# 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. Please do not use highlight to select choices within a category but simply delete the options that do not apply to your proposal (e.g. in A.2 if this is a course revision proposal, just delete the creation and deletion options and the various program ones, so it reads “course revision”) Do not ever delete any of the numbered categories—if they do not apply leave them blank. ALL numbered categories in section (A) must be completed. If there are no resources impacted it is okay to put “none” in A. 7**

|  |  |  |
| --- | --- | --- |
| A.1. [Course or program](#Proposal) | **COMM/MUS 220 Digital Audio Production I** |  |
| [Replacing](#Ifapplicable)  |  |
| A. 1b. Academic unit | **Faculty of Arts and Sciences**  |  |
| A.2. [Proposal type](#type) | **Course: revision** |  |
| A.3. [Originator](#Originator) | **Brian Knoth** | [Home department](#home_dept) | **Communication** |
| A.4. [Context and Rationale](#Rationale) Note: Must include this additional information for all [new programs](#type) | In conjunction with our request to include COMM/MUS 220 as a General Education Distribution Course option in the “Arts” category, we are modifying the course description to address the arts category components of the course more explicitly. This will help make the objectives and goals of the course clear to students. Also, adding sections throughout the year may be needed due to increased demand as a General Education Course option. |
| A.5. [Student impact](#student_impact) | This change will have a positive impact on students because they will have a digital audio production option in the General Education Arts category. The skills learned are relevant to many disciplines in the sense that students will be learning about creative ways to use digital audio in a number of contexts, including sound design for multimedia and the performing arts, music, and communicating meaningful messages and stories. |
| A.6. [Impact on other programs](#impact)  | Although no significant impact is anticipated, COMM 220 is cross-listed with MUS 220 and is part of the Digital Media Production Minor (Communication Department). |
| A.7. [Resource impact](#Resource) | [*Faculty PT & FT*](#faculty):  | **N/A** |
| [*Library*:](#library) | **N/A** |
| [*Technology*](#technology) | **N/A** |
| [*Facilities*](#facilities): | **N/A** |
| A.8. [Semester effective](#Semester_effective) | **Fall 2022** | A.9. [Rationale if sooner than next Fall](#Semester_effective) | **N/A** |
| 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 preferred. Send catalog copy as a separate single Word file along with this form. |

B. [NEW OR REVISED COURSES](#delete_if)  **Delete section B if the proposal does not include a new or revised course. As in section A. do not highlight but simply delete suggested options not being used. 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)  | **COMM 220** | **COMM 220** |
| B.2. Cross listing number if any | **MUS 220** | **MUS 220** |
| B.3. [Course title](#title)  | **Digital Audio Production I** | **Digital Audio Production I** |
| B.4. [Course description](#description)  | This course is designed for students interested in live and studio audio production in a computer-based studio. | Students learn to create and analyze digital audio production projects in multiple forms and within different contexts. Studio-based voice, music, sound design, and audio storytelling techniques are highlighted. |
| B.5. [Prerequisite(s)](#prereqs) |  |  |
| B.6. [Offered](#Offered) | **As needed** | **Fall | Spring | Summer**  |
| B.7. [Contact hours](#contacthours)  |  |  |
| B.8. [Credit hours](#credits) |  |  |
| B.9. [Justify differences if any](#differences) |  |
| B.10. [Grading system](#grading)  |  |  |
| B.11. [Instructional methods](#instr_methods) |  |  |
| B.11.a [Delivery Method](#instr_methods) |  |  |
| B.12.[Categories](#required) |  |  |
| B.13. Is this an Honors course? |  |  |
| B.14. [General Education](#ge)N.B. Connections must include at least 50% Standard Classroom instruction. | **NO** | **YES****category: Arts** |
| B.15. [How will student performance be evaluated?](#performance) |  |  |
| B.16 [Recommended class-size](#class_size" \o "Check appendix XVIII in the UCC Manual for Best Practices) |  |  |
| B.17. [Redundancy statement](#competing) |  |  |
| B. 18. Other changes, if any | Catalog should also note after the description: General Education Category: Arts - Visual and Performing. |

| 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)**?** |
| --- | --- | --- |
| Critical and Creative Thinking | Gen Ed. | With the completion of this class, students will be able to demonstrate an ability to understand and analyze digital audio production workflow processes from multiple perspectives, including those of professional producers/artists, professional critics, academic experts, their student peers, and general audiences. They do this primarily through project-based work that incorporates mid-process feedback/workshop sessions, guided critique sessions, and analysis of relevant professional work, the work of their student peers (past and present), and their own creative productions. In addition, through this creative project-based production work, they are reminded to question their own assumptions and the perceived/potential assumptions of others. In the process, they also learn to anticipate and question the potential conclusions of general audiences and experts alike on the work they do, while also considering the impact of biases, including their own. |
| Arts  | RIC Gen Ed. | Through the analysis and creation of multiple digital audio production projects and exercises, students will demonstrate a foundational understanding of digital audio production workflows. All projects will encourage the incorporation of diverse aesthetic, cultural, and historical perspectives regarding the audio and sonic arts, while still emphasizing a personal and individualized approach to the creative work, which can result in music, storytelling, and sound design work based on the students’ individual goals and interests. |

| 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.** |
| --- |
| **Week 1*** Course Introduction and Overview, Equipment Overview, Software Options
* Interests Worksheets
* Assignment: Check Syllabus on Blackboard, Explore Software

**Week 2*** Music, Underscoring, and Soundtracks for Different Contexts (theatre, dance, and visual media)
* Sampling, Mashups, and Plunderphonics
* Topic Reflection Assignment
* Introductory Audio Software Exercise

**Week 3*** MIDI Music Production, Beats/Loops
* Recording Options (as needed) - Studio Process/Techniques, USB Mics, Phones/Mobile Devices; Voice Performance/Recording
* Topic Reflection Assignment
* Audio Recording/Editing Exercise
* Assignment: Project 1 – Voices, Music, and Sounds

**Week 4*** Mixing and Mastering
* Topic Reflection Assignment
* Post-production Exercise, Project 1 Work

**Week 5*** Mixing continued: Effects Sends and Buses/Returns
* Project 1 Topics/Work

**Week 6*** Project 1 Topics/Work
* Mid-Process Feedback Session

**Week 7*** Project 1 Critique
* **Due: Project 1**

**Week 8*** Sound Design for Different Contexts (theatre, dance, and visual media)
* Sound Effects for Different Contexts (theatre, dance, and visual media)
* Topic Reflection Assignment
* Sound Design/Effects Exercise (recording and post-production)

**Week 9*** Audio Storytelling/Radio Drama (scripts, voice(s), sound efx, and music)
* Topic Reflection Assignment
* Audio Storytelling Exercise (recording and post-production)

**Week 10*** Sound Design/Effects for Audio Storytelling/Radio Drama
* Topic Reflection Assignment
* Sound Design/Effects for Audio Storytelling/Radio Drama Exercise (recording and post-production)

**Week 11*** Assignment: Project 2 – Sound Design and/or Audio Storytelling Focus
* Project 2 Topics/Work

**Week 12*** Editing and Mixing: Project 2
* Project 2 Topics/Work

**Week 13*** Mastering: Project 2
* Project 2 Topics/Work

**Week 14*** Mid-Process Feedback Session
* Project 2 Topics/Work
* Assignment: Reflection Paper

**Week 15*** Project 2 Critique
* **Due: Project 2**

**Finals Week*** Reflection Paper Discussion
* **Due: Reflection Paper**
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## 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. THESE 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 |
| --- | --- | --- | --- |
| Giselle Auger | Chair of Communication  | \*Approved by e-mail | 4/13/22 |
| Ian Greitzer | Chair of Music, Theatre, and Dance | \*Approved by e-mail | 4/19/22 |
| Earl Simson | Dean of FAS | Earl Simson | 4/14/22 |
| Joe Zornado | Chair, COGE | \*Approved by e-mail | 5/6/22 |
| Carolynn Masters | Dean, School of Nursing | \*Approved by e-mail | 5/11/2022 |
| Alema Karim | Dean, School of Business | *Alema Karim* | 5/9/2022 |
| Jayashree Nimmagadda | Dean, School of Social Work | \*Approved by e-mail | 5/9/2022 |
| Jeannine Dingus-Eason | Dean, FSEHD | *Jeannine E. Dingus-Eason* | 5/6/2022 |

##### 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 |
| --- | --- | --- | --- |
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