

FORMAT 1

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/Film | College/School | CLA |
| Prepared by | Maya Salganek | Phone | 5950 |
| Email Contact | maya@alaksa.edu | Faculty Contact | Maya Salganek |

1. ACTION DESIRED

(CHECK ONE):

Trial Course New Course

2. COURSE IDENTIFICATION:

| | | | | | |
|------|-----|----------|-----|----------------|-----|
| Dept | FLM | Course # | 481 | No. of Credits | 1-6 |
|------|-----|----------|-----|----------------|-----|

Justify upper/lower division status & number of credits:

This course is a special topics course in Film Production that would appeal to majors/minors. Due to the nature of the course, this could be offered for variable credits depending on the nature of the course material.

3. PROPOSED COURSE TITLE:

Special Topics in Film Production

4. CROSS LISTED? YES/NO

No If yes, Dept: _____ Course # _____

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

5. STACKED? YES/NO

No If yes, Dept. _____ Course # _____

6. FREQUENCY OF OFFERING:

As demand warrants
(Every or Alternate) Fall, Spring, Summer — or As Demand Warrants

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

~~Spring 2015~~ **Fall 2015** Fall 2016

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 one)

1
 2
 3
 4
 5
 6 weeks to full semester

OTHER FORMAT (specify)

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

Lecture/practicum

9. CONTACT HOURS PER WEEK:

2 LECTURE hours/weeks
 2 LAB hours /week
 0 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)

Per credit: 800 min. lecture

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

F481

FLM F450 Special Topics in Film Production
 This course offers advanced students unique opportunities for deeper study in areas of film production. Special topics may include cinematography, special effects editing, audio mixing, etc. Offered as demand warrants. (2+2+0). Variable credit 1-6 hours.

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 N = Natural Science 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).

Due to the multiple types of subjects this special topics course could cover, students would earn credit for various courses.

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:**

LETTER: PASS/FAIL:

RESTRICTIONS ON ENROLLMENT (if any)

14. **PREREQUISITES**

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

RECOMMENDED

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

15. **SPECIAL RESTRICTIONS, CONDITIONS**

16. **PROPOSED COURSE FEES**

Has a memo been submitted through your dean to the Provost & VCAS for fee approval? Yes/No

17. **PREVIOUS HISTORY**

Has the course been offered as special topics or trial course previously? Yes/No

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

18. **ESTIMATED IMPACT**

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

Would allow opportunities for additional adjunct courses with industry professionals, visiting artists, and workforce development opportunities.

19. **LIBRARY COLLECTIONS**

Have you contacted the library collection development officer (ffklj@uaf.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 Library collection impact may vary depending on special topic.

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)

Journalism, Art

21. **POSITIVE AND NEGATIVE IMPACTS**

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

Departments of Art and Journalism may have students interested in the special topics covered by FLM 481, and may impact enrollment that semester.

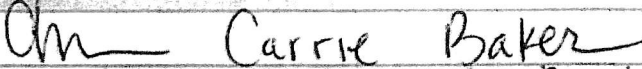
JUSTIFICATION FOR ACTION REQUESTED

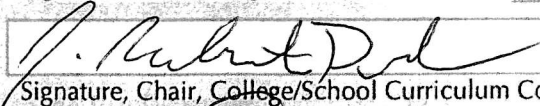
The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory.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

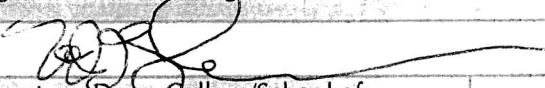
A special topics course in film will allow students to learn a range of techniques depending upon student interest, faculty availability, and changes in technologies and applications.

This course had been submitted previously, and been a part of the Film degree program in 2011-2012. However, it was found that this course had not actually been approved or coded into BANNER. This resubmission will re-correct the course program.

APPROVALS:

 Date 10/27/14
Signature, Chair, Program/Department of: Theatre & Film

 Date 4/6/15
Signature, Chair, College/School Curriculum Council for: CLA

 Date 5/15/15
Signature, Dean, College/School of: _____

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: (If required)

Date _____
Signature, Chair, Program/Department of: _____

Date _____
Signature, Chair, College/School Curriculum Council for: _____

Date _____
Signature, Dean, College/School of: _____

Special Topics in Film Production: Cinematography
University of Alaska Fairbanks

FLM 481- - 3 credits- CRN:

Meets Mon-Fri 10am-4pm in Theatre 101(Green Room)

Instructor:

Dave Selle, Cinematographer
Office Location: UAF
Office Phone: (907) 328-8228
Office Hours: Call me
Email: daveselle600@gmail.com

A. Required Reading

- Brown, Blain. Cinematography: Theory and Practice. Boston, London. Focal Press (2002)

B. Suggested Reading:

- Mascelli, Joseph V. The Five C's of Cinematography. Los Angeles. Silman-James Press (1965)
- The American Cinematographer Magazine.

C. Course description:

Cinematography is a craft; a craft that is in a constant state of change. Change is driven by new products, new technology, but more than all of those the pressure on those practicing the craft to push out the "envelope". Like all crafts there are facts and formulas; the "science" to learn. And there is the "art", which is harder and takes longer to learn. The course covers the fundamentals of lighting, exposure, use of film and motion picture cameras, general use of equipment, safety procedures, and methodology for working on location and in the studio; the aesthetics, techniques, and technology of cinematography and how it is currently practiced in the television and motion picture industry. Class meetings will consist of lectures, group discussions, in-class demonstrations, and viewing of contemporary films.

C. Goals:

- Understand the style and look of camera work present in today's films and television.
- Understand the style, aesthetics, and techniques of several genres and their distinguishing characteristics.
- Understand composition, movement, and framing.
- Understand cameras, film and video, their care and handling.

D. Student Learning Outcomes:

- Students will set up and operate a professional video camera, frame shots, perform pans, tilts and zooms seamlessly.
- Students will know how to prep, build a camera from its individual parts and maintain a camera during production.
- Students will be able to break down a script for coverage and plan out the shooting of that scene.

- Students will understand basic lighting: aesthetics and the tools

E. Instructional methods:

The class will meet for lecture and “hands-on” demonstration and practice of various techniques and exercises.

F. Course policies:

1. Attendance:

Attendance is mandatory. Any absence will drop your grade 5%.

2. Cell Phones:

No Cell Phones Allowed.

3. Equipment:

Each student crew is responsible for checking out, returning and maintaining equipment (video cameras, tripods, microphones, etc.). You will be billed for any equipment damaged.

4. Production Teams:

Each student will participate in production teams, which will rotate responsibilities on the set from project to project. I recommend that teams work together to share information and experience.

5. Production Assignments:

Each student will demonstrate skill and aptitude through a series of hands on assessments.

- 1 Students will demonstrate how to build and care for the camera. 5% of final grade.
- 2 Student will demonstrate how to operate and set up the camera and the camera menus. 5% of final grade.
- 3 Students will demonstrate how to build and care for basic lighting equipment. They will be assessed on the differences in hmis and incandescent units as well as various lenses. 5% of final grade.
- 4 Student will also demonstrate how to operate lamps (tungsten and hmis) and various pieces of grip equipment (c-stands, double and single nets, flags, and hardware – cardellini’s, mayfers, junior receivers, baby pins). 5% of final grade.
- 5 Student will finally demonstrate proper lighting and camera work of both a narrative scene and an interview set up. 25% of final grade.

Grading will be based on participation, knowledge and skill.

The instructor will assign scripts.

G. Evaluation of Work & Grades

1. Values

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

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

Value of Assigned Work toward Final Grade:

| | |
|---------------------------------------------|------|
| Attendance/participation & discussion | 50% |
| Production Assignments..... | 45% |
| Tests | 5 % |
| Total..... | 100% |

2. Late Papers/Assignments

ALL ASSIGNMENTS (written or performed) WILL BE COMPLETED ON TIME OR BE PENALIZED 5%.

H. 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. State that you will work with the Office of Disabilities Services (203 WHIT, 474-7043) to provide reasonable accommodation to students with disabilities.

Course calendar: Tentative schedule. Readings should be completed by the date assigned.

Week 1

| <u>Day</u> | <u>Class</u> | <u>Assignments</u> |
|--------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| Day 1 Wednesday | <p>Introduction of the class and the players, overview of syllabus.</p> <p>What is Cinematography?</p> <p>Your Team. Camera, Grip and Electric</p> <p>Composition – How to Organize the Frame</p> <p>The Lens:</p> <p>Framing, Lenses and Lens Choice, Depth of Field, Camera Angles, POV</p> | <p>Have read Brown's <u>Cinematography</u></p> <p>Test over Brown's <u>Cinematography</u></p> |
| Day 2 Thursday | <p>Review of Composition.</p> <p>Movement – how and why we move the camera</p> <p>Dollies, Cranes, Other Camera support Movement within the Frame</p> | In class demonstrations and hands on experience. |
| Day 3 Friday | <p>Review of Movement</p> <p>Lighting – A visual metaphor</p> <p>Tips, tools and techniques</p> | In class demonstrations and hands on experience. |
| Day 4 Saturday | Review of Composition, Movement and Lighting | Assignment due: Bring in examples of C, M, L |
| Day 5 Monday | The Camera: Zebras, White Balance, Gain | In class demonstrations and hands on experience. |

Week 2

| | | |
|------------------|------------------------------------------------------------------------------------------------|--------------------------------------------------|
| Day 6 Tuesday | Breaking down a scene and shooting it. Hands on walk thru of blocking and coverage of a scene. | In class demonstrations and hands on experience. |
|------------------|------------------------------------------------------------------------------------------------|--------------------------------------------------|

| | | |
|----------------------------|---------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | Lighting the Interview | |
| Day 7 Wednesday | The Business Union vs. non union Staff vs. free lance Continue Lighting the Interview | In class demonstrations and hands on experience. |
| Day 8 Thursday | PROJECT WORK | Will Demonstrate aptitude and working knowledge of camera and grip/lighting equipment through the shooting of a scene and lighting the doc interview. |
| Day 9 Friday | PROJECT WORK | Will Demonstrate aptitude and working knowledge of camera and grip/lighting equipment through the shooting of a scene and lighting the doc interview. |
| Day 10 Saturday | PROJECT WORK | Will Demonstrate aptitude and working knowledge of camera and grip/lighting equipment through the shooting of a scene and lighting the doc interview. |