

# Film

## Chair

Menendez, Francisco (1990), Professor; B.A., University of Puget Sound; M.F.A., California Institute of the Arts.

## Graduate Coordinator

Clark, Sean (1999), Associate Professor; B.S., University of Missouri; M.F.A., University of Iowa.

## Graduate Faculty

Wegner, Hart L. (1968), Professor; B.A., M.A., University of Utah; Ph.D., Harvard University.

The UNLV Department of Film offers a Master of Fine Arts degree in Screenwriting. This terminal film degree focuses specifically on the art and craft of writing for screen. This is in keeping with the narrative-driven curriculum of the Film Department as a whole. This M.F.A. professional training program presents superior academic and artistic standards for the candidates. They are challenged to elevate their talent and craft to levels of excellence to make for seamless transfers into careers in the entertainment industry. Students completing the three-year program will have a significant group of feature motion picture and television scripts that have been honed to the sharpest professional sensibility. In addition to faculty with professional experience, the students are exposed to a variety of guests who are working in the industry.

## Admission Requirements

Students are admitted in the fall term of each academic year. In addition to the general requirements for admission to the Graduate College, the following materials must be submitted.

1. A writing sample to the Graduate Coordinator. This sample should be a screenplay. A stage play or prose fiction will suffice if approved by the coordinator. The sample is needed to demonstrate narrative ability.
2. The names, addresses, and telephone numbers of two references.
3. Be interviewed, by telephone or in person, by the Graduate Coordinator.  
Review of applications begins January 15.

## Degree Requirements

Candidates for the Master of Fine Arts in Screenwriting take a minimum of 54 credits. The candidate is required to take a minimum 36 credit hours from the following list: FIS 722 Graduate Screenwriting (a total of six times); FIS 723 Ensemble Screenwriting; FIS 724 The Adaptation Screenplay; FIS 725 Writing for Assignment; FIS 726 Advanced Screenplay Analysis I; FIS 727 Advanced Screenplay Theory; FIS 728 Graduate Production; FIS 618 Writing for Television I and FIS 619 Writing for Television II. Elective classes will include additional graduate-level film courses as well as graduate-level dramatic literature or creative writing courses taught in other departments such as English, theatre or foreign languages.

## Creative Project Requirement

During the three years of study, each screenwriting student will be expected to complete a minimum of four full-length feature motion picture screenplays and two television scripts. In practice, the output is actually closer to five screenplays and four television scripts. One screenplay will be selected to be the candidate's thesis script. It will undergo final revision as the work most indicative of the candidate's art and craft.

## Final Examination

A two-hour oral examination will take place at the end of the course of study. This examination focuses on the student's work as a screenwriter (1 hour) and on films selected from the viewing list (1 hour). The viewing list, presented to the student during the course of study, contains motion pictures chosen by merit of their screenplays and the student must be analytically conversant about those movies.

## Courses

Course work listed below is normally open only to matriculating advanced degree students in the Department of Film. Other students who may qualify under Graduate College or university regulations must receive prior consent to register from the Graduate Coordinator.

## Film

### FIS 720

3 credits

#### Advanced Cinematic Structure

Analytical study of screenplay structure based on the filmed script. Select motion pictures established as subject films studied in piece and in detail as to how the structure of each scene works as itself and in the film as whole. May be repeated to a maximum of six credits. Prerequisite: Graduate standing.

### FIS 721

3 credits

#### Collaboration and Preparation

Practical exploration of the working process between the screenwriter, the director and the producer. Focuses moving the screenplay from "writers" draft to "production" draft in preparation for shooting. May be repeated for a maximum of six credits. Prerequisite: Graduate standing.

### FIS 722

3 credits

#### Graduate Screenwriting

Study of art and craft of writing a feature-length motion picture screenplay. Student completes a full-length (120 pages) screenplay or completes a thorough revision in workshop environment. May be repeated for a maximum of eighteen credits. Prerequisite: Consent of instructor.

### FIS 723

3 credits

#### Ensemble Screenwriting

Study of the art and craft of screenwriting in an ensemble. Students, as a group, complete four short screenplays and revisions. May be repeated for a maximum of six credits. Prerequisite: Consent of instructor.

**FIS 724** **3 credits**

**The Adaptation Screenplay**

Study of adapting a screenplay from another written medium by writing a full-length (120-page) screenplay in accepted industry format. The screenplay must have a contemporary setting but source material must be at least 100 years old and in public domain. May be repeated for a maximum of six credits. Prerequisite: Consent of instructor.

**FIS 725** **3 credits**

**Writing for Assignment**

Study and practice of editing, rewriting and revising the creative work of other screenwriters. Students analyze precedent of revising know screenplays, rewrite a full-length script as a group and commit an individual rewrite of a full-length script. May be repeated for a maximum of six credits. Prerequisite: Consent of instructor.

**FIS 726** **3 credits**

**Advanced Screenplay Analysis**

In-depth analytical study of a filmed script. Analysis ranges from the effects of a scripted visual technique to metaphor to personal and societal influences. Students write and present two analytical papers. Prerequisite: Consent of instructor.

**FIS 727** **3 credits**

**Advanced Screenplay Theory**

Analytical study of motion pictures with focus on the screenwriter's intent and agenda. Students conduct thorough research on screenwriters and provide analysis of the screenwriters' product. Students present and defend two papers combining this research and analysis. Prerequisite: Consent of instructor.

**FIS 728** **3 credits**

**Graduate Production**

Analytical approach to the professional production of a student's screenplay. Students chronicle all levels of involvement with the physical "shooting" of his, or her, script. May be repeated for a maximum of six credits. Prerequisite: Consent of instructor.

Graduate credit may be obtained for courses designated 600 or above. Full descriptions of these courses may be found in the *Undergraduate Catalog* under the corresponding 400 number. Credit at the 600-level normally required additional work.

FIS 615 Story Development

FIS 618 Writing for Television I

FIS 619 Writing for Television II

## Music

### Chair

Good, Jonathan (2006), Professor; B.S., Mansfield University; M.M., Ohio University Athens

### Graduate Coordinator

McKay, Janis (1995), Associate Professor; B.M., University of Georgia; M.M., University of Louisville; D.M.A., Ohio State University.

### Graduate Faculty

Anderson, Alfonse (1997), Professor; B.A., M.M., Texas Southern University; D.M.A., University of Arizona.

Baley, Virko (1970), Professor; B.M., M.M., Los Angeles Conservatory of Music and Arts.

Barone, Anthony (2006), Assistant Professor; B.A., Cornell University; M.A., Eastman School of Music; Ph.D., Columbia University.

Bernatis, Bill (1998), Associate Professor; B.M., Washburn University of Topeka; M.M., Indiana University Bloomington.

Burkett, Eugenie (2005), Associate Professor; B.M.E., BALOY; M.A., Manhattan School of Music; Ph.D., University of Wisconsin-Madison.

Caplan, Stephen (1989), Professor; B.M., Northwestern University; M.M., D.M.A., University of Michigan.

Elisi, Enrico (2004), Assistant Professor; B.M., Conservatory of Florence and International Piano Academy of Imola; M.M., Peabody Conservatory of Music of Johns Hopkins University; D.M.A., Peabody Conservatory of Music of Johns Hopkins University.

Fitzpatrick, Tod (2003), Associate Professor; B.M., Chapman University; M.M., University of Southern California; D.M.A., University of Southern California.

Grim, Jennifer (2007), Assistant Professor; B.A., Stanford University; M.M., M.M.A., D.M.A., Yale University.

Gronemeier, Dean (1989), Professor and Associate Dean; B.A., Northern Illinois University; M.M., D.M.A., University of Arizona; J.D., University of Nevada, Las Vegas.

Grossman, Jorge (2004), Assistant Professor; B.M. Faculdade Santa Marcelina; M.M., Florida International University; D.M.A., Boston University.

Hanlon, Kenneth M. (1970), Professor; B.M., M.M., D.M.A., Peabody Conservatory of Music of Johns Hopkins University.

Kimball, Carol A. (1972), Professor; B.S., New York University; M.A., Arizona State University; D.M.A., University of Arizona.

Krysa, Taras (2007), Assistant Professor; B.M., Manhattan School of Music; M.M., Indiana University; M.M., Northwestern University.

LaBounty, Anthony (1988), Associate Professor; B.A. University of Arizona; M.S., University of Illinois Urbana.

Le, Wei-Wei (2007), Assistant Professor; M.M., Cleveland Institute of Music; B.M., Oberlin Conservatory of Music.

Leslie, Thomas (1985), Professor; B.M.E., University of Iowa; M.S., Indiana State University.

Loeb, David (2002), Associate Professor; B.S., West Chester University; M.M., University of Wisconsin.

Seitz, Christine (2002), Assistant Professor; B.M., M.M., University of Wisconsin.

Smith, Andrew (1995), Associate Professor; B.M., Hartt College of Music; M.M., Mannes College of Music; D.M.A., University of California, Santa Barbara.

Sturm, Marina (2004), Assistant Professor; Wisconsin Conservatory of Music; Institute de Hautes Etudes Musicales; M.M., Victoria University; D.M.A., State University of New York at Stony Brook.

Suzuki, Takayoshi (1995), Instructor; B.M., Tokyo Conservatoire Shobi.

Taranto, Cheryl (1996), Head Music Librarian; B.M., M.M., M.L.S., Ph.D., Louisiana State University.

Weiller, David (1984), Assistant Professor; B.A., Occidental College; M.M., University of Illinois Urbana.