GEORGIA COLLEGE & STATE UNIVERSITY

DEGREE PROGRAM and CURRICULUM CHANGES PROPOSAL COVER SHEET

|  |  |
| --- | --- |
| **PROPOSAL: USG Film Certificate** | |
| **COLLEGE: CoAS** | **DEPARTMENT:Theatre and Dance** |
| **DEGREE: Theatre** | **CIP CODE:** |
| **MAJOR: Theatre** | **MINOR:** |
| **CONCENTRATION NAME:** | **PROPOSED EFFECTIVE DATE: (semester/year) : Summer 2016** |
| Description and Rationale for Recommended Action (attach additional pages if needed, this description will be shared at all levels in the University, and the University System and SACS Offices): The Governor, Chancellor and Georgia College President are highly motivated to create a workforce for Georgia in the $5 billion film industry in Georgia. Dr. Dorman and the Provost are eager to implement the USG Film Certificate, created by the USG Film Academy, at Georgia College | |

**Action Item** (Check one.)

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Reviewing entity** | **“ • ” denotes necessary routing.** | | | | **Signature and Date** | Recommend | \*Not Recommended | Reviewed – Information Only |
| Major (new, modify, rename, deactivate) | Concentration or **Certificate** (new, modify, rename, deactivate) | Minor (new, modify, rename, deactivate) | General Education or Curricular Change affecting multiple colleges |
| Chair, Department Curriculum Committee | **•** | **•** | **•** | **•** | **Karen Berman 02/01/2016** | **X** |  |  |
| Department Office Department Chair | **•** | **•** | **•** | **•** | **Karen Berman 02/01/2016** | **X** |  |  |
| Chair, College Curriculum Committee | **•** | **•** | **•** | **•** | **Walter Isaac 03/01/2016** | **X** |  |  |
| Dean’s Office Dean | **•** | **•** | **•** | **•** | **Kenneth J. Procter 03/01/2016** | **X** |  |  |
| Graduate Council (as appropriate for Graduate Curriculum) | **•** | **•** |  | **•** |  |  |  |  |
| Curriculum and Assessment Policy Committee of University Senate | **•** | **•** | **•** | **•** | **Angel R. Abney 03/082016** | **X** |  |  |
| University Senate | **•** | **•** |  | **•** |  |  |  |  |
| Academic Affairs Provost Office | **•** | **•** |  | **•** |  |  |  |  |
| President | **•** |  |  | **•** |  |  |  |  |
| USG/BOR Review/Information Item | **•** | **•** | **•** | **•** |  |  |  |  |
| SACSCOC Notification | **•** | **•** | **•** |  |  |  |  |  |

\_\_X\_\_\_ New Major, Minor, **Certificate,** or Concentration

\_\_\_\_\_ Rename Major, Minor, Certificate, or Concentration

\_\_\_\_\_ Deactivate/Discontinue Major, Minor, Certificate, or Concentration

\_\_\_\_\_ New Degree or Graduation Requirement

\_\_\_\_\_ General Education Requirement or Change

\_\_\_\_\_ Curricular Change that Impacts Multiple Colleges

\_\_\_\_\_ Modify Existing Major, Minor, Certificate, Concentration Requirements

**All required documentation must be attached. (Electronic MS Word files with supporting documents are required at each level of review)**

\*A "Not Recommend" recommendation should include reviewer rationale and recommended action.

To: The Curriculum and Instruction Committee

From: Dr. Karen Berman

Re: Proposal for a USG Certificate in Film

December 28, 2015

**Background**

“The Georgia Film Academy is a new collaborative effort of the University System of Georgia and the Technical College System of Georgia supporting the workforce needs of the state's burgeoning film and digital entertainment industries. The academy will be a virtual academy with the ability to locate where need and opportunity exist, but will likely offer a continuing presence at the site of significant production centers already in the state. Specifically, the academy will certify workforce ready employees in needed areas through certificate programs, connect students and prospective employees with employers through a system wide workforce and career center, and offer a unique capstone experience for our top students that will potentially provide them a path to employment in Georgia and remaining in our state. Over time the academy will contribute to the development of the depth and breadth of crew necessary for Georgia to remain a national leader in film and digital entertainment production.”

**Rationale**

With this mandate above, Georgia College through an interdisciplinary group of faculty along with the President, Provost and CoAS Dean met with Executive Director of the USG Film Academy Jeffrey Stepakoff and agreed to implement the new Georgia Film Academy Film Certificate. Our interest is in helping students to find entry points into the capstones provided at the new Pinewood Studios in Atlanta leased by the USG/Georgia Film Academy and into jobs in film in Georgia. Given that the technical schools in the USG would be providing courses in “below the line” technical and crafts film positions, such as electrical, truck-driving, hairdressing and plumbing, our university decided to assist in preparations of students for the other “below the line” positions as well as “above the line” positions such as: acting, producing, screenwriting, directing, filmmaking, casting, stage managing, sound, music technology, lighting, costumes, music technology, film editing, visual effects, make-up, camera operation.

**Certificate**

\*The USG Film Certificate involves two courses only - a prescribed one semester 9-credit course with objectives already written by the Film Academy to be taught by either one of our faculty members trained in a two-week Atlanta-based course, or by a film specialist sent to us from the Film Academy.

\* The USG Film Certificate has a final second 9 credit course which is a semester of 3 hours a week at Pinewood.

\*The USG Film Certificate must be housed in Area F which would qualify Theatre as the provider of the course.

\*The USG Film Certificate provides training for a current GC faculty OR provides a professor to come and teach the course.

\*The USG Film Certificate program provides $5000 worth of film equipment to campuses implementing the USG Film Certificate.

Georgia College

College of Arts and Sciences

Form for Proposal of New Undergraduate Courses

**Please note that if there are special course fees associated with this new course: following approval by the Curriculum & Instruction Committee, you must complete and submit an application for special course fees to the dean.**

1. Department\_\_\_**Theatre\_and Dance**\_\_\_ Program (Name of major, or minor, or certificate program)**\_Theatre Major**

2. Title, course number, and credit hours of proposed course **\_On-Set Film Production I THEA1007 6 Credit Hours**

2b. Hours (L-L-C) or VAR **3-3-6\_**

L-L-C indicates Lecture-Lab-Credit Hours. (3-0-3) indicates: 3 hours lecture per week, 0 hours laboratory per week, and 3 credit hours

VAR indicates variable credit as stated in the course descriptions: An Internship may state (VAR 1-15) e.g.”]

3. Effective \_\_**Summer 2016**\_\_\_\_\_\_\_Semester

To be effective fall semester:

Submissions must be received December 1 of the previous year

To be effective spring semester:

Submissions must be received May 1 of the previous year.

Is this course also being proposed as a graduate course? \_**NO**

4. Repeatable or Nonrepeatable \_**Repeatable**

REPEATABLE

If the course can be taken several times and if the student can receive credit multiple times, the course is defined as a repeatable course (RP). For example: internships, some applied music courses, or special topics.

NONREPEATABLE

If credit for the course is to be received only once, the course is defined as a non-repeatable course (NR). For example, ENGL 1101, ACCT 2101.

5. Grade Type: Normal or S/U \_**Normal**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

6. Prerequisite or Co-requisite \_\_**None \_\_\_\_\_\_**

PREREQUISITE

* Any course required prior to enrolling in the class. For example: ENGL1101 with a C or better is the prerequisite for ENGL1102.
* Any restriction such as being classified as a certain class level (freshman, junior, etc.) or pursuing a selected major or permission of the department.

CO-REQUISITE

* The simultaneous course(s) required while enrolling in the courses, such as: BIOL1101 has the co-requisite BIOL1110L.

7. Areas to include/address in the rationale for the new course narrative:

Why is the course being proposed?

**Following a meeting on campus with the Exec. Director of the USG Film Academy Jeffrey Stepakoff , Dr. Dorman and the Provost are eager to get this certificate started to fulfill an objective by the Governor and BOR to prepare the workforce for jobs in the multi-billion dollar film industry in Georgia.**

How does the course advance the institution’s mission and curriculum? \_**Film studies is an important contemporary element of the arts curriculum that is essential to an effective liberal arts institution like Georgia College.** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

In which area of the curriculum will the new course fit?

* Core
* **Major**
* Minor
* Core overlay

8. How often is the course to be offered? **every semester\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

9. Do you have sufficient SACS (or other accrediting body) qualified faculty to cover the needs of this course? \_\_**Yes, the USG will supply professors**\_\_\_\_\_ If you answer no, address your reasons for proposing this course at this time in your rationale.

10. Are any courses being dropped as a result of this course?\_\_**No\_\_\_\_**If yes, which courses? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

If no, how will you redeploy existing resources so as to enable the department to add this course? \_\_\_\_

11. Has this course been taught in a previous term as a Special Topics course?\_\_**No**\_\_\_\_

12. Describe additional resources, if any, needed to support course: \_\_\_\_\_\_\_\_\_\_**None, the USG will supply $5000 worth of film equipment**

13. Attach abbreviated course syllabus and proposed catalogue description to this form.

# Format for Abbreviated Course Syllabus to accompany Proposal for New Course

## Course Title and Proposed Number

On-Set Film Production I THEA1007 6 Credit Hours

1. Course Function: (Insert here a statement of what degree programs include this course in their requirements--“This course counts towards**…”) This course counts as an elective in the Theatre Major or as part of the USG Film Certificate Program**
2. Course Topics: (Insert here a list of course topics that define the course as it would be taught in all sections, most likely as it was defined when proposed.)

**Camera Composition, Pre-Production, On-Set Procedures, Camera Operation and Basic Light, Lighting and Grip Equipment, Dolly Grip and Grip Knots, Location Sound, Camera Settings, Video Village, On-Set Art Department, Script Supervisor**

1. Expected Student Learning Outcomes: (Insert here a list of learning outcomes in terms of student behavior and production, using appropriate action verbs; this list should include a true statement that links course outcomes to program outcomes—“The above specific outcomes for this course address, in part the expected outcomes for….”)

**The Goal is to provide students with a foundation of knowledge, understanding, and hands-on experience to begin careers on-set in film production. Students will learn, analyze, experience:**

1. **Film production organizational structure**
2. **Job Descriptions and Duties in Film Craft Areas**
3. **Names, uses, and protocols related to various pieces of professional on-set film equipment**
4. **How the Various Film Craft relate to one another on a working set**
5. **How and why they all must operate in sync**
6. **Skills related to networking and self-marketing**
7. Grading Criteria: (Insert here a statement about how learning is assessed and a list of criteria to be used in assessment.) **Learning is assessed through practical experience rubrics.**

**Professionalism – 30% including attendance, on-time performance, prepared for class, productive/positive/with cooperative interaction and conduct with fellow students and instructor**

**Participation – 30% includes working effectively and efficiently “stepping up” doing assigned class exercise or on-set job to best of your ability**

**These first two criteria will be facilitated through instructor observation utilizing an established evaluation rubric which will be applied equally to all students regardless of craft areas or jobs.**

**Quizzes – 30%**

**Final Exam – 10%**

1. Prerequisites (if any) **None**
2. Catalog Description

**The first of a two-course certificate program which provides an introduction to the skills used in on-set film production, including all forms of narrative media which utilize film industry standard organizational structure, professional equipment, and on-set procedures.**

Date\_\_\_2/1/16 Signature\_**Dr. Karen Berman**\_\_

Department Chair

Date\_\_\_03/02/16\_\_\_\_ Signature\_**Kenneth J. Procter\_\_\_\_\_\_\_\_\_\_\_\_\_** Dean of College

(Effective 09-14-12)

**COURSE I V 1.3**

**Course Description**

This course is the first of a two-course certificate program which will provide an introduction to the skills used in on-set film production, including all forms of narrative media which utilize film-industry standard organizational structure, professional equipment and on-set procedures. In addition to the use of topical lectures, PowerPoint presentations, videos and hand-outs, the course will include demonstrations of equipment and set operations as well as hands-on learning experiences. Students will learn: film production organizational structure, job descriptions and duties in various film craft areas, names, uses and protocols related to various pieces of professional on-set film equipment. Students will also learn, through lecture and exercises, how the various film craft related to one-another on a working set, as well as how and why they all must operate in sync. In addition, students will learn skills related to networking and self-marketing.

The second course in the certificate program will focus on professional-level productions, on which students will have roles in on-set and pre-production crafts. The second course will provide students with a vehicle to both increase and solidify their skills in “real world” productions, add to their resumes and facilitate networking opportunities. Because of the compressed and sometimes unusual scheduling nature of film production, students must have flexibility in their own schedules to be able to work on these projects.

**Course Objectives**

The primary objective of this course is to provide students with a basic set of skills and insights sufficient to be integrated onto the sets of working film productions. Students will learn the job responsibilities and how to carry-out those responsibilities at an entry level of a variety of on-set jobs. Students will also learn how to market themselves in order to become integrated into the film industry as entry-level workers.

This course is **not** structured as a traditional film production or film studies classes typically found in traditional four-year degree film programs. While students will learn about the basic structure of film production, the course will only touch on creative areas such as producing, directing, scriptwriting, production design, cinematography or post-production. Students will not be making student films in the traditional sense, but will be participating in hands-on positions on exercises staged in the manner of professional films.

The goal is to provide students with a foundation of knowledge, understanding and hands-on experience to begin careers on-set in film production. However, students will also be guided to understand that this course is only a first step toward such a career. Being able to join the film industry workforce will require additional on-set experience in productions conducted under professional industry standards.

**Required Materials:**

Text:

“KIT” – multi-tool, small flashlight, leather-palmed gloves, pocket notebook, shoes with toes

**Assignments**

The course will feature two types of assignments:

1. In class - including, individual and team exercises, hands-on practice and demonstration, small-scale shooting and staging exercises and individual critical thinking projects;
2. Out-of-class - including on-line review of class materials, quizzes, research for classroom presentation

**Grading**

100% of your final grade will be determined by how well you progressed in the class toward becoming a professional film worker.

1. Professionalism – Attendance, on-time performance, being prepared for class; 30%

Being productive, positive, and with cooperative interaction and conduct with your fellow students and your instructor. Professional film workers operate under considerable pressure

on-set and must function within a strict organizational hierarchy and must also

be ego-less team players.

1. Participation – Working effectively and efficiently, “stepping up”, doing an assigned 30%

task, exercise, or on-set job always to the best of your ability, demonstrated

willingness to learn (i.e. being alert and responsive in class and on exercises and

productions); demonstrated application of skills learned.

These first two criteria will be facilitated through instructor observation, utilizing an established evaluation tool which will be applied equally to all students, regardless of

craft areas or jobs. The program views these evaluations less as grading mechanisms

but more as tools to help students understand where they stand on their way to

becoming film professionals.

1. Quizzes; three in class, (10%/each) 30%

Quizzes are another tool to help students understand their strengths and weaknesses

and level of mastery of the course and program material. They also are a tool for the

instructor to assess how well individual students and the class in general is progressing.

4. Final Exam 10%

**Safety**

Job number one an any set and on any production is safety. An unsafe worker will not work for long, therefore this course ad the entire program stresses safety in every element. Students will be expected to adhere to safety rules and procedures just as if they were on a working set.

**Disclaimer**

As in “real world” film production, schedules are likely to change, sometimes with very little notice. While the program will strive to minimize such changes, they will occur. A big factor in your success as a film worker is how well you cope with change. Even multi-million dollar films will generate serious changes effecting hundreds of workers, locations, actors, and equipment at a cost of tens of thousands of dollars. This class will help you get accustomed to working in that world.

Specifically, the two filed trips may have to be adjusted timing and subject-wise depending on the availability of facilities.

**Course Calendar**

**WEEK ONE INTRODUCTION TO COURSE, FILM INDUSTRY JOBS AND ON-SET ORGANIZATION**

The structure of the course and the overall program, student and instructor goals, expectations and responsibilities

The Film Industry - an overview of the over-all film production process, including the five phases of film production; organizational structure and job descriptions including the role of film unions and guilds.

A typical on-set shooting day.

Review lesson materials on-line

On-Line Quiz – complete on-line quiz for Class 1

**WEEK TWO CAMERA COMPOSITION, PRE-PRODUCTION AND ON-SET PROCEDURES**

Camera shot composition – progressing from wide shot to extreme close-up and the concept of continuity

The shooting script, including standard format, script breakdown, production scheduling

The Call Sheet and Shot list

Production software: production schedule, call sheet, shot list

Exercise – role-playing in typical on-location shooting day including 1st AD calls

Review lesson materials on-line

On-Line Quiz – complete on-line quiz for Class 2

**WEEK THREE CAMERA OPERATION AND BASIC LIGHT**

Quiz #1

Camera operation, including composition, angles, position, movement

Exercise – hands-on camera operation

Introduction to Lighting – color, intensity, angle, shadows, gels, diffusion, three point lighting

Review lesson materials on-line

On-Line Quiz – complete on-line quiz for Class 3

**WEEK FOUR LIGHTING AND GRIP EQUIPMENT**

Review Quiz #1

Lighting instrument categories and types, procedures for setting-up lights

Industry-standard light stands and their use

Types and uses various Grip stands and hardware

Grip light control/modification hardware and materials

Exercise – hands-on demonstration of Lighting equipment and stands, Grip stands, hardware and lighting control

Review lesson materials on-line

On-Line Quiz – complete on-line quiz for Class 4

**WEEK FIVE DOLLY GRIP AND GRIP KNOTS**

Dolly Grip systems, including dolly with track, jib, slider, camera stabilizer

Exercise – students will set-up and operate camera job, slider, dolly and camera stabilizer

Exercise – demo and hands-on Grip knot tying

Review lesson materials on-line

On-Line Quiz – complete on-line quiz for Class 5

**WEEK SIX LOCATION SOUND, CAMERA SETTINGS, VIDEO VILLAGE**

First Instructor Assessment of individual students delivered

Review and expansion of Sound Department jobs, functions and protocols

Introduction to sound fundamentals

Introduction to on-set sound equipment

Exercise – demonstration and hands-on experience with –on-set sound equipment and procedures

Camera Settings

Video Village equipment and set-up

Review lesson materials on-line

On-Line Quiz – complete on-line quiz for Class 6

**WEEK SEVEN ON-SET ART DEPARTMENT, SCRIPT SUPERVISOR**

Quiz #2

Review and expansion of On-Set Art Department jobs and protocols, including Set Dressers, Props, Hair, Make-up, Wardrobe

Exercise – demonstration and hands-on special effects make-up

Script Supervisor and continuity procedures and exercise

Review lesson materials on-line

On-Line Quiz – complete on-line quiz for Class 7

**WEEK EIGHT SHOOTING EXERCISE**

Review Quiz #2

Exercise – Shooting exercise integrating camera operation, grip, electric, art departments

**WEEK NINE FIELD TRIP**

Class will take a field trip to a relevant facility, including such spaces as: soundstage, prop or wardrobe warehouse, grip/electric rental house.

**WEEK TEN FILM INCENTIVES, PRODUCTION INSURANCE, LOCATIONS AND CASTING SESSIONS**

Second Instructor Assessment of individual students delivered

Quiz #3

Basic information about the Georgia Film Incentives, particularly as related to jobs in the industry

Basic information about production insurance

Locations Department including procedures, job duties, forms

Introduction to Casting Department procedures, forms

Exercise – casting session simulation

Exercise – script supervisor simulation

Review lesson materials on-line

On-Line Quiz – complete on-line quiz for Class 11

**WEEK ELEVEN GENERATOR OPERATION; RADIOS, PA JOBS**

Review Quiz #3

Introduction to generator operation including electrical basics, generator structure, distribution

Exercise – generator operation demonstration

Introduction to radio use and operation on-set

Functions and jobs of on-set and office PAs

Review lesson materials on-line

On-Line Quiz – complete on-line quiz for Class 11

**WEEK TWELVE FIELD TRIP**

Class will take a field trip to a relevant facility, including such spaces as: soundstage, prop or wardrobe warehouse, grip/electric rental house.

**WEEK THIRTEEN PRODUCTION OFFICE, POST- PRODUCTION**

Production Office jobs, procedures

Post-Production jobs, workflow

Review lesson materials on-line

On-Line Quiz – complete on-line quiz for Class 13

**WEEK FOURTEEN PRE-PRODUCTION AND ALL-DAY PRODUCTION**

Pre-Production: production meeting for all-day production, location scout

Production – All class members will participate in an all-day production shoot, 12 hours on-set, on Saturday

**WEEK FIFTEEN FINAL EXAM, “MASTERS OF THE LIGHT”**

Final Exam

Screen “Masters of the Light”, acknowledged as the standard visual presentation regarding the craft of cinematography.

**WEEK SIXTEEN INDUSTRY GUEST SPEAKER, REVIEW FINAL, NETWORKING**

Guest Speaker from Industry

Review Final

Final Instructor Assessment of individual students delivered

Preview Second Class

Information on self-marketing and networking

Georgia College

College of Arts and Sciences

Form for Proposal of New Undergraduate Courses

**Please note that if there are special course fees associated with this new course: following approval by the Curriculum & Instruction Committee, you must complete and submit an application for special course fees to the dean.**

1. Department\_\_\_**Theatre\_and Dance**\_\_\_ Program (Name of major, or minor, or certificate program)**\_Theatre**

2. Title, course number, and credit hours of proposed course **\_On-Set Film Production II THEA2007 12 Credit Hours**

2b. Hours (L-L-C) or VAR **0-12-12**

L-L-C indicates Lecture-Lab-Credit Hours. (3-0-3) indicates: 3 hours lecture per week, 0 hours laboratory per week, and 3 credit hours

VAR indicates variable credit as stated in the course descriptions: An Internship may state (VAR 1-15) e.g.”]

3. Effective \_\_**Summer 2016**\_\_\_\_\_\_\_Semester

To be effective fall semester:

Submissions must be received December 1 of the previous year

To be effective spring semester:

Submissions must be received May 1 of the previous year.

Is this course also being proposed as a graduate course? \_**NO**

4. Repeatable or Nonrepeatable \_ **repeatable**

REPEATABLE

If the course can be taken several times and if the student can receive credit multiple times, the course is defined as a repeatable course (RP). For example: internships, some applied music courses, or special topics.

NONREPEATABLE

If credit for the course is to be received only once, the course is defined as a non-repeatable course (NR). For example, ENGL 1101, ACCT 2101.

5. Grade Type: Normal or S/U \_**Normal**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

6. Prerequisite or Co-requisite \_\_**THEA 1007**

PREREQUISITE

* Any course required prior to enrolling in the class. For example: ENGL1101 with a C or better is the prerequisite for ENGL1102.
* Any restriction such as being classified as a certain class level (freshman, junior, etc.) or pursuing a selected major or permission of the department.

CO-REQUISITE

* The simultaneous course(s) required while enrolling in the courses, such as: BIOL1101 has the co-requisite BIOL1110L.

7. Areas to include/address in the rationale for the new course narrative:

Why is the course being proposed?

**Following a meeting on campus with the Exec. Director of the USG Film Academy Jeffrey Stepakoff , Dr. Dorman and the Provost are eager to get this certificate started to fulfill an objective by the Governor and BOR to prepare the workforce for jobs in the multi-billion dollar film industry in Georgia.**

How does the course advance the institution’s mission and curriculum? \_**Film studies is an important contemporary element of the arts curriculum that is essential to an effective liberal arts institution like Georgia College.** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

In which area of the curriculum will the new course fit?

* Core
* **Major X**
* Minor
* Core overlay

**OTHER**

8. How often is the course to be offered? **every semester\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

9. Do you have sufficient SACS (or other accrediting body) qualified faculty to cover the needs of this course? \_\_**Yes, the USG will supply professors**\_\_\_\_\_ If you answer no, address your reasons for proposing this course at this time in your rationale.

10. Are any courses being dropped as a result of this course?\_\_**No\_\_\_\_**If yes, which courses? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

If no, how will you redeploy existing resources so as to enable the department to add this course? \_\_\_\_

11. Has this course been taught in a previous term as a Special Topics course?\_\_**No**\_\_\_\_

12. Describe additional resources, if any, needed to support course: \_\_\_\_\_\_\_\_\_\_**None, the USG will supply $5000 worth of film equipment**

13. Attach abbreviated course syllabus and proposed catalogue description to this form.

# Format for Abbreviated Course Syllabus to accompany Proposal for New Course

## Course Title and Proposed Number

**On-Set Film Production II THEA2007 12 Credit Hours**

1. Course Function: (Insert here a statement of what degree programs include this course in their requirements--“This course counts towards…”) **This course counts as an elective in the Theatre Department and as part of the USG Film Certificate.**
2. Course Topics: (Insert here a list of course topics that define the course as it would be taught in all sections, most likely as it was defined when proposed.)

**Film Pre-Production Processes and Jobs, OSHA Training, Locations and Project Pre-Production, Pre-Production and Production at a Film Studio on-set on Shooting projects**

1. Expected Student Learning Outcomes: (Insert here a list of learning outcomes in terms of student behavior and production, using appropriate action verbs; this list should include a true statement that links course outcomes to program outcomes—“The above specific outcomes for this course address, in part the expected outcomes for….”) **The primary objective of this course is to provide hands-on experience in “real-world” projects which will provide students with a vehicle to both increase and solidify their skills, add to their resumes, and facilitate networking opportunities. Students will learn/analyze/experience/demonstrate:**
2. **The Job Responsibilities and How to Carry Those Out at an entry-level of a variety of on-set jobs on at least two shooting projects.**
3. **Marketing Skills to become integrated into the film industry as entry-level workers**
4. Grading Criteria: (Insert here a statement about how learning is assessed and a list of criteria to be used in assessment.) **100% of your Final Grade will be determined by how well you progress in the class toward becoming a professional film-worker.**

**40% Professionalism – which includes attendance, on-time performance, being prepared for production assignments, being productive, positive, and cooperative with your fellow crew members/students, and others on a working set.**

**30% Participation – includes working effectively and efficiently, “stepping up” and doing an assigned pre-production or on-set job to the best of your ability, and demonstrated application of skills learned.**

**These first two criteria will be facilitated by instructor observation, utilizing an established evaluation rubric.**

**10 % two online quizzes**

**20 % OSHA Exam**

1. Prerequisites (if any) **THEA 1007 On-Set Film Production 1**
2. Catalog Description

**The second of a two-course certificate program designed specifically to provide students with a basic level of on-set film production skills, knowledge and experience with film industry standard organizational structure, professional equipment, and on-set procedures.**

Date\_\_\_2/1/16 Signature\_**Dr. Karen Berman**\_\_

Department Chair

Date\_\_**03/02/16**\_\_\_\_\_\_ Signature\_\_**Kenneth J. Procter\_\_\_\_\_\_\_\_\_\_\_** Dean of College

(Effective 09-14-12)

**COURSE II V 1.1**

**Course Description**

This course is the second of a two-course certificate program designed specifically to provide students with a basic level of on-set film production skills, knowledge and experience with film-industry standard organizational structure, professional equipment and on-set procedures. The skills and knowledge gained in Course I will form a foundation for students to be able to perform at an entry-level on working productions.

This course will focus on professional-level productions, on which students will have roles in on-set and pre-production crafts. Because of the compressed and sometimes unusual scheduling nature of film production, students must have flexibility in their own schedules to be able to work on these projects.

The course will be structured as a ***seminar/practicum (?)***. There will be four scheduled full-class meetings with defined topics. Other meeting times will be as arranged and will focus on efforts required to produce at least two shooting projects.

**Course Objectives**

The primary objective of this course is to provide hands-on experience in “Real World” projects which will provide students with a vehicle to both increase and solidify their skills, add to their resumes and facilitate networking opportunities. These production opportunities will provide students with a basic set of skills and insights sufficient to be integrated onto the sets of working film productions. Students will learn the job responsibilities and how to carry those out at an entry level of a variety of on-set jobs. Students will also have an opportunity network and build resumes to be able to market themselves in order to become integrated into the film industry as entry-level workers.

This course is **not** structured as a traditional film production or film studies classes. Students will not be making student films in the traditional sense, but will be participating as crew in hands-on positions on professional films.

This certificate program is a viable and proven first step toward a career in film production. Being able to join the film industry workforce will require additional on-set experience, facilitated through networking opportunities fostered by this program.

**Productions**

Course activities will center on the production of at least two shooting projects. Those projects will be carefully vetted to ensure that Producer(s) have film industry credentials indicating they have a level of recognized skill and experience, as well as possessing resources sufficient to create a project with high production value. Producers will also be required to integrate students in productive, active roles on-set and in pre-production. The objective will be to maintain high levels of professionalism and production value for the benefit of both the students and the productions.

Students will constitute “Production Teams” that will work with Producers et al in the pre-production process, in such areas as production meetings, budgeting, script breakdown, shot lists, location scouting, casting (if necessary), table reads, rehearsals, art department pre-production, assembling grip, electric, sound and camera packages, assembling a crew, production scheduling and physical production.

From start to finish, these projects will consume several weeks. Pre-production tasks will be scheduled to meet the needs of the productions and will involve different groups of students working in several different departments. Physical production will include the bulk of the students.

The entire production process will be conducted in the manner of a professional film project. As noted, just as with professional film productions, this process will require flexibility on the part of students. In other words, this course will replicate the actual production environment of a film.

**Safety**

Students will receive a 10-hour certified OSHA 10 training package that has a custom-designed film emphasis. This course has the same elements as training utilized by the film unions in Georgia and New Mexico.

Job number one on any set and on any production is safety. An unsafe worker will not work for long, therefore this course and the entire program stresses safety in every element. Students will be expected to adhere to safety rules and procedures just as if they were on a working set.

**Disclaimer**

Schedules are likely to change, sometimes with very little notice. While the program will strive to minimize such changes, they will occur. A big factor in being a successful film worker is coping with change. Even multi-million dollar films will generate serious changes effecting hundreds of workers, locations, actors, and equipment at a cost of tens of thousands of dollars. This class will help you get accustomed to working in that world.

**Required Materials:**

“KIT” – multi-tool, small flashlight, leather-palmed gloves, pocket notebook, shoes with toes

Personal Computer – laptop is best; used for communication, scheduling, forms generation, etc.

**Assignments**

The course will feature three types of assignments:

1. Four in-class sessions
2. Pre-production, as determined by each production
3. Physical production – i.e. shooting project

**Grading**

100% of your final grade will be determined by how well you progressed in the class toward becoming a professional film worker.

1. Professionalism – 40%

Attendance, on-time performance, being prepared for production assignments;

being productive, positive, and cooperative with your fellow crew members/students,

others on a working set;

1. Participation –

Working effectively and efficiently, “stepping up”, doing an assigned 30%

pre-production or on-set job always to the best of your ability, demonstrated

application of skills learned;

These first two criteria will be facilitated through instructor observation, utilizing an

established evaluation tool;

1. Quizzes; two on-line, (5%/each) 10%
2. OSHA 10 Exam 20%

Students will also have the opportunity to provide an evaluation of the course at its conclusion.

**Course Calendar**

**WEEK ONE INTRODUCTION TO COURSE, FILM PRE-PRODUCTION PROCESSES/JOBS**

The structure of the course and the overall program, student and instructor goals, expectations and responsibilities;

The pre-production and production process for the course; jobs, responsibilities, time-frames;

Review lesson materials on-line

On-Line Quiz – complete on-line quiz for Class 1

**WEEK TWO OSHA 10 TRAINING PART 1**

Five Hours

**WEEK THREE OSHA TRAINING PART 2**

Five Hours

OSHA Exam

**WEEK FOUR LOCATIONS, PROJECT PRE-PRODUCTION**

Production meetings, script breakdown review

Specific Locations procedures, forms (“Tool Kit”)

Production Insurance

Production software: production schedule, call sheet, shot list

Review lesson materials on-line

On-Line Quiz – complete on-line quiz for Class 4

**WEEKS FIVE THROUGH 16 PRE-PRODUCTION AND PRODUCTION**

Class meetings, production meetings, and physical production as required

Instructor evaluations will be delivered after each production