

# **CINEMA AND MEDIA STUDIES DIVISION**

## **GRADUATE STUDENT GUIDE**

**2019 | 2020**

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School of Cinematic Arts  
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## **Introduction**

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We welcome you to the Cinema and Media Studies Division in the School of Cinematic Arts at the University of Southern California.

This is a guide through the Cinema and Media Studies (CAMS) graduate programs. It is designed to be a reference tool for all things CAMS, and the first place you should look if you have a question regarding either school or work life within the department. Please familiarize yourself with this guide, as well as the official regulations of the School of Cinematic Arts and the Graduate School. If you find any disparity between university regulations and this guide, let us know; in all cases the university regulations take precedence, as well as the contractual stipulations you agreed to prior to enrollment. You should also pay attention to [the catalogue](#) that was published the year that you entered the program; the Graduate School automatically assumes that you will graduate under the regulations of that year. In the event of a change of regulations during the time you are in the program, you will be given a choice of following either the old or the new regulations, but not a combination of both. Any substitutions or waivers of these regulations, such as transfer credits, must be approved by the chair and are subject to the petition process within the division.

A last note about this guide: although it's often necessary for our purposes to divide information between the M.A. and Ph.D. programs, the department hopes to foster unity between its graduates as they will be working closely with one another through research, teaching, and service for the entirety of their course of study. Thus any divisions between the two programs made here are meant solely to address their logistical differences.

## **Department Expectations for Graduate Student Conduct**

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The Division of Cinema and Media Studies prides itself in both the level of academic excellence and the professional conduct of its graduate students. **All department positions should be treated as professional appointments**; therefore, graduate students are expected to display a great deal of competence in all areas of their work. M.A. and Ph.D. students are expected to punctually attend all classes, actively participate, and consider all presentations as formal professional activities *in addition to* any teaching or service positions they receive.

### **M.A.s are expected to:**

- Treat faculty, staff, undergraduates, and fellow graduates with respect and patience
- Attend the **mandatory** annual TA training
- Meet all research-, teaching-, and service-related deadlines
- Participate in or attend departmental activities and events such as First Forum (ZdC/CMSGA conference)
- M.A.s are encouraged to attend ZdC/CMSGA meetings and events, and aid in the improvement of graduate life at CAMS

### **Ph.D.s are expected to:**

- Treat faculty, staff, undergraduates, and fellow graduates with respect and patience
- Attend the annual TA training (**mandatory**)
- Meet all research-, teaching-, and service-related deadlines
- Participate in or attend departmental activities and events such as First Forum (ZdC/CMSGA conference)
- Attend meetings and **run for leadership positions** in ZdC/CMSGA, our graduate student organization, and aid in the improvement of graduate life at CAMS
- Attend academic conferences related to the field and their research (i.e. SCMS, ICA or MLA)
- Devote time to publishing book reviews and articles, and volunteer to write for or edit an edition of *Spectator*, the graduate student film journal
- Take an active interest in the mentoring and professionalization process of less senior colleagues

## **Things to Know for Your First Semester**

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### **Parking:**

Parking at USC can be expensive, but often it's worth it just for the convenience or on nights when we are TAing a class until 10pm. If you do opt for an on-campus parking permit there are a couple of things you need to know!

- If you want to park close to the School of Cinematic Arts Complex, rank your parking as follows:
  1. **Jefferson Blvd. Structure (Formerly PSB):** this one is the closest to SCA and most conveniently located, however it does not have an elevator.
  2. **Royal St. Structure (Formerly PSD):** you could also choose PSA as it's about the same distance to SCA as PSB, but it is farther away from Norris Theatre where a lot of classes are held.
  3. **McCarthy Way Structure (Formerly PSX):** a little far from SCA, but close to Norris and the Doheany and Leavy Libraries)
- **See the FAQs on page 56 for more on parking**

### **SCA Building Hours**

- The SCA Building Hours are from 7am-10pm M-F and 10am-10pm on Weekends
- You are allowed to be in the TA office after the building hours and the Operations Staff will not bother you at all if you are in the offices, but it's helpful to have a friend to study with because you could get locked in the stairwell and not able to get back onto the correct floors. So, good rule of thumb is just always study with a buddy if you are going to be here late!

## **Health and Dental Insurance:**

### **Health Insurance**

- Health Insurance is included as part of your Teaching Assistantship Award and you are automatically enrolled in this program.
- If you need to print an insurance card for office campus doctor visits, you will need to create an account at:  
<https://member.aetna.com/appConfig/login/login.fcc>
  - Once you have successfully created an account you can login and print your ID card using the link at the top right of the page called “ID Card”
- Once you have the insurance card you are able to visit off-campus doctors, but some specialists may require referrals. You will have to contact the insurance company to inquire about the necessity of a referral.
- The Engemann Student Health Center is also a great option for health care that is located on-campus and does not require any referrals.
  - They have a free, drop-in vaccination clinic where you can get any vaccines you would like from an annual flu vaccine to the Gardasil vaccine as part of the student health plan.
  - You are able to make an appointment to see a Doctor at the Health Center by going online at: <https://engemannshc.usc.edu/make-an-appointment/> or calling (213) 740-9355. They have lots of appointment slots everyday and you are usually able to get in very quickly.
- Prescription coverage is also included as part of the health insurance coverage and you can continue to use your regular pharmacy for filling prescriptions. If you are moving into the area, the Ralph’s (grocery store) Pharmacy is pretty inexpensive and there is a Ralph’s located near campus at Vermont and Adams. There is also a CVS Pharmacy located one block north of campus on Figueroa St.

### **Dental Insurance**

- We also receive Dental Insurance as part of the Teaching Assistantship Awards, however unlike health insurance, you are not automatically enrolled.
- Enrollment for Dental Insurance begins May 2019 and goes through September 7<sup>th</sup>, 2019. You can enroll using the link found on the Dental Insurance Webpage: <https://engemannshc.usc.edu/insurance/dental/>
- Once you are enrolled in the dental insurance plan, you can make an appointment with your regular dentist or any other dentist office that takes Delta Dental of California insurance.

## **Registering for Classes**

- In addition to sending in your proposed schedule to the main office during the summer, you also need to register for the classes you want to take. Emailing the office ensured that you received Departmental Clearance (D-Clearance) for the classes. You only need D-Clearance for classes with course numbers that end in D. For example, Film Theory (CTCS 500) the course number is 18245D which means you will need clearance to take the class.

- In the future, in order to receive D-Clearance you will just have to stop by main CAMS office (SCA 320) to fill out a simple form.
- You will automatically be enrolled in Tuition Refund Insurance which is an additional fee added to you bill in case you need to drop a class after the add/drop date. If you want to cancel this insurance you will need to waive the insurance under the “Tuition Refund Insurance” tab at the top of the page. **If you have a T.A.-ship and receiving tuition remission, we suggest you forego paying for this insurance.**

### **Pay Periods and Stipend Disbursement**

- USC’s pay periods are every two weeks, with pay days on Wednesdays. Reader and Course Assistant positions will be paid as hourly rates every two weeks. Readers and Course Assistants will need to submit individual timesheets through their myUSC account for each pay period. The Administrative Assistant will provide more detailed instructions for this process during TA training.
- The stipend is disbursed once a month on the 26<sup>th</sup> of the month.
- Stipend and top-off payments will be equally disbursed over the 12-month period.
- It also takes quite a while for **Direct Deposit** payments to take effect, so:
  - 1) Be sure to set up a time with Payroll-Personnel Coordinator Cookie Clayton as soon as possible to get the paperwork filled out and the ball rolling on that process. You should receive instructions on how to do that directly from her soon if you have not already.
  - 2) If the address you have on file with the school is your home address and not a local address, it is possible that your payment check could be sent there and not to your local address. It would be a good idea to confirm the address in your file with SCA Business Affairs to ensure your payment is sent to the correct address. Their main office phone number is (213) 740-2906.
  - **For travel funds and reimbursement from the department, you will need to set up another direct deposit with Assistant Chair Bill Whittington.** Please visit the CAMS office with a voided check to fill out the correct paperwork.

### Best contact practices:

Although faculty, staff, and your fellow students are spread thin by numerous responsibilities, they are here to help! This guide, as well as other documents such as the TA handbook, **should be consulted first** for department-related questions. Appointments for faculty office hours can be made in the Cinema and Media Studies office. E-mails should be clear, concise, and should ideally be sent during standard working hours (9-5). Always message a faculty member's assistant first (when applicable) before messaging faculty directly.

## Staff

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<b>Tara McPherson, Professor and Department Chair</b> <a href="mailto:tmcphers@usc.edu">tmcphers@usc.edu</a> , SCA 329	<b>Maria Cheteboune, Administrative Assistant</b> <a href="mailto:mcheteboune@cinema.usc.edu">mcheteboune@cinema.usc.edu</a> , SCA 322
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## Faculty

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## Affiliated Faculty

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## Important Contacts

<p><b>Fellowship questions and payment issues:</b> Kate Tegmeyer, Graduate School Assistant Director, tegmeyer@usc.edu</p>
<p><b>SCA payroll (readership payments, direct deposit, application of units, dental/health insurance, and stipends to accounts, etc.):</b> Jerilyn “Cookie” Clayton, Payroll/Personnel Coordinator, 213-740-2906</p>
<p><b>Issues with HR:</b> Teresa Arocho, Human Resources Manager, tarocho@cinema.usc.edu</p>
<p><b>Classroom booking:</b> SCA Operations, 213-740-2892</p>
<p><b>Desk copies:</b> CAMS front desk or Administrative Assistant, Maria Cheteboune</p>
<p><b>Incomplete forms, change of grade forms:</b> CAMS Administrative Assistant, Maria Cheteboune</p>

## Important Dates to Remember (2019 – 2020)

August 19-23	TA Hiring and Training Week (Mandatory Attendance)
August 26	First Day of Class
September 2	Labor Day
October 10-11	ZdC/CMSGA Conference (First Forum)
October 17-18	Fall Break
November 27-December 1	Thanksgiving Holiday
December 6	Last Day of Classes
December 7-10	University Study Days (no classes)
December 11-18	Exams
December 19-January 12	Winter Recess
January 6-8 (Mon.-Weds)	M.A. Exams
January 13	Classes Begin
January 20	M.L.K. Day
February 17	President’s Day
March 15-22	Spring Break
April 1-5	SCMS Conference, Sheraton Denver Downtown Hotel
May 1	Last Day of Classes
May 2-5	University Study Days (no classes)
May 6-13	Exams
May 15	Commencement

### For Ph.D.s: (Confirm Dates with the Graduate School)

October 25	Deadline to submit paperwork for dissertation (12:00pm)
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November 1                      Deadline to upload dissertation (12:00pm)  
Nov. 5-9                         Ph.D. Qualifying Exams (Fall)

March 25                         Deadline to submit paperwork for dissertation (12:00pm)  
April 1                             Deadline to upload dissertation (12:00pm)  
April 8-12                        Ph.D. Qualifying Exams (Spring)

## **Academic Advisement and Degree Progress**

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### **M.A. Program:**

Upon entry into our graduate program and based on your listed research and professional interests, you will be paired with a faculty advisor who is responsible for clarifying the program for you, assisting your satisfactory progress through it, and helping you through any difficulties that may arise. The faculty advisor is provided primarily for academic reasons; you should meet with them regularly, or **at least once at the beginning of each semester**. Normally M.A.s will stay with the same advisor until they graduate. If you believe a different faculty member would be a better fit as your advisor, see the chair and you will be reassigned. Before requesting a change, be sure you've made a serious attempt to establish a satisfactory working relationship with the advisor assigned—they are here to guide you and push you to achieve what it is you came here to accomplish. You should also meet with the Program Coordinator at least once each semester to discuss your class schedule so that you meet the requirements of the degree and your personal academic goals.

For additional support and professional training, the CMS Graduate Association is also a phenomenal source for all graduates. More detailed information on department logistics, degree progress, attending conferences, and other related matters is offered at ZdC/CMSGA meetings and events or in person with a fellow graduate. See “ZdC: CMS Graduate Association,” pg. 44.

### **Ph.D. Program:**

Ph.D.s are expected to have a good sense of whom in the department they would like to work with toward the completion of their dissertation and degree. Students are paired with a faculty advisor with whom their research interests best align. They will stay with the same advisor until they establish their guidance committee or select a committee chair. For more information, see “Guidance Through the Ph.D. Program,” pg. 17.

For student advising opportunities, see “ZdC: CMS Graduate Association,” pg. 44.

## **Sample Degree Tracks\***

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Before you plan your schedule, be sure to make an appointment with either Program Coordinator or the Director of Graduate Studies. Be sure to plan a schedule that meets your needs but be mindful that all degree requirements are met within its given timeline:

- **M.A.: 36 units, a minimum of 8 units per semester to maintain full-time status**
- **Ph.D: 68 units, a minimum of 8 units per semester to maintain full-time status.**

Many students also elect to take a course over the summer; CTCS 510, CTCS 511, and CTCS 587 are some of the common summer offerings. **During the academic year, ALL students MUST maintain full-time enrollment.**

**\*Please note that these sample tracks DO NOT include the summer terms, which offer several core courses as well as electives and can be used to spread out your course load.**

**\*\*Any individual semester that exceeds 8 units for M.A. students or 12 units for PhDs will incur additional tuition expenses.**

### **Sample M.A. Track #1 (Production in the 1st Semester, 2nd Year)**

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*Year One – Fall*

CTCS 500	Film Theory	4
CTCS 506	Colloquium/Professional Seminar	2
CTCS 502	History of Global Cinema After WWII	2
or CTCS 504	Survey of Television History	

*Year One – Spring*

CTCS 587	Television Theory	4
CTCS 503	Survey History of the U.S. Sound Film	2
or CTCS 505	Survey of Interactive Media	
CTCS 564	Seminar Film/TV Genre (Elective)	4

*Year Two – Fall*

CTCS 517	Concepts in Cultural Studies	4
CTPR 507	Production I	4

*Year Two – Spring*

CTCS 501	World Cinema Before 1945	2
CTCS 510	National/Regional Media	4
CTCS 585	Critical Theory and Production (Elective)	4

### **Sample M.A. Track #2 (Production in the 2nd Semester, 2nd Year)**

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*Year One – Fall*

CTCS 500	Film Theory	4
CTCS 506	Colloquium/Professional Seminar	2
CTCS 510	National/Regional Media	4

*Year One – Spring*

CTCS 587	Television Theory	4
CTCS 503	Survey History of the U.S. Sound Film	2
CTCS 505	Survey of Interactive Media	2
or CTCS 501	World Cinema Before 1945	

*Year Two – Fall*

CTCS 510	National/Regional Media	4
CTCS 518	Avant-Garde Cinema	4
CTCS 502	World Cinema After 1945	2

*Year Two – Spring*

CTPR 507	Production I	4
CTCS 564	Seminar Film/TV Genre	4

### **Sample M.A. Track #3 (Archival certificate option)**

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*Year One – Fall*

CTCS 500	Film Theory	4
CTCS 506	Colloquium/Professional Seminar	2

CTCS 520	Film History Through the Archives and Special Collections	4
<i>Year One – Spring</i>		
CTCS 587	Television Theory	4
CTCS 521	Media Archiving: History and Practice	4
CTCS 505	Survey of Interactive Media	2
<i>Year Two – Fall</i>		
CTCS 510	National/Regional Media	4
IML 501L	Seminar in Contemporary Digital Media	4
CNTV 595	Professional Practicum	2
<i>Year Two – Spring</i>		
CNTV 595	Professional Practicum	2
CTCS 504	Survey of Television History	2
CTCS 517	Concepts in Cultural Studies	4
CTCS 501	World Cinema Before 1945	2

## Sample Ph.D. Track

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*All new Ph.D.s should meet with the DGS in order to complete a coursework-planning document.*

*Year One – Fall [Ph.D. Students are expected to take at least 12 units in their first fellowship year]*

CTCS 500	Film Theory	4
CTCS 506	Colloquium/Professional Seminar	2
CTCS 510	National/Regional Media	4
CTCS 504	Survey of Television History	2

*Year One – Spring [Ph.D. Students are expected to take at least 12 units in their first fellowship year]*

CTCS 587	Television Theory	4
CTCS 503	Survey History of the U.S. Sound Film	2
CTPR 507	Production 1	4
Elective	or coursework outside of SCA	2-4

Note: For help choosing electives, see “Certificates and Minors,” pg. 27

*Year Two – Fall*

CTCS 688	Moving Image Histories: Methods/Approaches	4
Elective	or coursework outside of SCA	4
Elective	or coursework outside of SCA	4

*Year Two – Spring*

CTCS 501	World Cinema Before 1945	2
CTCS 505	Survey of Interactive Media	2
CTCS 517	Introductory Concepts in Cultural Studies	4
Elective	or coursework outside of SCA	4

*Year Three – Fall*

CTCS 677	Cultural Theory	4
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Outside Courses	6
<i>Year Three – Spring</i>	
CTCS 679 Seminar in Genre/Narrative Theory	4
Outside Courses	6
<i>Year Four – Fall</i>	
CTCS 794a Fulltime equivalency	X
<i>Year Four – Spring</i>	
CTCS 794b Fulltime equivalency	X

**For internal Ph.D. candidates:**

Ph.D. students who completed their M.A. in Cinema and Media Studies at USC should consult the DGS and/or their advisor to build a personalized coursework-planning document.

## Production Requirement

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All Cinema and Media Studies graduate students must fulfill a four (4) credit production requirement. In the past, this requirement could only be met by taking CTPR 507 Production I. However, beginning with the 2016-2017 catalogue, credit from a total of five courses can fulfill the requirement.

- CTIN 534L – Experiments in Interactivity I
- CTPR 507 – Production I
- IML 501L – Seminar in Contemporary Digital Media
- IML 502 – Techniques of Information Visualization
- ILM 575 – Graduate Media Arts Research Lab

These courses can be **highly intensive** and therefore it is suggested that students plan their yearly course schedules around them. If they are so inclined, CAMS students should plan well in advance for when they will want to take CTPR 507 and be flexible when it comes to fitting it into their schedule. **Ph.D. students are strongly encouraged to try to fulfill their production requirement in the first year of enrollment. M.A. students may inquire about taking it their first year, but more often than not it is recommended that they complete it in their second year of study.**

Students who have completed production classes at other institutions may apply to waive the production requirement if they so wish. **Students are asked to make this decision ASAP so there is enough time to process the waiver.** This will include gathering evidence of your previous enrollment in a production course, i.e. transcript, syllabus, films completed, etc. Contact Maria Cheteboune for more information. This should be done during your first semester if possible. **Students who entered their program prior to the 2017-2018 school year and do not wish to take CTPR 507 can petition to enroll in one of the above four courses.**

**A note on CTPR 507:** The Production department at SCA is ranked as one of the best in the world, thus it is highly encouraged that CAMS students make the most of this opportunity. The course brings together students from various School of Cinematic Arts divisions and introduces the fundamental principles of motion picture production, emphasizing visual and auditory communication. Projects are shot using digital cameras and edited on non-linear systems (i.e.

AVID). According to the Production division, approximately \$1,200 should be budgeted for miscellaneous expenses, lab and insurance fees. A part of this total includes the money you'll be spending on the production of your short films, which is normally limited to \$100 and \$200 for each short respectively. The lab fee is noted on pg. 40 of this guide, "Estimated Cost of Attendance." The course is designed to instruct filmmakers (first-time and well-versed alike) on the effective communication of ideas through the language of cinema, and normally consists of one directing exercise, two short HD projects, and a general introduction to producing, directing, editing, cinematography, and sound. Students enrolled in CTPR 507 are assessed by letter grade ONLY – credit/no credit or pass/fail is NOT an option. **DO NOT ADD AND DROP CTPR 507 LIGHTLY!** It is difficult to secure spaces for Cinema and Media Studies graduates, so once you have been assigned a semester and enrolled, please avoid dropping or rescheduling.

## Auditing

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"Auditing" a course consists of taking a course for no credit. We strongly encourage students not to audit courses within the department or in their minors. Audited courses are not included in the final tallies for your degree and can cause problems when students need to fulfill unit and graduation requirements.

Some faculty may allow students to sit in on their classes with permission. This may be an alternative to auditing a course.

## Transfer Credits

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PhD students wishing to have transfer credit units applied towards their degree must first bring or send a sealed transcript (containing the credits wished to be transferred) to the Registrar One Stop Center, 700 Childs Way, in the lobby of John Hubbard Hall (JHH), 213-740-8500 (onestop@usc.edu). The Registrar One Stop Center will guide you through the process. M.A. students may transfer up to 8 units and Ph.D. students up to 30 units. **This should be done in the FIRST semester at USC.** The transferred units become part of the unit total, but they will have no effect on your USC GPA. Once the evaluation is done, you and the department will receive a report showing which units are available for transfer credit. When you receive the report with available units, you should see the Admin. Assistant to initiate the process of applying the selected courses to your program. Ph.D. students should include their transfer credit evaluation as part of their first screening documents.

## Master of Arts

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The requirements for M.A. students are based on the catalogue published the year in which you entered the program. As students approach the conclusion of their coursework, they will take these M.A. exams in January before the beginning of their final semester in the program. The M.A. exams consist of two parts:

**M.A. Exam Part I:** Upon entering the master's program, students will be given the M.A. Reading List, a faculty-curated list of essential readings, along with an essay question that asks them to consider 3-5 titles on the list in order to write a 2500-3000 word essay. Students will produce and revise this essay over the term of their degree, and the answers should reflect a mastery of the M.A. Reading List (not *only* the chosen 3-5 titles), a discernable emphasis, and a sophistication of critical thought. This essay will be submitted to the Administrative Assistant at the beginning of the exam cycle in January before the final semester.

**M.A. Exam Part II:** During the exam period, students will answer two additional essay questions (approximately 2500-3000 words each). The exam period is the week before classes return for the Spring semester. If that Monday/Tuesday **DOES NOT** fall on a holiday (Jan. 1), you will receive the first set of five questions on Monday at 10 a.m. You will answer one of these questions in 24 hours. Your second set of questions will arrive at 10 a.m. on Wednesday; your completed answer will be due Thursday at 10 a.m. If that Monday/Tuesday is a holiday, you will receive your first set of five questions on Tuesday/Wednesday at 10 a.m. Your completed answer will be due Wednesday/Thursday at 10 a.m, and the second set of questions will be distributed at 10 a.m. on Thursday/Friday; your completed paper will be due Friday/Saturday at 10 a.m.

Part I of the exam will be introduced during M.A. Orientation (note: Part I is to be completed over the course of the program). The Admin. Assistant will email the questions for Part II according to the schedule outlined below. All answers should be emailed to the Admin. Assistant at mcheteboune@cinema.usc.edu by the due dates listed below.

<b>Exam Component</b>	<b>1<sup>st</sup>-Year M.A.</b>	<b>2<sup>nd</sup>-Year M.A.</b>
Part I	Distributed: August 2019 Due: January 2021	Distributed: August 2018 Due: January 6, 2020 – 10am
Part II (First Essay)	Distributed: January 2021 Due: January 2021	Distributed: January 6, 2020 – 10am Due: January 7, 2020 – 10am
Part II (Second Essay)	Distributed: January 2021 Due: January 2021	Distributed: January 8, 2020 – 10am Due: January 9, 2020 – 10am

Your three responses will be compiled and forwarded to all members of the review committee, who judge answers based on how well they respond to the questions within the context of the reading list and the cumulative education students have received in CAMS up to this point. Results should be distributed by mid-March.

**For information about the BEST MA EXAM AWARD, presented annually, see pg. 38**

### **Frequently Asked Questions about the M.A. Exams**

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***What material is covered?***

The questions will draw from the M.A. Reading List that you received when you entered the program. The questions will be broad and will address key themes of discussion or debate across the field. They are meant to gauge your knowledge of the field as a whole, and consequently will not necessarily draw directly from the courses you have taken, though these courses feed into the broader scholarly fields.

***How do I prepare for the exams?***

You should begin preparing when you enter the program. The exams emphasize the books and articles in the M.A. Reading List (copies of the reading list are located in the CAMS Office if needed). Copies of the majority of the reading list articles will be made available via the TA HDD (located in the TA offices) or TA archives (i.e. box.com). Contact a representative from ZdC/CMSGA if you have questions. **Students are also encouraged to form an M.A. exam reading group or share resources/readings amongst one another throughout the course of your studies.** Your answers should reflect a mastery of the books and articles on the M.A. Reading List, but you are also welcome to include additional readings. You should also review the

courses you took that address the specific topics, as well as review and organize your course notes by relating them to the broader potential topics and themes that may be addressed within each area.

***How should I format my answers to the exams?***

When writing, be sure to address the question asked, take a position, and make an argument by mobilizing the material of the field.

Include the question you selected at the top of your paper so the committee knows which question you are addressing. The page length of your response may be stipulated by the question, but the typical response is approximately 2500-3000 words, not including bibliography. Your responses should be double spaced, 1" margins, and paginated. You do not need a title page but be sure to include your name in the upper right hand corner on the first page. Don't forget to include a bibliography/reference page (**MLA recommended**).

The expectations of this exam will be that of any exam, even though they are take-home, open book tests. You are at liberty to consult other books and your notes, but not to quote without providing reference, not to cut and paste from notes, and not to reuse previously written papers. ***Although sharing resources and readings is encouraged prior to the exam dates, you are expected to not utilize social network sites to consult and confer with your classmates during the exam, just as you would not be at liberty to talk to your classmates during an in-class test.***

***How are the exam questions prepared?***

The exam questions are prepared by the Cinema and Media Studies faculty, and have the approval of the entire faculty. While questions are prepared mindful of the kinds of courses taught to the students sitting for the exams, even when faculty who taught those courses are no longer in the department, it is important to remember that the scope of the questions will always be larger than any class you have taken. Having a solid understanding of the broad interests of our faculty is recommended – this will better allow students to anticipate what kind of questions will be asked and what kind they'd like to address. No changes will be made to the exam once it has the approval of the full CAMS faculty.

***What happens after I pass the M.A. written exam? What are my next steps?***

If the student successfully passes the written exams the Admin. Assistant will file a degree check through the university computer system and also update your record through OASIS to show you have passed the comprehensive exam. This filing may take up to 30 days to process.

***What happens if a student doesn't pass the written exam?***

The CAMS faculty will notify you of the next step, which usually involves a re-taking of the test in the student's weaker areas.

***Suggested Strategies for Writing Exams***

Create an outline of your response in the morning and then spend the afternoon writing. Be cognizant of how you plan to approach the question.

Be sure to drink water and eat regular meals and snacks throughout the day. Get a full night's rest the night before. Remember, answer the question asked, and do not just repeat the information you know. Provide a thesis that answers the question. These exams communicate your understanding of the field and assist in developing competency in future scholarly pursuits.

***Note***

For accommodations regarding disabilities, please contact the USC Office of Disability Services and Programs at <http://dsp.usc.edu/>.

## **Admission to the Ph.D. Program**

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Students who complete their M.A. and are looking to continue their studies in a Ph.D. program are encouraged to apply as an internal candidate for the Cinema and Media Studies Ph.D. A student's admission into the Ph.D. program is a decision made by the department as a whole, represented by a rotating selection committee (not by any single faculty member), and is based on a combination of performance on the M.A. exams, course work, teaching abilities and experience, dissertation proposal, leadership, and a variety of other factors. In recent years, admission to our Ph.D. program has become very competitive. Don't presuppose your admittance into the program – remember that candidates are selected based on how well they fit into the philosophy and culture of the department, not necessarily how well they did during their M.A. So be sure to create other opportunities for yourself, such as applying to other programs of interest.

## **Guidance Through the Ph.D. Program**

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In early Ph.D. coursework, be sure to get some exposure to the professors who work in the fields of your interest. When you have a clear idea of a project and a sense of the people you would like to work with, discuss your ideas with them and see how the fit feels. From these consultations, choose the person you want to supervise your dissertation. Since this is a very important decision, you should discuss the matter fully with everyone concerned. Once a mutual agreement has been reached, this person will chair your guidance committee, help you to assemble it and to organize the four fields of your exams; s/he will assist you through the Screening process, the Qualifying Examination, the prospectus, and the dissertation itself. We think of these steps not as hurdles placed in the way of your progress but as stages that help prepare you to write the dissertation.

**The Qualifying Exam Committee** (or guidance committee) consists of the chair and four others, including at least two from the department. Normally in CAMS, students have four committee members from the department, and one from outside the department (but within USC) - the "outside member". Previous students have usually chosen outside members with whom they have taken courses in their minor area and who can offer real assistance in their scholarly development. One may also elect to invite someone from another university to be on the committee – this would be an “external” committee member. Your external member's CV must be uploaded along with your appointment of committee form in order to be approved. **Keep in mind that you are encouraged to seek out an “outside” or “external” member but it is not required.** Be sure to clarify the outside/external member's expected role when you gain his/her consent. A maximum of two committee members may participate remotely. The Quals Committee, generally speaking, will aid students with their screening documents, book lists and bibliographies, and the overall shape of the dissertation. Students are expected to be proactive about their degree progress, keeping each member of their committee informed as they mold their project so that committee members might offer the most pertinent advice.

After the completion of your comprehensive exams (when you are **ABD** – “All but dissertation,” completed all coursework and requirements EXCEPT the dissertation), you will settle on a **Dissertation Committee** (or prospectus committee) that consists of a chair, one of the other departmental representatives, and either another representative of your department or the outside/external member (at least 3 members are required, and although you may have 4 or 5 members for the Dissertation Committee it is highly discouraged). This is the committee that will oversee your progress through to the completion of the degree, dissertation, and oral defense. A

maximum of one Dissertation Committee member may participate remotely.

## The Screening Procedure

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The screenings should be thought of as an initiation into the reading material and writing practices required for the dissertation, undertaken with the assistance and mentoring of your committee. You are advised to complete your first screening in the 3<sup>rd</sup> semester of study in the Ph.D. program, with a view to taking your exams in your 5<sup>th</sup> or 6<sup>th</sup> semester. You should plan on consulting with your committee on your documents before you distribute it to the entire faculty. Screenings are done in regularly scheduled faculty meetings that take place on the second Wednesday of each month, and there is a limit of three screenings per faculty meeting, **thus it is imperative that you tell the Admin. Assistant, AT THE BEGINNING OF THE SEMESTER, approximately when you want to screen.** Give yourself time to prepare for the Screening so that you don't have to cancel at the last minute. Upon approval from your committee, you must also **distribute electronic copies of your proposal to all full-time faculty members one week PRIOR to the meeting and email a copy to the Admin. Assistant.** Make sure you have consulted with all of your committee members and they have seen and approved your screening document at least one week prior to screening in order to have enough time to distribute it to the Admin. Assistant and other faculty.

## First Screening

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The catalogue says this should be done by your third semester in the Ph.D. program. By this time you should have: (a) a tentative list of your committee members; (c) an initial formulation of your four fields; and (d) an initial statement of your research project. As your screening documents are approved, make sure to **email a copy of them to the Admin. Assistant ASAP.**

**This document should be approximately 3 pages long.**

Contents of the first screening document:

- (a) **Qualifying Exam Committee:** The document should identify your guidance committee members, including the chair. You will have between three and five committee members. You are required to speak with all members and get their approval for being on your committee, prior to the screening. We strongly suggest that you list at least one or two potential external members, ideally people with whom you have taken a course or created a professional relationship (though this is not a requirement for the committee makeup).
- (b) **Proposed Second Screening date and Qualifying Exam Date** (*Note:* You will be asked these details in your meeting with the faculty as well, and a list of the questions are available in the black binders across from Admin Assistant's office).
- (c) **Fields for Examination:** Identify the four areas in which you will take your qualifying examination. These areas should be constituted in consultation with the dissertation chair and committee. Students are encouraged to keep the following concerns in mind as they outline the areas:
  - Despite being related to an overarching set of research questions, are the four areas reasonably different from each other in offering the

- breadth of knowledge and expertise needed for your dissertation?
  - Are they reasonably representative of the kinds of theoretical tools, methodological approaches, objects of study, and fields of literature desirable for your dissertation? (note: though we do not strictly require the areas to be divided by theory, method, and field, these might be useful ways to think of the areas)
  - Are they each an identifiable area that you could expand on in the future, through research or teaching?
  - What kinds of courses will these fields prepare you to teach?
  - Do the interconnections between the areas spark original and innovative questions in your field of study?
  - Are they unusual ways of putting the material together, which allow you to stage the intervention of your dissertation?
- (d) **A brief project description:** In approximately three or four paragraphs, discuss what you aim to study in your dissertation. It is assumed that this is work in progress, but you should be able to identify the nature of the project and its need. It should begin to provide preliminary answers to the questions: What are you studying? How and why do you plan to study this? How has it been examined so far, and what does your work bring to the existing discussions? You are not required to have a project title in the first screening.
- (e) **A brief description of the exam fields:** In a paragraph, describe what you are referring to in each exam field and defend why this field is essential for your dissertation.
- (f) **(Optional) Coursework and Professional Development:** *You will be asked about your progress toward the degree, and your professionalization by the faculty, so you should be prepared to answer these questions.* You may or may not include a list of the courses you have taken in the department so far, the conferences you have presented at, and the papers you have published if any.
- (g) **(Mandatory) A copy of your STARS report:** You must meet with the DGS about your academic progress prior to your first screening. During this meeting you will review your STARS report to verify that your M.A. degree has posted (if applicable), that all transfer credits have been applied, and that all outstanding incompletes have been resolved. If you still have coursework to complete you will discuss a plan of completion, which you will present alongside the print copy of your STARS report (which can be found on [OASIS](#)) during your screening.

If properly prepared for, both the screening and the formal presentation will be brief and productive. The screening is designed to check that your general progress through the program--course work, requirements, preparation in a foreign language (if you and the guidance committee decide one is needed)--is satisfactory, and that you are beginning to make some acquaintance with the profession, e.g. by attending conferences.

Students should be prepared to discuss their projects, as well as academics (course attendance, collegiality, degree progress, and particularly any incompletes), professional development (conferences, curatorial duties, and publications), and quality of written work and teaching.

**Once again, copies of both screening documents as well as your prospectus SHOULD BE EMAILED TO THE ADMIN. ASSISTANT UPON APPROVAL.**

## **QUESTIONS FOR FIRST SCREENINGS (asked by Department Chair)**

### **Discussion prior to student entering the room:**

- 1) Ask chair of committee to report on student progress in regard to academics (course attendance, collegiality, and degree progress, particularly any incompletes), professional development (conferences, curatorial duties, and publications), and quality of written work and teaching.
- 2) Have all members of the committee seen the document and approved?
- 3) Briefly discuss the strengths and weaknesses of the project and consider what will make it stronger.

### **Questions for Screening #1:**

- 1) Could you tell us briefly (in a few sentences) how you came to your project?
- 2) When do you plan to do your 2<sup>nd</sup> screening?
- 3) When do you plan to take your exams?
- 4) Discuss your academic progress, addressing coursework, attendance, and incompletes.
- 5) What has been your role in T.A. assignments? Discuss peer collegiality and responsibilities.
- 6) What courses do you still need to take? Is your production requirement complete?
- 7) Discuss your professional development. Have you attended any conferences or presented any papers? Any publications? Have you organized any screenings or events?
- 8) Review fields and basic topics. Any suggestions from the faculty?
- 9) Have you met with all members of your committee?
- 10) Any concerns or questions?
- 11) Discuss your financial support. How many years of support do you have remaining and what form does this take?

## **Dissertation Proposal Formal Presentation (a.k.a. Second Screening)**

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This should take place approximately one semester after the First Screening. Working with all the members of your guidance committee, you should have developed and clarified the research project and the four fields, and assembled bibliographies and filmographies for each. The final constitution of the fields will be defined by the student and the chair in consultation with the other committee members. Sample formal presentations by recent students are filed with the Admin. Assistant and can be accessed in the CAMS office. You are free to consult these as you wish, but remember, each of them represents the result of perhaps several semesters' work by both student and faculty. Don't be intimidated.

You should make sure that your document has been approved in its final form by all your committee members before you bring it to the faculty meeting. If you do this, the presentation itself will be brief, and you will proceed to the exams. You are responsible for all the material on the final document. NOTE: the Second Screening document should reflect a more rigorous and nuanced approach to your topic as faculty will begin to question details of your proposal. Where the First Screening is more an administrative formality to insure student progress, the Second Screening is devised to test the shape, scope, boundaries and purpose of your chosen topic.

**As with the first screening, you must distribute electronic copies (email) of your formal presentation to all faculty members one week prior to the screening.**

**This document should be approximately 15 pages long.**

Contents of the second screening document:

- (a) **Proposed exam date.**
- (b) **Dissertation Committee.**
- (c) **Dissertation Title:** The working title of your dissertation, open to revisions later.
- (d) **Fields of Study:** A list of the four fields of study in which you will be examined.
- (e) **Project Description:** A more detailed project description than your first screening document; this outline should identify your project, its central arguments, its rationale, its engagement with current literature, and its potential contributions. It is understood that much of this will alter, deepen, or change course as you write your exams and conduct dissertation research. However, at this stage you should be able to justify and defend the significance and viability of a sustained project of study. This offers the first exhaustive proposal for your dissertation writing and research.
- (f) **Fields of Study:** The revised one-paragraph description of your first proposal should now be accompanied by a bibliography. This bibliography should be constituted in consultation with your dissertation committee, and may consist of single-authored books, anthologies, or journal articles. If the bibliography for one area contains more than 15-20 titles of substantial works (books), you should bold the key texts that you wish to be tested on, that are central to your dissertation. While you are encouraged to read widely and you may create a lengthier bibliography for the purpose of your dissertation, attempt to funnel down the texts to a manageable amount for the exam list. You will be expected to have a deep familiarity with the arguments of the texts listed in the bibliography. It is advised that, in consultation with your dissertation Chair, you identify the faculty members who can guide and test you on each of the four areas at this point.
- (g) **Media or Filmography:** A list of the film, television or new media texts you aim to discuss in your dissertation.
- (h) **Coursework and Professional Development:** You may or may not include a list of the courses you have taken in the department so far, the conferences you have presented at, and the papers you have published if any. You will be asked about your progress toward the degree, and your professionalization by the faculty, so you should be prepared to answer these questions.
- (i) **A copy of your STARS report:** Using your plan of completion from the first screening, you must resolve any outstanding issues before your second screening. The STARS report you present at your second screening should reflect that you are in good academic standing (all requirements fulfilled and no outstanding incompletes). **You should not proceed to your second screening before completing your course requirements.**

#### **QUESTIONS FOR SECOND SCREENINGS (asked by Chair of Committee)**

##### **Discussion prior to student entering the room:**

- 1) Ask chair of committee to report on student progress in regard to academics (course attendance, collegiality, degree progress, and particularly any incompletes), professional development (conferences, curatorial duties, and publications), and quality of written work and teaching.
- 2) Have all members of the committee seen, discussed and approved the document?

- 3) Briefly discuss the strengths and weaknesses of the project and consider what will make it stronger.

**Questions for Screening #2:**

- 1) When do you plan to take your qualifying exams?
- 2) Discuss your academic progress, addressing coursework, attendance, and incompletes.
- 3) Discuss your proposed topic, fields of research, and reading lists. Any suggestions?
- 4) Discuss your financial support. How many years of support do you have remaining and what form does this take?
- 5) When do you hope to complete your degree?
- 6) Discuss your professional development. Have you attended any conferences or presented any papers? Any publications? Have you organized any screenings or events?
- 7) Discuss your teaching experience. Have you led discussion sections or served as a lead T.A.?
- 8) What are your career goals (teaching, administration, and/or private sector)?

After a successful formal presentation, it is the responsibility of the student to get signatures from the department chair and the guidance committee on the Graduate School's "Appointment of Committee" form. In the following semester you will register for GRSC 800, and you must maintain continuous enrollment every fall and spring semester until your degree is conferred.

## Qualifying Examinations

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In your fifth or sixth semester in the program, you will take the exams, one in each of your four fields, answering one of the three questions supplied. At present we give four, 24-hour, take-home exams (through e-mail), for which you are free to use any notes, books or other materials you wish. Therefore, we expect that the essays will be well organized and generally mature.

Exams are held during the first week of November and first week of April (Monday-Friday). **All questions – three options per field – will be distributed Monday morning at 10am. All completed exams are due Friday at 10am.** There are four fields of examination in total.

Beginning Monday at 10am, ALL exam questions for the week will be emailed to you. All responses are due via email attachment to the Admin. Assistant by 10am on Friday. Your four responses will be forwarded to all members of your dissertation guidance committee for review. **Within three weeks of your written exam (or no later than the end of the current semester, unless signed off on by your committee) you will have a 1.5-hour oral examination (qualifying exam defense).** If you pass the written and oral examinations then you will officially “advance to candidacy” and will be ABD.

### *How do I prepare for the exams?*

You should meet with members of your committee to brainstorm strategies for test taking and to minimize anxiety or confusion. Forming a reading group with your cohort, friends from the department, or USC graduate students is also highly encouraged.

### *But I’m a TA. What happens during the week I sit for exams?*

You need to find another T.A. to substitute for the week when you are sitting for exams. Please work with the lead T.A. to identify those who can assist with substituting. The ZdC/CMSGA listserv may also be a great resource in coordinating the details of T.A. substitutes.

### *What is the format of the exams?*

The questions span the four fields you identify in your screening documents (one field each day), and therefore the student will write four separate responses. There are typically three question options per field, written by faculty members who have guided you in the readings of that area.

Include the question you selected at the top of your paper so the committee knows which question you are addressing. Student responses are approximately 10-12 pages, not including the bibliography, though there is no mandated limit. Your responses should be double spaced, 1” margins, and paginated. You do not need a title page but be sure to include your name in the upper right hand corner on the first page. Don’t forget to include a bibliography/reference page (**MLA recommended**).

### *How are the exam questions prepared?*

Exam questions are prepared by members of your dissertation guidance committee, and the distribution of the questions among your committee members is typically determined by your chair. You should meet with all your committee members and your chair more than a month or so before your exams to discuss your bibliographic and field readings.

### *What happens after I pass both my written and oral exams? What are my next steps?*

After successfully passing the oral exams, the Admin. Assistant sends the “Report on Quals” to the Graduate School and the student is advanced to candidacy once the Grad School processes the form. During the following semester, the student will sign up for D-clearance for 794A and register. Enrolling in 794 is equivalent to full-time enrollment although the student is charged for 2 units (covered by TAship). The student will register for 794B, 794C, etc., in subsequent semesters.

It is possible to register for additional classes after passing quals, but it is only recommended if the course(s) directly relates to the student’s dissertation. It is not recommended otherwise.

***What happens if a student doesn’t pass the oral exam?***

The “Report on Quals” is marked “not pass”, and the committee states what the student needs to do to proceed.

***Strategies for Writing Exams***

Create an outline of your response in the morning and then spend the afternoon writing. Be cognizant of how you plan to approach the question.

Be sure to drink water and eat regular meals and snacks throughout the day. Try to get a full night’s rest each night. Pulling an all-nighter during your first day will only cause excessive fatigue as you progress through the week.

Remember, these exams are preparation for your dissertation writing. They communicate your understanding of the field and assist in developing competency in future scholarly pursuits.

Prior to sitting for your exams, talk to your peers who have completed these exams - the CMS Graduate Organization would be a great source. What strategies do they recommend (or not recommend)? Consider forming a reading group with your cohort or other Ph.D. students preparing for their exams. Your committee and the CAMS staff are also available to answer questions about this process, so if you still have a question, please ask.

For accommodations regarding disabilities, please contact the **USC Office of Disability Services and Programs** at <http://dsp.usc.edu/>

## **Prospectus Requirement** (*due the end of the semester following quals exams*)

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The division requires ABD Ph.D. candidates to prepare a dissertation prospectus as part of the ongoing screening process for the degree. **THIS MUST BE COMPLETED AND YOUR COMMITTEE MUST SIGN OFF ON THIS DOCUMENT BY THE END OF THE SEMESTER FOLLOWING YOUR QUALIFYING EXAMS.** If you do not produce a prospectus on time the faculty may deem this as not making good progress and this could impact further funding, including your fellowship year. As with your screening documents, you must **EMAIL YOUR APPROVED PROSPECTUS TO THE ADMIN. ASSISTANT UPON APPROVAL.**

In preparing a prospectus, be mindful that this document may also serve as a resource for job applications, grants, fellowship applications, job talks, and a book contract.

### **Recommended Organization of Prospectus:**

Title  
Abstract (250 words)  
Table of Contents (1-2 pages)  
Brief Description of the Project (5-8 pages)  
Brief Chapter Breakdown (2-4 pages)  
Bibliography  
Timeline for Chapter Completion (1-2 pages)  
Description of Support and Professionalization (1-2 pages)  
Resources Required (1-2 pages)

#### *Brief Description of the Project*

The description of the project should address the rationale for the study, the size and scope of the project, and the intended contribution to the field. Some questions that may assist you in the process are:

- How is the subject area currently defined? Account for key contributions, debates and methods in the field.
- How does your approach provide a new perspective?
- What are the main resources that you will be using in your analysis?
- How will you organize your study? Why? This question should assist you in preparing the table of contents.

#### *Brief Chapter Summaries*

The summaries should include the primary line of argument or questions to answer, your primary methods, and resources (primary and secondary) that will be used.

#### *Bibliography*

The bibliography should draw primarily from your screening documents but is not limited to them.

#### *Description of Support and Professionalization*

What is your expected financial support for the period of writing (fellowships, grants, scholarships, and other sources)?

Also, please describe anticipated non-financial support such as participation in writing groups, scheduled meetings with committee members and other forms of collaboration with faculty, conference presentations, adjunct teaching, and other activities that promote professional development.

#### *Resources*

Detail resource needs and means by which to meet these needs. For instance, will the project require investigation at specific archives, visits to specific institutions, or research clearances? Will language training be required? Will your project require photographic or media resources?

#### *Timing*

The prospectus is due to the dissertation committee in the semester following the successful completion and defense of comprehensive qualifying exams.

#### *Approval of the Prospectus*

All dissertation committee members must approve and sign off on the prospectus. If there are any concerns, a meeting should be scheduled between the dissertation committee and the student. You should then consult with your chair prior to this meeting and determine whether or not you should prepare a presentation or any materials in addition to your prospectus. Committee member approval is demonstrated by the committee member signing the “Prospectus Defense form,” which is available from the Admin. Assistant, and the “Appointment of Dissertation Committee” form which can be downloaded from the [USC Graduate School website](#).

The final version of the prospectus and the two signed forms (Prospectus Defense and Appointment of Committee) must be submitted to the Admin. Assistant of the division and will be available in a binder next to Screening Documents in the main CAMS office.

#### *Further Considerations*

Please note that the proposed structure is *recommended* and that dissertation committees may request further information or additional details based on the nature of the project.

## **Submitting the Dissertation**

In order to complete the degree and submit the dissertation, Ph.D. students will need to follow a series of steps detailed on the Grad School website. A step-by-step guide can be found at: [http://graduateschool.usc.edu/current\\_thesis\\_dissert\\_02.html](http://graduateschool.usc.edu/current_thesis_dissert_02.html)

This site provides a portal through which your dissertation can be finalized and submitted through the Graduate School’s online Thesis Center. It will prompt you to register with the Thesis Center, and it’s through this platform that you’ll fill out the necessary paperwork and upload your manuscript. As this process begins *before your defense*, **it is recommended that Ph.D. students in or approaching their final year check this site well in advance of their defense so they can submit and graduate on time.**

## Certificates and Minors\*

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\*The number and range of certificates and minors continues to increase; however, students are cautioned to avoid overloading their schedules in the search for additional certifications. While intensive study in a particular area may be essential to a future career path, many of those same benefits may be available through individual courses.

### Cinematic Arts Archiving and Preservation Certificate

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The Graduate Certificate in Cinematic Arts Archiving and Preservation is open to all USC graduate students interested in the history and preservation of film, television and digital media. The certificate is designed specifically for students and practitioners who want to use their education and skills for advancing the knowledge of media through the preservation and dissemination of the historical artifacts that form the underpinnings of scholarship in the performing arts. Through this certificate, students will gain the knowledge, tools and skills necessary to preserve the materials that make up the history of entertainment and to lead scholars through the research process to the completion of books or media in their fields of study.

The [Cinema and Media Studies Archival Certificate](#) consists of 12 units, two 4-unit classes and two 2-unit internships. Certificate requirements:

- CTCS 520 Film History Through the Archives and Special Collections (4)
- CTCS 521 Media Archiving: History and Practice (4)
- CNTV 595 Professional Practicum (1, 2, 4)\*
  - \*CNTV 595 must be taken twice for 2 units each

There is no formal application procedure for this certificate. Students may begin their certificate work by taking and completing an included course, such as CTCS 520. From there, students may add the program to their record by filling out an add/drop form obtained from the Admin. Assistant.

### Digital Media and Culture Certificate

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Contemporary scholarship is undergoing profound shifts as new technologies alter how scholars interact, conduct research, author and visualize their work, as well as how they teach. The certificate program in Digital Media and Culture explores the shifting nature of scholarly expression, pedagogical practice and research in the 21st century, combining seminars with hands-on, lab-based workshops in order to facilitate sophisticated critical thinking and practice in and through multimedia.

Open to both M.A. and Ph.D. students interested in emerging modes of creative, networked and media-rich scholarship, the program serves as a complement to the work that students are already doing in different programs across campus. The program seeks to provide participants with a sophisticated conceptual framework for considering the emerging landscape of scholarship in the digital age, as well as a broad overview of contemporary scholarly multimedia as it intersects with media art, information design, interactive media and communication studies.

Example courses include:

- IML 500 Digital Media Tools and Tactics

- IML 501 Seminar in Contemporary Digital Media
- IML 555 Digital Pedagogies

There is no formal application procedure for this certificate. Students may begin their certificate work by taking and completing an included course, such as IML 500 or IML 501. From there, students may add the program to their record by filling out an add/drop form obtained from MA+P Associate Director of Academic Programs Sonia Seetharaman. To contact Sonia for more information, email: [sseetharaman@cinema.usc.edu](mailto:sseetharaman@cinema.usc.edu).

For more information consult: <http://map.usc.edu/gradcert/>

## **Visual Studies Graduate Certificate (VSGC)**

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The Visual Studies Certificate is an interdisciplinary certificate **for Ph.D. students only**. This program was co-founded by Professor Anne Friedberg and is for students in both Cinema and Media Studies and the College of Arts and Sciences with an interest in visual culture (media, the practice of seeing, exhibition, etc.). The Visual Studies program hosts a variety of events throughout the year and offers opportunities for summer research funding.

Students interested in this program are required to take specific Visual Studies courses (MDA 501 and 599) in addition to two others chosen from a variety of options. CAMS courses that can be applied toward this degree include, among other possibilities:

- CTCS 511 Seminar in Non-fiction Film/Video
- CTCS 518 Seminar in Avant-Garde Film/Video
- CTCS 677 Cultural Theory

For more information about the Visual Studies program, consult their website: <http://dornsife.usc.edu/visual-studies/>

## **Graduate Certificate in the Business of Entertainment**

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The graduate certificate in the Business of Entertainment program provides graduate-level education in various aspects of the business of film, television, and new media. **Although recommended for MA students who are not on the Ph.D. track, this certificate will dominate much of a two-year schedule and students should carefully consider taking on the commitment.** If they want to enroll, MAs should ideally register for their first course towards this certificate in their first semester in order to finish the entirety of the certificate. Instructors often include active industry professionals or teachers with abundant experience working in media. Past classes have sometimes been held off-campus at industry locations such as the Hulu production offices. Admission to the certificate is only open to current USC graduate students. Courses credited to the certificate may be completed in conjunction with course work required for Cinema and Media Studies graduate degrees. Check your STARS report or degree track (see pg. 10), but generally the credits earned toward this certificate are counted as electives. **This is a sixteen (16) unit certificate.**

Example courses include:

- CNTV 521 The World of the Producer
- CNTV 523 Feature Film Financing and the Studio System

- CNTV 524 Digital Technologies and the Entertainment Industry
- CTPR 563 The Business of Representation

For further information and to sign up for the certificate program contact Student Industry Relations, SCA 235, 213-740-4432.

## **Writing for Screen and Television Certificate**

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The Writing Division at SCA has devised a short, intensive program for writers who are recognized outside the field of screenwriting but would like to pursue it professionally. The Writing for Screen and Television Certificate is awarded for one year of study. The course of study is **no less than 16 units total**, over two semesters. Writers, both U.S. and international, should appeal directly to the chair for admission in the fall semester.

Admission is granted to only one or two scholars a year, and is of the highest selectivity. Applicants must have earned an undergraduate degree with at least a 3.0 GPA. Additionally, candidates must show compelling reason for not applying to the formal MFA degree program.

Example courses:

- CTWR 513 Writing the Short Script
- CTWR 516 Advanced Motion Picture Script Analysis
- CTPR 536 Editing for Scriptwriters
- CTWR 514b Basic Dramatic Screenwriting

## **Annenberg Certificates\***

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\*The following certificates offered through the Annenberg School of Communication and Journalism each require a graduate degree to apply. Cinema and Media Studies Ph.D. students are encouraged to apply if relevant to their main course of study.

### **Journalism Certificate**

The Certificate in Journalism program requires students to complete a four-unit course in the summer and then complete 16 units during the fall semester, for a **total of 20 units**.

Example required units:

- JOUR 505 The Practice: Journalism's Evolution as a Profession
- JOUR 528 Summer Digital Journalism Immersion
- JOUR 531L Fall Digital Journalism Immersion
- JOUR 560 Seminar in Mass Communication Law

### **Media and Entertainment Management Graduate Certificate**

This certificate program is for students who have already earned master's degrees and who wish to pursue or expand careers in the entertainment industry. Students will study the latest areas of entertainment-related research, theory and application. They will have a strong grounding in the

theory, roles, issues and effects of entertainment as well as the impact of entertainment and new entertainment technologies on society, behavior and the entertainment industry.

Students take **16 units** of graduate course work that may not be used or have been used for any other degree or certificate program, of which 4 units may be cognate courses.

Example course options include:

- CMGT 537 The Industry, Science and Culture of Video Games
- CMGT 558 The International Entertainment Marketplace
- CMGT 559 Global Hollywood
- CMGT 574 Tele-Media: Strategic and Critical Analysis
- CMGT 547 Distribution of Recordings: Media, Retail and Online Channels

### **New Communication Technologies Graduate Certificate**

This certificate program is for students holding master's degrees wishing to pursue or expand careers in communication technologies. Students will study the latest developments in new communication and media technologies and their application in a variety of organizational and social contexts.

Students take **16 units** of graduate course work, of which 4 units may be cognate courses.

Example courses include:

- CMGT 515 Innovation and the Information Economy
- COMM 570 Economics of the Communication Industries
- CMGT 530 Social Dynamics of Communication Technologies
- CMGT 533 Emerging Communication Technologies

### **Gender Studies Graduate Certificate**

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Graduate students intending to concentrate in gender studies must be admitted to a USC graduate or professional program. While meeting the requirements for a Cinema and Media Studies graduate degree, they may earn a certificate of competency in gender studies. To earn a certificate, students must take SWMS 560 and other courses from the SWMS list of graduate level courses, 500 and above, to **a total of at least 12 units**. No more than four units of directed research may be taken and those units must be taken as SWMS 590. Each academic department will determine the number of units completed that may be applied to the student's graduate degree in that department.

In addition to the completion of course requirements, students must include a focus on gender as part of their major department master's thesis, doctoral dissertation or law review note. Or they may take an oral examination on three research papers they have written within the areas of gender studies and on relevant graduate work pertaining to the field of gender studies. The oral exam will be administered by members of the Gender Studies faculty. A Gender Studies faculty member will be assigned as an advisor for each student. Gender Studies faculty will be responsible for judging the adequacy of the gender studies analysis in the student's thesis, dissertation, and oral examination.

## **East Asian Studies Graduate Certificate**

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Graduate students interested in East Asian Area Studies must be enrolled in an advanced degree program in the Graduate School or in a professional school at the university. While preparing for an M.A., Ph.D. or other graduate degree, they may earn a certificate in East Asian Studies, which certifies special area competence beyond discipline requirements. The certificate requirements provide the student with **two options**. The first requires that the students write a thesis and take four graduate-credit courses in East Asian studies in any department. An oral examination is given on the thesis.

The second option does not require a thesis. The student instead takes six (6) graduate-credit courses in the East Asian area and takes an oral examination on three research papers and on relevant graduate work. As a part of both options some basic East Asian history and at least two years of study or the equivalent of an East Asian language are required. The student makes the basic decisions on the program to be followed in consultation with a three-member interdisciplinary committee approved by the Director of the East Asian Studies Center.

For further information, interested students may contact the East Asian Studies Center, 213-740-2991.

## **History of Collecting and Display Certificate**

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This program, open to USC Ph.D. students of art history as well as qualified students from other USC departments with written permission from their home department and the Department of Art History, is devoted to the study of the history of collecting and display of works of art and related materials across a broad chronological and geographical spectrum.

The program provides a means of advancing knowledge about the presentation, circulation and consumption of works of art, as distinct from the more traditional art historical investigation of the conditions surrounding their production. Additionally, this program is designed to remedy a widely perceived disjunction between the ways art history is practiced in the museum and the academy. Each academic department will determine the number of units completed that may be applied to the student's graduate degree in that department.

Example required courses:

- AHIS 501 Problems in the History and Theory of Collecting and Display
- AHIS 504 Museum Research Assistantship
- AHIS 502 Markets, Value and the Institutions of Art
- AHIS 503 Categories and Collections
- AHIS 550 Art, Business and the Law

## **Visual Anthropology Certificate**

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Students can be admitted to the certificate program in visual anthropology after they have completed their Ph.D. qualifying examinations. The certificate is an interdisciplinary program, with training in digital video production provided by the USC School of Cinematic Arts. Professional skills in video production are designed to help students present their research results

to a wider audience and to use visual media effectively in communicating ideas about anthropology. After completing fieldwork, students take a year-long editing sequence and practicum (ANTH 576 and ANTH 577) to finish a visual project, which will complement the written dissertation. A total of 16 units is required.

Example required courses:

- ANTH 562 The Practice of Ethnography
- ANTH 575 Seminar in Ethnographic Film
- ANTH 576L Anthropological Media Seminar
- ANTH 577L Advanced Anthropological Media Seminar

Students may begin to take course work required for the certificate in their first year, but they cannot complete their project until they have satisfied other requirements for doctoral candidacy. The Certificate in Visual Anthropology is received at the same time as the Ph.D.

## Financial Packages and Sources

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**Period of completion:** Ph.D. students currently holding an M.A degree should plan to complete their degrees with a **5-year time frame**. Ph.D. students with only a B.A. degree should plan to complete the M.A portion of the degree in 2 years and the Ph.D. within a subsequent 5-year time frame. Students should meet regularly with their advisors and dissertation committee to determine “good progress.” Students are required to present evidence of progress during screenings.

### Annenberg Fellowships + Teaching Assistant Packages (Ph.D., Five-Year Period)

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Ph.D. students are reminded to review their initial offer letters and continually refer to them in regard to support during their period of academic progress. Support for our Ph.D. graduate program is based on a five-year window of completion. All doctoral students are guaranteed three years (6 semesters) of financial support, equivalent to a 50% T.A. ship (stipend + 12 units of tuition remission per semester) **in addition to their fellowship for the 1<sup>st</sup> and 5<sup>th</sup> years** as long as they continue to make good progress in the program. Student health insurance and dental insurance are provided. In accordance with university guidelines, this requires of the student an average of 15 to 20 hours per week. T.A.-ship support beyond the guaranteed funding period is based on departmental need and is often contingent on enrollment and available funding in the budget.

**\*See the “Fellowship Funding Note” on page 35 for important information regarding stacking fellowships\***

The chart below indicates start year at the bottom and expected funding levels in progressive years.

2023—Fellowship Year [End Year]* 2022—50% 2021—50% 2020—50% <b>2019—Fellowship Year [Start Year]</b>	2022—Fellowship Year [End Year]* 2021—50% 2020—50% 2019—50% <b>2018—Fellowship Year [Start Year]</b>	
2021—Fellowship Year [End Year]* 2020—50% 2019—50% 2018—50% <b>2017—Fellowship Year [Start Year]</b>	2020—Fellowship Year [End Year]* 2019—50% 2018—50% 2017—50% <b>2016—Fellowship Year [Start Year]</b>	2019—Fellowship Year [End Year]* 2018—50% 2017—50% 2016—50% <b>2015—Fellowship Year [Start Year]</b>

\*All Ph.D.s are expected to graduate within the given five-year window. Funding for the 6<sup>th</sup> year is **NOT** guaranteed and **VERY RARE**. Criteria for continued appointments include: course enrollments and departmental need, performance as T.A., progress of candidate in program and GPA. A T.A. placement for any student beyond their 5-year window is primarily contingent upon departmental need based on enrollment and available surplus funds in our budget.

Students should consult with BOTH the Chair of the Department and the Chair of their Dissertation Committee to discuss concerns regarding funding and time to completion. Please note that funding rates for T.A. appointment beyond the 5-year window drop to the lower University mandated pay rate, which is currently \$30,000 with health care, dental and units.

## **Teaching Assistant Duties and Assignments – Ph.D.**

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IMPORTANT: 50% T.A.s should not perform duties for more than 8 hours on any given day, nor more than 40 hours per week. As the integrity of the graduate assistant program relies on the compliance to the maximum hours expectation, you will be asked to certify your compliance at the end of each semester.

Examples of 50% T.A. assignments:

- a 190 T.A.-ship (2 discussion sections, 50 students)
- a Lead T.A.-ship in courses such as 191, 192, 200, and 201, requires the leading of sections as well as the supervision of other T.A.s
- a Lead T.A.-ship in courses such as 466 and 467

Ph.D. students will be assigned primarily to teaching duties in sections as a first option, before being assigned to either grading-only classes or graduate seminars. This allows Ph.D. students more teaching experience, as well as versatility that will assist on the job market. During the TA application process, Ph.D. students should choose teaching assignments in courses with sections or in courses in which they will serve as a lead T.A.

## **Teaching Assistantships for Masters Students**

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First and Second year M.A. students may apply for a quarter time (25%) T.A.-ship. Quarter time (25%) T.A.-ships pay a stipend (\$7625) + 8 units of tuition remission per semester, and require a student to work on average 7.5 to 10 hours per week. Some of these assignments may require teaching discussion sections and all require grading and course administration. Rarely, 50% T.A.-ships are assigned to M.A. students and include stipend (\$15250) and 12 units of tuition remission per semester. Also, see Annenberg Fellowships section for additional opportunities, pg. 35.

## **Research Assistants (R.A.) and Faculty Assistants (F.A.)**

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Research Assistants (R.A.) and Faculty Assistants (F.A.) are assigned to individual faculty members (rather than to classes) in order to assist them with research projects that are not necessarily related to any specific course. R.A.s and F.A.s are paid on an hourly basis (currently \$14.25 per hour), and are restricted to working a maximum of 10 hours per week. No units of tuition remission are paid. Both Ph.D.s and M.A.s are eligible for these positions, but recent budgetary concerns rarely allow assignments in this category.

## **Student Workers and Readers**

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The division also hires student workers to assist with the administration of the division. These positions are paid a set stipend (see below) based on an hourly rate (currently \$14.25 per hour), and the priority is given to students with work-study availability. Mandatory training is required for all new readers, and these positions serve as a professional development opportunity often leading to teaching assistant positions during subsequent semesters.

Cinema and Media Studies courses often require Readers, who attend large undergraduate courses, grade papers, and assist with course administration (e.g. assist with student check-in).

Readers do not hold office hours or meet directly with students or lead discussion sections. The rate of pay is hourly. No healthcare coverage, dental or units are offered with these positions. Only M.A.s are eligible for these positions. There are two categories of Readerships:

- 25% Readership (9 hours per week) for \$2137.50/semester, typically grades 25-30 students.
- 50% Readership (18 hours per week) for \$4275/semester, typically grades 50-60 students.

## Fellowships

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### \*FELLOWSHIP FUNDING NOTE\*

An important note about department nominations for Research Enhancement Fellowships, University Endowed Fellowship, Digital Humanities Fellowship, Provost's Mentored Teaching Fellowships, and ANY OTHER EXTERNAL FELLOWSHIP: if a graduate student accepts one of these fellowships, the fellowship will serve as one of the years of USC guaranteed funding support for the 5 years a student remains in the program. Specifically, this fellowship will substitute for one year of 50% TA support from the division.

## Annenberg Fellowships (Cinema and Media Studies Specific - Revised for 2019 cohort)

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### Ph.D.:

At the Ph.D. level, Annenberg Fellowships are currently available for all incoming Ph.D. students, nominated by the division as being outstanding candidates for recruitment. Final acceptance and allocations are determined by the Graduate School. Fellowship years are in the 1<sup>st</sup> and 5<sup>th</sup> years of study. Top-off funds will be granted to Ph.D. students during their 50% TAs in their 2<sup>nd</sup>-4<sup>th</sup> years. Stipends and top-offs will be paid out in equal parts over a 12-month period.

Number of awards for 2019-2020:	6
Amount of award:	\$34,000/year
Units:	36 units/year
Health/Dental:	Covered
Student Health Center Fee:	Covered

### M.A.:

At the M.A. Level, Annenberg Fellowships are currently available to **2<sup>nd</sup> year M.A. students**. Students self-nominate to be eligible and are selected by the faculty to be awarded. Final acceptance and allocations are determined by the Graduate School. As part of this fellowship, which is also considered an apprenticeship, M.A. students are **required** to assist at the equivalent of the responsibilities of a 25% TA position in a Cinema and Media Studies course taught by a faculty member, who will also serve as their mentor during the period of the Annenberg Fellowship. Assignments are determined by departmental need and may require leading discussions.

Number of awards for 2019-2020:	3
Amount of award:	\$20,000
Units:	18 units/year
Health/Dental:	Covered
Student Health Center Fee:	Covered

# USC Graduate School Fellowships

## University Endowed Fellowships

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The university offers an Endowed Fellowship for exceptional Ph.D. students *for students who have passed their screening and/or qualifying exams, who are making good progress to the degree in terms of both quality of work and timing, and who can provide a compelling statement about their current or planned research.* Programs will submit a ranked list of applicants to the Graduate School. The Graduate School and the Provost's office determine final acceptances and allocations based on the applicant pool and available funding. There is no set allocation of these Fellowships; however, CAMS has been successful in nominating students for this support.

Application for these fellowships include:

- 1) A description of the student's dissertation, which should demonstrate the project's contribution to the field and its grounding in relevant scholarship and methodology. The proposal should make a compelling statement about the planned work and be accessible to scholars in a broad range of fields. The research area/dissertation description submitted by the candidate to the Ph.D. program should be in 12-point Times New Roman font, single-spaced with 1" margins, numbered pages, and a header on every page that includes the student's name and title of the dissertation (500-1000 words)
- 2) CV
- 3) Plans for degree completion, including dates of screening, qualifying exams and anticipated dissertation defense (100-500 words)
- 4) USC unofficial transcript or STARS report
- 5) Signature page signed by the student's dissertation advisor, department chair, and Dean or Dean's proxy affirming that the student is making satisfactory progress to the degree.
- 6) One letter of recommendation for each candidate provided by a faculty member in CAMS

**Please Note:** The Division nominates candidates who have the best chance of being selected by a university-wide committee for these fellowships. Students who are nominated will be informed by the department in the Spring semester and will be asked to submit the appropriate materials.

## Final Year Fellowships (Based on 2018-2019 details)

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These fellowships will fund Ph.D. students who are close to completing their dissertations. Semester-long and academic yearlong fellowships will be available, although by and large only single semester fellowships are awarded. The annual stipend is \$30,000, and the fellowship also includes tuition, health and dental insurance, as well as university mandatory fees.

Fellowships will only be offered to those students expecting to complete all Ph.D. requirements by the end of the fellowship. **No university funding is available after the completion of this fellowship.** A second eligibility criterion is financial need. The Fellowships are not intended for students who would reasonably expect to receive a Teaching Assistantship, or other form of comprehensive support in the academic year.

Nominated by department only with deadline in early April; students are encouraged to consult with faculty about whether or not they are eligible for this fellowship. Awards are highly competitive. Application dossier includes the same items as "Endowed Fellowship."

## **Research Enhancement Fellowships**

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This fellowship supports outstanding Ph.D. applicants who require research travel to specific countries or archival and research facilities. Our first recipient of this fellowship was for the academic year 2013-14. These are generous awards including a \$32,000 stipend, tuition remission, medical and dental insurance, Student Health Center fee and other university fees. The fellowship provides one year of fellowship at the graduate school fellowship rate and up to \$5,000 in research, travel, or training funds.

*Research Enhancement Fellowships* are designed to provide additional opportunities for outstanding Ph.D. students in any field whose research requires work in particularly complex or distant settings, expertise in languages classified by the federal government as “less commonly taught,” or other unusual expenses for activities that are essential for the student’s research. Selection will be based on the quality and research potential of the graduate student and the likelihood that the additional resources will have a notable effect on the academic career of the student. Candidates must be doing high quality work, making timely progress to their degree, have completed at least two years in their USC Ph.D. program, and must be able to make a compelling statement about their current or planned research and why the planned extra work is essential to the research.

Application includes:

- 1) A description of the planned area of research, probable or existing dissertation topic, and a specific statement as to the nature of the additional research, travel, or training and why it is essential for the student’s research program. The statement should be in 12-point Times New Roman font, single-spaced with 1” margins, numbered pages, and a header on every page that includes the student’s name and title of the dissertation (750-1250 words).
- 2) CV
- 3) Plans for degree completion, including dates of screening, qualifying exams and anticipated dissertation defense (100-500 words)
- 4) USC unofficial transcript or STARS report
- 5) Signature page signed by the student’s dissertation advisor, department chair, and Dean or Dean’s proxy affirming that the student is making satisfactory progress to the degree.
- 6) One letter of recommendation for each candidate provided by a faculty member in CAMS and uploaded as a PDF by the program’s designated nominator.

## **Other Fellowships**

### **Ph.D. Achievement Awards**

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Six awards of \$2,500 recognizing current Ph.D. students’ academic professional development are available to students across the university. Each recipient’s primary faculty advisor will receive a \$500 USC Graduate School Ph.D. Mentoring award. Each USC Ph.D. program may nominate one candidate.

Current students from every Ph.D. program at USC are eligible. The award is for exceptional achievement as a USC Ph.D. student. The student’s overall profile as a doctoral candidate may include such elements as significant publications as the sole or primary author; job offers that

signal the outstanding quality of the student's doctoral work; major awards in a broadly conceived field; and other markers of excellence appropriate to the student's field.

Departmental nominators will be asked to submit the following materials:

- 1) A statement by the student describing her or his academic vision – what s/he has achieved and hopes to achieve in terms of an academic contribution to the relevant field (up to 500 words)
- 2) Documentation for publications, awards, job offers, other achievements
- 3) A letter of nomination from the student's academic advisor or other faculty member who can put the student's work into the broader context of the given field
- 4) A copy of the student's most recent CV and transcript
- 5) Sign-offs from the department chair and dean of the school supporting the nomination
- 6) Contact and general academic information for the nominee and primary faculty advisor

Submissions will be reviewed by an interdisciplinary faculty committee. Recipients of the USC Ph.D. Achievement Awards will be invited to lead the column of Ph.D. graduates at the university commencement.

## **Cinema and Media Studies Awards**

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**CaMS Service Award:** This award is conferred annually to the graduate student who most exemplified service leadership in the department by organizing or participating in extracurricular academic and professional events for CAMS. Qualifying service activities may include organizing or promoting CAMS events, lecture series, or screenings; hosting talks or town hall meetings designed to address key concerns within the department and school; working with department or school administrators to improve policy, to better aid and train CAMS TAs and Readers, or to create a healthier departmental environment in general. Each CAMS graduate student is automatically considered for this award; no application is necessary.

**CaMS PhD Summer Research Award:** Six awards at a rate of \$2,500 each will be awarded to PhD students who have passed their qualifying exams during the summer following their third year of study in the program. This is not a competitive award; all six PhD students in the cohort will receive it once they pass their exams and after six semesters in the program.

**CaMS Award for Best MA Exam:** This award is bestowed to one 2<sup>nd</sup>-year M.A. student annually. It recognizes the best M.A. exam of that year, taking in to consideration the depth of argument, quality of research, clarity, and originality of each of the exam's three parts. All testing 2<sup>nd</sup>-year M.A. students are automatically considered; no application is necessary.

## **American Council of Learned Societies (ACLS)**

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ACLS offers fellowship and grant programs that promote the full spectrum of humanities and humanistic social sciences research and support scholars at the advanced graduate student level through all stages of the academic career. Comprehensive information and eligibility criteria for all programs can be found at <http://www.acls.org/programs/comps>.

Application deadlines vary by program. Here is a sampling:

September 26, 2019

- ACLS Fellowships (the central program)

- ACLS Collaborative Research Fellowships
- October 24, 2019

- Getty/ACLS Postdoctoral Fellowships in the History of Art
- Luce/ACLS Dissertation Fellowships in American Art
- Mellon/ACLS Dissertation Completion Fellowship

## Non-University Fellowships

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Here is a brief list of nationally competitive awards relevant to Cinema and Media Studies that are also eligible for top-off funds from the Graduate School. Ph.D. students – especially those who’ve advanced to the later stages of the program - are highly encouraged to apply for one or more of these fellowships:

- Paul and Daisy Soros Fellowships for New Americans - <http://www.pdsoros.org/>
- Association of American University Women (AAUW) Dissertation Fellowships - <http://www.aauw.org/what-we-do/educational-funding-and-awards/american-fellowships/>
- Ford Foundation Dissertation Fellowship Program - [http://sites.nationalacademies.org/pga/fordfellowships/PGA\\_047959#eligibility](http://sites.nationalacademies.org/pga/fordfellowships/PGA_047959#eligibility)
- Mellon/ACLS Dissertation Completion Fellowships - <https://www.acls.org/programs/dcf/>
- Mellon CLIR Fellowships for Dissertation Research in Original Sources - <http://www.clir.org/fellowships/mellon/applicants.html#fields>
- SSRC Dissertation Proposal Development Fellowship (DPDF) - <http://www.ssrc.org/fellowships/dpdf-fellowship/>
- SSRC Mellon International Dissertation Research Fellowships (IDRF) - <http://www.ssrc.org/fellowships/idrf-fellowship/>
- Spencer Dissertation Fellowship Program - <http://www.naeducation.org/naedspencer-dissertation-fellowship-program/>
- Haynes Lindley Doctoral Dissertation Fellowships - <http://www.haynesfoundation.org/howtoapply>
- Josephine De Karman Fellowship - <http://www.dekarman.org/>
- Charlotte W. Newcombe Doctoral Dissertation Fellowships <http://woodrow.org/fellowships/newcombe/>
- Woodrow Wilson Dissertation Fellowships in Women's Studies <http://woodrow.org/fellowships/womens-studies/>

## Fellowship Boot Camp

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Each year the Graduate School organizes Fellowship Boot Camp, a 10-day intensive writing workshop in which students complete an application for one of the following major national awards:

- National Science Foundation, Graduate Research Fellowship Program
- Ford Foundation Pre-Doctoral Fellowship
- Paul and Daisy Soros Fellowship for New Americans

While involved with the boot camp, participants receive a \$1,000 stipend for housing and other expenses. Participants may also be eligible for a travel or research award of up to \$1,000 if they submit a complete proposal to one of the identified fellowships. Boot camp attendees meet as a large group and in smaller, rotating fellowship-specific clusters. On most session days, lunch is provided for participants. Applications, including a recent CV and a rough draft of a 2 or 3 page

personal statement are due to the graduate school in early June. For more information, visit:  
<http://graduateschool.usc.edu/fellowships/>

## Scholarships

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Each year SCA awards nearly \$400,000 in scholarship money to continuing students across all divisions, divided between undergrad and graduate students. There will be an informational meeting in late January, and applications may be completed online. The application deadline usually lands in early March, and awards are announced before commencement in mid-May.

All scholarship allocations will be coordinated in the department as part of the student's overall financial package. **All Ph.D. students who are reaching the end of their T.A. eligibility MUST apply for scholarships. THIS IS MANDATORY.** MA students are encouraged to apply.

## Student Loans

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Normally a last resort, student loans are typically available to students from both government and private banking sources. Check with the Financial Aid Office for the required forms and suggested loan sources. The first step is always to fill out the FAFSA form online, preferably well in advance of tuition due dates. This determines eligibility for loans and work-study, and can be accessed at <https://fafsa.ed.gov/>. Applications are required for all funding. Although M.A. students may need to supplement their financial packages with loans, Ph.D. students are NOT encouraged to pursue this option.

## Estimated Costs of Attendance (2019-2020)

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### Tuition & Additional School Fees

\$2051/unit tuition rate (Subject to change)

\$16408 - \$20510/ (8-10 units/semester)

\$32816 - \$41020/year

\$80 – Student Programming Fee for two semesters

\$16/year – Norman H. Topping Student Aid Fund

\$367 – Fall Health Insurance

\$367 – Spring Health Insurance

\$136 – Optional Dental Insurance (full year) (covered for TAs and Annenberg Fellows)

\$75 – Avg. lab fee for one course (**exception: CTPR 507 includes a \$500 lab fee**)

\$55 - Orientation Fee (new graduate/domestic)

### Student Health Center Fee Rates:

Fall 2019      \$367

Spring 2020    \$367

### Living Costs

Rent - \$1000-1500/month

Food - \$200-400/month

Cable/Phone/Internet Fees - \$150-200/month

Transportation - \$400/month

Other expenses - \$400/month

Total: ~\$2150-2900/month

## INTERNATIONAL STUDENTS

### **Glacier (INTERNATIONAL STUDENTS ONLY)**

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GLACIER is a comprehensive tax compliance system used by USC University Payroll Services for international students and scholars working for USC or receiving certain scholarships and fellowships. Its purpose is to monitor and manage information regarding internationals' tax liability at the federal and state level as well as tax treaty benefits. GLACIER is used when students and scholars either have jobs through USC or are receiving scholarships and fellowships. Glacier materials are part of the new hire paperwork. Once you are hired you must get into contact with Payroll-Personnel Coordinator Jerilyn "Cookie" Clayton to receive a link with the necessary first steps. All international students must go onto the [OIS \(Office of International Services\) website](#) and complete the included forms related to international tax information. After you complete the Glacier forms online you will be prompted to gather several documents (typically your current I-20, I-94, and Visa Sticker Stamp). Once this is completed, submit this paperwork to Cookie in the Business Office (SCA 270) to be set up on the USC payroll system. Checks can be picked up in the Business Office.

### **Obtaining a Social Security Number (SSN) and Card**

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If you are an international student who will be working for the School of Cinematic Arts as a T.A. or Reader, you must obtain the necessary paperwork for the hiring. One of your first steps is to obtain a social security number and card.

*Students and scholars must wait at least 10 days after their initial entry into the U.S to begin the SSN application process. The Social Security Administration (SSA) must receive its database update from the ports of entry before the application can be accepted. Additionally, applications cannot begin more than 30 days before the employment start date.*

**Students and scholars are able to begin paid employment while their SSN application is pending by providing the SSN application receipt to their employer. The SSA website address is <http://www.ssa.gov/>**

The process is:

1. International students are given a letter of employment from the Admin. Assistant for a Readership or T.A.ship with a start date of August 26, 2019.
2. Students go to Office of International Students (OIS) website to review required documents:

<http://sait.usc.edu/ois/ssn/how-to-apply.aspx>

3. Students take the employment offer letter to OIS and they will process the "support letter." It takes approximately 5 days to produce an OIS support letter.
4. Take documents (including support letter from OIS) to Social Security office. Students will receive dated documentation, which they return to the business office.

To begin the application process, students and scholars must first obtain a job offer and bring the job offer letter to OIS along with the SSN letter request form. In five business days, an OIS support letter will be prepared for the SSN application. It is not possible to obtain an SSN without this letter. The application for an SSN is free of charge.

**Required documents for SSN Application at SSA:**

- Application for SS-5 (available at a SSA office or [online](#))
- Valid Passport
- Original SEVIS I-20 (for F-1 visa holders) or DS-2019 (for J-1/J-2 visa holders)
- A printout of your I-94 Arrival/Departure record
- Proof of employment eligibility (such as a job offer letter, I-20 endorsed for CPT, or Employment Authorization Document [EAD] card).
- Social Security letter from OIS

All documents (except the I-94) must be originals. The SSA does not accept photocopies or notarized copies of documents. SSA will then verify the documents with the U.S. Department of Homeland Security (DHS) before assigning a SSN.

A Social Security number and card will be issued within about two weeks of receiving certification from DHS. In most cases, the SSA can quickly verify the documents online.

## **F-1 Students on OPT**

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F-1 students on OPT are able to apply for a SSN by taking the following original documents to SSA:

- Passport
- A printout of the I-94 Arrival/Departure record
- OPT I-20
- EAD card

**Students must wait until their EAD card start date to apply for the SSN. A SSN letter from OIS is not required for students on OPT.**

### **SSA Office Locations**

**The closest SSA office from USC University Park Campus:** [1122 W. Washington Blvd. \(2nd Floor\) Los Angeles, CA, 90007](#), 1-800-772-1213.

Take Metro Bus 200 from the northeast corner of Hoover St. and Jefferson Blvd. near USC and exit at the intersection of Hoover St. and Washington Blvd.

**The closest SSA office from USC Health Sciences Campus:** [215 N. Soto Street Los Angeles, CA, 90033](#), Located one block south of Cesar Chavez, 1-800-772-1213.

## Graduate Student Travel Funds

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The Cinema and Media Studies Division has a limited travel fund available for graduate students who are presenting papers at conferences. Reimbursements are on a first-come, first-served basis, and are capped at \$300 per year per student for graduate M.A. and Ph.D. students, until the funds are depleted. As per USC policy, travel is defined by an overnight stay, and only specific charges are accepted [airfares, cab fares, conference registrations, some meals and hotel costs]. All receipts **must** be original. Students must turn in the following items to obtain reimbursement:

- Graduate Student Travel Funds Form and Travel Expense Report Form (available in the CAMS Main Office)
- A copy of your invitation letter from the conference.
- **Original receipts only. This is required.** Tape receipts on an 8 1/2x11 piece of paper.
- Proof of travel and payment **MUST** be included. Proof of travel includes: ticket or boarding stubs. For conference registration fees booked on-line, a receipt **AND** a corresponding credit or billing statement must be included as proof of purchase. For e-tickets purchased online, please request a printed copy of the receipt when you check in. If you are checking in at an e-terminal at LAX or elsewhere, be sure to request a receipt for the flight along with the boarding pass.
- Travel Itinerary is required.

**All requests for travel reimbursements must be dropped off in person to Assistant Chair William Whittington in SCA 330.** Only complete documentation and receipts will be accepted.

## Graduate School Funded Fellows

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Eligible students include Ph.D. students funded by Provost's, Annenberg, Rose Hills and Global Fellowships who have passed departmental screening or completed 24 units in their USC Ph.D. program. Students funded by the Graduate School's various advanced fellowships, including the Endowed and Dissertation Completion fellowships are also eligible to apply. **Graduates may only receive these funds ONCE throughout the matriculation of their degree.**

The base travel award is \$500. If/when that amount is matched by CAMS, the Graduate School will contribute another \$500, for a total of up to \$1,500 available to the student. Fellows will complete an online application and will be asked to collect signatures from their faculty advisor, department chair, and dean or dean's designate, affirming that they are making good progress toward the Ph.D. and that the specific travel request will serve their academic goals. The application site is: <http://grad.usc.edu/TravelAwardApply/> There are two application periods, one in the fall and one in the spring, both with TBA deadlines. For more information try contacting Fellowship Coordinator Kate Tegmeyer at tegmeyer@usc.edu.

The Graduate School will allocate funds directly to departments to allow students maximum flexibility in making travel arrangements with departmental guidance. Fellows who receive travel grants will be expected to submit reports to their advisors and department chairs. The grant may be used to cover travel six months prior to, or six months after the date of application.

## **GSG (Graduate Student Government) Funding**

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Additional, separate funding for M.A. and Ph.D. students can be obtained through the Graduate Student Government. Be aware that these funds are allocated on a rolling basis and may take several weeks, if not months, to disperse. Application for these funds requires advisor approval of online portion. For detailed information about the application process, students should consult their website at <http://gsg.usc.edu/finance/conference-travel-grants>.

## **Intellectual Community**

### **ZdC—Cinema and Media Studies Graduate Association**

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ZdC, the Cinema and Media Studies Graduate Association, was named after the 1933 Jean Vigo film *Zero de Conduite (Zero for Conduct)* in which a group of students rebel against the absurdities and deprivations forced upon them by their petty, authoritarian teachers. The goal of ZdC is to improve the graduate student experience in the Cinema and Media Studies Program. Over the past decade, ZdC has worked to strengthen graduate student involvement in departmental matters. ZdC also hosts a variety of social and academic events throughout the year, including teaching workshops and the CMSGA Colloquium series, which features faculty and guest speakers discussing their current work. There is a monthly meeting for concerns/issues and to discuss any upcoming events. **All currently enrolled graduate students at CAMS are considered voting members of ZdC and are highly encouraged to participate.** There are **eleven (11) officer positions** elected yearly, as well as opportunities to volunteer as co-editor of the biannual journal *Spectator*, or to be a member of its peer review committee. Students may nominate one another or choose to self-nominate. These positions provide an excellent opportunity for students to gain administrative and service experience while pursuing their graduate degrees. Some of the jobs include:

- **President:** This position is typically held by a Ph.D. student familiar with the department. While holding a variety of responsibilities, the President is the primary source of communication between the CMSGA board and the CMSGA body, and he or she is expected to set agendas and run group meetings.
- **Faculty Representative:** The Faculty Representative is responsible for serving as a liaison between the graduate student body (represented by CMSGA) and faculty. This position is to be held by a doctoral student. He/she attends faculty meetings and reports back to CMSGA at scheduled meetings.
- **Academic Chair:** The Academic Chair is responsible for deciding upon a theme and organizing the yearly conference – First Forum – as well as spearheading initiatives for academic events such as the colloquium series. This position is important to promote academic achievement amongst CAMS graduate students.
- **Social Chair:** The Social Chair is responsible for setting up professionalization activities for CMSGA officers and its members. This involves planning and coordinating social events to develop the sense of cohesiveness and camaraderie among the MA and Ph.D. bodies. This position is open to graduates at any level.

ZdC is responsible for planning and holding the CAMS annual academic conference, First Forum. While organizational duties are mostly the responsibility of the Academic Chair, the

whole of CMSGA is encouraged to participate – as presenters, volunteers, etc. – in the event. This can be a great opportunity for students to network, showcase their work, and increase their program’s profile and status.

All Cinema and Media Studies related matters and questions should first be taken up with ZdC, your fellow classmates! More often than not your peers will provide you the best answer or solution to your concerns, and building solidarity within the student body will generally aid graduate life at CAMS.

## ***Spectator***

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*Spectator* is the University of Southern California School of Cinematic Arts bi-annual Journal of Film and Television Criticism. One issue of *Spectator* is edited by the postdoctoral fellow and one is edited by Ph.D. students based on the ZdC/CMSGA conference, First Forum. A peer review committee of fellow graduates aid the Ph.D. editors to produce the First Forum edition. *Spectator* is devoted to the advancement of theory and the investigation of the increasingly complex relationship between popular culture, media texts, and global audiences. The Founding Editor is Professor Emeritus Marsha Kinder, and the Managing Editor is Assistant Chair William Whittington. *Spectator* can be found online at:

<https://cinema.usc.edu/mediastudies/spectator/index.cfm>.

## **Campus Screenings**

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USC hosts a wide variety of free events and screenings throughout the year. These events range from weekend-long events that feature guests and screenings, such as the Dino DeLaurentiis Festival or the James Bond Festival, single screenings of new mainstream Hollywood films, independent and foreign screenings via the *Outside the Box (Office)* series, and alumni screenings via the *Alumni Screening* series. There is a schedule of events at [cinema.usc.edu](http://cinema.usc.edu), but the best way to hear about events is through Alex Ago’s regular emails. In order to receive emails about these events contact Alex at [aago@cinema.usc.edu](mailto:aago@cinema.usc.edu).

## **SCA Graduate Council**

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The SCA Graduate Council is comprised of representatives from each division (Animation, Cinema and Media Studies, Interactive Media, Production, Screenwriting, and Stark Producing). The council consists of four executive board members, representatives from each division, and the GPSS senators, but they also hold open monthly meetings if you would like to discuss any specific issues. For more information about the council, consult the website:

<http://www.scagraduatecouncil.com>.

There are also other student organizations in the School of Cinematic Arts that may be of interest to you, such as the AACS (African American Cinema Society), **Trojan Film Society**, **Queer Cut**, and **Women of Cinematic Arts**. These organizations are active in coordinating film screenings and special events in their particular area of interest, and may provide opportunities for membership or officer positions. Adding your e-mail address to their respective LISTSERV is a convenient way to stay informed. Search for and contact these organizations here:

<http://sait.usc.edu/stuorgs/>

## **Big/Little Sib Program**

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This is an SCA mentoring program which provides an opportunity for first-semester SCA graduate students to be matched up with current graduate students in order to form a casual mentee/mentor relationship in the hopes of easing the transition to SCA and USC.

## **Equity, Diversity, and Accountability**

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USC and SCA house several administrative bodies to answer any questions or address any issues regarding equal treatment, discrimination, and abuses of authority.

- [Diversity.usc.edu](http://diversity.usc.edu) – contains information on what USC is doing to create an intellectual environment of inclusion and access as well as resources for students including advocacy groups and campus centers
- The School of Cinematic Arts has its own Council on Diversity and Inclusion. Grads who are passionate about this topic are encouraged to join the council and become active members of its speaker series committee or screening series committee. This opportunity would provide administrative (service) experience and the chance to work toward a more equitable campus. The Council on Diversity and Inclusion meets the fourth Wednesday of every month from 3 pm to 5 pm. The second hour of the meeting is open to any SCA students, staff or faculty who wish to attend. For diversity issues specific to CAMS or SCA, you may contact Faculty Diversity Liaison Dr. Lan Duong or email [diversity@cinema.usc.edu](mailto:diversity@cinema.usc.edu), or visit <http://cinema.usc.edu/about/diversity.cfm>.
- [The Office of Equity and Diversity](#) – handles instances of discrimination or faculty abuse based on race, religion, national origin, age, etc., as well as sexual harassment
- [Sexual Assault Resource Center](#) – contains information on sexual assault and what to do if you are either a victim of sexual assault or if you want to help a friend/student
- The newly formed Office of Wellness and Crisis Intervention was created to provide a one-stop solution for all non-emergency concerns relating to members of the USC community, including but limited to mental health crises. Dr. Varun Soni will serve as Vice Provost, Dr. Lynette Merriman Associate Vice Provost for Campus Crisis Support and Intervention, and Dr. Ilene Rosenstein Associate Vice Provost for Campus Wellness and Education.
- [USC Student Judicial Affairs and Community Standards](#): SJACS is the USC judicial administrator handling community standards and conduct codes; their website has general resources and a directory for reporting incidents and issues within the university
- [Relationship and Sexual Violence Prevention and Services](#) – formerly the Center for Men and Women, RSVP is located in the Engemann Student Health Center and provides immediate therapy services for situation related to gender and power-based harm

## **Archival and Other Resources**

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### **The Academy Film Archive (off-campus)**

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Dedicated to the preservation, restoration, documentation, exhibition and study of motion pictures, the Academy Film Archive is home to one of the most diverse and extensive motion picture collections in the world, including the personal collections of such filmmakers as Alfred

Hitchcock, Cecil B. DeMille, George Stevens, Fred Zinnemann, Sam Peckinpah and Jim Jarmusch.

The Academy of Motion Picture Arts & Sciences was founded in 1927 and began acquiring film material in 1929. The Academy Film Archive, established in 1991, holds over 180,000 items, including all of the Academy Award-winning films in the Best Picture category, all the Oscar-winning documentaries and many Oscar-nominated films in all categories.

The Archive's facility at the Pickford Center for Motion Picture Study includes a fully equipped access center where staff and visitors alike may schedule appointments for on-site viewing. Research conducted at the Archive has ranged from scholarly studies of early sound films to fact-checking for Oscar preview issues of major entertainment magazines. Academy members, scholars, and the general public who have a legitimate research interest in materials held by the Academy may arrange viewing appointments through the Archive's access center.

Pickford Center for Motion Picture Study  
1313 Vine St., LA, CA, 90028  
Cassie Blake, Public Access Coordinator, 310-247-3016, x3380  
filmarchive@oscars.org

## **Academia.edu**

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Academia.edu is a for-profit social networking site for academics that allows you to find people with similar research interests, follow colleagues and scholars' work, and upload your own papers, syllabi, etc. Ph.D. students are encouraged to create and maintain a free profile. Much of the benefit, though, can be realized through active participation in SCMS scholarly Interest Groups.

## **The Brandon Tartikoff Legacy Collection**

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The late television and film executive Brandon Tartikoff's vast collection of letters and correspondence was donated in its entirety to USC's School of Cinematic Arts by his widow Lilly Tartikoff Karatz. The collection includes more than four thousand individual pieces of correspondence – dating from 1979 to 1992 – including programming and project evaluation from his storied reign at NBC, personal correspondences such as letters of congratulations to then new morning show host David Letterman, etc., industry addresses, speeches, presentations and press interviews.

## **Cinematic Arts Library (located in Doheny Library)**

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Our library houses more than 19,000 books and periodicals on all aspects of film and television, along with clipping files, recorded interviews, scripts, stills, press-books, scrapbooks, video cassettes and DVDs of feature films and audiotapes. Altogether, the library houses more than 1.7 million photographs and 36 million manuscripts in its extensive archival collections. The library's collections include:

- The Ridley Scott Collection
- The Warner Bros. Archives (see page 51)
- Archives of Performing Arts
- The Archive of Film and Television Music
- The Louis B. Mayer Film and Television Center

- The Constance McCormick Collection

## **Digital Assets, T.A. Center Office, and Teaming Rooms**

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The Cinema and Media Studies T.A. Offices are on the 2<sup>nd</sup> floor of SCA (in the Spielberg Wing – directly below the main office). All T.A.s are welcome to hold office hours in SCA 218, 220, 221, or the 2<sup>nd</sup> floor balcony in order to meet with students. You can schedule your office hours with the front desk worker at [mediastudies@cinema.usc.edu](mailto:mediastudies@cinema.usc.edu).

SCA 218 is the TA Center Office. In addition to the computer, printer and sheet scanner, there is a database of articles and clips available for all graduate students (may be located in 217 as well).

Many of the resources (clips, handouts, etc.) on this computer are beneficial for T.A.s. There are also articles that may be helpful for classes and exams. Many articles from CTCS courses and the M.A. reading list have been saved on this computer. Since this is a shared computer and a resource for all graduate students, please feel free to contribute any articles and/or teaching resources to this computer.

There are two TEAMING ROOMS on the 2<sup>nd</sup> floor for Cinema and Media Studies use. These can be used for meeting, class review sessions, and proctoring DSP or makeup exams. SCA 210 features café style tables and seating for six; the other space adjacent to the TA Main office features a rectangular table and seating for six. The department asks that T.A.s and CAMS graduate students remain professional and respectful to other workers, undergraduates, faculty, and any other visitors while in these areas. **Remember to clean up after meetings and personal use.**

## **FedEx Printing**

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For printing syllabi, assignments, section handouts, or any other material you may need for your T.A.-ship., the department uses the university FedEx. First, you will be required to show your student ID when requesting copies for your class, and your name will be checked against the TA list. Please let them know which class the job is for as well.

In addition, when you are given the receipt, you will need to drop it off in Bill Whittington's mail box in SCA 320. Please print the course number on the receipt and your name. Please don't slip receipts under Bill's door or drop off to him directly in his office, but rather place the receipt in the folder in his mailbox.

When emailing PDFs or files to the vendor, please be sure to double check the file to be sure it is the correct version of the document.

USC University Village FedEx Office:  
929 W. Jefferson Blvd Suite 1670  
University Village Bldg. 6  
Los Angeles, CA, 90089

## **Film programming and rental stores**

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There are also many important local film and video festivals including:

- American Cinematheque (on-going programming)
- AFI Film Festival, Cinefamily (on-going programming)
- The Indian Film Festival of Los Angeles
- the Los Angeles Independent Film Festival
- Los Angeles International Latino Film Festival
- Outfest: The Los Angeles Gay and Lesbian Film Festival
- LA Freewaves
- The Film Market
- The Asia Pacific Film Festival and many others.

There are also video stores that carry the eclectic and the unusual as well as a broad range of titles:

Cinefile, 11280 Santa Monica Blvd., LA, CA 90025, 310-312-8836  
 Eddie Brandt's Saturday Matinee, Vineland Ave., North Hollywood, 818-506-4242  
 Videotheque, 1020 Mission St. #J, South Pasadena, CA, 91030, 626-403-6621

## **Hugh M. Hefner Moving Image Archive**

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The Hugh M. Hefner Moving Image Archive is comprised of approximately 70,000 motion picture negatives, magnetic sound elements, release prints and a growing percentage of moving image materials in digital formats. The archive's collection of USC student films provides a unique opportunity for current production students to study the works of USC alumni to find inspiration, renewed confidence and a sense of history. The student film collection houses both the original camera negative and release prints of many USC alumni who have become leaders in the film industry today, as well as the works of many other young filmmakers who are soon to make their distinctive marks on the motion picture and television industry. The archive also holds a research collection of commercial feature films, television programs, educational films and shorts to support the school's academic mission. For viewings of holdings: [filmrequest@cinema.usc.edu](mailto:filmrequest@cinema.usc.edu), 213-740-3182

## **The National Communication Association**

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The National Communication Association advances Communication as the discipline that studies all forms, modes, media, and consequences of communication through humanistic, social scientific, and aesthetic inquiry.

[NCA publishes 11 academic journals](#) that provide the latest research in the discipline and showcase diverse perspectives on a range of scholarly topics. All NCA members are provided with access to the current and archived electronic issues of the journals.

NCA provides its members with a wealth of [data about the Communication discipline](#).

In addition to the [NCA Annual Convention](#), which attracts more than 5,000 attendees each year, NCA hosts [programs and other meetings that provide professional development](#) opportunities for Communication scholars and advance the broader discipline.

**Student Membership** is open to any student currently working toward a degree. Membership is valid for one year from the date of joining. Student members receive the same benefits as Regular members:

- Steeply discounted registration rates for Convention
- Free online access to 11 journals (current and archived)
- Membership in NCA Interest Groups (three sections or divisions & unlimited caucuses)
- A free print subscription to *Spectra* magazine
- Regular e-newsletters
- Voting rights
- Opportunities for leadership roles
- Eligibility for all NCA awards

## **The Margaret Herrick Library (off-campus)**

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The Margaret Herrick Library is a world-renowned, non-circulating reference and research collection devoted to the history and development of the motion picture as an art form and an industry. Established in 1928 and now located in Beverly Hills, the library is open to the public and used year-round by students, scholars, historians and industry professionals.

The library's collection is non-circulating and for onsite reference use only. Materials may not be checked out of the building and there is no Inter-Library Loan. For the most part, items in the book, periodical and general script collections are available upon request in the library, as are the clipping files and photographs in the general collection. Exceptions are noted in the catalog. Other types of materials, including those in special manuscript and photographic collections, are available to qualified researchers by prior appointment only.

Reference assistance: [ref@oscars.org](mailto:ref@oscars.org), 310-247-3020

## **Ph.D. Office**

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SCA 217 is a shared office space for Ph.D. students. This is a quiet workspace for writing and event planning, and can also be used for TA office hours and student meetings. You can reserve the room in 1-2 hour blocks (appointments are scheduled from 8:00 am – 6:00 pm). Contact the front desk at [mediastudies@cinema.usc.edu](mailto:mediastudies@cinema.usc.edu) to reserve the room.

## **SCampus**

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SCampus is the USC student guidebook. Make sure to consult SCampus if you need a campus map, directory or if you have any questions about University resources. It can be found at: <http://scampus.usc.edu/>

## **Society for Cinema and Media Studies**

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The Society for Cinema and Media Studies (SCMS) is the leading scholarly organization in the United States dedicated to promoting a broad understanding of film, television, and related media through research and teaching grounded in the contemporary humanities tradition.

SCMS encourages excellence in scholarship and pedagogy and fosters critical inquiry into the global, national, and local circulation of cinema, television, and other related media. SCMS

scholars situate these media in various contexts, including historical, theoretical, cultural, industrial, social, artistic, and psychological.

SCMS seeks to further media study within higher education and the wider cultural sphere, and to serve as a resource for scholars, teachers, administrators, and the public. SCMS works to maintain productive relationships with organizations in other nations, disciplines, and areas of media study; to foster dialogue between media industries and scholars; and to promote the preservation of our film, television, and media heritage. We encourage membership and participation of scholars and those in related positions not only in the US but also around the world.

Scholarly Interest Groups (SIGs) offer members opportunities to support and to network with other SCMS members regarding pedagogy, research, publication, and career development, and to build relationships with scholars and organizations outside the Society. SIGs are groups comprised of persons who share an interest in a particular medium, a genre, a methodology, the media of a particular nation or region, or any other subcategory within the rubric of cinema and media studies. SIGs are formed and maintained to provide fellowship and networking opportunities for their members, and to support scholarship in that scholarly interest within SCMS.

To join SCMS (or to renew your membership), please go to their website <http://www.cmstudies.org>. Information about current membership rates can be found in the membership section of the website.

Members of the society receive job postings, conference announcements, and *Cinema Journal* as benefits of membership.

## **Warner Bros. Archive**

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Donated to USC by Warner Communications in 1977, the USC Warner Bros. Archives (WBA) is the largest and possibly the richest single studio collection of paper documents in the world. It is the only collection to bring production, distribution and exhibition records together to document the activities of a vertically integrated studio. In the archives' collection, the making of many classic films – including *The Jazz Singer*, *Casablanca* and *Rebel Without a Cause* – is documented from story acquisition through theatrical release, including daily contributions of actors, directors, producers and writers. The reading room is open Tuesdays and Wednesdays, 10am-4:30pm.

Brett Service, Curator  
bservice@cinema.usc.edu, 213-821-3900

Sandra Garcia-Myers, Director of Archives  
garciamy@usc.edu, 213-740-8383

Research requests: wbarchives@cinema.usc.edu

## **M.A. Career Resources (For non-Ph.D.-track students)**

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Upon entering the M.A. program it might seem like most of your colleagues plan on pursuing a Ph.D. and aspire to move into academia. However, students in the M.A. program take a number of different career paths outside of academia. As an M.A. student, the best way to approach the program is with an open mind. Explore various options in and out of the academy, so when it comes time for you to apply (or not apply) to the Ph.D. program, you are confident in your decision.

If you are non Ph.D. Track you should look for internships and pursue any of the Certificate Programs. The Digital Studies certificate and Archival Certificate are highly recommended for non-Ph.D.-track M.A.s.

A USC education provides you with a number of resources. Students are encouraged to use the USC Career Center and to network inter-divisionally to help with career planning. Student Industry Relations (SCA 235) can guide you through this process, provide you with a more extensive job guide, and help connect you to alumni.

## **Common Concerns**

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*I'm not sure where to start....What can I do now to identify industry related or non-academic jobs?*

If you don't want to continue along an academic track, you should start by thinking about what interests you and drew you into this field in the first place.

- Do you love archival research? Are you passionate about film programming? Do you want to work in television? Do you want to write? Do you want to work in the industry?

- Eliminate your dislikes. Are there specific things that you know you dislike? Or wouldn't be happy doing?

- Be willing to try a few different things. This can help you fine-tune your interests and build your resume. One recent M.A. student said that she has interned and worked for museums, archives, film festivals, studios and TV shows, which has allowed her to customize her resume for different positions.

*What are some alternatives to working in the industry?*

Although M.A. students may feel overwhelmed that many of their peers want to go into the academy, they may also feel like their only non-academic job prospects are in the industry. In addition to industry jobs, our alumni have gone into law, journalism, archives, marketing, new media, and non-profit work. Remember that you have non-industry options, but you might need to explore alternative resources.

- Check out the career advice and discussions on versatilePhD.com (for premium access, connect to the website through ConnectSC) or #Alt-Academy  
<http://mediacommons.futureofthebook.org/alt-ac/>

- VersatilePh.D. is geared toward Ph.D. students transitioning out of academia, but it has job postings and the discussion boards offer some ideas about various paths taken by people with advanced humanities and social science degrees.

- #Alt-Academy is a MediaCommons project with a collection of essays and conversations about alternative academic careers (with a strong emphasis on the digital humanities). Although many of these essays are directed towards people with Ph.D.s, there are a number of articles directed toward people with M.A.s.

- Schedule a meeting with J.D. Connor (Director of Graduate Studies) and/or your faculty advisor. The faculty have advised many graduate students over the years and they can help you brainstorm about different career options and the various resources at USC.

- Talk to Ph.D. students in the department. Although this may seem counterintuitive, most Ph.D. students have been in the department for a while, many of them had tried different careers before coming back to graduate school, and they probably have friends who earned M.A.'s in the program. So they know what kinds of jobs people have and they might be able to get you in touch with recent M.A. grads.

- Although Student Industry Relations is probably going to be the most helpful resource for your job hunting needs, you might also want to consider talking to somebody at the USC Career Center (<http://careers.usc.edu>) if you want to expand your job search outside of the industry.

***I started my M.A. immediately after finishing my B.A. and I don't have much job experience. What can I do to help build my resume while I am still in school?***

There are some skills that you can hone as a reader or T.A., but if you want to be well-positioned to find a job when you finish your M.A., you should think about how you can build up your work experience over the summers or during the academic year.

- **Internships** are an important opportunity to assist with transitioning from academic life to a career, and all students are eligible for internships through Student Industry Relations. You can find internships by checking the SCA job board, but there are also a variety of internships available online (through sites such <http://www.entertainmentcareers.net>).

- Get some **administrative experience**. In addition to interning, you might want to consider finding jobs (or temp jobs) that will help you strengthen your administrative experience. Eleventh hour (<http://www.11th.com>), Executive Temps ([executive-temps.com](http://www.executive-temps.com)), and Co-Op Temp Agency (<http://www.cooptemp.com>) are some of the temp agencies that offer positions in the industry.

- Develop your **computer and coding skills**. You may think you are conversant in the various applications on your laptop or mobile device, but have you ever done a mail merge? Do you know how to create a formula on an Excel spreadsheet? Can you establish a 3-way conference call using your mobile phone? You should also be ACTIVE in testing and using free software such as [Dropbox](https://www.dropbox.com) and Google documents. Learn how to mark up documents, convert files, and transfer across platforms (PC to MAC). This is good advice for all graduate students! These basic computer skills are applicable to industry jobs as well as teaching jobs. Keep in mind that some jobs may want to test these skills. There are a variety of websites and apps that teach basic coding as well, such as [Codecademy](https://www.codecademy.com).

- **Look for relevant jobs around USC.** If you are interested in film programming you might want to consider working at one of the many events held through SCA or Visions and Voices. Alex Ago (who received his M.A. in Cinema and Media Studies) does all the SCA film programming and hires workers throughout the year – contact him at [aago@cinema.usc.edu](mailto:aago@cinema.usc.edu).

- Consider the skills you *do* have. Once you have figured out what you like to do, try to figure out what kinds of skills and tasks are associated with the things that you like. Chances are you don't think about your academic activities as skill-based jobs, but you should consider how to breakdown your various activities. For example, consider the skills associated with "teaching" – whether it is working with a group of T.A.s, scheduling, planning lessons, or communicating difficult concepts. Think about how these skills could relate to project management (group work, organization, etc.). All of these activities can be included on your resume. Still having trouble thinking of how to phrase your skills? Consider whether you have some of the skills from this list:

- Synthesize and interpret information
- Explain processes and concepts
- Think critically, and compare and contrast
- Evaluate ideas, sources and presentations
- Plan and present specific viewpoints and interpretations
- Deploy visual material in conjunction with written, oral and other forms of communication, such as illustrated essays and seminars, slide, moving image or multimedia presentations
- Measure media effects
- Management skills (elaborate on the ones you might have - this might be especially relevant if you have acted as a Lead TA for a class)
- Gather data and research
- Work with deadlines
- Use feedback constructively
- Work independently with self-direction as well as in small group

- **Develop your presentation skills.** You will be giving presentations in all of your graduate seminars, but even if you don't want to continue on in academia, consider presenting at a conference. CAMS offers you a solid background in presenting well-reasoned and articulate points of view. In the working world, you will be asked to present your opinions and clearly communicate your argument. A conference presentation will give you experience preparing your argument and integrating Prezi ([prezi.com](http://prezi.com)) or Powerpoint presentations. Ultimately these skills will help you when you walk into that big interview or pitch.

Remember that these short-term jobs are a great learning experience, so while you are interning or temping, make sure to ask questions to get a sense of the variety of jobs and the culture and needs of the company.

*I didn't think that I wanted to get a Ph.D. at first, but after working in the industry/in an internship I feel like academia is a much better fit for me than any of my jobs. Will my work experience make me look like I am not a committed student?*

As an M.A. student, you should think about exploring different options; but your “dream job” might not turn out to be great in reality. Sometimes working or interning will reaffirm that you really want to be in the academy. If this is the case, don’t worry too much about your prospects as a Ph.D. applicant. Film and media studies is inherently linked to its industries, so any kind of related job experience isn’t inherently detrimental (and may actually be helpful) for potential Ph.D. students.

## **Internship Advice from Previous/Current M.A. Students**

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The following responses come from several M.A. students. These responses are meant to give you some things to consider as you think about your graduate study in Cinema and Media Studies and your post-grad career. For help with internships be sure to inquire with SCA Director of Internships and Mentor Programs, Elia Sanchez, at [esanchez@cinema.usc.edu](mailto:esanchez@cinema.usc.edu).

***How did you find your internship(s)? Did you use any USC or SCA resources?***

- “I used the **SCA community website** (the job search function), the **Student-Industry Relations events**, and **personal relationships**.”

- “I found my two internships through **recommendations from fellow SCA students**. The first was a recommendation from a CAMS graduate student who was leaving that company for another internship. The second was through an undergraduate screenwriting student that I met at an SCA event. I have also been writing regularly for a blog for the past 16 months, an unpaid position, that I got through a CAMS graduate student.”

- “I attended the **SCA internship fair**, but ultimately **a professor in the Animation department** recommended my internship (and put me in touch with the head of animation where I eventually got my internship).”

- “I **met with career advisers at the USC Career Center** and attended several of the **SCA Student-Industry Relations talks about resume building and interviewing**.”

***Was there anything you wish you had known when you started looking for your internship?***

- “I wish I had known how difficult it would be to find that first internship. It probably won't be the one that you want (going into it anyway), but it may be the one that ends up giving you the opportunities that you will need down the road.”

- “I wish I had a better understanding of the domains of the industry before accepting my first position (such as a breakdown of the industry - managers, agents, creative executives, etc. and how they interact). This is something I learned during my first interning experience, but I may have made different choices about where to intern if I had that information ahead of time.”

- “I wish that I had started looking earlier. Most companies book their summer interns before the end of March.”

- “**You must be ready to sell yourself**. The market is extremely competitive, and Cinema and Media Studies sometimes requires that you do a little extra work to sell yourself. The work that you do in CAMS is probably more relevant to the internship that you are looking for than you know. Unfortunately, this can be the case for employers as well, so **you must make an effort to convince them of your special value**.”

***Where did you work? Did you feel that your skills from CAMS made you well-suited for your position(s)?***

- “I’ve worked in **development** - first in the TV division of a large production company, and then in film and television for a much smaller production company that didn’t have separate departments. My education in film and television history and theory, as well as the ability to think critically, were extremely helpful in both cases: I was able to analyze and evaluate scripts with specific terminology and references, and in relation to the larger canon.”

- “I worked in **development**. I analyzed scripts in order to determine both how strong/coherent they are and tried to determine their commercial viability. I think that having a Cinema and Media Studies background makes it easier to break down the scripts. I also think that we have an advantage in this role because much of the work is analytical.”

- “My internship was at The Gotham Group, which is a management company. Some of my skills from CAMS were helpful but most of the tasks at the internship were secretarial and a lot of time was spent on coverage.”

***What kinds of time-management challenges did you face? In hindsight would you have adjusted your schedule somehow (for example, would you have taken 507 earlier)? Is scheduling an important consideration?***

- “It was definitely a challenge to simply construct my schedule in such a way that I would be able to drive everywhere that was necessary, but you can often work through this with your employer as well.”

- “Scheduling on a week-to-week basis is an important consideration. For instance, try to limit the number of days that you will be on campus so that you have enough time free for internships, homework, TA responsibilities, etc. Also, simply assume that you will be very busy and will have to make major sacrifices to your personal life.”

- “I would have liked to take 507 earlier in my course of graduate study because I think that the contacts and friends you make in that class are invaluable resources for non-academic jobs. The earlier you take that class, the more semesters you have to build the relationships with the production students as you all grow and make your respective industry contacts.”

**Frequently Asked Questions  
by Incoming Cinema and Media Studies Graduate Students**

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***Where are the best places to reside in Los Angeles?***

Los Feliz, Silver Lake, and Echo Park are relatively close to campus and have historically been popular amongst Cinema and Media Studies Grad students. These areas (especially Los Feliz and Silver Lake) tend to be higher in rent. Glendale/Eagle Rock/Pasadena can be more affordable but these residences present a longer commute (about 30-45 minutes). Less expensive housing can be found in Koreatown or Downtown, though these areas may present more safety concerns. Santa Monica, Venice, and Redondo Beach are all more expensive but are safer and relatively close (10-25 minutes via the freeway; 45-55 minutes from Santa Monica via the Expo Line). Studio City and Mid-Wilshire are about 20-30 minutes from campus and slightly more expensive. Culver City is about 20 minutes from campus and cheaper but very suburban. The best ways to look for apartments are Craigslist, PadMapper, Zillow, Westside Rentals (which is part of apartments.com) or by simply driving around neighborhoods you are interested in and looking for “Rent” signs. Current students can be your best source of information about housing.

### ***Where do I park?***

Parking on campus is limited. Costs range depending on the location of your parking structure, but can fall between \$360 and \$500 per semester. The UPC Parking Center (just east of the Harbor freeway) is the least expensive parking option (a shuttle transports students between the lots and campus). Monthly parking is also available at the Shrine or the Coliseum. In terms of street parking around campus, there are various zones of metered parking. Be sure to read the signs before parking. During the day it is safe, but during the evenings, it is best to use on campus parking. Street parking can also be difficult if you choose to park at meter parking because parking is constantly monitored and tickets are given out frequently. There is also non-metered street parking frequently available just north of the SCA complex on/near Orchard Ave.

To purchase a permit, go to the USC Transportation website at <http://transnet.usc.edu/index.php/how-to-purchase-a-permit-2/> and click on “Purchase a Permit.” You will have to use your 10-digit USC ID number to create an account and set up a password the first time. After that, just follow the steps to purchase the permit. You won’t have to pay anything up front when you purchase a permit and it will just be added to your fall bill. Also, if you know you will be needing after hours of weekend access to the parking garage, you will have to go to the Parking Office and request they give you access on your card. It’s a little bit of a hassle, but they are good about giving access and are also really nice about making accommodations in terms of parking if you have a medical reason and need to be in one particular garage!

### ***What are typical commute times?***

This depends in large part on where you choose to live. It can be anywhere from 10-20 minutes to 45 minutes to an hour or more. The freeway is typically the quickest way to get around Los Angeles, but surface roads are also feasible. It is always best to plan extra time for the commute, especially when you’re going to class.

### ***Should I get a job during the school year?***

Many students find it necessary to work while attending school. Many students work as readers for classes (see the “Student Workers and Readers” section on pg. 34). There are a number of opportunities on campus, although some students find it difficult to manage a busy work schedule with their classes. Work-study opportunities are available in many divisions of the School of Cinematic Arts, including in Operations, the Dean’s Office, the main office for CAMS, and the Cinema library. Other opportunities can be found at other schools on campus and with programs such as Visions and Voices and the Writing Center. Additionally, when major events occur on campus, various departments and divisions hire students and temporary workers.

### ***Are there various career opportunities available upon completion of the MA degree?***

Students in the M.A. program take a number of different career paths, which include work in higher education as professors, administrators or specialists in the fields of film, television and media studies. Others seek opportunities outside of academia. Our alumni have gone into law, film and television development, journalism, archives, marketing, new media, non-profit work, and production. Students are encouraged to use the career center and to network inter-divisionally to help with career planning. Internships are an important opportunity that the school provides to transition from academic life to a career, and all students are eligible for internships.

### ***What courses should I take in my first year?***

See the course planning documents above. M.A. students should plan on taking 8-10 units each semester. Ph.D. students on fellowship are expected to take heavier course loads (12-14

credits/semester). Courses are often offered topically so if you are interested in a particular topic, plan your schedule accordingly.

***Who is my advisor?***

During your first semester, you'll be assigned to a faculty member who is your advisor. It is best to meet with your advisor sometime during your first semester and follow up with visits each semester. Additionally, the DGS or Program Coordinator can answer questions about curriculum and degree progress.

***Should I be attending conferences?***

All students are encouraged to attend and present at conferences. The department supports graduate students at both the M.A. and Ph.D. level who are presenting papers or participating in workshops at conferences. GPSS, the university's Graduate and Professional Student Senate, also supports students through travel grants, which require a separate application process. You will learn more about conference participation in CTCS 506.