker will not always agree on all creative and business issues. In his/her log, the candidate will detail how all such disagreements or disputes were resolved. This is an integral part of the log and should not be slighted in the write-up of the producer-filmmaker interaction.
* Finally, the candidate must detail what he/she has learned from this process, including what tactics or strategies might be done differently, with the benefit of hindsight.

**The business plan:**

* Each student will prepare, under the mentorship of his/her Chairperson, a Business Plan for the option, purchase and exploitation of an intellectual property suitable for a feature film. The Business Plan may cover a book, screenplay, song, poem, article or other intellectual property of the student's choosing.
* The Business Plan will detail how the student proposes his first film/project outside of school to be financed, including, but not limited to, estimates of production costs, packaging, marketing strategies, sources of financing, advantages to the investor(s), and strategies for obtaining financing for development and film financing.



Graduate Studies

CINEMA AND INTERACTIVE MEDIA DEPARTMENT

**THESIS / M.F.A. PROJECT COMMITTEE NOTIFICATION**

This form is the initial step in establishing your thesis / project committee. Please have your committee members sign below and submit two copies of this form: one to the Chair of the Cinema and Interactive Media Department, FLW 4024 and one to the Graduate Studies Office, FLW 4025/4002. Once your committee is confirmed, you may begin working on your thesis/project.

\*MFA students: As you progress, you must obtain the committee members’ signatures on the MFA Project Progression and Defense Approval form. If you have questions, please see your chairperson or the Graduate Studies Office.

Student Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Student ID#: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Project Title: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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

**Committee Members:**

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

1. **CHAIR**: Print Name Signature

*\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*

2. CIM MEMBERSignature

*\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*

*3.* OUTSIDE MEMBER Signature

For outside members, please provide contact information and vitae/resume.



Graduate Studies

CINEMA AND INTERACTIVE MEDIA DEPARTMENT

**MFA Production Project Progression and Defense Approval Form**

Student Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Student Number:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Project Title: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

* All required clearances and /or releases, including but not limited to music, must be presented to the committee for final approval.
* Student must deliver a copy of their completed MFA project to the Motion Picture office prior to receiving official graduation approval.

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

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

Please list your committee members:

Committee Chair: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Committee Member: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Outside Committee Member: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Committee members must indicate their attendance and approval at each phase of your project progression by signing on the designated line.

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

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

1. Approval of Project \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Committee Chair

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

Date Committee Member

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

 Outside Committee Member

**MFA Production Project Progression and Defense Approval Form**

Page 2

1. Approval of Budget \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Committee Chair

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

Date Committee Member

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

 Outside Committee Member

1. Approval of Production Plan \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Committee Chair

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

Date Committee Member

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

 Outside Committee Member

1. Deadline 1\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Committee Chair

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

Date Committee Member

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

 Outside Committee Member

1. Deadline 2\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Committee Chair

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

Date Committee Member

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

 Outside Committee Member

1. Deadline 3\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Committee Chair

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

Date Committee Member

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

 Outside Committee Member

**MFA Production Project Progression and Defense Approval Form**

Page 3

1. Deadline 4\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Committee Chair

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

Date Committee Member

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

 Outside Committee Member

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

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

1. Project Defense \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Committee Chair

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

Date Committee Member

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

 Outside Committee Member

This form must be submitted to the Graduate Studies Office immediately after all requirements have been met in order to meet graduation deadlines.

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

 Date

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

 Chair Cinema and Interactive Media Department

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

 Director of Graduate Studies



CINEMA AND INTERACTIVE MEDIA DEPARTMENT

**Reimbursement Rules and Procedures for CIM Projects**

**Procedures:**

1. Students seeking reimbursement for course approved production work should submit a detailed budget to their production Faculty supervisor for approval prior to equipment being checked out. This budget must indicate the source of all funding to be used in connection with the said production project. It must also specify the name of the Producer, Director and key crew (cinematographer and editor at a minimum).
2. Students must submit original receipts within 15 working days upon completion of shooting in order to receive reimbursement.
3. ONLY one reimbursement submission is accepted per production project.
4. At the time the student submits original receipts to the SOC for reimbursement, he/she must also submit their budget signed by their faculty supervisor indicating the source of all monies utilized in connection with his/her production project.
5. Each student seeking reimbursement from SOC will be asked to sign a Receipt for Monies Paid Form certifying that to the best of his/her knowledge, all numbers reflected on the budget are true and accurate.
6. All reimbursements must follow the University’s Finance Policies and Procedures guidelines.
7. Expenses to be reimbursed must have a legitimate business purpose. ONLY original receipts or Paid Invoices with payee signature detailing the date, place and amount of the expense will be accepted.

**Rules:**

1. The SOC has agreed to reimburse you for faculty pre-approved expenses for the approved project only.
2. No monies may be paid to any student currently attending the University of Miami, directly or indirectly, for their services in connection with the production project.
3. No salary may be paid to anyone directly or indirectly, for their services in connection with the production project.
4. Reimbursement may not be sought for the purchase, directly or indirectly, of any equipment (hard drives included) used in connection with the production project.
5. Reimbursement may not be sought for the purchase, directly or indirectly, of any weapons, alcohol or tobacco, products.
6. Any questions regarding any of the above, students should consult the Motion Pictures Program at 305.284.6902

I have read the aforementioned and agreed to be bound by its content.

Print Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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

Title of student’s Film \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_



CINEMA AND INTERACTIVE MEDIA DEPARTMENT

I, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ am seeking reimbursement from SoC and by signing this receipt for monies paid, certify that to the best of my knowledge, all numbers reflected on the final budget are true and accurate.

I also confirm that my role in this project was that of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and am to be reimbursed accordingly.

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

Student Name (print)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
Signature

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
C-Number

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

Date



Graduate Studies

CINEMA AND INTERACTIVE MEDIA DEPARTMENT

DEFENSE NOTICE

**This notice must be submitted a minimum of two weeks prior to defense date with a copy of your dissertation / thesis / project.**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Student ID#: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

E-mail address: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Degree Defending: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Title of Dissertation / Thesis / Project: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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

One-Line Description of Project: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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

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

Day: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Time: \_\_\_\_\_\_\_\_\_\_\_\_

Equipment Required: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

(DVD, Phone, etc.)

Chair(s) of Committee: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Chair of chair representative please initial approval \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Defense location will be determined after submittal of this form and copy of project/thesis.**

**Please return this form to the Graduate Studies office**

**in 4025 Wolfson or 4002 Wolfson, (305) 284-5236**