Proposal Form For Addition And Revision Of Courses

1. Proposing College / School: Liberal Arts
   Department: Communication & Journalism

2. Course Prefix and Number: RTVF 3100 3. Effective Term: Fall 2013

4. Course Title: Intermediate Filmmaking
   Abbreviated Title (30 characters or less): Interm. Filmmaking

5. Requested Action:
   ☐ Renumber a Course
   ☐ Add a Course
   ☐ Revise a Course
   Current Course Number: 4100
   Proposed Course Number: 3100
   Type of Revision:

6. Course Credit:
   Contact/Group Hours: 3
   Scheduled Type (e.g.: Lab, Lecture, Practicum, Directed Study): studio
   Weekly or Per Term?: weekly
   Credit Hours: 3
   Anticipated Enrollment: 14
   Maximum Hours (Repeatability): 3
   Total Credit Hours: 3

7. Grading Type:
   ☐ Regular (ABCDF) ☐ Satisfactory/Unsatisfactory (S/U)
   ☐ Audit

8. Prerequisites/Corequisites:
   P: RTVF 2420
   Use "P:" to indicate a prerequisite, "C:" to indicate a corequisite, and "P/C:" to indicate a prerequisite with concurrency.

9. Restrictions: List specific restriction in space above.
   ☐ College ☐ Major ☐ Standing ☐ Degree

10. Course Description:
    (20 Words or Less; exactly as it should appear in the Bulletin)
    Further develops conceptual and technical filmmaking skills.

11. May Count Either:
    Program Type or Program Title
    (Indicate if this particular course cannot be counted for credit in addition to another)
    Requirement or Elective? (required or optional?)

12. Affected Program(s):
    (Respond "N/A" if not included in any program; attach memorandum if more space is required)

13. Overlapping or Duplication of Other Units' Offerings:
    (If course is included in any other degree program, is used as an elective frequently by other unit(s), or is in an area similar to that covered by another college/school, attach correspondence with relevant unit)
    ☐ Applicable
    ☐ Not Applicable
14. Justification:
The current RTVF program teaches a smorgasbord of digital production courses on the junior/senior level that have no common curricular goal. Only two of the production courses are sequenced and this is a recent change. The result is that our classes are largely composed of senior level students with disparate levels of digital-production experience, including some who are absolute beginners and some who are quite advanced. These courses do not serve our students well. In addition to creating new courses, we are restructuring our current curriculum by offering introductory courses at the 2000 level and intermediate courses at the 3000 level. One of the intermediate courses to be offered at the 3000 level is a redesigned version of Intermediate Filmmaking, which has previously been offered on the 4000 level.

(Include a concise, yet adequate rationale for the addition/revision of the course, citing accreditation, assessments (faculty, graduate, and/or external) where applicable)

15. Resources:
No new resources needed. This course has been taught for a few years.

(Indicate whether existing resources such as library materials, classroom/laboratory space, and faculty appointments are adequate to support the proposed addition/revision; if additional resources are required, indicate how such needs will be met, referencing the appropriate level of authorization -- i.e.: Dean -- where necessary; if no additional resources or shifting of resources will be necessary, respond "Not Applicable")

16. Student Learning Outcomes:
To learn to develop and revise an original idea suitable for a short film project.
To learn to use sound to evoke images.
To learn to use sounds to affect the perception of images within a film.
To learn to use sound to extend the film frame.
To learn to use diegetic and non-diegetic sound within a film.
To learn to analyze critically one's own work and the work of others in oral critiques.

(State in measurable terms (reflective of course level) what students should be able to do when they have completed this course)

17. Course Content Outline:
Week 1: Course overview, Sound in Film
Week 2: Sound evokes images: Ambient and Effects sounds
Week 3: Toolset: Microphones, recorders, etc., Due: Storyboard for Sound Evokes Images
Week 4: Toolset: Microphones, recorders, etc.
Week 5: Sound beyond the film frame, Due: Sound Evokes Images project, Critique
Week 6: Sound affects perception of film images: studio and location recordings, Due: Storyboard for Sound Extends the Film Frame
Week 7: Sound editing: a brief history
Week 8: Toolset: Sound editing software, placement, Due: Sound Extends the Film Frame project, Critique
Week 9: Toolset: Sound editing software – filtration
Week 10: Sound placement and character, Due: Treatment for Sound Affects Perception
Week 11: Sound placement and character,
Week 12: Sound Mix – Dialogue, Due: Sound Affects Perception project, critique
Week 13: Diegetic and non-diegetic voice and music, Due: Treatment for Dialogue Scene
Week 14: Sound Mix - Music
Week 15: Due: Dialogue Scene, Critique

(Provide a comprehensive, week-by-week breakdown of course content, including assignment due dates)

18. Assignments / Projects:
1. Treatment/Storyboard: written project description and sequence of illustrations or images, which help to pre-visualize a film project.
2. Sound Evokes Images: a sound recording project, which emphasizes the
ability of sound alone to evoke actions and objects.
3. Sound Extends the Film Frame: a shooting, recording, and editing project, which emphasizes the way off-screen sound can create mood and motivate on-screen action.
4. Sound Affects Perception of Film Image: a sound recording and editing project, which emphasizes the way the ambient and effects sounds create the illusion of space and movement.
5. Dialogue Scene: a shooting, recording, and editing project, which emphasizes the use of diegetic and non-diegetic voice.

(List all quizzes, projects, reports, activities and other components of the course grade -- including a brief description of each assignment that clarifies its contribution to the course’s learning objectives)

**19. Rubric and Grading Scale:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>5% Storyboard for Sound Evokes Image</td>
<td>5% Storyboard for Sound Extends the Film Frame</td>
</tr>
<tr>
<td>10% Short sound project: Sound Evokes Images</td>
<td>15% Short Film Project: Sound Extend the Film Frame</td>
</tr>
<tr>
<td>5% Treatment for Sound Affects Perception of Film Image</td>
<td></td>
</tr>
<tr>
<td>20% Short film project: Sound Affects Perception of Film Image</td>
<td>10% Treatment for Dialogue Scene</td>
</tr>
<tr>
<td>20% Short film project: Dialogue Scene</td>
<td></td>
</tr>
<tr>
<td>5% Critiques</td>
<td>5% Attendance</td>
</tr>
</tbody>
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Grading Scale: A = 90-100%; B = 80-89%; C = 70-79%; D = 60-69%; F = 0-59%

(List all components of the course grade -- including attendance and/or participation if relevant -- with point totals for each; indicate point totals and ranges or percentages for grading scale; for S/U grading, detail performance expectations for a passing grade)

**20. Justification for Graduate Credit:** N/A

(Include a brief statement explaining how the course meets graduate educational standards (i.e.: rigorous standards for evaluation, development of critical thinking and analytical skills, etc.))

(Included below are standard statements regarding course policies. If necessary, a statement may be altered to reflect the academic policies of individual faculty members and/or the academic unit or department, provided that there is no conflict with the **Student Policy eHandbook**, Faculty Handbook, or any existing university policy.)

**POLICY STATEMENTS**

**Attendance:** Although attendance is not required, students are expected to attend all classes, and will be held responsible for any content covered in the event of an absence.

**Excused Absences:** Students are granted excused absences from class for the following reasons: illness of the student or serious illness of a member of the student’s immediate family, the death of a member of the student’s immediate family, trips for student organizations sponsored by an academic unit, trips for university classes, trips for participation in intercollegiate athletic events, subpoena for a court appearance, and religious holidays. Students who wish to have an excused absence from class for any other reason must contact the instructor in advance of the absence to request permission. The instructor will weigh the merits of the request, and render a decision. When feasible, the student must notify the instructor prior to the occurrence of any excused absences, but in no case shall such notification occur more than one week after the absence. Appropriate documentation for all excused absences is required. Please consult the **Student Policy eHandbook** for more information on excused absences.

**Make-Up Policy:** Arrangement to make up a missed major examination (e.g.: hour exams, mid-term exams) due to properly authorized excused absences must be initiated by the student within one week of the end of the period of the excused absence(s). Except in unusual circumstances, such as the continued absence of the student or the advent of university holidays, a make-up exam will take place within two weeks of the date that the student initiates arrangements for it. Except in extraordinary circumstances, no make-up exams will be arranged during the last three days before the final exam period begins.

**Academic Honesty Policy:** All portions of the Auburn University student academic honesty code (Title XII) found in the **Student Policy eHandbook** will apply to university courses. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.
Disability Accommodations: Students who need accommodations are asked to electronically submit their approved accommodations through AU Access and to arrange a meeting during office hours the first week of classes, or as soon as possible if accommodations are needed immediately. If you have a conflict with my office hours, an alternate time can be arranged. To set up this meeting, please contact me by e-mail. If you have not established accommodations through the Office of Accessibility, but need accommodations, make an appointment with the Office of Accessibility, 1228 Haley Center, 844-2096 (TTY).