

Final revision 2/3/2016 37-UNC

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	<b>Theatre/Film</b>	College/School	<b>CLA</b>
Prepared by	<b>Maya Salganek</b>	Phone	<b>5950</b>
Email Contact	<b><u>maya@alaksa.edu</u></b>	Faculty Contact	<b>Maya Salganek</b>

1. ACTION DESIRED (CHECK ONE):

Trial Course	<input type="checkbox"/>	New Course	<input checked="" type="checkbox"/>
--------------	--------------------------	------------	-------------------------------------

2. COURSE IDENTIFICATION:

Dept	<b>FLPA</b>	Course #	<b>481</b>	No. of Credits	<b>3</b>

Justify upper/lower division status & number of credits: **This course is an advanced topics course in Film or Stage Production that would appeal to majors/minors of the Film and Performing Arts Program.**

3. PROPOSED COURSE TITLE: **Advanced Topics in Film or Stage 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 2017**

**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/lab**

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):**

**FLPA F481 Advanced Topics in Film or Stage Production**  
This course offers advanced students unique opportunities for deeper study in areas of film or stage production. Advanced topics may include cinematography, special effects, audio mixing, costume design, etc. Offered as demand warrants. Topics courses will repeat no more than once per three-year cycle. (2+2+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  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 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 courses not specifically covered by our current curriculum in support of student interests and demands.**

**19. LIBRARY COLLECTIONS**

Have you contacted the library collection development officer (ffh@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

**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)

**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 FLPA 481, and may impact enrollment any given 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 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:**

*SEE ATTACHED SIGNATURES*

<input type="text"/>	Date	<input type="text"/>
Signature, Chair, Program/Department of: <input type="text"/>		

<input type="text"/>	Date	<input type="text"/>
Signature, Chair, College/School Curriculum Council for: <input type="text"/>		

<input type="text"/>	Date	<input type="text"/>
Signature, Dean, College/School of: <input type="text"/>		

<input type="text"/>	Date	<input type="text"/>
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**

<input type="text"/>	Date	<input type="text"/>
Signature, Chair, UAF Faculty Senate Curriculum Review Committee		

**ADDITIONAL SIGNATURES: (If required)**

<input type="text"/>	Date	<input type="text"/>
Signature, Chair, Program/Department of: <input type="text"/>		

<input type="text"/>	Date	<input type="text"/>
Signature, Chair, College/School Curriculum Council for: <input type="text"/>		

<input type="text"/>	Date	<input type="text"/>
Signature, Dean, College/School of: <input type="text"/>		

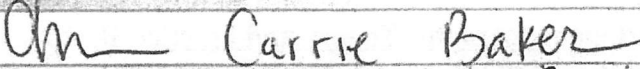
**JUSTIFICATION FOR ACTION REQUESTED**

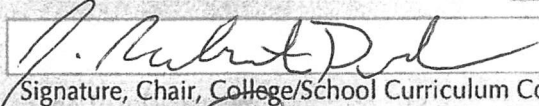
The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory.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

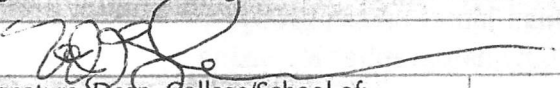
A special topics course in film will allow students to learn a range of techniques depending upon student interest, faculty availability, and changes in technologies and applications.

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: \_\_\_\_\_



**ATTACH COMPLETE SYLLABUS (as part of this application).**

Note: syllabus must follow the guidelines discussed in the Faculty Senate Guide <http://www.uaf.edu/uafgov/faculty/cd/syllabus.html>. The department and campus wide curriculum committees will review the syllabus to ensure that each of the items listed below are included. If items are missing or unclear, the proposed course change will be denied.

**SYLLABUS CHECKLIST FOR ALL UAF COURSES**

During the first week of class, instructors will distribute a course syllabus. Although modifications may be made throughout the semester, this document will contain the following information (as applicable to the discipline):

**1. Course information:**

Title,  number,  credits,  prerequisites,  location,  meeting time  
(make sure that contact hours are in line with credits).

**2. Instructor (and if applicable, Teaching Assistant) information:**

Name,  office location,  office hours,  telephone,  email address.

**3. Course readings/materials:**

Course textbook title,  author,  edition/publisher.  
 Supplementary readings (indicate whether  required or  recommended) and  
 any supplies required.

**4. Course description:**

Content of the course and how it fits into the broader curriculum;  
 Expected proficiencies required to undertake the course, if applicable.  
 Inclusion of catalog description is *strongly* recommended, and  
 Description in syllabus must be consistent with catalog course description.

**5.  Course Goals (general) and  Student Learning Outcomes (more specific)**

**6. Instructional methods:**

Describe the teaching techniques (eg: lecture, case study, small group discussion, private instruction, studio instruction, values clarification, games, journal writing, use of Blackboard, audio/video conferencing, etc.).

**7. Course calendar:**

A schedule of class topics and assignments must be included. Be specific so that it is clear that the instructor has thought this through and will not be making it up on the fly (e.g. it is not adequate to say "lab". Instead, give each lab a title that describes its content). You may call the outline Tentative or Work in Progress to allow for modifications during the semester.

**8. Course policies:**

Specify course rules, including your policies on attendance, tardiness, class participation, make-up exams, and plagiarism/academic integrity.

**9. Evaluation:**

Specify how students will be evaluated,  what factors will be included,  their relative value, and  
 how they will be tabulated into grades (on a curve, absolute scores, etc.)

**10. Support Services:**

Describe the student support services such as tutoring (local and/or regional) appropriate for the course.

**11. Disabilities 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."

**Advanced Topics in Film or Stage Production: Doc Editing**  
**FLPA 481**  
**University of Alaska Fairbanks**  
**Fall 2017**

**Instructor:**

Maya Salganek, Assistant Professor  
109B Fine Arts. (907) 474-5950.  
Office Hours: TBD  
maya@alaska.edu

**Required Reading:**

*Cross-Cultural Filmmaking: A Handbook for making documentary and ethnographic films and videos* by Ilisa Barbash and Lucien Taylor. ISBN 0520087607

*In the Blink of an Eye: A perspective in Film Editing, 2<sup>nd</sup> Ed.* Walter Murch. ISBN-13: 978-1879505629

Story Circles by Dan Harmon. Online through Blackboard/Dropbox.

**Suggested Reading:**

*Laboratory Life: The Construction of Scientific Facts.* Latour and Woolgar. ISBN 069102832X

*The Anthropology of Media.* Richard R. Wilk. ISBN 0631220941

**Course description:**

This course will focus on developing narrative story arcs for documentary film in the post-production process. Students will work closely with film producers and director in an effort to craft the final cinematic story for distribution. Post-production will include basic editing of sequences, archiving photographs, B-roll, and historical or stock-footage, and producing original content as specified by the film director.

**Goals:**

Students will expand proficiencies in camera work, video production management, non-linear digital editing, and documentary research techniques, with emphasis on the conceptual/cultural ramifications of video practices.

**Student Learning Outcomes:**

Each student will participate in a live documentary field shoot, including pre-production and post-production. In addition students will be responsible for camera equipment, production management, and field logistics. Understanding the theoretical and practical applications of video research as it applies to cross-cultural issues, scientific records, and audience interpretations will also be discussed.

**Instructional methods:**

This course is offered as a lecture/lab format. Classes will have a weekly lecture as well as lab section for hands-on development of skills.

**Course policies:**

Attendance is mandatory. 1 excused absence will not affect your grade; each additional absence will drop your grade 5%.

**Evaluation:**

**Value of Assigned Work toward Final Grade:**

Attendance/participation & discussion .....	10 % - 100 pts.
Written assignments .....	30 % - 300 pts.
1. Character transcript & highlights .....	50
3. Character timeline & bio.....	50
5.Character "spike sheet" .....	50
7. Script of papercut .....	50
9. Research invisible bricks .....	50
11. Synopsis and Press Package .....	50
Production Assignments .....	40 % - 400 pts.
2. Character selects .....	80
4. Character sequential arch .....	80
6. Paper Cut .....	80
8. Character Scene Assembly.....	80
10 Exposition/Action Scene .....	80
Final Projects .....	20 % 200 pts.
<b>Total.....</b>	<b>100% =1000 pts</b>

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

A+ = 4.0	100-97%	C = 2.0	76-73%
A = 4.0	96-93%	C- = 1.7	72-70%
A- = 3.7	92-90%	D+ = 1.3	69-67%
B+ = 3.3	89-87%	D = 1.0	66-63%
B = 3.0	86-83%	D- = 0.7	62-60%
B- = 2.7	82-80%	F = 0.0	59-0%
C+ = 2.3	79-77%		

**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."

**Course calendar:** Tentative schedule. Readings should be completed by the date assigned. All assignments should be reviewed on blackboard. Be sure to check the class calendar for updates via blackboard/social media.

<b>Week</b>	<b>Lecture/Seminar</b>	<b>Lab</b>
<u>Week 1</u>	Overview of syllabus. Intro to production positions & teams - Overview of Departments/ Schedules/Communications. Confidentiality agreements signed.	Equipment/ Labs/ KUAC/ working methods of equipment and use. <b>Assignment: Transcript generation.</b> Create a Timecode transcript using provided footage.
<u>Week 2</u>	Have read: <i>Cross-cultural Filmmaking</i> , pp 1-74. Seminar on subject, approach and methodology of documentary film production. Character Assigned. <b>Assignment: Transcript Highlights-Character A.</b> You will be assigned your Character "A" and will focus on generating "selects" from the footage for each reel using the transcript. <i>Due Week 3.</i>	Screening: Character overview, and project highlights reel from view of director. What we know vs. what we see. Navigating a project in Editing software. Workflow and Pipeline for editing.
<u>Week 3</u>	<b>Due: Transcript Highlights.</b> Have Read: Murch pp 1-20 Lecture on Selects, shot choices, and intention/delivery <b>Have Read:</b> <i>Story Circles, Harmon.</i> <b>Assignment: Character Timeline</b> Generate Character timeline using material in Transcript. Due week 4. Present in seminar timeline and summary for class.	Selects Lab: Pull selects of character A. - Create pull sequence of timeline selects material for presentation Week 4.  <b>Assignment: All Character "A" Selects Sequential Arc sequences due Week 6 Seminar.</b>
<u>Week 4</u>	<b>Due: Character Timeline</b> <b>Have Read:</b> Murch, 21-28 <b>Seminar Presentations:</b> Character Timelines and select sequences. <b>Assignment: Character Biographies Due week 6.</b>	Generate selects of B-roll of character A.
<u>Week 5</u>	<b>Lecture: Team work/Multiple Editors.</b> <b>Have Read</b> Murch, pp29-42 <b>Have Read:</b> <i>Cross-cultural</i>	Generate selects of Audio, Photos, or other character materials.



	<p><i>Filmmaking</i>, pp 76-130  <b>Assignment: Transcript Highlights Character B.</b> You will be assigned your Character "B" and will focus on generating "selects" from the footage for each reel using the transcript.  <b>Due Week 6.</b></p>	
Week 6	<p><b>Seminar Presentation: Character A Selects. Have Read: <i>Cross-cultural Filmmaking</i>, pp 131-249</b>  <b>Due: Character "A" Biographies</b> with selects highlights sequence and complete external and internal timeline of character.</p>	<p>Pull selects of character B. Generate selects of B-roll of character B.  <b>Assignment:</b> Generate "spike sheet" for Characters A and B. Use transcripts and selects to find overlap and divergence on themes. Due</p>
Week 7	<p><b>Lecture; Transitions, and intention. Don't put a Hat on a hat.</b>  <b>Have Read: <i>Cross-Cultural Filmmaking</i>, pp. 325-459, <i>Murch</i>, pp. 43-56.</b></p>	<p>Generating through-lines  <b>Assignment:</b> Review all Transcript selects and all Pull sequences for all Characters. For week 9.</p>
Week 8	<p>Lecture: "When the film's not about what the film is about"  Seminar: Class presentation on Characters/themes.  <b>Have Read: <i>Murch</i>, pp. 57-72.</b></p>	<p>Preparation for Paper Edit. Transcript. Selects by theme in editing software</p>
Week 9	<p>Lecture: "Story, Print, Media: Timecode" Papercut of transcript highlights and action selects.  <b>Have Read: <i>Murch</i>, pp. 72-142</b></p>	<p>Papercut of transcript highlights and action selects, <b>Assignment: Write Outline of Papercut Due week 10 using transcript (assigned sections).</b></p>
Week 10	<p>Papercut of transcripts, cont, usint the outline.  <b>Due: papercut Outline Transcript</b></p>	<p><b>Pulling the Rough Assembly</b> Rough Assembly from papercut pulled and assembled by scene.  <b>Due:</b> Outline of Papercut to both document and film assembly.</p>
Week 11	<p>Screenings/Seminar: Rough Assembly Discover Invisible Bricks (needed footage, audio, archival).</p>	<p><b>Assignment:</b> Character Scene Assemblies. Due Week 12.</p>
Week 12	<p><b>Due;</b> Screenings: Character Assemblies in Rough film assembly</p>	<p>Screenings: Character Assemblies in Rough film assembly.</p>
Week 13	<p>Lecture: Press Copy/Marketing/ Funders -  <b>Assignment:</b> Write Synopsis</p>	<p>THANKSGIVING NO CLASSES</p>

Maya Salganek 1/26/16 4:35 AM  
**Comment:** Maybe these should be presented earlier in scync with other classmate on "A"? Students could work in tandem as Editor/Assistant Editor for different characters. AE would make transcript, editor would do highlight transcript/pull sheets, AE would pull selects. Papercut all together.

	and initial press/funder package, Due week 14.	
<u>Week 14</u>	Licensing, rights for archival, music, stills, etc. <b>Due:</b> Press packets	Stills, Archival, Music, added as needed.
<u>Week 15</u> 12/12	<b>Fine Cut/Exporting</b>	
<u>Final Film Screening</u>	Instead of Final Exam time, we will have a private screening of the film project with stakeholders for feedback.	