ARIZONA STATE UNIVERSITY
PROPOSAL TO ESTABLISH A NEW GRADUATE DEGREE

This template is to be used only by programs that have received specific written approval from the Provost’s office to proceed with internal proposal development and review. A separate proposal must be submitted for each individual new degree program.

DEGREE PROGRAM

College/School(s) offering this degree: College of Liberal Arts and Sciences (CLAS)

Unit(s) within college/school responsible for program: Film and Media Studies (FMS)

If this is for an official joint degree program, list all units and colleges/schools that will be involved in offering the degree program and providing the necessary resources:

Proposed Degree Name: Screenwriting

Master’s Degree Type: Other

Doctoral Degree Type: Not Applicable

If Degree Type is Other, provide proposed degree type: Master of Advanced Study

and proposed abbreviation: MAS

Proposed title of major: Screenwriting

Is a program fee required? Yes ☒ No ☐

Requested effective term: Fall and year: 2009
(The first semester and year for which students may begin applying to the program.)

PROPOSAL CONTACT INFORMATION
(Person to contact regarding this proposal)

Name: Daniel Bernardi
Title: Director
Phone: 480-965-6747
email: daniel.bernardi@asu.edu

DEAN APPROVAL

This proposal has been approved by all necessary unit and College/School levels of review, and the College/School(s) has the resources to offer this degree program. I recommend implementation of the proposed degree program. (Note: An electronic signature, an email from the dean or dean’s designee, or a PDF of the signed signature page is acceptable.)

College Dean name:

College Dean signature ___________________________ Date: __________

(If more than one college involved)

College Dean name:

College Dean signature ___________________________ Date: __________
ARIZONA STATE UNIVERSITY
PROPOSAL TO ESTABLISH A NEW GRADUATE DEGREE

This proposal template should be completed in full and submitted to the University Provost’s Academic Council [mailto:curriculum@asu.edu]. It must undergo all internal university review and approval steps including those at the unit, college, and university levels. A program may not be implemented until the Provost’s Office notifies the academic unit that the program may be offered.

DEGREE PROGRAM INFORMATION

Master’s: Other

Doctoral: Not Applicable

If Degree Type is Other, provide proposed degree type: Master of Advanced Study
and proposed abbreviation: MAS

Proposed title of major: Screenwriting

1. PURPOSE AND NATURE OF PROGRAM

A. Brief program description (This is a catalog type description of no more than 250 words. Include the distinctive features of the program that make it unique. Do not include program or admission requirements.)

The practice of screenwriting shapes entertainment, challenges social convention, and informs global culture. For this reason, the MAS in Screenwriting is grounded in the humanities, empowering graduate students to discover their distinct voices while creating stories with a critical and creative edge. Our students gain the necessary skills to craft compelling narratives that provoke, inspire, and entertain diverse audiences. More specifically, the program provides working professionals and recent college graduates an opportunity to earn a graduate-level education in the art and craft of screenwriting, including cinema, television, and interactive gaming. The courses are offered through distance learning formats, thereby providing students with a visually rich and interactive yet flexible learning environment. The courses will be taught by working writers with terminal degrees in film and media studies. In this way, students will be offered a rigorous education from trained educators that are also working professionals. Students complete at least three scripts for film, television, video games, or new media.

This program we believe will also be of interest to international students who will be informed that they will not be issued any non-immigrant documents since they will not be eligible to obtain a student visa.

B. Total credit hours required for the program: 30

C. Are any concentrations to be established under this degree program? ☐ Yes ☒ No

2. PROGRAM NEED. Explain why the university needs to offer this program (include data and discussion of the target audience and market).

Despite the rise in film and media production in the state and nation, there is no other program like it in Arizona. The UA offers an undergraduate BFA in film production, but it does not focus on screenwriting. Like NAU and ASU, the UA does not offer graduate-level work in screenwriting. Moreover, there is no other program in the United States that offers an MAS in screenwriting through distance learning. While Research I institutions like UCLA and USC offer MFA degrees in screenwriting, they do not offer either advanced study degrees (MAS) or degrees offered through distance learning. The MAS in Screenwriting at ASU promises to fill a critical gap in the state and nation in graduate-level education focused on screenwriting. Hence, given the increased demand for trained screenwriters due to the rise of film, television and new media production on a global scale, coupled with the fact that there is a dearth of graduate-level online screenwriting programs in the United States, not to mention our proximity to Los Angeles and thus the entertainment capital of the world, Film and Media Studies is well positioned to meet a growing demand in this area.
3. IMPACT ON OTHER PROGRAMS. List other academic units that might be impacted by the proposed program and describe the potential impact (e.g., how the implementation of this program might affect student headcount/enrollment, student recruitment, faculty participation, course content, etc. in other programs). Attach letters of collaboration/support from impacted programs.

Since there are no competing programs at ASU, we do not see the proposed MAS in Screenwriting impacting other programs. Moreover, it does not preclude other programs, including the School of Theater and Film and the Creative Writing Program in English, from developing in the future a Master of Fine Arts in Screenwriting, since the degree we propose is neither a terminal nor a research degree. Moreover, the MAS in Screenwriting is available to working professionals through distance learning formats only.

4. PROJECTED ENROLLMENT How many new students do you anticipate enrolling in this program each year for the next five years? Please utilize the following tabular format.

<table>
<thead>
<tr>
<th>5-YEAR PROJECTED ANNUAL ENROLLMENT</th>
<th>1st Year</th>
<th>2nd Year</th>
<th>3rd Year</th>
<th>4th Year</th>
<th>5th Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Students Majoring (Headcount)</td>
<td>10</td>
<td>15+10 = 25</td>
<td>20+15 = 35</td>
<td>25 + 20 = 45</td>
<td>30 + 25 = 55</td>
</tr>
</tbody>
</table>

5. STUDENT LEARNING OUTCOMES AND ASSESMENT

A. List the knowledge, competencies, and skills students should have when they graduate from the proposed degree program. (You can find examples of program Learning Outcomes at [http://www.asu.edu/oue/assessment.html](http://www.asu.edu/oue/assessment.html)).

Graduates will know how to craft professional screenplays for the film and television industry, including mastery of the following competencies and skills: narrative structure, story arcs, plot development, characterization, dialogue, and scene description. In order to assist students in selling and producing their stories, graduates will also have a thorough understanding of and ability to navigate the entertainment industry with a particular focus on the segments of the industry most relevant to screenwriters such as: 1) the role of agents and managers; 2) pitching “spec” scripts to producers, production companies, and studios; 3) working with development teams and producers; and 4) the complex role of the writer in television production.

B. Describe the plan and methods to assess whether students have achieved the knowledge, competencies and skills identified in the Learning Outcomes. (You can find examples of assessment methods at [http://www.asu.edu/oue/assessment.html](http://www.asu.edu/oue/assessment.html)).

Each course requires the student to develop and write a screenplay. Drafts of the script are evaluated and graded by faculty with terminal degrees in screenwriting from professional film schools such as USC and UCLA (pay for these evaluations will come from the program fees attached to this program). In addition to faculty evaluations, scripts written in required workshops will be evaluated by working script analysts from the entertainment industry (several of whom teach part-time in the program). This is possible because all of the courses that make up the program, though interactive in real-time, are taught in a Flash-base distance learning environment that allows us to hire working writers and professionals that live in Los Angeles and New York.

6. ACCREDITATION OR LICENSING REQUIREMENTS (if applicable). Provide the names of the external agencies for accreditation, professional licensing, etc. that guide your curriculum for this program, if any. Describe any requirements for accreditation or licensing.
There are no agencies beyond those that already accredit ASU involved in accrediting or licensing graduate-level screenwriting programs. Nonetheless, our program is guided by successful programs at USC and UCLA.

7. FACULTY, STAFF AND RESOURCE REQUIREMENTS

A. Faculty

i. Current Faculty. List the name, rank, highest degree, area of specialization/expertise and estimate of the level of involvement of all current faculty who will teach in the program.

1. Aaron Baker, Associate Professor, Film and Media Studies, PhD in Film Studies (Indiana University): Director of Graduate Studies; teaches film and media theory, history and criticism courses.
2. Daniel Bernardi, Associate Professor & Director, Film and Media Studies, PhD in Film and Television Studies (UCLA): teaches production studies and screenwriting workshop.
3. Christopher Bradley, Academic Professional, Film and Media Studies, MFA in Screenwriting (UCLA): teaches intermediate screenwriting and screenwriting workshop; manages distance learning platform and technology.
4. Daniel Cutrara, Assistant Professor, Film and Media Studies, MFA in Film Production (USC): teaches advanced screenwriting, story analysis, and screenwriting workshop.
5. Paul Espinosa, Professor, Chicana/o and Latina/o Studies, PhD in Visual Anthropology (Stanford): teaches border narratives as well as film and media theory, history and criticism courses.
6. Michael Green, Lecturer, Film and Media Studies, MFA in Creative Writing (ASU): teaches introduction to screenwriting, genre studies, and story analysis.
7. Bambi Haggins, Associate Professor, Film and Media Studies, PhD in Film and Television Studies (UCLA): teaches screenwriting and film and media theory, history and criticism courses.
8. Peter Lehman, Professor, Film and Media Studies, PhD in Film Studies (University of Wisconsin-Madison): teaches film and media theory, history and criticism courses.
9. Victoria Meng, Assistant Professor, Film and Media Studies, PhD Candidate in Film and Television Studies (UCLA): teaches film and media theory, history and criticism courses.
10. Kevin Sandler, Assistant Professor, Film and Media Studies, PhD in Film and Media Studies (Sheffield Hallam University): teaches film and media theory, history and criticism courses.
11. Carol Vernallis, Associate Professor, PhD in Communication (UCSD): teaches screenwriting and film and media theory, history and criticism courses.

ii. New Faculty. Describe the new faculty hiring needed during the next three years for sustaining the program and list the anticipated schedule for addition of these faculty.

We do not require new hires to run the program over the next three years. As enrollment grows, we will likely need to hire a video game scholar.

iii. Administration of the program. Explain how the program will be administered for the purposes of admissions, advising, course offerings, etc. Discuss the available staff support.

Admission will be managed by the graduate committee, which consists of three members of the aforementioned faculty to include the Director of Graduate Studies of the Film and Media Studies program. The committee manages advising. Our Director of Online Programs, Chris Bradley, will manage the online courses. The courses are already built or in the process of being built and tested.
B. Resource requirements to launch and sustain the program. Describe any new resources required for this program’s success such as new staff, new facilities, new library resources, new technology resources, etc.

We do not require any additional resources. All resources are already in place.

8. CURRICULAR STRUCTURE OF THE PROPOSED PROGRAM

A. Admission Requirements The requirements listed below are Graduate College requirements. Please modify and/or expand if the proposed degree has additional admissions requirements.

i. Degree. Minimum of a bachelor’s degree (or equivalent) or a graduate degree from a regionally accredited College or University or of recognized standing in a related field such as Creative Writing. Modify or expand, if applicable:

ii. GPA. Minimum of a 3.00 cumulative GPA (scale is 4.0=A) in the last 60 hours of a student’s first bachelor’s degree program. Modify or expand, if applicable:

iii. English Proficiency Requirement for International Applicants. If applicable list any English proficiency requirements that are higher than and/or in addition to the Graduate College requirement. (See Graduate College policy and procedures http://graduate.asu.edu/admissions/international.html#proficiency):

iv. Required Admission Examinations.

- [ ] GRE
- [ ] GMAT
- Millers Analogies [ ] None

v. Application Review Terms. Indicate all terms for which applications for admissions are accepted and the corresponding application deadline dates, if any:

- [x] Fall Deadline (month/year): ***
- [x] Spring Deadline (month/year): ***
- [x] Summer Deadline (month/year): ***

***The program will admit students each semester on a rolling basis.

B. Degree Requirements. Below provide the curricular requirements for the proposed degree program.

i. Total credit hours (cr hrs) required for the degree program: 30

ii. Core courses. List all required core courses and total credit hours for the core (required courses other than internships, thesis, dissertation, capstone course, etc). Omnibus number courses can not be used as core courses. Permanent numbers must be requested by submitting course proposal to ACRES for approval.

<table>
<thead>
<tr>
<th>Course prefix &amp; number</th>
<th>Course title</th>
<th>Credit hours</th>
<th>New course?</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMS 502</td>
<td>Hollywood Film History</td>
<td>3</td>
<td>Y ☑️ N ☐</td>
</tr>
<tr>
<td>FMS 503</td>
<td>US Media Now</td>
<td>3</td>
<td>Y ☑️ N ☐</td>
</tr>
<tr>
<td>FMS 504</td>
<td>Film Analysis</td>
<td>3</td>
<td>Y ☑️ N ☐</td>
</tr>
<tr>
<td>FMS 510</td>
<td>Story Analysis</td>
<td>3</td>
<td>Y ☑️ N ☐</td>
</tr>
<tr>
<td>FMS 511</td>
<td>Screenwriting Fundamentals</td>
<td>3</td>
<td>Y ☑️ N ☐</td>
</tr>
<tr>
<td>FMS 512</td>
<td>Intermediate Screenwriting</td>
<td>3</td>
<td>Y ☑️ N ☐</td>
</tr>
<tr>
<td>FMS 513</td>
<td>Advanced Screenwriting</td>
<td>3</td>
<td>Y ☑️ N ☐</td>
</tr>
</tbody>
</table>

Please note: The core courses will also be available during the summer semesters.

Request to implement a new degree program
iii. Elective Courses

**Total cr hrs for program electives:** 6

Provide a sample list of elective courses:

<table>
<thead>
<tr>
<th>Course prefix &amp; number</th>
<th>Course title</th>
<th>Credit hours</th>
<th>New course?</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMS 505</td>
<td>American Directors and Genres</td>
<td>Y N N N</td>
<td>Y N N N</td>
</tr>
<tr>
<td>FMS 506</td>
<td>Race and Gender in American Film</td>
<td>Y N N N</td>
<td>Y N N N</td>
</tr>
<tr>
<td>FMS 507</td>
<td>Crime and Violence in American Film</td>
<td>Y N N N</td>
<td>Y N N N</td>
</tr>
<tr>
<td>FMS 508</td>
<td>Film and Media Censorship</td>
<td>Y N N N</td>
<td>Y N N N</td>
</tr>
<tr>
<td>FMS 594</td>
<td>Independent Study</td>
<td>Y N N N</td>
<td>Y N N N</td>
</tr>
</tbody>
</table>

(Please expand table as needed. Right click in white space of last cell. Select “Insert Rows Below”)

iv. 400-Level Courses. No more than 6 credit hours of 400-level coursework can be included on 
gradiate student program of study.

1. Are 400-level ASU courses allowed on student program of study for this degree?  
   ✗ Yes      ☐ No

2. If yes, how many credit hours? 6

v. Additional Requirements (if applicable). Provide a brief description of any additional 
requirements (e.g. internships, clinicals, field study, etc.)

**Total cr hrs for other required courses:**

List course info for any additional requirements (e.g. internships, clinicals, field study, etc.)

<table>
<thead>
<tr>
<th>Course prefix &amp; number</th>
<th>Course title</th>
<th>Credit hours</th>
<th>New course?</th>
</tr>
</thead>
</table>

(Please expand table as needed. Right click in white space of last cell. Select “Insert Rows Below”)

vi. **Total cr hrs required for research (if applicable):**

vii. Culminating experience for the proposed program (please check all that apply and provide 
requested information):

<table>
<thead>
<tr>
<th>Required?</th>
<th>Brief description of the applied project or the capstone course, as applicable.</th>
<th>Course prefix and number</th>
<th>Credit hours</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>FMS 613</td>
<td>3</td>
</tr>
</tbody>
</table>

viii. Master’s program comprehensive exams, please check all that apply (Please note: for 
doctoral programs, a written and an oral comprehensive exam are required.)

☐ Written comprehensive exam required

☐ Oral comprehensive exam required

☒ No comprehensive exam required
ix. **For Doctoral Degrees, indicate the Master’s Degree Credit Allowance:** If approved by the student’s supervisory committee, does the program allow up to 30 credit hours from a previously awarded master’s degree to count towards the degree requirements for this doctoral program? ☐ Yes or ☐ No

x. **Committee:** Required Number of Thesis or Dissertation Committee Members (must be at least 3 including chair or co-chairs):

xi. **Foreign Language Exam.**
   
   Foreign Language Examination(s) required? ☐ Yes ☐ No

If yes, list all foreign languages required:

xii. **Course Prefix(es)** Provide the following information for the proposed graduate program.

   a. Will a new course prefix(es) be required for this degree program? Yes ☐ No ☐

   b. If yes, complete the [Request for establishment of a new prefix](#) for each prefix and submit with this proposal.

xiii. **New Courses Required for Proposed Degree Program.** Provide course prefix, number, title, and credit hours and description for any new courses required for this degree program.

   [3] As this is a new online degree, we will need to propose thirteen new courses (eight of these new courses overlap with courses that fulfill the requirements for our proposed MAS in American Media and Popular Culture). 80% of all of these courses are already built for the online environment; the remaining 20% will be built this fall and spring. We intend to put through new course proposals this spring if this proposal is accepted and approved by ABOR. The courses are as follows:

   FMS 502, *Hollywood Film History*, 3 Credits: Explores the historical workings of Hollywood as an industrial and formal system, revealing the delicate balance between industry, art, entertainment, and commercial enterprise.

   FMS 503, *US Media Now*, 3 Credits: Provides an overview of the business of contemporary U.S. film, television, and new media by examining the changing economic structures of these media industries and their relationship to artistic vision and production.

   FMS 504, *Film Analysis*, 3 Credits: An intensive study in the reading and writing of film analysis with a particular emphasis on textual analysis and critical theory.

   FMS 505, *American Directors and Genres*, 3 Credits: Examines the aesthetics of particular film directors and the genres they work in, all of which are informed by the economic context, the cultural climate, and his or her own identity.

   FMS 506, *Race and Gender in American Film*, 3 Credits: Investigates the intersection of race and gender in American film history.

   FMS 507, *Crime and Violence in American Film*, 3 Credits: Addresses three aspects of crime and violence in American film: 1) regulation and censorship; 2) representation and society; and 3) theories about the effects on audiences of viewing crime and violence in films.

   FMS 508, *Film and Media Censorship*, 3 Credits: Investigates American film and media censorship through an examination of controversial texts that challenged the boundaries of entertainment, taste, and acceptability within the historical contexts that gave rise to these conflicts.

FMS 510, *Story Analysis*, 3 Credits: Students analyze the elements of a well told story, learning the art and business of studio coverage and development notes.

FMS 511, *Screenwriting Fundamentals*, 3 Credits: A study of the creativity and the technique of screenwriting for the conventional narrative film and for television; student writing exercises culminate in a script for micro cinema.

FMS 512, *Intermediate Screenwriting*, 3 Credits: Intended for students who have successfully completed Film and Media Studies 511. With a focus on the feature length screenplay, students will complete the first act and treatment of an original feature.

FMS 513, *Advanced Screenwriting*, 3 Credits: Intended for students who have successfully completed Film and Media Studies 512 and have a full length screenplay in process which they want to complete.

FMS 610, *Screenwriting Workshop*, 3 Credits: Student develop scripts for television, feature films, and video games.