

Submit originals and one copy and electronic copy to Governance/Faculty Senate Office
See <http://www.uaf.edu/uafgov/faculty/cd> for a complete description of the rules governing curriculum & course changes.

CHANGE COURSE (MAJOR) and DROP COURSE PROPOSAL

SUBMITTED BY:

Department	Theatre	College/School	CLA
Prepared by	Maya Salganek	Phone	5950
Email Contact	maya@alaska.edu	Faculty Contact	Maya Salganek

1. COURSE IDENTIFICATION:

Dept	FLM	Course #	331	No. of Credits	3
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COURSE TITLE	Directing Film/Video
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2. ACTION DESIRED:

Change Course	<input checked="" type="checkbox"/>	If Change, indicate below what change.	Drop Course	<input type="checkbox"/>
NUMBER		TITLE		DESCRIPTION
PREQUISITES	<input checked="" type="checkbox"/>			FREQUENCY OF OFFERING <input checked="" type="checkbox"/>
CREDITS (including credit distribution)				COURSE CLASSIFICATION
CROSS-LISTED		Dept.		(Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)
STACKED (400/600) Include syllabi.		Dept.		Course #
OTHER (please specify)				

3. 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)	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input checked="" type="checkbox"/> 6 weeks to full semester
OTHER FORMAT (specify all that apply)						
Mode of delivery (specify lecture, field trips, labs, etc)						

4. 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 also submitted ☐

W = Writing Intensive,
Format 7 submitted ☐

Natural Science,
Format 8 submitted ☐

5. 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

6. CURRENT CATALOG DESCRIPTION AS IT APPEARS IN THE CATALOG: including dept., number, title and credits

FLM F331 Directing Film/Video

(h)

3 Credits

Offered Spring

Introduction to the history, theory and basic concepts of film direction. Includes interpretative script analysis, creative visualization, conceptualization, use of space, working with actors and designers, and direction of short scenes and videos. Special fees apply. Prerequisites: THR F121; THR F215; or permission of instructor. Cross-listed with THR F331. (1+4)

7. COMPLETE CATALOG DESCRIPTION AS IT WILL APPEAR WITH THESE CHANGES: (Underline new wording ~~strike through old wording~~ and use complete catalog format including dept., number, title, credits and cross-listed and stacked.) PLEASE SUBMIT NEW COURSE SYLLABUS. For stacked courses the syllabus must clearly indicate differences in required work and evaluation for students at different levels.

FLM F331 Directing Film/Video

(h)

3 Credits

Offered Fall Odd-numbered Years Spring

Introduction to the history, theory and basic concepts of film direction. Includes interpretative script analysis, creative visualization, conceptualization, use of space, working with actors and designers, and direction of short scenes and videos. Special fees apply. Prerequisites: FLM/THR 271; FLM/THR 273; FLM/JRN 290
Recommended: FLM/ENG 217; THR F121; THR F215; or permission of instructor. Cross-listed with THR F331. (1+4)

8. IS THIS COURSE CURRENTLY CROSS-LISTED?

YES/NO ☒ YES

If Yes, DEPT ☐ THR

NUMBER ☐ 331

(Requires written notification of each department and dean involved. Attach a copy of written notification.)

9. GRADING SYSTEM: Specify only one

LETTER: ☒ X

PASS/FAIL: ☐

10. ESTIMATED IMPACT

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

Prerequisites for this course reflect a previous version of this course which was entitled "Fundamentals of Film and Stage Directing". The theatre courses will remain as recommended, but not required.

11. 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 ☒ X

A complete database of all Film related courses was

12. **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 will continue to be impacted as part of the interdisciplinary program in film studies. Requiring that students take the FLM/JRN 290 course in Digital Video Editing may increase numbers in that course.

13. **POSITIVE AND NEGATIVE IMPACTS**

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

Increased enrollment in FLM/JRN 290 may require more frequent offerings of the course than only once a year. In years past, we have offered it every semester if it filled. This is both a positive and negative impact. Full courses should be seen as a positive thing, but meeting demand is a challenge on faculty and equipment. Enrollment numbers may decrease in THR 215 if it is pulled as a required course for film students.

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. If you ask for a change in # of credits, explain why; are you increasing the amount of material covered in the class? If you drop a prerequisite, is it because the material is covered elsewhere? If course is changing to stacked (400/600), explain higher level of effort and performance required on part of students earning graduate credit. Use as much space as needed to fully justify the proposed change and explain what has been done to ensure that the quality of the course is not compromised as a result.

Approximately six years ago, this course was split from a Fundamentals of Stage and Film Directing course into two courses, THR/FLM 331 became Directing Film/Video and a new course was developed, THR 332, Fundamentals of Stage Direction. The prerequisites do not appear to have been changed at that time. However, the need to change them has become clear as film students do not have the same need to take a dramatic literature course as a film studies course prior to enrolling in a directing class. Likewise, the Fundamentals of Acting course previously required (THR 121) is useful, but not a requirement.

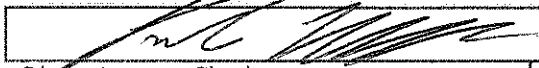

APPROVALS:

		Date	
Signature, Chair, Program/Department of:			
		Date	
Signature, Chair, College/School Curriculum Council for:			
		Date	
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: (As needed for cross-listing and/or stacking)

		Date	3/22/13
Signature, Chair, Program/Department of:		THEATRE	
See attached e-mail		Date	3/29/11
Signature, Chair, College/School Curriculum Council for:		CLA	
		Date	03-30-11
Signature, Dean, College/School of:		CLA	



Breehan Yauney <boyauney@alaska.edu>

Curriculum Council: request for e-mail review of THR/FLM revisions

David Crouse <dcrouse1@alaska.edu>

Tue, Mar 29, 2011 at 4:08 PM

To: Breehan Yauney <boyauney@alaska.edu>

Breehan,

Although I am out of town I reviewed all the theater courses last week and I can vote yes on each one. Also, if need be consider this my electronic signature on each course (ie. you can sign for me).

Best,

David

[Quoted text hidden]

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David Crouse
Associate Professor of English
University of Alaska-Fairbanks

ATTACH COMPLETE SYLLABUS (as part of this application).

Note: The guidelines are online: <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 (see #6)

6. ☐ Student Learning Outcomes (more specific)

7. 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.).

8. 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.

9. Course policies:

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

10. 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.)

11. Support Services:

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

12. 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 (208 WHIT, 474-5655) to provide reasonable accommodation to students with disabilities."

Fundamentals of Film and Video Directing
University of Alaska Fairbanks
YEARXXX

FLM/THR 331 - 3 credits- CRN

Meets TBD in Theatre 101 "Green Room" and/or KUAC TV Studio

A. Instructor:

Maya Salganek, Assistant Professor

Office Location: 109B Fine Arts/Theatre

Office Phone: (907) 474-5950

Office Hours: Tuesdays & Thursdays 2-4P/A or by appointment

Google Calendar: <https://sites.google.com/a/alaska.edu/salganek>

Email: maya@alaska.edu

B. Required Reading & Equipment

• TEXTBOOKS:

- *Film Directing Fundamentals: See Your Film Before Shooting*

Focal Press by Nicholas T. Proferes, 3rd Edition, 2008. ISBN 0240809408.
9780240809403.

- *Directing Actors*, Judith Weston

- ISBN 978-0-941188-24-1 Michael Wiese Productions Publishing

- 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 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 after finals week.

C. Suggested Reading:

- On Directing Film by David Mamet, Penguin Books. On reserve at the Library
- Secrets of Screen Acting by Patrick Tucker
- Top 100 Directors list
<http://film.guardian.co.uk/features/page/0,11456,1082823,00.html>
- Great Directors list (use this for film papers)
<http://www.archive.sensesofcinema.com/contents/directors/index.html>

D. Course description:

This course will be focused on the art and techniques of film directing -- a brief history of its development, functions of the director, and components of the art. A variety of directing styles will be examined with emphasis placed on developing directing skills while working with actors.

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 approach established films through scene direction

F. Student Learning Outcomes:

- Students will learn various methods of preparing a film script.
- Students will practice previsualization methods of shots and camera placement
- 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 be able to articulate and defend directorial choices to actors, producers, and crew.

G. Instructional methods:

The class will meet for lecture and "hands-on" demonstration and practice of various techniques and exercises. Each member of the class will direct actors in a studio and location environment.

H. Course policies:

I. 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.ualedu>. 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.

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 is available for checkout from the Journalism Department in Bunnell. 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://filmualedu.genbook.com>

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

6. Actors:

Directors will work in parallel with students in the FLM/THR 310 Acting for the camera class. Work will occasionally be jointly assigned for actors and directors.

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.

Production Teams will include:

- Director
- Cinematographer
- Audio Engineer/ Gaffer
- Script supervisor/ Editor

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 %
Production quality (raw footage).....	15 %
Post-Production/ DVD	10 %

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
-

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. 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. 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 Production of the semester in the Lee H. Salisbury Theatre. Free tickets available for all enrolled students at UAF Theatre Box Office. www.uaf.edu/theatre/season. You are required to write one critique which must be submitted before the discussion in class.

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

* * Starred items are available on Reserve at Rasmuson Library

† Daggered items are available on Blackboard for download

Week 1: Developing a Director : Knowledge & Concept

Assumed Previous Knowledge. Equipment. Studio. Editing Bays. Procedure for submissions. Process of Critiques. Developing artistic vision & Cinematic Prowess. Introduction to Acting for Camera Class. Subtext and Action Verb Exercise.

by next class.

- READ: *Directing Actors* pp. ix-49 & Appendix C
- & *Film Directing Fundamentals* pp 3-20

Week 2: Studio Staging — KUAC TV Studio overview

Have Read:

- *Directing Actors* pp. ix-49 & Appendix C
- *Film Directing Fundamentals* pp 1-35

In Class.

- Lighting Demo with Professor Kade Mendelowitz

Assigned for next Class.

- "Flirtation" Storyboard/Animatics

Week 3: "Business for Actors/Directors"

Have Read:

- *Directing Actors*. pp. 49-76
- *Film Directing Fundamentals*. pp. 36-67

Critique DUE.

- "Flirtation"- Animatics/Storyboards

In Class.

- Studio Set up/ Hang Lights

Due Week 5.

- TV Scenes Animatics

Week 4: " Creating Chemistry on Set"

Have Read:

- *Directing Actors*. pp. 77-140
- *Film Directing Fundamentals* pp. 67-116

In Class: Rehearsal and Shoot Flirtation Scenes with Actors
Assigned: TV Scenes for Camera Acting Class

Week 5: "Flirtation/Green Screen"

Have Read:

- DV Filmmaking — pp. 49-57**
- Directing Actors, pp. 141-162
- Film Directing Fundamentals pp. 116-136

In Class:

- Shoot Flirtation w/ Green Screen

DUE:

- Blocking/Animatics for TV scenes (Refer to Grammar for Film pp 188-376 as needed)

Week 6: Flirtation Playback & TV Scene Casting

Have Read:

- Directing Actors, pp. 163-234 — Script Analysis
- Film Directing Fundamentals pp. 185-219

DUE: Blocking & Animatics for TV scenes

Assigned: Film Scenes — Animatics Due in Week 8

Week 7: SHOOT - TV Scenes 1 & 2a

Have Read:

- Directing Actors — pp 245-290
- Film Directing Fundamentals pp. 136-184

Assigned:

- Edited TV Scenes — Due in Week 9

Week 8: SHOOT - TV Scenes 2b & 3 with the Jib

Have Read:

- Film Directing Fundamentals pp 237-257

Week 9: Playbacks and Film Scene Rehearsals

In Class: Film Critiques & Animatic Critiques DUE

DUE: to watch in class — Edited TV Scenes

- Have Read: Film Directing Fundamentals pp. 219-237 & 257-285

Week 10: Film Scenes ON LOCATION - 1

- Have Read: Film Directing Fundamentals pp 285-304

Edited Film Scenes DUE Week 15

Process Paper Due at Final: Discovering Directing

Week 11: Film Scenes ON LOCATION - 2

- Have Read: Film Directing Fundamentals pp 304-313

Week 12: "Week 12: Film Scenes ON LOCATION - 3

Week 13: NO CLASS — Happy Thanksgiving

Week 14: Voice - overs, B-Roll, Extra Shooting Day (as Needed)

Week 15: Play Back of Film Scenes — Rough Cuts

Due: Rough cut of film Scenes to watch in class

Final Exam: TBD

Critique of edited film scenes — Open to the Public

Final Paper due