# http://www.ric.edu/webcommunications/images/SealWithText_Small_Black.pngUNDERGRADUATE CURRICULUM COMMITTEE (UCC)PROPOSAL FORM

## Cover page scroll over blue text to see further important [instructions](#instructions): [if not working select “COMMents on rollover” in your Word preferences under view] please read these.

**N.B. DO NOT USE HIGHLIGHT, where choices are given within categories, please DELETE those THAT DO NOT APPLY TO YOUR PROPOSAL. Do not delete numbered categories.**

**ALL numbers in section (A) to be completed, including the impact ones (#5-7), put “none” if that is the case.**

|  |  |  |
| --- | --- | --- |
| A.1. [Course or program](#Proposal) | **FILM 218: Methods of Film Production** |  |
| [Replacing](#Ifapplicable)  |  |
| A.2. [Proposal type](#type) | **Course: creation** **Program:** [**revision**](#revision) |
| A.3. [Originator](#Originator) | **Bonnie MacDonald & Vincent Bohlinger** | [Home department](#home_dept) | **Film Studies** |
| A.4. [Context and Rationale](#Rationale)  | **The Film Studies Program Review from 2018 suggested that we needed an introductory digital video production course in the first or second year of the curriculum. Student discussions with the external reviewer indicated strong interest in production courses and students wanted to gain experience working with the medium at an early stage in their academic careers. Along these same lines, in our annual senior assessment surveys over the past three years (ever since we started administering senior assessment surveys), students have consistently expressed a desire to get their hands on cameras earlier in the program. This new course could be taken in a student’s second semester alongside FILM 219: Methods of Film Analysis. This way, students engage in both tracks early on in their major: FILM 219 still remaining our gateway methods course to our critical studies offerings and our new FILM 218 being our new gateway methods course to our production offerings. This addition will raise the program total from 44 credits to 48, but this addition will really strengthen the program overall. Filmstudents currently don't get enough production experience within the major. A student who just does the major and no additional coursework doesn't seem prepared for professional work, so this addition felt worthwhile as it falls within the purview of a pre-professional component.****The current Introduction to Film Production course (FILM 373) has typically been taken in the third or fourth academic year, in part, because of its prerequisite of FILM 372. FILM 373 has proven to be overloaded with content and final projects often feel rushed at the expense of planning and quality. It makes sense to break the existing course into two courses, one at the introductory level and the other at the intermediate level if students want more in that field. The new introductory course, FILM 218: Methods of Film Production, would build off of its prerequisite FILM 116 by reinforcing the grammar of film learned in that course while introducing our workflow approach to film production. As an intermediate course, FILM 373 will be renamed: Intermediate Film Production, and will be more project based and can now require more advanced professional production techniques. All Film Studies majors will graduate with an additional semester of film production experience.****We will also restructure the Minor to allow for this course to be taken as an alternative to the FILM 219, (as well as allow for the other to be also taken as a required elective) and so keep that credit count the same.****This new course also allows RIC’s Film Studies Program to better align with the film curricula at CCRI and URI. We have already been in discussion with both institutions and this new course has been specifically designed to articulate with their existing introductory production courses (for which there is currently no equivalent beyond elective credit). RIC’s offering of FILM 218 will be joined by CCRI developing a course that will articulate with our FILM 219. These additional courses (one new at RIC and one new at CCRI) will allow us to establish a clear 2+2 agreement with CCRI in Film Studies, with CCRI being able to offer at least 5 courses that articulate to required courses within the Film Studies major.** **We expect this new course to lead to greater student satisfaction with our curriculum as well as enhanced professional preparedness. We hope that this new course will attract more freshman Film Studies majors at the same time that RIC becomes more attractive to transfer students in Film Studies.**  |
| A.5. [Student impact](#student_impact) | **We have developed this course specifically in response to student demand. The course offers students more experiential learning earlier in the major and we expect this course will better prepare students to pursue internships and other professional opportunities earlier in their degree program.**  |
| A.6. [Impact on other programs](#impact)  | **This course should not impact any other program.**  |
| A.7. [Resource impact](#Resource) | [*Faculty PT & FT*](#faculty):  | **With our current limited staffing, we will likely have to reduce the number of upper-level production courses offered in the Spring in order to staff this course. There will be no increase in the total number of courses we are planning to offer each semester.** |
| [*Library*:](#library) | **No impact.** |
| [*Technology*](#technology) | **We will be using production equipment already being used in other production courses.** |
| [*Facilities*](#facilities): | **Because we are reducing one of our advanced production offerings every semester we offer this course, we will not require additional classroom space.**  |
| A.8. [Semester effective](#Semester_effective) | **Fall 2020**  | A.9. [Rationale if sooner than next Fall](#Semester_effective) |  |
| A.10. INSTRUCTIONS FOR CATALOG COPY: This single file copy must include ALL relevant pages from the college catalog, and show how the catalog will be revised. (1) Go to the “Forms and Information” page on the UCC website. Scroll down until you see the Word files for the current catalog. (2) Download ALL catalog sections relevant for this proposal, including course descriptions and/or other affected programs. (3) Place ALL relevant catalog copy into a single file. Put page breaks between sections and **delete any catalog pages not relevant for this proposal**. (4) Using the track changes function, revise the catalog pages to demonstrate what the information should look like in next year’s catalog. (5) Check the revised catalog pages against the proposal form, especially making sure that program totals are correct if adding/deleting course credits. If new copy, indicate where it should go in the catalog. If making related proposals a single catalog copy that includes all is acceptable. Send as a separate single file along with this form. |

B. [NEW OR REVISED COURSES](#delete_if)  **DO NOT use highlight. Do not delete numbered categories, just leave blank if they do not apply. Delete this whole page if the proposal does not include a new or revised course. Always fill in b. 1 and B. 3 for context.**

|  | Old ([for revisions only](#Revisions))ONLY include information that is being revised, otherwise leave blank.  | NewExamples are provided within some of the boxes for guidance, delete just the examples that do not apply. |
| --- | --- | --- |
| B.1. [Course prefix and number](#cours_title)  |  | **FILM 218** |
| B.2. Cross listing number if any |  |  |
| B.3. [Course title](#title)  |  | **Methods of Film Production** |
| B.4. [Course description](#description)  |  | Students explore basic film production techniques via shooting and editing exercises based upon the grammar and aesthetics of film. Production projects provide experience with a workflow approach. |
| B.5. [Prerequisite(s)](#prereqs) |  | **FILM 116 or consent of program director** |
| B.6. [Offered](#Offered) |  | **Spring**  |
| B.7. [Contact hours](#contacthours)  |  | **4** |
| B.8. [Credit hours](#credits) |  | **4** |
| B.9. [Justify differences if any](#differences) |  |
| B.10. [Grading system](#grading)  |  | **Letter grade |**  |
| B.11. [Instructional methods](#instr_methods) |  | **Laboratory |Lecture |Seminar |Small group |**  |
| B.12.[Categories](#required) |  | **Required for major/minor | Restricted elective for major/minor |**  |
| B.13. Is this an Honors course? |  | **NO** |
| B.14. [General Education](#ge)N.B. Connections must include at least 50% Standard Classroom instruction. |  | **NO**  |
| B.15. [How will student performance be evaluated?](#performance) |  | **Attendance |Class participation | Exams |Presentations |Papers |** **Class Work |Interviews |Quizzes | Projects |** |
| B.16 [Recommended class-size](#class_size" \o "Check appendix XVIII in the UCC Manual for Best Practices) |  | **15 (consistent with our production courses)** |
| B.17. [Redundancy statement](#competing) |  | **N/A** |
| B. 18. Other changes, if any |  |

| B.19**.** [**Course learning outcomes**](#outcomes)**: List each one in a separate row** | [**Professional Org.Standard(s)**](#standards)**, if relevant** | [**How will each outcome be measured**](#measured)**?** |
| --- | --- | --- |
| 1. Understand the workflow process of film production.  |  | See B. 15  |
| 2. Understand the creative potential found in the elements of cinematography, mise-en-scene, editing, and sound. |  | See B. 15 |
| 3. Apply the elements of cinematography, mise-en-scene, editing, and sound in the creation of audio-visual storytelling. |  | See B. 15 |

| B.20. [**Topical outline**](#outline)**: DO NOT INSERT WHOLE SYLLABUS, JUST A TWO-TIER TOPIC OUTLINE. Proposals that ignore this request will be returned for revision.** |
| --- |
| 1. Analyzing the visual grammar of film and using it to create meaning
	1. Screenings and discussions of film clips that exemplify the visual grammar of film with an emphasis on cinematography, sound design, editing techniques, and mise-en-scene
	2. Introduction to operating a digital video camera
	3. Basic exercises in small groups demonstrating:
		1. types of shots (e.g., composition)
		2. camera angles (e.g. worm’s eye view)
		3. camera movement, (e.g., panning or zooming)
		4. lighting designs (e.g., 3-point lighting)
		5. color schemes (e.g., primary or complementary)
		6. editing (e.g., montage or continuity)
2. Introduction to the workflow process of film production
	1. Preproduction (individual short narrative film project)
		1. writing and presenting a pitch
		2. writing and presenting a treatment
		3. writing a short narrative film script
		4. writing and presenting a storyboard
		5. breaking script down into a shot list
		6. location scouting on campus
		7. lighting design and introduction to lighting kits
		8. audio capture planning and introduction to types of microphones
	2. Production (group projects)
		1. how to save video on removable media storage card
		2. students will direct their individual project
		3. classmates will serve as actors, camera operators, and sound technicians on each other’s projects
	3. Postproduction
		1. setting up a file system for film project in digital video editing software
		2. importing media from media storage card
		3. introduction to digital video editing software
		4. editing video and audio
		5. setting audio levels
		6. color correction
		7. exporting film to a file and uploading to the Internet
		8. screening and group critique of short narrative film projects
		9. revising projects based upon group critique
 |

### C. [Program Proposals](#program_proposals) **complete only what is relevant to your proposal. Delete this whole page if the proposal is not revising, creating, deleting or suspending any progam.**

|  | [Old (for revisions only)](#old_program) | New/revised |
| --- | --- | --- |
| C.1. [Enrollments](#enrollments) |  |  |
| C.2. [Admission requirements](#admissions) |  |  |
| C.3. [Retention requirements](#retention) |  |  |
| C.4. [Course requirements](#course_reqs) for each program option. Show the course requirements for the whole program here. | **Basic requirements for major:**Course RequirementsCourses

|  |  |  |  |
| --- | --- | --- | --- |
| FILM 116 | Introduction to Film | 4 | F, Sp, Su |
| FILM 219 | Methods of Film Analysis | 4 | Sp |
| FILM 220 | History of Film I | 4 | F |
| FILM 221 | History of Film II | 4 | Sp |
| FILM 454 | Film Theory | 4 | Sp |

Film Studies MinorCourse RequirementsThe minor in film studies consists of a minimum of 28 credit hours, as follows:Courses

|  |  |  |  |
| --- | --- | --- | --- |
| FILM 116 | Introduction to Film | 4 | F, Sp, Su |
| FILM 219 | Methods of Film Analysis | 4 | Sp |
| FILM 220 | History of Film I | 4 | F |
| FILM 221 | History of Film II | 4 | Sp |

and a minimum of 12 credit hours from the following:

|  |  |  |  |
| --- | --- | --- | --- |
| ENGL 337 | Studies in Film Aesthetics | 4 | As needed |
| FILM 351 | Major Directors | 4 | Alternate years |
| FILM 352 | Film Genres | 4 | Alternate years |
| FILM 353 | National Cinemas | 4 | Alternate years |
| FILM 354 | Television Genres | 4 | Alternate years |
| FILM 355 | New Media | 4 | Alternate years |
| FILM 370 | Screenwriting I | 4 | F |
| FILM 371 | Screenwriting II | 4 | Sp |
| FILM 372 | Preproduction: Word to Moving Image | 4 | F |
| FILM 373 | Introduction to Film Production | 4 | Sp |
| FILM 374 | Film Production: Narrative Form | 4 | Alternate years |
| FILM 375 | Film Production: Documentary Form | 4 | Alternate years |
| FILM 376 | Film Production: Experimental | 4 | As needed |
| FILM 377 | Film Production: 2D Animation | 4 | As needed |
| FILM 378 | Film Production: 3D Animation | 4 | As needed |
| FILM 379 | Digital Audio Production | 4 | As needed |
| FILM 450 | Topics in the Study of Film | 4 | As needed |
| FILM 454 | Film Theory | 4 | Sp |

Total Credit Hours: 28 | Course RequirementsCourses

|  |  |  |  |
| --- | --- | --- | --- |
| FILM 116 | Introduction to Film | 4 | F, Sp, Su |
| FILM 218FILM 219 | Methods of Film ProductionMethods of Film Analysis | 44 | SpSp |
| FILM 220 | History of Film I | 4 | F |
| FILM 221 | History of Film II | 4 | Sp |
| FILM 454 | Film Theory | 4 | Sp |

Film Studies MinorCourse RequirementsThe minor in film studies consists of a minimum of 28 credit hours, as follows:Courses

|  |  |  |  |
| --- | --- | --- | --- |
| FILM 116 | Introduction to Film | 4 | F, Sp, Su |
| FILM 220 | History of Film I | 4 | F |
| FILM 221 | History of Film II | 4 | Sp |

ONE COURSE fromFILM 218 Methods of Film Production 4 Sp FILM 219 Methods of Film Analysis 4 Spand a minimum of 12 credit hours from the following:

|  |  |  |  |
| --- | --- | --- | --- |
| ENGL 337 | Studies in Film Aesthetics | 4 | As needed |
| FILM 218FILM 219FILM 351 | Methods of Film ProductionMethods of Film AnalysisMajor Directors | 444 | SpSpAlternate years |
| FILM 352 | Film Genres | 4 | Alternate years |
| FILM 353 | National Cinemas | 4 | Alternate years |
| FILM 354 | Television Genres | 4 | Alternate years |
| FILM 355 | New Media | 4 | Alternate years |
| FILM 370 | Screenwriting I | 4 | F |
| FILM 371 | Screenwriting II | 4 | Sp |
| FILM 372 | Preproduction: Word to Moving Image | 4 | F |
| FILM 373 | Intermediate Film Production | 4 | Sp |
| FILM 374 | Film Production: Narrative Form | 4 | Alternate years |
| FILM 375 | Film Production: Documentary Form | 4 | Alternate years |
| FILM 376 | Film Production: Experimental | 4 | As needed |
| FILM 377 | Film Production: 2D Animation | 4 | As needed |
| FILM 378 | Film Production: 3D Animation | 4 | As needed |
| FILM 379 | Digital Audio Production | 4 | As needed |
| FILM 450 | Topics in the Study of Film | 4 | As needed |
| FILM 454 | Film Theory | 4 | Sp |

Total Credit Hours: 28 |
| C.5. [Credit count](#credit_count) for each program option | **Major 44****Minor 28** | **Major 48****Minor 28** |
| C.6. Other changes if any |  |  |
| C.7 [Program goals](file://Users/sabbotson/Documents/Curriculum/Program%20goals)Needed for all new programs |  |  |

## D. Signatures

* Changes that affect General Education in any way MUST be approved by ALL Deans and COGE Chair.
* Changes that directly impact more than one department/program MUST have the signatures of all relevant department chairs, program directors, and their relevant dean (e.g. when creating/revising a program using courses from other departments/programs). Check UCC manual 4.2 for further guidelines on whether the signatures need to be approval or acknowledgement.
* Proposals that do not have appropriate approval signatures will not be considered.
* Type in name of person signing and their position/affiliation.
* Send electronic files of this proposal and accompanying catalog copy to curriculum@ric.edu and a printed signature copy of this whole form to the current Chair of UCC. Check UCC website for due dates.

##### D.1. Approvals: required from programs/departments/deans who originate the proposal. may include multiple departments, e.g., for joint/interdisciplinary proposals.

| Name | Position/affiliation | [Signature](#_Signature" \o "Insert electronic signature, if available, in this column) | Date |
| --- | --- | --- | --- |
| Vincent Bohlinger | Program Director of Film Studies | Vincent Bohlinger | 4/27/2020 |
| Earl Simson | Dean of Faculty of Arts and Sciences | Earl Simson | Tab to add rows |

##### D.2. [Acknowledgements](#acknowledge): REQUIRED from OTHER PROGRAMS/DEPARTMENTS (and their relevant deans if not already included above) that are IMPACTED BY THE PROPOSAL. SIGNATURE DOES NOT INDICATE APPROVAL, ONLY AWARENESS THAT THE PROPOSAL IS BEING SUBMITTED. CONCERNS SHOULD BE BROUGHT TO THE UCC COMMITTEE MEETING FOR DISCUSSION; all faculty are welcome to attend.

| Name | Position/affiliation | [Signature](#Signature_2) | Date |
| --- | --- | --- | --- |
|  |  |  |  |
|  |  |  |  |
|  |  |  | Tab to add rows |