Proposal Form For Addition And Revision Of Courses

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

2. Course Prefix and Number: RTVF 3820  3. Effective Term: Fall 2010

4. Course Title: Sequence Design
   Abbreviated Title (30 characters or less): Seq. Design

5. Requested Action:
   - Renumber a Course
   - Add a Course
   - Revise a Course

6. Course Credit:
<table>
<thead>
<tr>
<th>Contact/Group Hours</th>
<th>Scheduled Type</th>
<th>Weekly or Per Term?</th>
<th>Credit Hours</th>
<th>Anticipated Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maximum Hours</td>
<td>(e.g.: Lab, Lecture, Practicum, Directed Study)</td>
<td>weekly</td>
<td>3</td>
<td>16</td>
</tr>
</tbody>
</table>

   Total Credit Hours: 3

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

8. Prerequisites, Co-Requisites:
   - Prerequisite(s):
   - Co-Requisite(s):
   - Pre/Co-Requisite(s):
   (Indicate with * if item is recommended but not required; indicate minimum grade, if applicable.)
   Declared major in AGCO, COMM, JRNL, PRCM, etc.

9. Restrictions:
   - College
   - Major
   - Standing
   - Degree

10. Course Description:
    The conceptual understanding, development and use of images and text for time based media.

10. May Count Either or (Indicate if this particular course cannot be counted for credit in addition to another)

12. Affected Program(s):
    (Respond "N/A" if not included in any program)
    | Program Type | Program Title | Requirement or Elective? |
    |--------------|---------------|--------------------------|
    | major        | RTVF          | elective                 |

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 some 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 Sequence Design, 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. Existing faculty, technology and space are sufficient to teach the new class.

(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:
- Learn key roles of motion graphics and why they are an effective form of communication
- Develop workflow and conceptual processes for all stages of a project.
- Learn how to implement a specific planning and research methodology
- Understand specific software and techniques to produce finished compositions.
- Explore the role of concept development, typography, color, compositional emphasis and balance.

(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 (1/15 - 1/17)
Introduction to Motion Graphics
Exploring the concept of sequence design and its importance in modern society

Production:
Essential Training Chapters:
Intro - 2 (2hrs)

WEEK 2 (1/22 - 1/24)
Evolution of the Medium
Linking pivotal events in the development of moving pictures, special effects and animation, and the emergence of title design

Production:
Essential Training Chapters:
3 - 4 - 5 (2.5hrs)

Assignment 1

WEEK 3 (1/29 - 1/31)
Process and Method
Take an in-depth look at the process of pre-production in sequence design

Production:
Essential Training Chapters:
6 - 7 - 8 (2hrs)

Assignment 2

WEEK 4 (2/5 - 2/7)
Typography
Fundamental understanding of how we read and use type for communication

Production:
Essential Training Chapters:
9 - 10 - 11 - 12 (2.5hrs)

Assignment 3

WEEK 5 (2/12 - 2/14)
Sound and Color
Fundamentals of both sound and color with discussions on theory and usage

Production:
Principles of Motion Graphics
Intro - 4 (1.5hrs)

WEEK 6 (2/19 - 2/21)
Style and Audience
Elements of style, particularly how they apply to sequence design. Understanding the intended audience

Production:
Principles of Motion Graphics
5 - 6 (2hrs)

Assignment 4

Project Phase One Due

WEEK 7 (2/26 - 2/28)
Film and Video
This focuses on how sequence designs are used in film and video

Production:
Principles of Motion Graphics
7 - 8 (1.5hrs)

WEEK 8 (3/5 - 3/7)
Television
This focuses on how sequence designs are used in television

Production:
Principles of Motion Graphics
9 - 10 - 11 (2.5hrs)

Assignment 5
WEEK 9 (3/12 - 3/14)
World Wide Web
This focuses on how sequence designs are used in online medium

Production:
Principles of Motion Graphics
12 - 13 (1.5hrs)

WEEK 10 (3/19 - 3/21)
DVD’s
This focuses on how sequence designs are used in DVD interface design

Production:
Project Workflow
Intro - 8 (2.5hrs)

Assignment 6

WEEK 11 (3/26 - 3/28)
Interactive Interfaces
Focuses on design in interactive interface design, while exploring the trend in media convergence

Production:
Project Workflow
9 - 11 (1hr)

Project Phase Two Due

WEEK 12 (4/2 - 4/4)
Apply theories and concepts toward a final project

WEEK 13 (4/9 - 4/11)
Apply theories and concepts toward a final project

WEEK 14 (4/16 - 4/18)
Apply theories and concepts toward a final project

Apply theories and concepts toward a final project

Final Project Phase Due (TBA)
Final project in lieu of a final exam.

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

18. Assignments / Projects:

SEMESTER Project
The semester project containing three phases will count for 70% of total grade. This semester project will challenge students to utilize and apply the learned processes and techniques toward a final project. Students will submit a project proposal early in the semester and once approved, will begin the development process in phase one, begin production in phase two, and finally phase three will be to complete and evaluate the project.
ASSIGNMENTS
Assignments are graded on a 0-10 point scale. Assignments are small mini-projects that are task focused and may be given announced or unannounced at any time during the class. The assignments are used to judge retention of concepts, creativity, or overall understanding of software and principles. Assignments will count toward 20% of your total grade.
Assignment 1: Movement / Export / Online upload.
Assignment 2: Word Interpretation through time
Assignment 3: Time / Typography / Video Integration
Assignment 4: Computer Animation / Texture
Assignment 5: Lower-Third Design
Assignment 6: 3-D Camera movements in AfterEffects

ONLINE TUTORIALS
Online tutorials are provided by lynda.com. Students are required to watch all assigned tutorials by the next production class listed on the schedule. Course assignments are directly related to topic to the tutorials assigned. Tutorials are graded complete or incomplete (partially watched tutorials are graded incomplete.) 5 or more incomplete tutorials will result in 0 points given for this portion of the final grade. Online Tutorials will count toward 10% of your total grade.

(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:

GRADING
A: Performance/work of the student has been of the highest level, showing sustained excellence in meeting course responsibilities.
B: Performance/work of the student has been good, though not of the highest level.
C: Performance/work of the student has been adequate, satisfactorily meeting the course requirements.
D: Performance/work of the student has been less than adequate.
F: Performance/work of the student has been such that course requirements have not been met.

Grading Scale: A = 90-100%; B = 80-89%; C = 70-79%; D = 60-69%; F = 0-59%

FINAL GRADE BREAKDOWN
70% - SEMESTER PROJECT (PHASE ONE - 20%, PHASE TWO - 20%, PHASE THREE 30%)
20% - ASSIGNMENTS
10% - ONLINE TUTORIALS
Grade Variable - Class participation / Critique participation will positively or negatively affect your final grade

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 Tiger Cub, Faculty Handbook, or any existing university policy.)
REQUIRED 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 see the Tiger Cub 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 Tiger Cub 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 special accommodations in class, as provided for by the Americans With Disabilities Act, should arrange for a confidential meeting with the instructor during office hours in the first week of classes (or as soon as possible if accommodations are needed immediately). The student must bring a copy of their Accommodation Letter and an Instructor Verification Form to the meeting. If the student does not have these forms, they should make an appointment with the Program for Students with Disabilities, 1288 Haley Center, 844-2096 (V/TT).
Approvals

Department Head / Chair

College / School Curriculum Committee

College / School Dean

Dean of the Graduate School (for Graduate Courses)

Assoc. Provost for Undergraduate Studies (for Undergraduate Courses)

3/22/13

4/8/2013

4/9/15

Date

Date

Date

Contact Person: Margaret Fitch-Hauser
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