

Submit original with signatures + 1 copy + electronic copy to UAF Governance.
 See <http://www.uaf.edu/uafgov/faculty/cd> for a complete description of the rules governing curriculum & course changes.

TRIAL COURSE OR NEW COURSE PROPOSAL

SUBMITTED BY:

| | | | |
|---------------|-----------------|-----------------|---------------|
| Department | Theatre | College/School | CLA |
| Prepared by | Maya Salganek | Phone | X5950 |
| Email Contact | maya@alaska.edu | Faculty Contact | Maya Salganek |

1. ACTION DESIRED (CHECK ONE):

Trial Course New Course

2. COURSE IDENTIFICATION:

Dept Course # No. of Credits

Justify upper/lower division status & number of credits: A culmination course, this class expects students to create a capstone project in dramatic cinema, suitable for professional employment or graduate school admissions.

3. PROPOSED COURSE TITLE: Advanced Film Production

4. To be CROSS LISTED? YES/NO

Yes If yes, Dept: Course #

(Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)

5. To be STACKED? YES/NO

No If yes, Dept. Course #

6. FREQUENCY OF OFFERING: Fall, even-numbered Years

Fall, Spring, Summer (Every, or Even-numbered Years, or Odd-numbered Years) --- or As Demand Warrants

7. SEMESTER & YEAR OF FIRST OFFERING (if approved) Fall 2012

8. COURSE FORMAT:

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.

COURSE FORMAT: (check all that apply)

1 2 3 4 5 6 weeks to full semester

OTHER FORMAT (specify)

Mode of delivery (specify lecture, field trips, labs, etc) Lecture

9. CONTACT HOURS PER WEEK:

LECTURE hours/weeks LAB hours/week PRACTICUM hours/week

Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-4800 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See <http://www.uaf.edu/uafgov/faculty/cd/credits.html> for more information on number of credits.

OTHER HOURS (specify type)

10. COMPLETE CATALOG DESCRIPTION including dept., number, title and credits (50 words or less, if possible):

FLM 431 – Advanced Film Production
 3 Credits

Offered Spring Even numbered Years

In depth investigation into the history, theory and concepts of film and video direction. Script preparation, storyboarding and animatics, blocking actors and staging the camera, sound design, special effects, and editing techniques will be explored. Each student will produce their own capstone film project.

Special fees apply. Pre-Requisites: FLM 273, FLM 331, FLM/JRN 290. Recommended: FLM 271, FLM 334 (3+0)

11. COURSE CLASSIFICATIONS: (undergraduate courses only. Use approved criteria found on Page 10 & 17 of the manual. If justification is needed, attach on separate sheet.)

H = Humanities

S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core?

YES

NO

IF YES, check which core requirements it could be used to fulfill:

O = Oral Intensive, Format 6

W = Writing Intensive, Format 7

Natural Science, Format 8

12. COURSE REPEATABILITY:

Is this course repeatable for credit? YES

NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit?

TIMES

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?

CREDITS

13. GRADING SYSTEM: Specify only one.

LETTER:

PASS/FAIL:

RESTRICTIONS ON ENROLLMENT (if any)

14. PREREQUISITES

FLM 273, FLM 331, FLM/JRN 290

These will be required before the student is allowed to enroll in the course.

RECOMMENDED

FLM 271, FLM 334

Classes, etc. that student is strongly encouraged to complete prior to this course.

15. SPECIAL RESTRICTIONS, CONDITIONS

16. PROPOSED COURSE FEES

\$75

Has a memo been submitted through your dean to the Provost & VCAS for fee approval?

NO

Yes/No

17. PREVIOUS HISTORY

Has the course been offered as special topics or trial course previously?

Yes/No

NO

If yes, give semester, year, course #, etc.:

18. ESTIMATED IMPACT

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

An intensive use of equipment by students will be required for film production, hence the course fee.

19. LIBRARY COLLECTIONS

Have you contacted the library collection development officer (kljensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No

Yes

Spring 2009 a complete database of all cinema and film resources was assessed and evaluated by Karen Jensen and Maya Saiganch.

20. IMPACTS ON PROGRAMS/DEPTS

What programs/departments will be affected by this proposed action?
Include information on the Programs/Departments contacted (e.g., email, memo)

This course will require advanced students to have successfully complete several pre-requisites prior to enrolling in this course. This action will result in more rigorous advising to ensure students are prepared for this capstone course by the end of their academic career.

21. POSITIVE AND NEGATIVE IMPACTS

Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.

The negative aspect of this course is that it will require students have completed all of the pre-requisites prior to enrolling. This may lead to lower enrollment for the first cycle of the class offering. The positive impact is that more students will be thoroughly prepared for industry careers and/or graduate school after completing this course.

JUSTIFICATION FOR ACTION REQUESTED

The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed course.

This is a major change to the course previously offered at FLM 470 - Advanced Film and Video Directing. The difference of this new course will be to emphasize the complete production of the video pieces, so as to require each student work on production teams to create multiple original films during the class. Each student will then have served on peers' productions in a variety of capacities. This new course simply takes the emphasis off of the "Director" and spreads it over all the roles of a film crew.

APPROVALS:

| | | |
|---|------|---------|
| | Date | 9/28/10 |
| Signature, Chair, Program/Department of: THEATRE/FILM | | |

| | | |
|--|------|----------|
| | Date | 10/10/10 |
| Signature, Chair, College/School Curriculum Council for: CCA | | |

| | | |
|---|------|----------|
| | Date | 10-21-10 |
| Signature, Dean, College/School of: CCA | | |

| | | |
|--|------|--|
| | Date | |
|--|------|--|

Signature of Provost (if applicable)

Offerings above the level of approved programs must be approved in advance by the Provost.

ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE

Date

Signature, Chair, UAF Faculty Senate Curriculum Review Committee

ADDITIONAL SIGNATURES: (As needed for cross-listing and/or stacking)

Date

Signature, Chair, Program/Department of:

Date

Signature, Chair, College/School Curriculum Council for:

Date

Signature, Dean, College/School of:

Advanced Film Production
University of Alaska Fairbanks
Fall 2012

FLM/THR 431 - 3 credits- CRN TBD
Meets Tuesdays and Thursdays TBD in Theatre 101 "Green Room"

A. Instructor:

Maya Salganek, Assistant Professor
Office Location: 109B Fine Arts/Theatre
Office Phone: (907) 474-5950
Office Hours: Tuesdays & Thursdays 2-4PM or by appointment
Google Calendar: <https://sites.google.com/a/alaska.edu/salganek>
Email: maya@alaska.edu

B. Required Reading & Equipment

- Scott MacDonald, ***Adventures of Perception: Cinema as Exploration***.
University of California Press, 2009. ISBN: 9780520258563
- *Grammar of the Film Language* by Daniel Arijon
 - ISBN: 978-1879505070
- All students will be required to use Blackboard online at <http://classes.uaf.edu>
- Any additional readings or films are on reserve at the Rasmuson Library for 2 hour check out or will be posted to Blackboard
- **External hard drive** I highly recommend that all video production students purchase their own external hard drive – at least 200GB (500GB- 1TB recommended) for storing your video projects. The drive can be formatted PC or Mac or both, according to your preference. All video projects stored on the department's computers will be deleted by a determined date.

C. Suggested Reading:

- On Directing Film by David Mamet, Penguin Books. On reserve at the Library
- Secrets of Screen Acting by Patrick Tucker

D. Course description:

Students will refine skills necessary for directing film and video projects. Direction of actors, staging of camera, cinematic motion, mis-en-scene framing, storyboarding, animatics, and camera work will be emphasized. Students must have taken FLM/THR 331 and have basic non-linear video editing skills or provide examples of previous video production work in order to succeed in this course.

E. Goals:

- Students will gain knowledge of film directors from around the world, their work and techniques
- Students will evolve their approach to filmmaking through script analysis, storyboarding, shot composition, working with actors, directing crew, and editing.
- Students will produce an original cinematic work for the final project.

F. Student Learning Outcomes:

- Students will understand setting up shots and scenes to match their vision of the film.
- Students will gain insight to cinema through directorial choices.
- Students will have created an original capstone project

G. Instructional methods:

The class will meet for lecture and “hands-on” demonstration and practice of various techniques and exercises. All course assignments and materials will be available via Blackboard. Each member of the class will produce and direct an original final film.

H. Course policies:

1. Attendance:

Attendance is mandatory. Students receive three points for every class attended; two points for each class arrived to less than 5 minutes late, one point for arriving more than 5 minutes late, and zero points for not attending. Class participation and preparation is essential for this course. Your classmates are counting on you!

Take responsibility for getting assignments or handouts from classmates. If you miss class for any reason, it's your responsibility to arrange for a classmate to collect copies of any handouts, or to provide you with information on any assignments, activities, lecture materials, or dates changed. Studies have shown that students who attend class regularly and participate fully, find assignments and exams much easier and more meaningful, and (surprise!) tend to get better grades than those who do not attend class regularly.

Be in class to earn a grade for an in-class activity or exercise. Students will be responsible for presenting and critiquing video material in class, should you miss this portion, you will take a zero for the day. In-class activities and exercises may not be made up at a later date. In rare instances, students may have to miss class for a valid, university-sanctioned reason (In general, an absence is considered "official" when the student is: (A) participating in an approved field trip or other official UAF activity [e.g., athletics, music, theater arts]; (B) confirmed under doctor's orders; or (C) granted a leave of absence from UAF for reasonable cause by an academic dean or director). Except for medical emergencies, which require documentation, absences must be approved by the instructor prior to the class session that will be missed. Alternate assignments to make up for any in-class points will be given only for instructor-approved absences.

2. Blackboard/Assignments:

- All students should access **Blackboard** at <http://www.classes.uaf.edu>. I do monitor who has accessed it when, so get online.
 - The “**Course Documents**” folder includes a copy of this syllabus, research materials, software, a link to schedule editing time, and instructional videos.
 - **Assignments** are posted in the **Assignments folder**, and organized by Week. You are responsible for all the assignments listed there. This syllabus is just an outline for class assignments and developments.
 - **Staff Information** includes my complete calendar so you can be proactive and make an appointment to see me or contact me.

3. Cell Phones:

Cell Phones are helpful tools in film production, but should your cell phone ring during a shoot you will be asked to leave for the day and will receive zero points. If it happened on a working set, you would be fired! Texting is prohibited during class.

4. Equipment:

Each student crew is responsible for checking out and returning equipment (video cameras, tripods, microphones, etc.) Equipment checkout is available from the Journalism Dept. in Bunnell 101. As instructor, I reserve the right to remove you from any group or restrict you from working with any equipment should there be abuse, misuse, or damage done. You will be billed for any equipment damaged.

5. Editing Labs:

The Alaska Media Center computer lab (Music 305) has four MacPros loaded with Final Cut Pro 7 (Studio 3) for you to use. **You will need your polar express card to access the lab.** *Each entrance to the Lab is recorded, so should there be a problem we know who was in the lab when.* Please sign-in and out when you use the computers (so I know how often you were really there editing). You can sign up for no more than 3 hours of editing time per day. Should no one be using the computers, then you can continue to work. Sign up for your time online: <http://filmuaaf.genbook.com>

If you are more than 15 minutes late, you loose your time to the first person waiting in line.

6. Actors:

Directors are encouraged to use actors from theatre majors and acting classes. For casting recommendations please contact Acting instructor Carrie Baker at 474-7754 or Stephan Golux at 474-5253.

7. Production Teams: Each student will be part of a production team, which will rotate responsibilities on the set from project to project. I recommend that teams work together to share information and experience. Each team will evaluate one another's participation on a per project basis as part of the evaluation process. Should you have any issues with members of your team, please see me immediately.

8. Set-up:

On Production days, all equipment must be set-up on location **by the time class starts** or you will be considered late. Production days will be determined ahead of time, and production teams should ensure that all equipment and set up needs are covered, particularly with a location shoot.

I. Evaluation of Work & Grades

1. Values

All work will be evaluated using a +/- grading system as follows:

| | | | |
|----------|---------|----------|--------|
| A+ = 4.0 | 100-97% | C+ = 2.3 | 79-77% |
| A = 4.0 | 96-93% | C = 2.0 | 76-73% |
| A- = 3.7 | 92-90% | C- = 1.7 | 72-70% |
| B+ = 3.3 | 89-87% | D+ = 1.3 | 69-67% |
| B = 3.0 | 86-83% | D = 1.0 | 66-63% |
| B- = 2.7 | 82-80% | D- = 0.7 | 62-60% |

Value of Assigned Work toward Final Grade:

| | |
|---|------|
| Attendance/participation & discussion | 10 % |
| Written assignments | 10 % |
| Production Assignments | 40% |
| Pre-Production materials | 15 % |
| Post-Production/ DVD | 25 % |
| Tests | 10 % |
| Illustrated Scripts | 20 % |
| Production team reviews | 10 % |
| Total..... | 100% |

2. Grading Written and Production Assignments:

The ability to communicate ideas clearly is the cornerstone of a great director. To demonstrate good directing, you should plan to organize your ideas clearly, use correct grammar, spell words and names correctly, and demonstrate that you've thoroughly conceptualized and edited your work. Effort put in to the pre-production will make up for problems during production and post.

All production assignments should be turned in with accompanying production material. Screenplays, storyboards, production schedules, contact sheets, etc. It is the director's responsibility to provide this information along with their final cut of the film.

It's not "cheating" to ask for opinions and editing skills of others. Instead, the discussion is positive and can bring new insights to your work. The **Writing Center** (<http://www.alaska.edu/english/studentresources/writing/>) is available for students to develop their writing skills. Please visit or contact them for assistance, Gruening 801 or 474-5314. For assistance with video production, please consult me, or your production team members.

WRITTEN ASSIGNMENTS may include:

- film reviews and film director papers
- play critique from a directorial standpoint
- directorial concept paper/ directors' notes
- screenplays

PRE-PRODUCTION ASSIGNMENTS may include:

- storyboards
- photographic storyboards
- an illustrated script or prompt book including analysis of script, scenes, characters
- rehearsal schedule, ground-plan, storyboards, set/prop/light/costume
- designs, rehearsal diaries, etc.

PRODUCTION ASSIGNMENTS may include:

- in & out of class production shoots
- digital video assignments (raw video)

POST-PRODUCTION ASSIGNMENTS may include:

- digital editing assignments
- DVD production
- Graphics/Titles/Special Effects
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3. Late Papers/Assignments

ALL ASSIGNMENTS (written or performed) WILL BE SUBMITTED ON TIME OR BE PENALIZED 5% FOR EACH LATE DAY. LATE WORK FROM DIRECTORS IS NOT

ACCEPTABLE. All written assignments, unless otherwise noted, are to be typed double-spaced and posted on blackboard in the Digital Dropbox.

- J. Film Club:** Students are encouraged to participate in the UAF Student Film Club. Meetings take place the Third Thursday of each month in the Theatre Green Room.

 - K. Disability Services:** The Office of Disability Services implements the Americans with Disabilities Act (ADA), and insures that UAF students have equal access to the campus and course materials. I will work with the Office of Disabilities Services (203 WHIT, 474-7043) to provide reasonable accommodation to students with disabilities. Please notify me immediately if you need special assistance in this class.
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Course calendar: Tentative schedule. Readings should be completed by the date assigned. All assignments should be reviewed on blackboard where explicit instructions and resource materials will be posted.

PRODUCTION CRITIQUE REQUIRED: You are required to see the UAF Theatre Production of the season. Tickets will be provided to you free of charge. More information pending.

FILM REVIEWS: Three Film Reviews are due by Midterm and another Three reviews are due by Finals. Directors must be those included on the Great Director's list noted on

| Week | Meeting Day A | Meeting Day B |
|--------------------------------------|---|---|
| Week 1 WELCOME | | Overview of syllabus. Intro to The Director. A brief history of the moving picture - Einstien to Eisenstien Watch: Einstien & Lumieré Films |
| Week 2 HISTORY of FOOLING the EYE | Have Read: <i>Grammar of the Film Language pp. 1-50.</i> To Watch: Lumieré and Company (Lumieré et compangine) On Reserve. Writing Assignment 1: Pick one director of the film and write a 3 page paper describing the film, about the director, their history, and what other films directed. What does the director say by making this 50sec. film? DUE 1/27 Production Assignment 1: 50 seconds, 1 take. Due Week 3a. | Have Read: <i>Grammar of the Film Language pp. 50-74.</i> DUE: 50 sec. Directors papers Battleship Potomkin: "Image of the Theme itself" Read: Film Sense & Installation Art Off the Wall: Film as Installation and Art - a window |
| Week 3 | DUE - Critique 1: 50 seconds Due: Response Paper/DVD QT file Assignment: Short Script 1 (1-3pgs)- COMEDY with ANIMATIC Due Week 5A | Have Read: Film Sense (selections) Seminar Discussion: Eisenstein Montage & Continuity Style Production Assignment 2: A Product of Montage Due Week 4B |
| Week 4 | Style Vs Structure: Surrealist Film & Avatar Have read & seen "AVATAR" in 3D - Brueñel. Exquisite Corpse Cinema Exercise. | DUE - Critique 2: Montage Video Plus: Illuminated Script/Response Paper/DVD |
| Week 5 | DUE: Short Script 1 Have Read: <i>Adventures of Perception: Cinema as Exploration.</i> Bring 5 Questions for discussion from each essay to submit next class. Assignment: Storyboard & Animatics Due for Screenplay 1 Week 6a. | Seminar Discussion: Adventures of Perception. |

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| <u>Week 6</u> | <p>Critique.</p> <p>DUE: Animatic and Storyboard</p> <p>Production Teams Assigned for each Director (Producer, Cinematographer, Art)</p> <p>Assignment: Production BreakDown and Shooting Schedules Due 6B</p> | <p>Directing Styles, Methods, Approaches -</p> <p>Screening: Selected Short films - <i>Sikumi</i>, et al.</p> <p>Meet with Directors, Producers, and Art Designers</p> <p>DUE: Production Breakdown and Schedules</p> <p>Assignment: Art Designs Due for script - 7A</p> |
| <u>Week 7</u> | <p>Camera Tricks</p> <p>Guest Artist: David Selle</p> <p>Due: Art Designs Due for script</p> <p>Meet with Production Teams.</p> <p>Assignment: Cinematography Skill Building - Due 9B</p> | <p>Directorial Presentations (Midterm):</p> <p>Production Pitches, updates, and overview of each project.</p> |
| <u>Week 8</u> | Spring Break - No Classes - READY TO SHOOT?! | |
| <u>Week 9</u> | <p>Shooting for Editing</p> <p>Special Effects Workshop</p> <p>Guest Artist: Kade Mendelowitz</p> <p>Assignment: Special Effects Test Due 11A.</p> | Critique 3: Cinematography Skills |
| <u>Week 10</u> | CASTING CALL | <p>Audio Design:</p> <p>Field recording, microphones, mixing on site. Guest Artist: Kathy Turco.</p> <p>Paper Assignment: Audio Design and collection. Cue sheet Due 11B.</p> |
| <u>Week 11</u> | <p>Critique 4: Special Effects Test</p> <p>Due: Illuminated Script/Response Paper/DVD with shoot setup, Raw footage, and Edited sequences.</p> | <p>Building Suspense: The Trailer</p> <p>Assignment: 30 second trailer of your film, Due 13A.</p> <p>Due: Audio Design and Cue Sheets.</p> |
| <u>Week 12</u> | <p>Managing Workflows:</p> <p>Organizing Media for Efficiency, Security, and Retrieval.</p> <p>Assignment: Rough Cuts of Film Due 14A</p> | <p>Collaboration as an Art</p> <p>Shooting on Location - Wear Boots!</p> <p>Production Assignment: SHORT FILM Due During Final Exam Time. DVD w/ QT file</p> |
| <u>Week 13</u> | Critique 5: The Trailer | Dvd Authoring in Depth |
| <u>Week 14</u> | Critique 6: Rough Cuts of Final | Cinema color |

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| <u>Week 14</u> | Critique 6: Rough Cuts of Final | Cinema color |
| <u>Week 15</u> | Without a Box - Self Promotion and EPK Assignment: List filmwith WOAB | Screenings |
| <u>Week 16</u> | Production Team/ Class Evaluations Screenings | Screenings Illuminated Scripts Due for Final |
| TBD | UAF Student Film Festival in Salisbury Theatre | |
| FINAL | FINAL FILM SCREENING for Public | |