

University Curriculum Committee December 10, 2019

From: Anthony Paganelli, UCC Chair

The Undergraduate Curriculum Committee submits the following report for consideration to the University Senate:

Call to Order – Meeting: 3:45 pm, WAB 227

Voting Members Present: Tony Paganelli, Melanie Autin, Mariah Yates, Sara McCaslin, Kandy Smith, Angie Jerome, Andrew Rosa, Dana Sullivan, Aaron Hughey, Carrie Trojan

Advisory Members Present: Jennifer Hammonds, Jordan Ray, Danita Kelley, Dennis George, Merrall Price, Stuart Burris

Guest: Robert Dietle, Ron DeMarse, Luke Pennington, Sara Thomason, Travis Newton, Darlene Applegate, Kristina Arnold, Roger Dennis, Todd Willian, Zhonghang Xia

Approval of November 26, 2019 Minutes – 1st/2nd Autin/McCaslin

Old Business:

Expedited Workflow – Senate asked how it was going if we like the process. We will discuss more at a later time.

New Business:

None

Curriculum Agenda: Checklists on Shared Drive

Potter College of Arts and Letters – page 7	
Type of Item	Description of Item & Contact Information
Consent 1 st /2 nd : Jerome/Autin Vote: Approved	Proposal to Revise Course Title Item: FILM 250 - Screenwriting Contact: Travis Newton, travis.newton@wku.edu Phone: 5-5890 Discussion: None
Bundle all MUS-100 – MUS-201 (4 lines) 1 st /2 nd : Jerome/Autin Discussion: None Vote: Approved	
Action	Proposal to make Multiple Revisions to a Course Item: MUS 100 - Music Theory I Contact: Matthew Herman, matthew.herman@wku.edu Phone: 5-5400
Action	Proposal to make Multiple Revisions to a Course Item: MUS 101 - Music Theory II

	Contact: Matthew Herman, matthew.herman@wku.edu Phone: 5-5400
Action	Proposal to make Multiple Revisions to a Course Item: MUS 200 - Music Theory III Contact: Matthew Herman, matthew.herman@wku.edu Phone: 5-5400
Action	Proposal to make Multiple Revisions to a Course Item: MUS 201 - Music Theory IV Contact: Matthew Herman, matthew.herman@wku.edu Phone: 5-5400
Action 1st/2nd: Jerome/Yates Vote: Approved	Proposal to Revise Course Credit Hours Item: FILM 282 – Film Workshop I Contact: Ron DeMarse, ron.demarse@wku.edu Phone: 270-779-6345 Discussion: None
Action 1st/2nd: Jerome/Sullivan Vote: Approved	Proposal to Make Multiple Revisions to a Course Item: FILM 382 – Film Workshop II Contact: Ron DeMarse, ron.demarse@wku.edu Phone: 270-779-6345 Discussion: None
Action 1st/2nd: Jerome/Autin Vote: Approved	Proposal to Make Multiple Revisions to a Course Item: FILM 486 – Film Studies Capstone Contact: Sara Thomason, sara.thomason@wku.edu ; 423-596-1067 Discussion: If there still an emphasis on writing. Its just not a heavy emphasis, they will be doing a large project.
Action 1st/2nd: Jerome/McCaslin Vote: Approved	Proposal to Create a New Course Item: ART 495 – Portfolio Development & Practicum Contact: Kristina Arnold, kristina.arnold@wku.edu , Phone: 5-6566 Discussion: Use any library resources? Entered no, is that right? Very hands on study course, they build things.
Action 1st/2nd: Autin/McCaslin Vote: Approved	Proposal to Create a New Course Item: FLK 430 - Oral History Contact: Ann Ferrell, ann.ferrell@wku.edu , Phone: 5-5896 Discussion: Use any library resources? Yes.
Bundle the MUS-110 – MUS-103 (6 lines) 1st/2nd: Jerome/Sullivan Discussion: Use any library resources? Yes. Vote: Approved	
Action	Proposal to Create a New Course Item: MUS 110 - Aural Theory I Contact: Matthew Herman, matthew.herman@wku.edu Phone: 5-5400
Action	Proposal to Create a New Course Item: MUS 111 - Aural Theory II Contact: Matthew Herman, matthew.herman@wku.edu Phone: 5-5400
Action	Proposal to Create a New Course Item: MUS 210 - Aural Theory III Contact: Matthew Herman, matthew.herman@wku.edu Phone: 5-5400
Action	Proposal to Create a New Course

	<p>Item: MUS 211 - Aural Theory IV Contact: Matthew Herman, matthew.herman@wku.edu Phone: 5-5400</p>
Action	<p>Proposal to Create a New Course Item: MUS 102 - Music Theory I for Non-Majors Contact: Matthew Herman, matthew.herman@wku.edu Phone: 5-5400</p>
Action	<p>Proposal to Create a New Course Item: MUS 103 - Music Theory II for Non-Majors Contact: Matthew Herman, matthew.herman@wku.edu Phone: 5-5400</p>
Action Vote: Tabled at Colonnade – Tabled here	<p>Proposal to Create a New Course Item: FILM 105 – Film Appreciation Contact: Ron DeMarse, ron.demarse@wku.edu Phone: 270-779-6345</p>
<p>Bundle Film-251 – FILM-493 (24 lines) 1st/2nd: Jerome/Autin Discussion: <i>Friendly Amendment – Full Course title can be used as the abbr title as well.</i> <i>Above the line Hyphenated</i> Vote: Approved</p>	
Action	<p>Proposal to Create a New Course Item: FILM 251 – Film Directing I Contact: Luke Pennington, luke.pennington@wku.edu; 323-632-6656</p>
Action	<p>Proposal to Create a New Course Item: FILM 252 – Film Producing Contact: Ron DeMarse, ron.demarse@wku.edu Phone: 270-779-6345</p>
Action	<p>Proposal to Create a New Course Item: FILM 253 – Cinematography I Contact: Sara Thomason, sara.thomason@wku.edu; 423-596-1067</p>
Action	<p>Proposal to Create a New Course Item: FILM 254 – Production Design I Contact: Sara Thomason, sara.thomason@wku.edu; 423-596-1067</p>
Action	<p>Proposal to Create a New Course Item: FILM 255 – Film Sound Contact: Luke Pennington, luke.pennington@wku.edu; 323-632-6656</p>
Action	<p>Proposal to Create a New Course Item: FILM 256 – Film Editing I Contact: Ron DeMarse, ron.demarse@wku.edu Phone: 270-779-6345</p>
Action	<p>Proposal to Create a New Course Item: FILM 290 – Practicum: Pre-Production I Contact: Luke Pennington, luke.pennington@wku.edu; 323-632-6656</p>
Action	<p>Proposal to Create a New Course Item: FILM 291 – Practicum: Below-the-Line I Contact: Sara Thomason, sara.thomason@wku.edu; 423-596-1067</p>
Action	<p>Proposal to Create a New Course Item: FILM 292 – Practicum: Above-the-Line I</p>

	Contact: Luke Pennington, luke.pennington@wku.edu ; 323-632-6656
Action	Proposal to Create a New Course Item: FILM 350 – Screenwriting II Contact: Ron DeMarse, ron.demarse@wku.edu Phone: 270-779-6345
Action	Proposal to Create a New Course Item: FILM 351 – Film Directing II Contact: Luke Pennington, luke.pennington@wku.edu ; 323-632-6656
Action	Proposal to Create a New Course Item: FILM 353 – Cinematography II Contact: Sara Thomason, sara.thomason@wku.edu ; 423-596-1067
Action	Proposal to Create a New Course Item: FILM 354 – Production Design II Contact: Sara Thomason, sara.thomason@wku.edu ; 423-596-1067
Action	Proposal to Create a New Course Item: FILM 356 – Film Editing II Contact: Ron DeMarse, ron.demarse@wku.edu Phone: 270-779-6345
Action	Proposal to Create a New Course Item: FILM 367 – Introduction to Film Genres Contact: Luke Pennington, luke.pennington@wku.edu ; 323-632-6656
Action	Proposal to Create a New Course Item: FILM 390 – Practicum: Pre-Production II Contact: Luke Pennington, luke.pennington@wku.edu ; 323-632-6656
Action	Proposal to Create a New Course Item: FILM 391 – Practicum: Below-the-Line II Contact: Sara Thomason, sara.thomason@wku.edu ; 423-596-1067
Action	Proposal to Create a New Course Item: FILM 392 – Practicum: Above-the-Line II Contact: Luke Pennington, luke.pennington@wku.edu ; 323-632-6656
Action	Proposal to Create a New Course Item: FILM 393 – Practicum: Post-Production I Contact: Ron DeMarse, ron.demarse@wku.edu Phone: 270-779-6345
Action	Proposal to Create a New Course Item: FILM 489 – Thesis Development Contact: Ron DeMarse, ron.demarse@wku.edu Phone: 270-779-6345
Action	Proposal to Create a New Course Item: FILM 490 – Practicum: Pre-Production III Contact: Luke Pennington, luke.pennington@wku.edu ; 323-632-6656
Action	Proposal to Create a New Course Item: FILM 491 – Practicum: Below-the-Line III Contact: Sara Thomason, sara.thomason@wku.edu ; 423-596-1067
Action	Proposal to Create a New Course Item: FILM 492 – Practicum: Above-the-Line III Contact: Luke Pennington, luke.pennington@wku.edu ; 323-632-6656

Action	Proposal to Create a New Course Item: FILM 493 – Practicum: Post-Production II Contact: Ron DeMarse, ron.demarse@wku.edu Phone: 270-779-6345
Action 1st/2nd: Jerome/Yates Vote: Approved	Proposal to Revise a Program Item: 667 – AB in Film Contact: Ron DeMarse, ron.demarse@wku.edu Phone: 270-779-6345 Discussion: None
Action 1st/2nd: Jerome/Trojan Vote: Approved	Proposal to Revise a Program Item: 593 - BM Music Education Instrumental Contact: Catherine Wilson, catherine.wilson@wku.edu ; 5-5925 Discussion: None
Action 1st/2nd: Jerome/Autin Vote: Approved	Proposal to Revise a Program Item: 593 - BM Music Education Integrated Contact: Catherine Wilson, catherine.wilson@wku.edu ; 5-5925 Discussion: None
Action 1st/2nd: Autin/McCaslin Vote: Approved	Proposal to Revise a Program Item: 593 - BM Music Education Vocal Contact: Catherine Wilson, catherine.wilson@wku.edu ; 5-5925 Discussion: None
Action 1st/2nd: Autin/Trojan Vote: Approved	Proposal to Create a New Program Item: BFA in Film Production Contact: Travis Newton, travis.newton@wku.edu ; 5-5890 Discussion: Approved to get a new faculty member, what was the rationale. It was because of CAPE growth.

College of Education and Behavioral Sciences – page 169

Type of Item	Description of Item & Contact Information
Consent Item 1st/2nd: Autin/McCaslin Vote: Approved	Action: Revise Course Title Item: MIL 201 Contact Person: Beth Ann Dillon, Bethann.dillon@wku.edu , 5-4293 Discussion: None

Ogden College of Science and Engineering – page 170

Type of item	Description of Item & Contact Information
Bundle all Consent 1st/2nd: Jerome/Autin	

<p>Discussion: None Vote: Approved</p>	
<p>Consent</p>	<p>Proposal to Suspend a Course CHEM 314, Introductory Organic Chemistry, 5 hrs Contact: Jeremy Maddox, Jeremy.maddox@wku.edu x8725</p>
<p>Consent</p>	<p>Proposal to Revise Course Prerequisites/Corequisites PHYS 180, Introductory Modern Physics, 3 hrs. Contact: Michael Carini, mike.carini@wku.edu, x6198</p>
<p>Consent</p>	<p>Proposal to Revise Course Prerequisites/Corequisites CE 176, CE Freshman Design, 1 hr. Contact: Jason Wilson, Jason.wilson@wku.edu, x2322</p>
<p>Action 1st/2nd: Jerome/Autin Vote: Approved 1 opposed</p>	<p>Proposal to Make Multiple Revisions to a Course HORT 419, Vegetable Production, 3 hrs. Contact: Roger Dennis, roger.dennis@wku.edu, x5971. Discussion: At what point does this become a new course? 50% + 1. What happens with the other courses, will they be deleted? Yes. Conversation about should we table until the deletion comes through.</p>
<p>Action 1st/2nd: Jerome/Trojan Vote: Approved</p>	<p>Proposal to Revise a Program Ref. 205, Associate Degree in Agricultural Technology and Management – General Agriculture Option, 60 hrs. Contact: Todd Willian, todd.willian@wku.edu, x5969 Discussion: Only need 15 hours – you have 23 hours. They included MATH and BIOL which is the difference.</p>
<p>Bundle two CHEM 320 &340 1st/2nd: Jerome/Autin Discussion: None Vote: Approved</p>	
<p>Action</p>	<p>Proposal to Make Multiple Revisions to a Course CHEM 320, Principles of Inorganic Chemistry, 3 hrs. Contact: Jeremy Maddox, Jeremy.maddox@wku.edu x8725</p>
<p>Action</p>	<p>Proposal to Make Multiple Revisions to a Course CHEM 450, Physical Chemistry I, 3 hrs. Contact: Jeremy Maddox, Jeremy.maddox@wku.edu x8725</p>
<p>Action 1st/2nd: Autin/McCaslin Vote: All Opposed sending back</p>	<p>Proposal to Revise a Program Ref. 518, Architectural Science, 81 hrs. Contact: Shahnaz Aly, Shahnaz.aly@wku.edu, x5849 Discussion: Worried that it went through last month with no questions but it's back again – Last months will be at Senate this week.</p>
<p>Action 1st/2nd: Sullivan/McCaslin Vote: Approved</p>	<p>Proposal to Create a New Certificate Program Floodplain Management, 14 hrs. Contact: Warren.campbell@wku.edu, x8988 Discussion: If the certificate is not at least 16 hours students can not get federal funding to take the courses.</p>
<p>Bundle 3 CS New Classes</p>	

1st/2nd: Jerome/Autin Discussion: Again, no library resources needed? No Vote: Approved	
Action	Proposal to Create a New Course CS 301, Game Programming, 3 hrs. Contact: Michael Galloway, michael.galloway@wku.edu , x2859
Action	Proposal to Create a New Course CS 290, Computer Science II, 4 hrs. Contact: Zhonghang Xia, Zhonghang.xia@wku.edu , x6459
Action	Proposal to Create a New Course CS 331, Data Structures, 3 hrs. Contact: Zhonghang Xia, Zhonghang.xia@wku.edu , x6459
Action 1st/2nd: Autin/Trojan Vote: Approved	Proposal to Make Multiple Revisions to a Course CS 339, Computer Science III, 3 hrs. Contact: Huanjing Wang, Huanjing.wang@wku.edu , x2672 Discussion: None
Action 1st/2nd: Jerome/Autin Vote: Approved	Proposal to Revise a Program Ref. 341, Minor in Computer Science, 20 hrs. Contact: Huanjing Wang, Huanjing.wang@wku.edu , x2672 Discussion: Are you suspending 310 – Maybe in a few years. Still have students in old track.
Action 1st/2nd: Autin/Rosa Vote: Approved	Proposal to Revise a Program Ref. 629/629P, Computer Science, 44-50 hrs. Contact: Huanjing Wang, Huanjing.wang@wku.edu , x2672 Discussion: None

Proposal Date: 10/29/19

**Potter College of Arts & Letters
School of Media
Proposal to Revise Course Title
(Consent Item)**

Contact Person: Travis Newton, travis.newton@wku.edu, 270-745-5890

1. Identification of proposed course:

- 1.1 Course prefix (subject area) and number: FILM 250
- 1.2 Course title: Screenwriting
- 1.3 Credit Hours: 3

2. Proposed course title: Screenwriting I

3. Proposed abbreviated course title: Screenwriting I
(maximum of 30 characters/spaces)

4. Rationale for the revision of course title: FILM 250 is a foundational screenwriting course, which will now be the first in a sequence of screenwriting courses in the BFA in Film Production.

5. Proposed term for implementation: Next Available

6. Dates of prior committee approvals:

Film Faculty	<u>10/30/19</u>
School of Media	<u>11/6/19</u>
Potter College Curriculum Committee	<u>11/19/19</u>
Undergraduate Curriculum Committee	<u>12/10/2019</u>
Faculty Senate	<u> </u>

Proposal Date: October 1, 2019

**Potter College of Arts & Letters
Department of Music
Proposal to Make Multiple Revisions to a Course
(Action Item)**

Contact Person: Dr. Matthew Herman
matthew.herman@wku.edu
(270) 745-5400

- 1. Identification of course:**
 - 1.1 Current course prefix (subject area) and number: MUS 100
 - 1.2 Course title: Theory I

- 2. Revise course title: n/a**

- 3. Revise course number: n/a**

- 4. Revise course prerequisites/corequisites/special requirements:**
 - 4.1 Current prerequisite: Theory Placement Exam
 - 4.2 Proposed prerequisite: Preliminary Theory Assessment
 - 4.3 Rationale for revision of course prerequisites/corequisites/special requirements:
 - the test taken by music majors is not used for course placement, so a new title for the exam is warranted.
 - 4.4 Effect on completion of major/minor sequence: none

- 5. Revise course catalog listing:**
 - 5.1 Current course catalog listing:
 - Thorough training in the melodic, harmonic and rhythmic fundamentals of music: triads, intervals, keys, scales, rhythm and meter, voice leading, diatonic triads in root position and inversion, harmonic progression, rhythmic reading, sight singing, melodic and harmonic dictation.
 - 5.2 Proposed course catalog listing:
 - Thorough training in the melodic, harmonic, and rhythmic fundamentals of music: triads, intervals, keys, scales, rhythm and meter, voice leading, and diatonic triads in root position and inversion.
 - 5.3 Rationale for revision of course catalog listing:
 - The ear training disciplines mentioned in the old listing will no longer be taught in Theory I starting in Fall 2020. They will be covered in a new course: MUS 110, Aural Theory I.

- 6. Revise course credit hours:**
 - 6.1 Current course credit hours: 3

6.2 Proposed course credit hours: 2

6.3 Rationale for revision of course credit hours:

- The old version of Theory I included an embedded ear training component. That component is being separated and turned into a new course: MUS 110, Aural Theory I. In order to maintain the current credit requirement for music majors, these 3 credits will be divided between the two courses; 2 credits for MUS 100 and 1 credit for MUS 110. Student contact hours and schedules will be unaffected by this change.

7. **Revise schedule type: n/a**

8. **Revise grade type: n/a**

9. **Proposed term for implementation:** Next Available

10. **Dates of prior committee approvals:**

Department of Music

10/18/19

Potter College Curriculum Committee

11/19/19

Undergraduate Curriculum Committee

12/10/2019

Faculty Senate

Proposal Date: October 1, 2019

Potter College of Arts & Letters
Department of Music
Proposal to Make Multiple Revisions to a Course
(Action Item)

Contact Person: Dr. Matthew Herman
matthew.herman@wku.edu
(270) 745-5400

- 1. Identification of course:**
 - 1.1 Current course prefix (subject area) and number: MUS 101
 - 1.2 Course title: Theory II
- 2. Revise course title: n/a**
- 3. Revise course number: n/a**
- 4. Revise course prerequisites/corequisites/special requirements:**
 - 4.1 Current prerequisite: MUS 100
 - 4.2 Proposed prerequisites: MUS 100 and MUS 110
 - 4.3 Rationale for revision of course prerequisites/corequisites/special requirements:
 - MUS 100 and MUS 110 together will cover what the old MUS 100 covered. Students will need to pass both MUS 100 and MUS 110 in order to have the skills necessary to succeed in MUS 101.
 - 4.4 Effect on completion of major/minor sequence: none
- 5. Revise course catalog listing:**
 - 5.1 Current course catalog listing:
 - Continuation of melodic and harmonic dictation, rhythmic reading, and sight singing, phrase and period, non-chord tones, diatonic seventh chords, secondary dominant and leading tone chords.
 - 5.2 Proposed course catalog listing:
 - Study of harmonic progression, voice leading, part writing, harmonic cadences, and non- chord tones.
 - 5.3 Rationale for revision of course catalog listing:
 - The ear training disciplines mentioned in the old listing will no longer be taught in Theory II starting in Fall 2020. They will be covered in a new course: MUS 111, Aural Theory II.
- 6. Revise course credit hours:**
 - 6.1 Current course credit hours: 3
 - 6.2 Proposed course credit hours: 2

6.3 Rationale for revision of course credit hours:

- The old version of Theory II included an embedded ear training component. That component is being separated and turned into a new course: MUS 111, Aural Theory II. In order to maintain the current credit requirement for music majors, these 3 credits will be divided between the two courses; 2 credits for MUS 101 and 1 credit for MUS 111. Student contact hours and schedules will be unaffected by this change.

7. **Revise schedule type: n/a**

8. **Revise grade type: n/a**

9. **Proposed term for implementation: Next Available**

10. **Dates of prior committee approvals:**

Department of Music

10/18/19

Potter College Curriculum Committee

11/19/19

Undergraduate Curriculum Committee

12/10/2019

Faculty Senate

Proposal Date: October 1, 2019

Potter College of Arts & Letters
Department of Music
Proposal to Make Multiple Revisions to a Course
(Action Item)

Contact Person: Dr. Matthew Herman
matthew.herman@wku.edu
(270) 745-5400

- 1. Identification of course:**
 - 1.1 Current course prefix (subject area) and number: MUS 200
 - 1.2 Course title: Theory III

- 2. Revise course title: n/a**

- 3. Revise course number: n/a**

- 4. Revise course prerequisites/corequisites/special requirements:**
 - 4.1 Current prerequisite: MUS 101
 - 4.2 Proposed prerequisites: MUS 101 and MUS 111
 - 4.3 Rationale for revision of course prerequisites/corequisites/special requirements:
 - MUS 101 and MUS 111 together will cover what the old MUS 101 covered. Students will need to pass both MUS 101 and MUS 111 in order to have the skills necessary to succeed in MUS 200.
 - 4.4 Effect on completion of major/minor sequence: none

- 5. Revise course catalog listing:**
 - 5.1 Current course catalog listing:
 - Continuation of melodic and harmonic dictation, rhythmic reading, sight singing, modulation, binary and ternary forms, mode mixture, Neapolitan chords, and augmented sixth chords.
 - 5.2 Proposed course catalog listing:
 - Study of diatonic seventh chords, phrase and period structure, secondary dominant and leading tone chords, modulation, mode mixture, Neapolitan chords, and augmented sixth chords.
 - 5.3 Rationale for revision of course catalog listing:
 - The ear training disciplines mentioned in the old listing will no longer be taught in Theory III starting in Fall 2020. They will be covered in a new course: MUS 210, Aural Theory III.

- 6. Revise course credit hours:**
 - 6.1 Current course credit hours: 3
 - 6.2 Proposed course credit hours: 2

6.3 Rationale for revision of course credit hours:

- The old version of Theory III included an embedded ear training component. That component is being separated and turned into a new course: MUS 210, Aural Theory III. In order to maintain the current credit requirement for music majors, these 3 credits will be divided between the two courses; 2 credits for MUS 200 and 1 credit for MUS 210. Student contact hours and schedules will be unaffected by this change.

7. **Revise schedule type:** n/a

8. **Revise grade type:** n/a

9. **Proposed term for implementation:** Next Available

10. **Dates of prior committee approvals:**

Department of Music

10/18/19

Potter College Curriculum Committee

11/19/19

Undergraduate Curriculum Committee

12/10/2019

Faculty Senate

Proposal Date: October 1, 2019

Potter College of Arts & Letters
Department of Music
Proposal to Make Multiple Revisions to a Course
(Action Item)

Contact Person: Dr. Matthew Herman
matthew.herman@wku.edu
(270) 745-5400

1. Identification of course:

- 1.1 Current course prefix (subject area) and number: MUS 201
- 1.2 Course title: Theory IV

2. Revise course title: n/a

3. Revise course number: n/a

4. Revise course prerequisites/corequisites/special requirements:

- 4.1 Current prerequisite: MUS 200
- 4.2 Proposed prerequisites: MUS 200 and MUS 210
- 4.3 Rationale for revision of course prerequisites/corequisites/special requirements:
 - MUS 200 and MUS 210 together will cover what the old MUS 200 covered. Students will need to pass both MUS 200 and MUS 210 in order to have the skills necessary to succeed in MUS 201.
- 4.4 Effect on completion of major/minor sequence: none

5. Revise course catalog listing:

- 5.1 Current course catalog listing:
 - Continuation of melodic and harmonic dictation, rhythmic reading, and sight singing, composition of sonatina in eighteenth-century style for piano, enharmonic modulation, extended and altered dominant chords, late nineteenth-century techniques, techniques of the twentieth-century, post-tonal techniques.
- 5.2 Proposed course catalog listing:
 - Study of enharmonic modulation, extended and altered dominant chords, late nineteenth-century techniques, twentieth-century techniques, and post-tonal techniques.
- 5.3 Rationale for revision of course catalog listing:
 - The ear training disciplines mentioned in the old listing will no longer be taught in Theory IV starting in Fall 2020. They will be covered in a new course: MUS 211, Aural Theory IV. In addition, the composition of a sonatina is no longer a requirement for Theory IV.

6. Revise course credit hours:

- 6.1 Current course credit hours: 3
- 6.2 Proposed course credit hours: 2
- 6.3 Rationale for revision of course credit hours:
- The old version of Theory IV included an embedded ear training component. That component is being separated and turned into a new course: MUS 211, Aural Theory IV. In order to maintain the current credit requirement for music majors, these 3 credits will be divided between the two courses; 2 credits for MUS 201 and 1 credit for MUS 211. Student contact hours and schedules will be unaffected by this change.

7. Revise schedule type: n/a

8. Revise grade type: n/a

9. Proposed term for implementation: Next Available

10. Dates of prior committee approvals:

Department of Music

10/18/19

Potter College Curriculum Committee

11/19/19

Undergraduate Curriculum Committee

12/10/2019

Faculty Senate

Proposal Date: 10/29/2019

**Potter College of Arts & Letters
School of Media
Proposal to Revise Course Credit Hours
(Action Item)**

Contact Person: Ron DeMarse, ron.demarse@wku.edu, 270-779-6345

1. Identification of course:

- 1.1 Current course prefix (subject area) and number: FILM 282
- 1.2 Course title: Film Workshop I
- 1.3 Credit hours: 3

2. Proposed course credit hours: 2

3. Rationale for the revision of course credit hours:

With the addition of the BFA in Film Production practicum courses, the existing Film Workshop classes will become less-regimented opportunities for BA students to continue to produce short films. The classroom and pre-production demands will be relaxed and the switch from 3 credits to 2 reflects that.

4. Proposed term for implementation: Next Available

5. Dates of prior committee approvals:

Film Major Faculty	10/30/19
School of Media Curriculum Committee	11/6/19
Potter College Curriculum Committee	11/19/19
Undergraduate Curriculum Committee	12/10/2019
Faculty Senate	

**Potter College of Arts & Letters
School of Media
Proposal to Make Multiple Revisions to a Course
(Action Item)**

Contact Person: Ron DeMarse, ron.demarse@wku.edu, 270-779-6345

1. Identification of course:

- 1.1 Current course prefix (subject area) and number: FILM 382
- 1.2 Course title: Film Workshop II

2. Revise course title:

- 2.1 Current course title: N/A
- 2.2 Proposed course title: N/A
- 2.3 Proposed abbreviated title: N/A
- 2.4 Rationale for revision of course title: N/A

3. Revise course number:

- 3.1 Current course number: N/A
- 3.2 Proposed course number: N/A
- 3.3 Rationale for revision of course number: N/A

4. Revise course prerequisites/corequisites/special requirements:

- 4.1 Current prerequisites: FILM 250 and FILM 282 and BCOM 366
- 4.2 Proposed prerequisites: FILM 282
- 4.3 Rationale for revision of course prerequisites/corequisites/special requirements:
Simplifies and streamlines student participation in the second Film Workshop class. Film majors will have already completed FILM 250 prior to taking FILM 282, so that prerequisite is redundant, and Film majors are no longer required to take BCOM 366.
- 4.4 Effect on completion of major/minor sequence:
Will expedite completion of the sequence by removing extra prerequisites.

5. Revise course catalog listing:

- 5.1 Current course catalog listing: N/A
- 5.2 Proposed course catalog listing: N/A
- 5.3 Rationale for revision of course catalog listing: N/A

6. Revise course credit hours:

- 6.1 Current course credit hours: 3
- 6.2 Proposed course credit hours: 2
- 6.3 Rationale for revision of course credit hours:
With the addition of the BFA in Film Production practicum courses, the existing Film Workshop classes will become less-regimented opportunities for BA students to continue to produce short films. The switch from 3 credits to 2 also reflects more relaxed classroom and pre-production demands.

7. Revise schedule type:

- 7.1 Current schedule type: N/A
- 7.2 Proposed schedule type: N/A
- 7.3 Rationale for revision of schedule type: N/A

8. Revise grade type:

- 8.1 Current grade type: N/A
- 8.2 Proposed grade type: N/A
- 8.3 Rationale for revision of grade type: N/A

9. Proposed term for implementation: Next Available

10. Dates of prior committee approvals:

Film Major Faculty	<u>10/30/19</u>
School of Media Curriculum Committee	<u>11/6/19</u>
Potter College Curriculum Committee	<u>11/19/19</u>
Undergraduate Curriculum Committee	<u>12/10/2019</u>
Faculty Senate	<u> </u>

Potter College of Arts & Letters
School of Media
Proposal to Make Multiple Revisions to a Course
(Action Item)

Contact Person: Sara Thomason, sara.thomason@wku.edu, 423-596-1067

1. Identification of course:

- 1.1 Current course prefix (subject area) and number: FILM 486
- 1.2 Course title: Film Studies Capstone

2. Revise course title:

- 2.1 Current course title: Film Studies Capstone
- 2.2 Proposed course title: Film Capstone
- 2.3 Proposed abbreviated title: Film Capstone
- 2.4 Rationale for revision of course title: The capstone course is for Film majors, which includes both studies and production components. The course title should reflect the name of the major.

3. Revise course number:

- 3.1 Current course number: N/A
- 3.2 Proposed course number: N/A
- 3.3 Rationale for revision of course number: N/A

4. Revise course prerequisites/corequisites/special requirements:

- 4.1 Current prerequisites: Major in film and senior status
- 4.2 Proposed prerequisites: Major in BFA in Film Production or BA in Film; senior status
- 4.3 Rationale for revision of course prerequisites/corequisites/special requirements:
Since the BFA in Film Production did not exist when the course was created, it must be added as one of two major prerequisites for the class.
- 4.4 Effect on completion of major/minor sequence:
No effect. The BFA in Film Production requires the course, and the revised BA in Film lists it as an elective. Since the new prerequisites continue to list the BA in Film as a prerequisite, current students will still be able to enroll in the class without issue.

5. Revise course catalog listing:

- 5.1 Current course catalog listing: A senior capstone experience synthesizing and assessing the complete field of study for film majors. Emphasis on independent research and writing. Includes an exploration of career and graduate study opportunities as well as intensive research and analysis within a single area of film studies.
- 5.2 Proposed course catalog listing: A senior capstone experience synthesizing and assessing the complete field of study for film majors. Includes an exploration of career and graduate study opportunities.

(Action Item)

Proposal to Create a New Course: ART 495 - Portfolio Development and Practicum
Potter College of Arts & Letters
Department of Art

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Kristina Arnold, Dept Head, Art
- 1.2 Email address:** kristina.arnold@wku.edu
- 1.3 Phone #** 270-745-6566

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number: ART 495**
- 2.2 Course CIP code:** 50.0702
- 2.3 Course title: Portfolio Development & Practicum**
- 2.4 Abbreviated Course title: Portfolio Practicum**
- 2.5 Credit hours/Variable credit:** 1 – 2 credit hours
- 2.6 Repeatability:** Repeatable five times or up to a total of 6 credits.
- 2.7 Course Term:** Is this course intended to span more than a single term?

NO
- 2.8 Course Catalog Description:** Provides very advanced art and design students with intensive, targeted, self-directed study under the supervision of a faculty member of the student's choosing. Students will create pieces suitable for inclusion in a successful portfolio for professional applications or admission to graduate-level study.
- 2.9 Prerequisite/Corequisites/Restrictions:** N/A
- 2.10 Additional Enrollment Requirements:** Permission of instructor required
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** Pass/Fail (P/F)
- 2.13 Schedule Type:** Choose the most appropriate descriptor from this list of options:

Section 3: Description of proposed course

3.1 Course Content Summary: Explain, briefly and succinctly, the subject matter of the course, and the approach/methodology that will be used to explore it.

This course provides very advanced art and design students with self-directed study under the supervision of a faculty member of the student's choosing. This course is intended to enable very motivated students to, with intensive faculty guidance, identify, target, and complete the steps necessary to achieve professional advancement or successful acceptance into competitive graduate programs. Students in this course will develop pieces suitable for inclusion in a successful portfolio for professional applications or admission to graduate-level study. Materials, content and concepts investigated and methods of investigation will be selected based on the student's individual interests and needs, with guidance from the instructor.

3.2 Learning Outcomes:

Upon completion of this course, students will have created physical and / or digital artifacts to include in a successful professional-level arts portfolio. Artifacts will include actual art / design works and documentation of art / design works; and may include written pieces including artist / designer statements and websites.

3.3 Assessment/Evaluation: Students will be assessed based on art / design objects and written artifacts produced.

Section 4: Rationale

4.1 Reason for developing this proposed course: This course is for those select students that need extra focused time and faculty attention to move to the next level in their work or career. Students in this course may be recent graduates and /or working professionals. The intensive individual attention and the focus on portfolio work will help students to bridge completed coursework to the next level of achievement, be that academic or professional. The variable credit, pass/fail format will allow students the flexibility to tailor the course to their needs and availability, and to focus on work produced.

4.2 Relationship to similar courses offered by other university departments/units: This course is intended for very advanced-level art / design

students and focuses on developing a skillset specific to the disciplines taught by the Department of Art. While there are other university units that offer courses in portfolio development, there are no courses in other units serving a similar goal for art.

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 1 – 2

5.2 How many sections of this course per academic year will be offered? 1 – 4

5.3 How many students per academic year are expected to enroll? 1 – 6

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections:

This is a highly specialized, individually-focused course. It will not have a high enrollment. Selection for this course will be competitive, based on student and faculty interest. Projections have been calculated based on current interest and studio / instructor capacity.

5.5 Proposed method of staffing: Current staffing is sufficient. Student load will be minimal and course offering will be contingent upon faculty availability to work with independent-study students.

5.6 Instructional technology resources: Current resources are sufficient.

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? If so, a [Library Resources Form](#) must be submitted to the appropriate collection development librarian at least three working days prior to the college curriculum committee meeting at which this proposal will be considered. **NO**

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental Documentation: Sample syllabus attached

SAMPLE SYLLABUS

ART 495: Portfolio Practicum

Room: FAC 171 and Adjacent Studio Spaces

INSTRUCTOR: D Marquez

OFFICE: FAC 169

OFFICE HOURS: M,W 11:30- 12:30

Email: david.mitchell.marquez@gmail.com

Read this Syllabus: Print the “Acknowledgment Contract” found at the end of this document, electronically sign and save accordingly!!!

COURSE DESCRIPTION:

This course is designed to assist students with their independent research by developing and expanding their individual creative practice in art / design. Students will create and document professional-level work, building a portfolio that will act as a stepping stone for art and design careers or further educational opportunities.

COURSE OBJECTIVE:

With direction from the faculty mentor, students will develop objectives to be completed during the course over the semester. Objectives can include: number of pieces created; types of materials investigated; types of supportive documentation created and written work produced; word- and visual-based research completed, including outside sources consulted / read / viewed / visited. Objectives can be revisited during the semester and revised with agreement between student and faculty mentor.

COURSE FORMAT:

The majority of this class includes practical studio work. Students are expected to be self-directed and work independently in the studio, seeking and receiving faculty feedback on a regular, as-needed basis.

COURSE EVALUATION:

This is a pass-fail course. Grading will consider both process and product, and will be based upon successful completion of established objectives. Grading will take into account: time spent in the studio; work produced; willingness to push individual abilities and understanding of materials and / or concepts; depth of research; participation and collegial rapport with fellow students; and respect for the collective space.

MATERIALS and COURSE COSTS:

Depending upon the proposed objectives, costs and materials needed for this class will vary a great deal. The instructor will offer whatever assistance possible to locate sources of materials for your work, but you are responsible for finding and purchasing your materials and should not assume unlimited use of materials found in the studio. Misappropriated or misused materials or tools will not be tolerated.

SCHEDULE:

Student will develop a schedule with instructor. Instructor will meet with students a minimum of three times per semester to evaluate production of research and conceptual growth.

ATTENDANCE POLICY:

Though the structure of this course is independent, as a studio course, it is imperative that you create a consistent schedule and be present to accomplish course curriculum.

COURSE EXPECTATIONS:

- **Hit the Ground Running**
- **Develop and Maintain A Solid Work Ethic**
- **Participation:** Although this is an independent study course, students are encouraged to develop a rapport with other students in the shared studio space.
- **Respect the Space:** Do not leave your projects and materials on work surfaces or in collective work areas. You are responsible for your tools, materials and projects. Keep them out of the way when not in use. Make sure to put your name on your property.
- **Respect the People:** In order to create and maintain a positive and productive environment in the classroom and studio spaces, it is essential that each person treat their peers and the instructor in a respectful manner. Disruptive behavior will not be tolerated.
- **Clean up:** Clean up is mandatory. This is a shared classroom. Everyone is expected to participate in cleaning the classroom and work areas. It is very important that the studio is kept orderly and clean, so that it can remain functional for all.

NOTICE:

The format of many art courses encourages the student to develop individual concepts related to projects. The ideas expressed in those projects throughout the course will vary greatly as will the visual content. Please be advised that this content may conflict with other's views, political thoughts and belief systems. Students should be willing to consider, explore and debate varying positions on topics presented in this class without fear of censorship.

ACCOMMODATIONS NOTICE:

Student Accessibility Resource Center:

"In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, 1074. SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at sarc.connect@wku.edu. Please do not request accommodations directly from the professor or instructor without a Faculty Notification Letter (FNL) from The Student Accessibility Resource Center."

TITLE IX SEXUAL MISCONDUCT/ASSAULT POLICY:

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU's Title IX Sexual Misconduct/Assault Policy (#0.2070) at <https://wku.edu/eoo/documents/titleix/wkutitleixpolicyandgrievanceprocedure.pdf> and Discrimination and Harassment Policy (#0.2040) at https://wku.edu/policies/hr_policies/2040_discrimination_harassment_policy.pdf.

Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Andrea Anderson, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121.

Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are “Responsible Employees” of the University and MUST report what you share to WKU’s Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU’s Counseling and Testing Center at 270-745-3159.



Acknowledgment Contract

Print your name on the blank provided:

I _____ acknowledge that I have received and read a copy of the “ART 495: Syllabus: **Portfolio Practicum**”. I understand that this syllabus acts as a handbook for this course and should be frequently reviewed to assist in completing the curriculum of this course on schedule.

I have read and understand the contents of this syllabus and will act in accord with these policies and procedures as a condition of my enrollment in this course.

I understand that if I have questions or concerns at any time about the syllabus, I will consult my Instructor for clarification.

Student Name (Please Print Clearly)

Student Signature /WKU ID (800 number)

Date

This form should be read, signed and turned into the instructor during the first week of this course.

A Google Drive and Gmail account should be set up for this course.

Copy-Paste this page in a Google doc with blanks filled with the appropriate content.

Name the File: ART495_ACKNOWLEDGEMENT CONTRACT_”Your last name”
”Your last name” should be your last name.

Place the Doc in your google drive folder for this course.

Share the folder and document with your instructor for this course.

Share to: david.mitchell.marquez@gmail.com

This assignment/ signed agreement does carry weight towards course grade.

(Action Item)

Proposal to Create a New Course: FLK 430 - Oral History
Potter College of Arts & Letters
Department of Folk Studies and Anthropology

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Ann Ferrell, Associate Professor
- 1.2 Email address:** ann.ferrell@wku.edu
- 1.3 Phone:** 745-5896

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FLK 430
- 2.2 Course CIP code:** 05.0209
- 2.3 Course title:** Oral History
- 2.4 Abbreviated Course title:** Oral History
- 2.5 Credit hours/Variable credit:** 3
- 2.6 Repeatability:** n/a
- 2.7 Course Term:** This course will not span more than a single term.
- 2.8 Course Catalog Description:**
Methods and theories of oral history, legal and ethical considerations, uses and planning of local oral history projects.
- 2.9 Prerequisite/Corequisites/Restrictions:** n/a
- 2.10 Additional Enrollment Requirements:** n/a
- 2.11 Other Special Course Requirements:** This course requires off-campus travel.
- 2.12 Grade Type:** Standard
- 2.13 Schedule Type:** Applied Learning

Section 3: Description of proposed course

3.1 Course Content Summary:

Oral history is a method of interviewing used in a range of fields, including folklore and history. In this course, students will learn the history and uses of this interviewing method and will demonstrate their newly acquired skills and knowledge through an oral history project that they will design and implement with guidance from the instructor. Topics will include:

- Defining oral history, including similarities to and differences from other interview/research methods
- The origins and uses of oral history as a research method
- Ethical and legal considerations of oral history
- Methods and strategies for conducting oral history interviews, audio recording technologies
- Planning and completion of an oral history project
- Interpretation methods of oral history
- Oral history as it relates to/contributes to memory studies, social and cultural history, narrative studies, social activism, and other areas of study
- Archiving oral history collections

3.2 Learning Outcomes:

Upon successful completion of this course, students will:

- Demonstrate a working knowledge of the development of oral history as a method, including its history, relationship to other methods, and usage within various fields of research.
- Demonstrate a working knowledge of the ethical and legal considerations of conducting oral history.
- Demonstrate competency in planning and completing an oral history project.
- Demonstrate competency in preparing and submitting an oral history-based archival collection.

3.3 Assessment/Evaluation:

Students will be assessed through written assignments, exams, and the design and completion of a final project.

Section 4: Rationale

4.1 Reason for developing this proposed course:

The Folk Studies program is proposing to unsuspend the existing graduate-level Oral History course (FLK 566) as part of a package of transformational curriculum changes, providing an ideal opportunity to create a course at the undergraduate level at the same time. These courses may be taught concurrently, in order to maximize faculty time, until such time as the demand justifies the teaching of separate sections. Oral history has long been noted by Folk Studies faculty as an area of interest to folklore minors and other students in our introductory courses, and we think it will appeal to students in other programs, such as history, anthropology, journalism, broadcasting, and social work. As an elective in our program, the course will provide folklore minors the opportunity to learn another marketable skill.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? Yes ANTH/FLK 399 Field Methods in Ethnography provides "An examination of the history, theory, techniques, and ethics of ethnographic fieldwork, including practical fieldwork experience"; instructors may include oral history as a topic, but it is not the focus of the course. The History Department does not offer a course in oral history and has expressed support of our proposal of this course. Courses that cover interviewing methods are offered in several other disciplines (BCOM, COMM, FIN, JOUR, PH, PJ, PSY, SOCL, SPM, SWRK) but they do not deal with this specific type of interviewing.
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? No
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:
Department Head Eric Reed was consulted 9/30/2019

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 20-30

5.2 How many sections per academic year will be offered? 1

5.3 How many students per academic year are expected to enroll? 20-30

5.4 How were these projections calculated? Based on the numbers of folklore, anthropology, history, and social studies majors/minors, who we anticipate will be the core group of interested students, as well as course enrollments in non-Colonnade folklore course offerings.

5.5 Proposed method of staffing: Existing Folk Studies faculty

5.6 Instructional technology resources: n/a

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? Yes

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level? YES

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: Sample syllabus attached

FLK 430 Oral History

Sample syllabus

Course description

Methods and theories of oral history, legal and ethical considerations, uses and planning of local oral history projects.

Oral history is a method of interviewing used in a range of fields, including folklore and history. In this course, students will learn the history and uses of this interviewing method and will demonstrate their newly acquired skills and knowledge through an oral history project which they will design and implement with guidance from the instructor.

Learning outcomes

Students will:

- Demonstrate a working knowledge of the development of oral history as a method, including its history, relationship to other methods, and usage within various fields of research.
- Demonstrate a working knowledge of the ethical and legal considerations of conducting oral history.
- Demonstrate competency in planning and completing an oral history project.
- Demonstrate competency in preparing and submitting an oral history-based archival collection.

Course requirements

Reflective essays (2)	20%
Practice interview	10%
Exams (2)	20%
Term project	30%
Participation	20%

Course readings

Montell, Lynwood. 1970. *The Saga of Coe Ridge: A Study in Oral History*. Knoxville: The University of Tennessee Press.

Perks, Robert, ed. 2015. *The Oral History Reader* (3rd Edition). London: Routledge.
Additional readings from journals and edited collections.

Course outline

Weeks 1-2: Defining oral history, including similarities to and differences from other interview/research methods

Weeks 3-5: The origins and uses of oral history as a research method

Week 6: Ethical and legal considerations of oral history

Week 7-8: Midterm exam; Methods and strategies for conducting oral history interviews, audio recording technologies

Week 9: Practice interviews

Week 10-11: Planning and completion of an oral history project

Week 12: Interpretation methods of oral history

Week 13-14: Oral history as it relates to/contributes to memory studies, social and cultural history, narrative studies, social activism, and other areas of study

Week 15: Archiving oral history collections; Project completion

Week 16: Final exam

(Action Item)

Proposal to Create a New Course: MUS 110 - Aural Theory I
Potter College of Arts & Letters
Department of Music

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Dr. Matthew Herman, Assistant Professor
1.2 Email address: matthew.herman@wku.edu
1.3 Phone #270-745-5400

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** MUS 110
2.2 Course CIP code: 50.0904
2.3 Course title: Aural Theory I
2.4 Abbreviated Course title: Aural Theory I
2.5 Credit hours/Variable credit: 1
2.6 Repeatability: Repeatable twice for a total of 3 credits
2.7 Course Term: Is this course intended to span more than a single term?
NO
2.8 Course Catalog Description: Thorough training in rhythmic reading, sight singing, melodic dictation, and harmonic dictation, focusing on diatonic techniques.
2.9 Prerequisite/Corequisites/Restrictions: Preliminary Theory Assessment
2.10 Additional Enrollment Requirements: N/A
2.11 Other Special Course Requirements: N/A
2.12 Grade Type: A-F Final Grade
2.13 Schedule Type: Lecture/Lab

Section 3: Description of proposed course

3.1 Course Content Summary: Aural Theory I enables students to develop basic skills in hearing, notating, and performing the following fundamental musical elements: rhythms, intervals, major and minor scales, moveable-do solfege, diatonic melodies, and basic diatonic harmonies. Singing and rhythm exercises, dictation exercises, and performance assessments in the classroom will be supplemented by student practice at home.

3.2 Learning Outcomes:

Upon successful completion of this course, students should be able to:

- Hear, notate, and perform basic rhythms in simple and compound meter
- Hear, notate, and perform all major and minor scales
- Perform major and minor melodies with primarily conjunct motion, utilizing moveable-do solfege and Curwen handsigns

- Hear and notate major and minor melodies with primarily conjunct motion
- Hear and notate all intervals up to and including the octave
- Hear and notate tonic, dominant, and subdominant chords in root position

3.3 Assessment/Evaluation:

- daily performance grades
- collected dictations
- performance midterm and final
- dictation midterm and final

Section 4: Rationale

4.1 Reason for developing this proposed course:

Aural Theory I has already existed as a portion of Theory I, where it was combined with written music theory. These are two significantly different topics, and each portion has been taught and graded by two separate instructors. The written theory instructor served as the instructor of record. Making each portion separate will enable each instructor to be the instructor of record, and final grades will more accurately show student learning outcomes in each topic.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 18-25

5.2 How many sections of this course per academic year will be offered? 3

5.3 How many students per academic year are expected to enroll?
54-75

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

The numbers are based on music major enrollment in previous years.

5.5 Proposed method of staffing: utilizing the current aural theory instructors

5.6 Instructional technology resources: NONE

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: MUS 111 - Aural Theory II
Potter College of Arts & Letters
Department of Music

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Dr. Matthew Herman, Assistant Professor
- 1.2 Email address:** matthew.herman@wku.edu
- 1.3 Phone #**270-745-5400

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** MUS 111
- 2.2 Course CIP code:** 50.0904
- 2.3 Course title:** Aural Theory II
- 2.4 Abbreviated Course title:** Aural Theory II
- 2.5 Credit hours/Variable credit:** 1
- 2.6 Repeatability:** Repeatable twice for a total of 3 credits
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:** Continuation of melodic and harmonic dictation, rhythmic reading, and sight singing, focusing on diatonic techniques.
- 2.9 Prerequisite:** MUS 100 and MUS 110
- 2.10 Additional Enrollment Requirements:** N/A
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** A-F Final Grade
- 2.13 Schedule Type:** Lecture/Lab

Section 3: Description of proposed course

- 3.1 Course Content Summary:** Aural Theory II enables students to develop intermediate skills in hearing, notating, and performing the following fundamental musical elements: rhythms, intervals, major and minor scales, moveable-do solfege, diatonic melodies, and all diatonic harmonies. Singing and rhythm exercises, dictation exercises, and performance assessments in the classroom will be supplemented by student practice at home.
- 3.2 Learning Outcomes:**
Upon successful completion of this course, students should be able to:
 - Hear, notate, and perform intermediate rhythms in simple and compound meter
 - Hear, notate, and perform all major and minor scales
 - Perform major and minor melodies with a mix of conjunct and disjunct motion, utilizing moveable-do solfege and Curwen handsigns

- Hear and notate major and minor melodies with with a mix of conjunct and disjunct motion
- Hear and notate all intervals up to and including the octave
- Hear and notate all diatonic chords in root position and inversions

3.3 Assessment/Evaluation:

- daily performance grades
- collected dictations
- performance midterm and final
- dictation midterm and final

Section 4: Rationale

4.1 Reason for developing this proposed course: Aural Theory II has already existed as a portion of Theory II, where it was combined with written music theory. These are two significantly different topics, and each portion has been taught and graded by two separate instructors. The written theory instructor served as the instructor of record. Making each portion separate will enable each instructor to be the instructor of record, and final grades will more accurately show student learning outcomes in each topic.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 18-25

5.2 How many sections of this course per academic year will be offered? 3

5.3 How many students per academic year are expected to enroll? 54-75

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

The numbers are based on music major enrollment in previous years.

5.5 Proposed method of staffing: utilizing the current aural theory instructors

5.6 Instructional technology resources: NONE

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: MUS 210 - Aural Theory III
Potter College of Arts & Letters
Department of Music

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Dr. Matthew Herman, Assistant Professor
- 1.2 Email address:** matthew.herman@wku.edu
- 1.3 Phone #**270-745-5400

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** MUS 210
- 2.2 Course CIP code:** 50.0904
- 2.3 Course title:** Aural Theory III
- 2.4 Abbreviated Course title:** Aural Theory III
- 2.5 Credit hours/Variable credit:** 1
- 2.6 Repeatability:** Repeatable twice for a total of 3 credits
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:** Continuation of melodic and harmonic dictation, rhythmic reading, and sight singing, with a focus on more complex rhythms and chromaticism.
- 2.9 Prerequisite:** MUS 101 and MUS 111
- 2.10 Additional Enrollment Requirements:** N/A
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** A-F Final Grade
- 2.13 Schedule Type:** Lecture/Lab

Section 3: Description of proposed course

- 3.1 Course Content Summary:** Aural Theory III enables students to develop intermediate skills in hearing, notating, and performing the following musical elements: complex rhythms, chromatic moveable-do solfege, chromatic melodies, and basic chromatic harmonies. Singing and rhythm exercises, dictation exercises, and performance assessments in the classroom will be supplemented by student practice at home.
- 3.2 Learning Outcomes:**
Upon successful completion of this course, students should be able to:
 - Hear, notate, and perform complex rhythms in simple and compound meter
 - Perform major and minor melodies with a mix of conjunct and disjunct motion with occasional chromaticism, utilizing chromatic moveable-do solfege and Curwen handsigns

- Hear and notate major and minor melodies with with a mix of conjunct and disjunct motion and occasional chromaticism
- Hear and notate harmonies involving seventh chords and tonicization

3.3 Assessment/Evaluation:

- daily performance grades
- collected dictations
- performance midterm and final
- dictation midterm and final

Section 4: Rationale

4.1 Reason for developing this proposed course: Aural Theory III has already existed as a portion of Theory III, where it was combined with written music theory. These are two significantly different topics, and each portion has been taught and graded by two separate instructors. The written theory instructor served as the instructor of record. Making each portion separate will enable each instructor to be the instructor of record, and final grades will more accurately show student learning outcomes in each topic.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 20-25

5.2 How many sections of this course per academic year will be offered? 2

5.3 How many students per academic year are expected to enroll? 40-50

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

The numbers are based on music major enrollment in previous years.

5.5 Proposed method of staffing: utilizing the current aural theory instructors

5.6 Instructional technology resources: NONE

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: MUS 211 - Aural Theory IV
Potter College of Arts & Letters
Department of Music

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Dr. Matthew Herman, Assistant Professor
- 1.2 Email address:** matthew.herman@wku.edu
- 1.3 Phone #**270-745-5400

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** MUS 211
- 2.2 Course CIP code:** 50.0904
- 2.3 Course title:** Aural Theory IV
- 2.4 Abbreviated Course title:** Aural Theory IV
- 2.5 Credit hours/Variable credit:** 1
- 2.6 Repeatability:** Repeatable twice for a total of 3 credits
- 2.7 Course Term: Is this course intended to span more than a single term?** NO
- 2.8 Course Catalog Description:** Continuation of melodic and harmonic dictation, rhythmic reading, and sight singing, with a focus on more complex rhythms, chromaticism, and twentieth century techniques.
- 2.9 Prerequisite:** MUS 200 and MUS 210
- 2.10 Additional Enrollment Requirements:** N/A
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** A-F Final Grade
- 2.13 Schedule Type:** Lecture/Lab

Section 3: Description of proposed course

- 3.1 Course Content Summary:** Aural Theory IV enables students to develop advanced skills in hearing, notating, and performing the following musical elements: complex rhythms, chromatic moveable-do solfege, chromatic melodies, chromatic harmonies, and post-tonal techniques. Singing and rhythm exercises, dictation exercises, and performance assessments in the classroom will be supplemented by student practice at home.
- 3.2 Learning Outcomes:**
 - Upon successful completion of this course, students should be able to:
 - Hear, notate, and perform complex rhythms involving mixed meter, asymmetrical meter, hemiola, and metric modulation
 - Perform melodies using all scales and modes with frequent disjunct motion, chromaticism, and modulations, utilizing chromatic moveable-do solfege and Curwen handsigns

- Hear and notate melodies using all scales and modes with frequent disjunct motion, chromaticism, and modulations
- Hear and notate harmonies involving tonicization and modulation
- Hear, notate, and perform post-tonal structures, including pitch class sets and tone rows

3.3 Assessment/Evaluation:

- daily performance grades
- collected dictations
- performance midterm and final
- dictation midterm and final

Section 4: Rationale

4.1 Reason for developing this proposed course: Aural Theory IV has already existed as a portion of Theory IV, where it was combined with written music theory. These are two significantly different topics, and each portion has been taught and graded by two separate instructors. The written theory instructor served as the instructor of record. Making each portion separate will enable each instructor to be the instructor of record, and final grades will more accurately show student learning outcomes in each topic.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 20-25

5.2 How many sections of this course per academic year will be offered? 2

5.3 How many students per academic year are expected to enroll? 40-50

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

The numbers are based on music major enrollment in previous years.

5.5 Proposed method of staffing: utilizing the current aural theory instructors

5.6 Instructional technology resources: NONE

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: MUS 102 - Music Theory I for Non-Majors
Potter College of Arts & Letters
Department of Music

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Dr. Matthew Herman, Assistant Professor
- 1.2 Email address:** matthew.herman@wku.edu
- 1.3 Phone #** 270-745-5400

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** MUS 102
- 2.2 Course CIP code:** 50.0904
- 2.3 Course title:** Music Theory I for Non-Majors
- 2.4 Abbreviated Course title:** Music Theory I for Non-Majors
- 2.5 Credit hours/Variable credit:** 3
- 2.6 Repeatability:** Repeatable twice for a total of 9 credits
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:** Thorough training in the melodic and rhythmic fundamentals of music: music notation, scales, keys, rhythm and meter, and intervals.
- 2.9 Prerequisite/Corequisites/Restrictions:** NONE
- 2.10 Additional Enrollment Requirements:** N/A
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** A-F Final Grade
- 2.13 Schedule Type:** Lecture

Section 3: Description of proposed course

- 3.1 Course Content Summary:** Music Theory I for Non-Majors enables students to develop basic skills in notating and analyzing the following fundamental musical elements: music notation, scales, keys, rhythm and meter, and intervals. Lectures, drills, and group activities in the classroom will be supplemented by additional exercises and assignments at home.

3.2 Learning Outcomes:

Upon successful completion of this course, students should be able to:

- Read notes in treble and bass clef
- Determine and/or notate the key of a piece of music
- Determine and/or notate the scale used in a piece of music
- Determine and/or notate the meter used in a piece of music
- Determine and/or notate correct rhythms within a given meter
- Determine and/or notate intervals up to and including the octave

3.3 Assessment/Evaluation:

- homework
- quizzes
- final exam

Section 4: Rationale

4.1 Reason for developing this proposed course: Music Theory I for Non-Majors has already existed as an alternate version of Theory I and is designed for students who are not music majors. The two versions of this course currently share an identical course number, and this has caused confusion among students and advisors. Creating a new course, with a unique course number, will eliminate this issue.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 25-35

5.2 How many sections of this course per academic year will be offered? 2

5.3 How many students per academic year are expected to enroll? 50-70

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

The numbers are based on student enrollment in previous years.

5.5 Proposed method of staffing: utilizing the current music theory instructors

5.6 Instructional technology resources: NONE

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: MUS 103 - Music Theory II for Non-Majors
Potter College of Arts & Letters
Department of Music

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Dr. Matthew Herman, Assistant Professor
- 1.2 Email address:** matthew.herman@wku.edu
- 1.3 Phone #** 270-745-5400

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** MUS 103
- 2.2 Course CIP code:** 50.0904
- 2.3 Course title:** Music Theory II for Non-Majors
- 2.4 Abbreviated Course title:** Music Theory II for Non-Majors
- 2.5 Credit hours/Variable credit:** 3
- 2.6 Repeatability:** Repeatable twice for a total of 9 credits
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:** Thorough training in the harmonic and formal structure of music: intervals, diatonic triads in root position and inversion, harmonic progression, and basic phrase and song structure.
- 2.9 Prerequisite:** MUS 102
- 2.10 Additional Enrollment Requirements:** N/A
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** A-F Final Grade
- 2.13 Schedule Type:** Lecture

Section 3: Description of proposed course

- 3.1 Course Content Summary:** Music Theory II for Non-Majors enables students to develop intermediate skills in notating and analyzing the following fundamental musical elements: Intervals, diatonic triads in root position and inversion, harmonic progression, and basic phrase and song structure. Lectures, drills, and group activities in the classroom will be supplemented by additional exercises and assignments at home.

3.2 Learning Outcomes:

Upon successful completion of this course, students should be able to:

- Determine and/or notate intervals up to and including the octave
- Analyze and/or notate triads and dominant seventh chords
- Analyze music using Roman numerals
- Find and label non-chord tones in a piece of music

- Determine the phrase structure and overall form in basic folk and popular music songs
- Compose an original song with idiomatic harmony, phrase structure, and form

3.3 Assessment/Evaluation:

- homework
- quizzes
- final exam

Section 4: Rationale

4.1 Reason for developing this proposed course: Music Theory II for Non-Majors has already existed as an alternate version of Theory II and is designed for students who are not music majors. The two versions of this course currently share an identical course number, and this has caused confusion among students and advisors. Creating a new course, with a unique course number, will eliminate this issue.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 15-20

5.2 How many sections of this course per academic year will be offered? 1

5.3 How many students per academic year are expected to enroll? 15-20

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

The numbers are based on student enrollment in previous years.

5.5 Proposed method of staffing: utilizing the current music theory instructors

5.6 Instructional technology resources: NONE

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: FILM 251 - Film Directing I
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Luke Pennington/Assistant Professor
- 1.2 Email address:** luke.pennington@wku.edu
- 1.3 Phone #:** (323) 632-6656

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 251
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Film Directing I
- 2.4 Abbreviated Course title:** Film Directing I
- 2.5 Credit hours/Variable credit:** 2
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:** A concentrated study in the fundamentals of directing for narrative film: script analysis, working with actors, rehearsal process, blocking camera, staging actors. Emphasis on visual storytelling through short filmed projects.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 202 (prerequisite)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Lecture/Lab

Section 3: Description of proposed course

3.1 Course Content Summary: A foundational course focusing on the fundamental approaches to directing narrative (fiction) film projects, primarily in a hybrid lecture/lab classroom setting. Content to included: directing actors, blocking techniques, rehearsal process, directorial narrative scene analysis, storyboard development, compositional theories and practices, and the collaborative process between directors and above the line creative team. Students will also be taught to apply those skills to their own short-form narratives film projects.

3.2 Learning Outcomes: Upon successful completion of this course, students should be able to:

- Analyze a scripted scene
- Prepare a professional, actionable director's script
- Prepare a professional, actionable storyboard & shotlist
- Block & stage actors and camera with narrative textual, subtextual effectiveness
- Translate directorial vision to their ATL team members
- Employ effective audition techniques
- Properly organize and run actor rehearsals
- Understand and utilize the Practical Aesthetics acting method when preparing actors for scene work
- Effectively guide actors, through actionable redirects, toward more truthful performances

3.3 Assessment/Evaluation: Students will be assessed through practical exams, in class presentations and exercises, and projects. Rubrics will be provided by instructor in advance.

Section 4: Rationale

4.1 Reason for developing this proposed course: Directing is an essential aspect of filmmaking and a key building block of a complete film education. FILM 378: Film Directing was originally created to serve the BA as a broad overview for students selecting directing as one of their program upper-division electives. Directing has now been split into two courses for the BFA program and serves as one of the core required courses in the curriculum. The rationale for splitting the course into two separate offerings serves two functions: 1) students will gain the foundational knowledge of the theories and practices of the professional film director earlier in their college career which will allow them to implement those skills gained on live sets in practicums, 2) the depth and breadth of the knowledge they will gain and practice within each course will increase along with the increase in course level.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? YES
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Because the Department of Theatre & Dance teaches THEA 371 Directing I, which shares some content with FILM 251 Film Directing I, Dept. Head Dr. David Young was consulted on 11/19/19.

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 12

5.2 How many sections of this course per academic year will be offered? 2

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections: Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: Current staffing is sufficient. FILM 251 will replace FILM 378 and will be taught by the same faculty.

5.6 Instructional technology resources: Current resources are sufficient.

5.7 Library resources: No

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental Documentation (Optional): N/A

(Action Item)

Proposal to Create a New Course: FILM 252 - Film Producing
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Ron DeMarse, Associate Professor
- 1.2 Email address:** ron.demarse@wku.edu
- 1.3 Phone #** 270-779-6345

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 252
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Film Producing
- 2.4 Abbreviated Course title:** Film Producing
- 2.5 Credit hours/Variable credit:** 2
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:**
A concentrated study in the fundamentals of producing for film: developing ideas, script evaluation, fundraising, budgeting, scheduling, and production management. Emphasis on creative and managerial skills through short projects.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 202 (prerequisite)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Lecture

Section 3: Description of proposed course

3.1 Course Content Summary:

Course lectures and assignments will follow the producer's role in the major stages of filmmaking: Development (Pitching, Film Financing), Pre-Production (Scheduling, Budgeting, Locations, Casting), Production (Insurance, Clearance, Production Management), Post-Production (Test Screenings, Delivery), Marketing (Social Media, Crowdfunding), Distribution (Film Festivals).

3.2 Learning Outcomes:

By course end, the well-disciplined student will be able to:

- Recognize the various titles and functions of the film producer.
- Perform the producer's role in each major stage of filmmaking: Development, Pre-Production, Production, Post-Production, Marketing, Distribution.
- Implement strategies for the creative side of producing: story, pitching, script development, audience building, etc.
- Implement strategies for the business side of producing: budgeting, financing, crowdfunding, methods of distribution, contracts, etc.
- Utilize industry-standard scheduling and budgeting software.

3.3 Assessment/Evaluation:

Students will be expected to complete readings and exams over course materials. Hands-on assignments will serve to evaluate student application of course material. Rubrics will be provided by instructor in advance.

Section 4: Rationale

4.1 Reason for developing this proposed course:

Producing is an integral part of the filmmaking process and necessary for the film curriculum. This course is being developed to replace an existing course in our current BA curriculum (FILM 379).

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? YES
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Because the Department of Folk Studies and Anthropology teaches ANTH 449 Ethnographic Video Production, which shares some content with FILM 252 Film Producing, Dept. Head Dr. Darlene Applegate was consulted on 11/19/19.

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 24

5.2 How many sections of this course per academic year will be offered? 1

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing:

Current staffing is sufficient. FILM 252 will replace FILM 379 and will be taught by the same faculty.

5.6 Instructional technology resources: Current resources are sufficient.

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: FILM 253 - Cinematography I
Potter College of Arts and Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Sara Thomason/Assistant Professor
- 1.2 Email address:** sara.thomason@wku.edu
- 1.3 Phone #:** 270-745-3456

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 253
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Cinematography I
- 2.4 Abbreviated Course title:** Cinematography I
- 2.5 Credit hours/Variable credit:** 2
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:** A concentrated study in the fundamentals of cinematography: capture/presentation formats, lighting, camera, exposure, and composition. Emphasis on visual storytelling through short filmed projects.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 202 (prerequisite).
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production.
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Lecture/Lab

Section 3: Description of proposed course

3.1 Course Content Summary: Students will learn lighting and camera skills, shot design, and the role of the cinematographer in narrative filmmaking. Skills will be developed in a hands-on environment.

3.2 Learning Outcomes:

By course end, the well-disciplined student will be able to:

- Describe the role of the cinematographer and key crew positions of the camera, grip, and lighting departments.
- Integrate the principles of composition into a visual language for motion pictures.
- Implement basic sensitometry, exposure theory, and the usage of light meters.
- Implement basic techniques of motion picture lighting.
- Film a series of short scenes designed to increase understanding and mastery of the cinematographic process.

3.3 Assessment/Evaluation:

Student achievement and learning will be assessed through a combination of hands-on assignments and practical examinations. Rubrics will be provided by instructor in advance.

Section 4: Rationale

4.1 Reason for developing this proposed course: Cinematography is an essential element of filmmaking and an important building block of film education. FILM 376 Cinematography was originally designed as an upper-division elective to allow students the opportunity to work hands-on with industry-standard lighting and camera equipment in order to explore concepts in cinematography. As part of the new BFA in Film program, that cinematography class will be split and expanded into a required Cinematography I and a Cinematography II course. This progression of cinematography courses gives the students a more in-depth and complete film education.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 12

5.2 How many sections of this course per academic year will be offered? 2

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: Current staffing is sufficient. FILM 253 will replace FILM 376 and will be taught by the same faculty.

5.6 Instructional technology resources: Current instructional technology resources are sufficient.

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: FILM 254 - Production Design I
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Sara Thomason, Assistant Professor
- 1.2 Email address:** sara.thomason@wku.edu
- 1.3 Phone #** 423-596-1067

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 254
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Production Design I
- 2.4 Abbreviated Course title:** Production Design I
- 2.5 Credit hours/Variable credit:** 2
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:**
A concentrated study in the fundamentals of production design for narrative film: color and shape, form, wardrobe, hair/make up, and set design/decoration. Emphasis on visual storytelling through short projects.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 202 (prerequisite)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production.
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Lecture/Lab

Section 3: Description of proposed course

3.1 Course Content Summary:

Students will learn fundamental approaches to production design, techniques for designing narrative film projects, the role of the production designer in narrative filmmaking, and basic set design in a hands-on environment.

3.2 Learning Outcomes:

By course end, the well-disciplined student will be able to:

- Understand the history and fundamental principles of production design for motion pictures.
- Articulate the role of the production designer and the design team in film and television.
- Demonstrate a basic understanding of the business of production design.
- Understand and implement basic design principles like color, shape, and form.
- Integrate the principles of design into a visual language for motion pictures.

3.3 Assessment/Evaluation:

Student achievement and learning will be assessed through a combination of hands-on assignments and practical examinations. Rubrics will be provided by instructor in advance.

Section 4: Rationale

4.1 Reason for developing this proposed course:

Production Design for film is an essential element of filmmaking and an important building block of film education. Currently, the Film major offers zero production design courses for students to learn these important techniques. As part of the new BFA in Film Production program, Production Design I will be the beginning of a two-course sequence. This progression of production design courses gives the students a more in-depth and complete film education than what is currently offered.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? YES
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.

- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Because the Department of Theatre & Dance teaches courses in design for theatre, Department Head David Young was consulted on 10/31/19.

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 12

5.2 How many sections of this course per academic year will be offered? 2

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: A restructuring of the Film curriculum and an approved new hire for the Film major will provide sufficient staffing for this course.

5.6 Instructional technology resources: Current resources are sufficient

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: FILM 255 - Film Sound
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Luke Pennington/Assistant Professor
- 1.2 Email address:** luke.pennington@wku.edu
- 1.3 Phone #:** (323) 632-6656

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 255
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Film Sound
- 2.4 Abbreviated Course title:** Film Sound
- 2.5 Credit hours/Variable credit:** 2
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:** A concentrated study in the fundamentals of production and post-production sound for narrative film: dialogue editing and audio restoration, sound design, ADR & foley, pre-dubbing, final mix/re-recording. Emphasis on visual storytelling through short projects.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 202 (prerequisite)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production.
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Lecture/Lab

Section 3: Description of proposed course

3.1 Course Content Summary: Students will learn the fundamental approaches to dialogue editing and audio restoration, sound design, ADR and foley recording, pre-dub and re-recording/mix techniques for narrative (fiction) film projects, primarily in a lab (sound mix) setting. Students will also be taught to apply those skills to their own short-form narratives film projects.

3.2 Learning Outcomes: Upon successful completion of this course, students should be able to:

- Prep a project for sound edit/mix according to professional practice guidelines
- Quickly identify and edit problem dialogue using only production sound
- Identify audio issues quickly and apply audio restoration techniques & effects to resolve most audio issues encountered during production
- Read a spectral frequency display; utilize those readings for audio restoration, alteration, removal
- Alter/create/sweeten sound effects
- Record professional ADR and foley; 'place' ADR/foley into picture
- Use various compressors, limiters, EQs, denoisers, reverb enhancers, (referred to as plug-ins) in order to increase the overall effect of sounds in the project
- Properly prep a sound project for final mix (referred to as 'pre-dubbing')
- Perform a final 5.1-surround sound mix (AKA 're-recording') using a 16-fader mix board; assuring overall intelligibility and smooth transitions between sound elements throughout.
- Output STEMS (DMX) for picture

3.3 Assessment/Evaluation:

Student achievement and learning will be assessed through a combination of written quizzes, hands-on sound editing assignments, longer-term editing projects and final mix examinations. Rubrics will be provided by instructor in advance.

Section 4: Rationale

4.1 Reason for developing this proposed course: Motion picture sound editing is an integral part of the filmmaking process and necessary for the film curriculum. Currently, our students have the option of taking Film Sound as an upper-division elective, however, adding sound to the required load of courses would ensure our students will enter the workforce with a practical, working knowledge of every major facet of filmmaking. This course is being developed to replace an existing course in our current BA curriculum (FILM 377).

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO

- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 12

5.2 How many sections of this course per academic year will be offered?
2

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections: Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: Current staffing is sufficient. FILM 255 will replace FILM 377 and will be taught by the same faculty.

5.6 Instructional technology resources: Current resources are sufficient.

5.7 Library resources: No

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental Documentation (Optional): N/A

(Action Item)

Proposal to Create a New Course: FILM 256 - Film Editing I
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Ron DeMarse, Associate Professor
- 1.2 Email address:** ron.demarse@wku.edu
- 1.3 Phone #** 270-779-6345

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 256
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Film Editing I
- 2.4 Abbreviated Course title:** Film Editing I
- 2.5 Credit hours/Variable credit:** 3
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:**
A concentrated study in the fundamentals of editing for narrative film: evaluating footage, technical editing, continuity editing, audio editing, basic mixing, collaboration. Emphasis on visual storytelling through short projects.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 202 (prerequisite)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production or the BA in Film.
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Lecture/Lab

Section 3: Description of proposed course

3.1 Course Content Summary:

Students will learn fundamental approaches to continuity editing and techniques for editing narrative (fiction) film projects, primarily in a classroom (lecture/demonstration) setting. They will also be taught to apply those skills to their own projects in a nonlinear editing lab environment.

3.2 Learning Outcomes:

By course end, the well-disciplined student will be able to:

- Understand the history and fundamental principles of motion picture editing.
- Recognize and appreciate the components, techniques and aesthetics of editing.
- Apply fundamental sound editing techniques to video projects in a nonlinear environment.
- Understand basic motion effects, time effects and compositing.
- Evaluate your own editing and that of your peers.

3.3 Assessment/Evaluation:

Student achievement and learning will be assessed through a combination of written quizzes, hands-on editing assignments, longer-term editing projects and practical examinations. Rubrics will be provided by instructor in advance.

Section 4: Rationale

4.1 Reason for developing this proposed course:

Motion picture editing is an integral part of the filmmaking process and necessary for the film curriculum. Currently, our students learn to edit in a class that is shared with the Broadcasting major. While broadcast editing shares many technical similarities to film editing, there are also significant fundamental differences.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 18

5.2 How many sections of this course per academic year will be offered? 2

5.3 How many students per academic year are expected to enroll? 36

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

Over 60 incoming freshmen enroll in the Film major every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These students will progress through FILM 256 as a cohort during the Spring semester of their sophomore year. The remaining 12 seats will be available for those students who elect to pursue the existing BA in Film.

5.5 Proposed method of staffing:

Current staffing is sufficient. Fewer sections of BCOM 366 (Editing I) will be offered to account for the addition of FILM 256.

5.6 Instructional technology resources: Current resources are sufficient.

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: FILM 290 - Practicum: Pre-Production I
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Luke Pennington/Assistant Professor
- 1.2 Email address:** luke.pennington@wku.edu
- 1.3 Phone #:** (323) 632-6656

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 290
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Practicum: Pre-Production I
- 2.4 Abbreviated Course title:** Practicum: Pre-Production I
- 2.5 Credit hours/Variable credit:** 2
- 2.6 Repeatability:** N/A
- 2.7 Course Term:** No
- 2.8 Course Catalog Description:** Foundational, practical, project-based experience in pre-production strategies for narrative (fiction) filmmaking. Emphasis on the practical application of pre-production skills, strategies, and best practices covered and developed in previous course offerings. Specific focus designed in consultation with instructor.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 202 (prerequisite)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production
- 2.11 Other Special Course Requirements:** This course requires a significant student investment of time and effort in independent study and application.
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Applied Learning

Section 3: Description of proposed course

3.1 Course Content Summary: Students will apply the knowledge, techniques and best practices learned in FILM 202 (Basic Film Production), FILM 254 (Production Design I), FILM 251 (Film Directing I), and FILM 253 (Cinematography I) to the second-year (BFA2) short films. Each student will coordinate with the instructor on a pre-production calendar for a cycle of four films, serving as an above-the-line creative team member (producer, director, cinematographer, production designer); collaborating with team members for each film project, effectively preparing the film for production start date.

3.2 Learning Outcomes: Upon successful completion of this course, students should be able to:

- Implement strategies for the business side of producing: budgeting, financing, contracts, location agreements, organization of casting sessions, scheduling and project management.
- Implement directorial pre-production strategies and skills: thumbnail and photoboard/shotlist construction, blocking overheads, script analysis, character breakdowns & circumstances, auditioning & working with actors, Director Manifesto style guide development, translating vision to ATL team members effectively.
- Implement pre-production strategies required of a cinematographer: collaboration with director in identifying a mood and look, creation of actionable lighting diagrams for each set-up, organizing special equipment needs to achieve directorial vision, creation of an actionable set-up schedule with 1st AD.
- Implement effective production design pre-production strategies and best practices: collaboration with director and cinematographer in development of an overall mood and look for the project, creation of a look book or other visual guide, sourcing various options for essential properties and set design elements, creation of a prop/set-dress manifesto containing all production design needs, identifying and codifying a color pallet for the project.

3.3 Assessment/Evaluation:

Student achievement and learning will be assessed by evaluating the quality of the pre-production materials produced, as well as the student's ability to work collaboratively and professionally (implement instructor/peer feedback, make necessary adjustments, meet deadlines); rubric provided by instructor.

Section 4: Rationale

4.1 Reason for developing this proposed course: Applying the concepts taught in the Film major to significant, ambitious student film projects is extremely difficult and time-consuming. This course – in combination with several other practicum courses – will facilitate both the production of high-level independent films and the

collaboration of majors across four annual cohorts. Specifically, this class will permit students to complete the time- and resource-intensive pre-production process.

4.2 Relationship to similar courses offered by other university departments/units: No

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 24

5.2 How many sections of this course per academic year will be offered?
1

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections:
Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: A restructuring of the Film curriculum and an approved new hire for the Film major will provide sufficient staffing for this course.

5.6 Instructional technology resources: Current resources are sufficient.

5.7 Library resources: No

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental Documentation (Optional): N/A

(Action Item)

Proposal to Create a New Course: Film 291 - Practicum: Below-the-Line I
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Sara Thomason, Assistant Professor
- 1.2 Email address:** sara.thomason@wku.edu
- 1.3 Phone #** 423-596-1067

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 291
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Practicum: Below-the-Line I
- 2.4 Abbreviated Course title:** Practicum: Below-The-Line I
- 2.5 Credit hours/Variable credit:** 3
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:**
Foundational, practical, hands-on experience in film production as below-the-line crew. Emphasis on techniques and strategies developed in previous course offerings. Specific focus designed in consultation with instructor.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 202 (prerequisite)
- 2.10 Additional Enrollment Requirements:** Admission into the BFA in Film Production.
- 2.11 Other Special Course Requirements:**
This course requires a significant student investment of time and effort in independent study and application.
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Applied Learning

Section 3: Description of proposed course

3.1 Course Content Summary:

Students will apply the knowledge, techniques and technical skills learned in FILM 202 (Basic Film Production) to their cohort's (BFA2) short films. Each student will coordinate with the instructor on a production calendar for 10-12 films on which they will serve in a below-the-line crew position. Specific activities on each short film will include building and operating camera, building and operating an 8-track sound recorder, lighting and shaping 650-2000 watt lights, syncing and organizing dailies, scheduling and managing production, managing talent and production paperwork, supervising narrative and visual continuity, completing camera and sound reports.

3.2 Learning Outcomes:

By course end, the well-disciplined student will be able to:

- Perform each key task of below-the-line crew on a film set.
- Utilize industry-standard camera, sound, grip, and electric gear.
- Collaborate with peers in various below-the-line roles on all aspects of the production process.
- Apply previously-learned skills in film production to an independent short film.
- Evaluate personal work and the work of others.
- Solicit and utilize feedback from peers, supervisors and the general public.

3.3 Assessment/Evaluation:

Student learning and performance will be assessed through a combination of hands-on assignments and practical examinations. Rubrics will be provided by instructor in advance.

Section 4: Rationale

4.1 Reason for developing this proposed course:

Applying the concepts taught in the Film major to significant, ambitious independent cinema projects is extremely difficult and time-consuming. This course – in combination with several other practicum courses – will facilitate both the production of high-level independent films and the collaboration of majors across four annual cohorts. Specifically, this class will permit students to complete the time- and resource-intensive production process.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO

- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations: N/A

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 24

5.2 How many sections of this course per academic year will be offered? 1

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing:

A restructuring of the Film curriculum and an approved new hire for the Film major will provide sufficient staffing for this course.

5.6 Instructional technology resources: Current instructional technology resources are sufficient.

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: FILM 292 - Practicum: Above-the-Line I
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Luke Pennington/Assistant Professor
- 1.2 Email address:** luke.pennington@wku.edu
- 1.3 Phone #:** (323) 632-6656

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 292
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Practicum: Above-the-Line I
- 2.4 Abbreviated Course title:** Practicum: Above-The-Line I
- 2.5 Credit hours/Variable credit:** 3
- 2.6 Repeatability:** N/A
- 2.7 Course Term:** No
- 2.8 Course Catalog Description:** Foundational, practical, project-based experience in film production as the above-the-line creative team. Emphasis on the practical application of above-the-line production skills, strategies, and practices covered and developed in previous course offerings. Specific focus designed in consultation with instructor.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 202 (co-requisite)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production
- 2.11 Other Special Course Requirements:** This course requires a significant student investment of time and effort in independent study and application.
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Applied Learning

Section 3: Description of proposed course

3.1 Course Content Summary: Students will apply the knowledge, techniques and best practices learned in FILM 252 (Film Producing), FILM 254 (Production Design I), FILM 251 (Film Directing I), and FILM 253 (Cinematography I) to the second-year (BFA2) short films. Each student will coordinate with the instructor on a production calendar for a cycle of four films, serving as an above-the-line creative team member (producer, director, cinematographer, production designer); collaborating with team members for each film project, effectively completing principal photography within time constraints dictated by film faculty for BFA2 projects.

3.2 Learning Outcomes: Upon successful completion of this course, students should be able to:

- Implement fundamental production management strategies. (producer)
- Implement fundamental production directorial strategies and skills, working in collaboration with above-the-line creative team members and cast to realize a coherent directorial vision on-set; ensuring that all scripted narrative elements are covered with attention to detail, style, and subtext. (director)
- Implement fundamental production strategies required of a cinematographer: collaboration with director, camera/G&E team in achieving agreed upon mood and look for the project while staying on schedule. (cinematographer)
- Implement fundamental production design strategies and practices: collaboration with director and cinematographer in maintaining the overall mood and look of the project with an eye toward detail, continuity, and visual subtext. (production designer)

3.3 Assessment/Evaluation: Student achievement and learning will be assessed by evaluating the quality, complexity, and the degree of realization of predetermined production requirements as evidenced by the footage and sound gathered during the film shoot, on-set observation by film faculty, recordings of New Deals, and by student/peer evaluations from both above-the-line (creative) and below-the-line (crew) production team members.

Section 4: Rationale

4.1 Reason for developing this proposed course: Applying the concepts taught in the Film major to significant, ambitious student film projects is extremely difficult and time-consuming. This course – in combination with several other practicum courses – will facilitate both the production of high-level independent films and the collaboration of majors across four annual cohorts. Specifically, this class will permit students to complete the time- and resource-intensive pre-production process.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations: N/A

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 24

5.2 How many sections of this course per academic year will be offered?
1

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections:

Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: A restructuring of the Film curriculum and an approved new hire for the Film major will provide sufficient staffing for this course.

5.6 Instructional technology resources: Current resources are sufficient.

5.7 Library resources: No

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental Documentation (Optional): N/A

(Action Item)

Proposal to Create a New Course: FILM 350 - Screenwriting II
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Ron DeMarse, Associate Professor
- 1.2 Email address:** ron.demarse@wku.edu
- 1.3 Phone #** 270-779-6345

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 350
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Screenwriting II
- 2.4 Abbreviated Course title:** Screenwriting II
- 2.5 Credit hours/Variable credit:** 2
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:**
An advanced study in the principles of screenwriting for narrative film: conflict, character, structure, plot, dialogue, and subtext. Emphasis on visual storytelling through short screenplays.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 250 (prerequisite)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Lecture

Section 3: Description of proposed course

3.1 Course Content Summary:

A continuation of techniques learned in Screenwriting I. Students will pitch loglines for potential short films which will be evaluated by the professor and the class. Through a series of exercises and rewrites, an approved logline will be developed into a production-ready 6-page screenplay.

3.2 Learning Outcomes:

By course end, the well-disciplined student will be able to:

- Implement methods of organizing and developing ideas: loglines and beat sheets.
- Utilize the fundamental elements of screenwriting for motion pictures: conflict, character, structure, plot, dialogue, and subtext.
- Implement strategies for the rewrite: foundation pass, character pass, story and theme pass, structure pass, plot pass, dialogue pass.
- Complete a series of exercises leading to a production-ready 6-page screenplay.
- Evaluate his/her own written work and that of his/her peers.

3.3 Assessment/Evaluation:

Students will complete a series of exercises and script workshops culminating in a production-ready 6-page screenplay. Peer feedback and revisions are required. Readings and quizzes will also be required. Rubrics will be provided by instructor in advance.

Section 4: Rationale

4.1 Reason for developing this proposed course:

Screenwriting is an integral part of the filmmaking process and necessary for the film curriculum. Screenwriting II will allow students to build on the knowledge and writing experience gained in Screenwriting I and the first wave of production practicums.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 12

5.2 How many sections of this course per academic year will be offered? 2

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing:

Current staffing is sufficient. FILM 350 will replace FILM 250 and will be taught by the same faculty.

5.6 Instructional technology resources: Current resources are sufficient

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: FILM 351 - Film Directing II
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Luke Pennington/Assistant Professor
- 1.2 Email address:** luke.pennington@wku.edu
- 1.3 Phone #:** (323) 632-6656

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 351
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Film Directing II
- 2.4 Abbreviated Course title:** Film Directing II
- 2.5 Credit hours/Variable credit:** 2
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:** An advanced study in the principles of directing for narrative film: visual story analysis, director's manifesto development, master-filmmaker style-critique. Emphasis on visual storytelling through short filmed projects.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 251 (prerequisite)
- 2.10 Additional Enrollment Requirements:** N/A
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Lecture/Lab

Section 3: Description of proposed course

3.1 Course Content Summary: Students will learn how to identify, analyze, and ultimately implement a narratively effective directorial style through a concentrated study of master filmmakers' stylistic use of cinematic techniques (mise-en-scene, cinematography, editing & sound) into actionable "director manifestos", primarily in a hybrid lecture/lab classroom setting. Students will also be taught to apply those skills to their own short form narratives film projects.

3.2 Learning Outcomes: Upon successful completion of this course, students should be able to:

- Analyze, deconstruct, and systematize a director's personal style
- Construct and successfully implement a narratively effective directorial style for narrative film projects
- Develop a working "Director's Manifesto" which will serve as a style guidebook for the entire production team covering the composite elements of style: mise-en-scene, cinematography, editing & sound.
- Translate directorial style/vision to their ATL team members

3.3 Assessment/Evaluation: Students will be assessed through practical exams, in class presentations and exercises, and projects. Rubrics will be provided by instructor in advance.

Section 4: Rationale

4.1 Reason for developing this proposed course: Directing is an essential aspect of filmmaking and a key building block of a complete film education. FILM 378: Film Directing was originally created to serve the BA as a broad overview for students selecting directing as one of their program upper-division electives. Directing has now been split into two courses for the BFA program and serves as one of the core required courses in the curriculum. The rationale for splitting the course into two separate offerings serves two functions: 1) students will gain the foundational knowledge of the theories and practices of the professional film director earlier in their college career which will allow them to implement those skills gained on live sets in co-requisite course offerings, 2) the depth and breadth of the knowledge they will gain and practice within each course will increase along with the increase in credit hours.

4.2 Relationship to similar courses offered by other university departments/units: No

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 12

5.2 How many sections of this course per academic year will be offered? 2

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections:

Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: Current staffing is sufficient. FILM 351 will replace FILM 378 and will be taught by the same faculty.

5.6 Instructional technology resources: Current resources are sufficient.

5.7 Library resources: No

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental Documentation (Optional): N/A

(Action Item)

Proposal to Create a New Course: FILM 353 - Cinematography II
Potter College of Arts and Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Sara Thomason/Assistant Professor
- 1.2 Email address:** sara.thomason@wku.edu
- 1.3 Phone #:** 270-745-3456

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 353
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Cinematography II
- 2.4 Abbreviated Course title:** Cinematography II
- 2.5 Credit hours/Variable credit:** 2
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:** An advanced study in the principles of cinematography: capture/presentation formats, lighting, camera, exposure, and composition. Emphasis on visual storytelling through short filmed projects.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 253 (pre-requisite)
- 2.10 Additional Enrollment Requirements:** Admission into the BFA in Film Production.
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Lecture/Lab

Section 3: Description of proposed course

3.1 Course Content Summary: Students will learn advanced lighting and camera skills, tone, and color grading in a hands-on environment. Students will create and carry out lighting diagrams, recreate the lighting of a real-life location with an accompanying tone word in a production lab, and research and present on a cinematographer's style.

3.2 Learning Outcomes: By course end, students will be able to:

- Implement digital color correction strategies and practices.
- Integrate advanced principles of composition into a visual language for motion pictures.
- Identify and recreate a visual tone.
- Implement advanced sensitometry, exposure theory, and the usage of light meters.
- Implement advanced techniques of motion picture lighting.
- Film a series of short scenes designed to increase understanding and mastery of the cinematographic process.

3.3 Assessment/Evaluation: Students will be assessed through practical lab exams, oral presentations, photoboards and lighting diagrams, and a short, filmed project. Rubrics will be provided by instructor in advance.

Section 4: Rationale

4.1 Reason for developing this proposed course: Cinematography is an essential element of filmmaking and an important building block of film education. FILM 376 Cinematography was originally designed as an upper-division course to allow students the opportunity to work hands-on with industry-standard lighting and camera equipment in order to explore concepts in cinematography. As part of the new BFA in Film program, this cinematography class will be split and expanded into a Cinematography I and a Cinematography II course. This progression of cinematography courses gives the students a more in-depth and complete film education.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 12

5.2 How many sections of this course per academic year will be offered? 2

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

Over 60 incoming freshmen seek admission to the Film program every year.

The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: Current staffing is sufficient. FILM 353 will replace FILM 376 and will be taught by the same faculty.

5.6 Instructional technology resources: Current instructional technology resources are sufficient.

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: FILM 354 - Production II
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Sara Thomason, Assistant Professor
- 1.2 Email address:** sara.thomason@wku.edu
- 1.3 Phone #** 423-596-1067

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 354
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Production Design II
- 2.4 Abbreviated Course title:** Production Design II
- 2.5 Credit hours/Variable credit:** 2
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:**
An advanced study in the fundamentals of production design for narrative film: professional practices, set construction, design for visual and special effects, and character design. Emphasis on visual storytelling through short projects.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 254 (prerequisite)
- 2.10 Additional Enrollment Requirements:** Admission into the BFA in Film Production.
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Lecture/Lab

Section 3: Description of proposed course

3.1 Course Content Summary:

Students will learn advanced, in-depth approaches to production design: wardrobe, make-up, and set design for narrative film projects, collaboration with a director on creating a visual world, and advanced color theory, culminating in a hands-on project.

3.2 Learning Outcomes:

By course end, the well-disciplined student will be able to:

- Identify and recreate a tone through design.
- Collaborate with an above-the-line team, especially a director, in designing a short film.
- Demonstrate an understanding of professional production design practices.
- Understand and implement advanced design principles.
- Apply practical and technological tools necessary to conceptualize and present production design ideas in a professional setting.
- Integrate the principles of design into a visual language for motion pictures.

3.3 Assessment/Evaluation:

Student achievement and learning will be assessed through a combination of hands-on assignments and practical examinations. Rubrics will be provided by instructor in advance.

Section 4: Rationale

4.1 Reason for developing this proposed course:

Production Design for film is an essential element of filmmaking and an important building block of film education. Currently, the Film major offers zero production design courses for students to learn these important techniques. As part of the new BFA in Film Production program, Production Design II will be the second portion of a two-course sequence. This progression of production design courses gives the students a more in-depth and complete film education than what is currently offered.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? YES
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.

- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Because the Department of Theatre & Dance teaches courses in design for theatre, Department Head David Young was consulted on 10/31/19.

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 12

5.2 How many sections of this course per academic year will be offered? 2

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing:

A restructuring of the Film curriculum and an approved new hire for the Film major will provide sufficient staffing for this course.

5.6 Instructional technology resources: Current resources are sufficient

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: Film 356 - Film Editing II
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Ron DeMarse, Associate Professor
- 1.2 Email address:** ron.demarse@wku.edu
- 1.3 Phone #** 270-779-6345

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 356
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Film Editing II
- 2.4 Abbreviated Course title:** Film Editing II
- 2.5 Credit hours/Variable credit:** 2
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:**
An advanced study in the principles of editing for narrative film: complex continuity editing, dialogue editing, cutting action and suspense, scene transitions, visual effects. Emphasis on visual storytelling through short projects.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 256 (prerequisite)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production.
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Lecture/Lab

Section 3: Description of proposed course

3.1 Course Content Summary:

Students will learn advanced approaches to continuity editing and techniques for editing narrative (fiction) film projects, primarily in a classroom (lecture/demonstration) setting. They will also be taught to apply those skills to their own projects in a nonlinear editing lab environment.

3.2 Learning Outcomes:

By course end, the well-disciplined student will be able to:

- Understand advanced principles of motion picture editing.
- Appreciate and implement the components, techniques and aesthetics of editing.
- Apply advanced editing methods to video projects in a nonlinear environment.
- Understand and apply motion effects, time effects and compositing (combining multiple visual elements in a single motion picture).
- Explore the duties and career paths of motion picture editors.
- Evaluate your own editing and that of your peers.

3.3 Assessment/Evaluation:

Student achievement and learning will be assessed through a combination of written quizzes, hands-on editing assignments, long-term editing projects and practical examinations. Rubrics will be provided by instructor in advance.

Section 4: Rationale

4.1 Reason for developing this proposed course:

Motion picture editing is an integral part of the filmmaking process and necessary for the film curriculum. Film Editing II will allow students to build on the knowledge and editing experience gained in Film Editing I and the Post-Production I practicum.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.

- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 12

5.2 How many sections of this course per academic year will be offered? 2

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing:

Current staffing is sufficient. Fewer sections of BCOM 380 (Editing II) will be offered to account for the addition of FILM 356.

5.6 Instructional technology resources: Current resources are sufficient

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: FILM 367 - Introduction to Film Genres
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Luke Pennington/Assistant Professor
- 1.2 Email address:** luke.pennington@wku.edu
- 1.3 Phone #:** (323) 632-6656

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 367
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Introduction to Film Genres
- 2.4 Abbreviated Course title:** Intro to Film Genres
- 2.5 Credit hours/Variable credit:** 2
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:** A survey course covering the historical development, thematic and stylistic conventions, and cultural significance of critical film genres. Surveys representative films from several genres, i.e. film noir, westerns, crime & gangster, thriller, horror, science fiction, romantic comedy, etc.
- 2.9 Prerequisite/Corequisites/Restrictions:** Film 201 (prerequisite)
- 2.10 Additional Enrollment Requirements:** N/A
- 2.11 Other Special Course Requirements:** N/A
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Lecture/Lab

Section 3: Description of proposed course

3.1 Course Content Summary: Students will learn how to analyze and classify films by genre according to their shared formal and stylistic elements, delineating each by overall structure, universal story values, thematic commonalities, and visual style. Students will also be taught to apply those skills to their own short-form narrative film projects.

3.2 Learning Outcomes: Upon successful completion of this course, students should be able to:

- Identify and explicate the inherent formal & stylistic commonalities for each genre.
- Demonstrate a core understanding of the role semiotics and genre conventions play in the narrative interaction between filmmaker and audience.
- Analyze and illustrate the differences, as well as the commonalities, between two or more genres.
- Summarize and interpret the cultural and historical context in which each genre was originally developed, as well as tracking any subsequent alterations or revisions, citing the cultural, historical impetus for the changes, or reversals, in genre convention.
- Synthesize previously gained knowledge of Aristotelian dramatic structure with the formal and stylistic conventions of each genre to understand the dramatic structural value genre conventions afford the filmmaker.

3.3 Assessment/Evaluation: Students will be evaluated through in-class presentations, graded homework assignments, tests and quizzes.

Section 4: Rationale

4.1 Reason for developing this proposed course: The current 3 credit hour genres course (Film 465) is focused on one to two genres per semester whereas the proposed 2 credit hour course is a survey of some of the most common genres throughout film history.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? YES
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Because the Department of English teaches FILM/ENG 465 Film Genres, Department Head Rob Hale and two film studies faculty in English associate with FILM/ENG 365, Dr. Ted Hovet and Dr. Dawn Hall, were consulted on 10/31/19. FILM 367 functions as an introductory survey course, whereas FILM 465 focuses on one or two genres in a semester. A BA in Film student could potentially take both courses as electives with minimal overlap in content.

Section 5: Projected Enrollments/Resources

- 5.1 How many students per section are expected to enroll in this proposed course?** 24
- 5.2 How many sections of this course per academic year will be offered?**
2
- 5.3 How many students per academic year are expected to enroll?** 48
- 5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections:**
Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort. Additionally, this course is open to BA Film students.
- 5.5 Proposed method of staffing:** A restructuring of the Film curriculum and an approved new hire for the Film major will provide sufficient staffing for this course.
- 5.6 Instructional technology resources:** Current resources are sufficient.
- 5.7 Library resources:** No

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental Documentation (Optional): N/A

(Action Item)

Proposal to Create a New Course: FILM 390 - Practicum: Pre-Production II
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Luke Pennington/Assistant Professor
- 1.2 Email address:** luke.pennington@wku.edu
- 1.3 Phone #:** (323) 632-6656

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 390
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Practicum: Pre-Production II
- 2.4 Abbreviated Course title:** Practicum: Pre-Production II
- 2.5 Credit hours/Variable credit:** 3
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:** Intermediate, practical, project-based experience in pre-production strategies for narrative (fiction) filmmaking. Emphasis on the practical application of pre-production skills, strategies, and best practices covered and developed in previous course offerings. Specific focus designed in consultation with instructor.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 290 (prerequisite)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production
- 2.11 Other Special Course Requirements:** This course requires a significant student investment of time and effort in independent study and application.
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Applied Learning

Section 3: Description of proposed course

3.1 Course Content Summary: Students will apply the knowledge, techniques and best practices learned in FILM 252 (Film Producing), FILM 254 (Production Design), FILM 251 (Film Directing I), and FILM 253 (Cinematography I) to the second-year (BFA2) short films. Each student will coordinate with the instructor on a pre-production calendar for a cycle of four films, serving as an above-the-line creative team member (producer, director, cinematographer, production designer); collaborating with team members for each film project, effectively preparing the film for production start date.

3.2 Learning Outcomes: Upon successful completion of this course, students should be able to:

- Implement strategies for the business side of producing: budgeting, financing, contracts, location agreements, organization of casting sessions, scheduling and project management as applied to 6- to 8-minute short film.
- Implement directorial pre-production strategies and skills: thumbnail and photoboard/shot list construction, blocking overheads, script analysis, character breakdowns & circumstances, auditioning & working with actors, Director Manifesto style guide development, translating vision to above the line creative team members effectively facilitating the production of an original 6- to 8-minute film.
- Implement pre-production strategies required of a cinematographer: collaboration with director in identifying a mood and look, creation of actionable lighting diagrams for each set-up, organizing special equipment needs to achieve directorial vision, creation of an actionable set-up schedule with 1st AD in preparation for the production of a 6- to 8-minute film project.
- Implement effective production design pre-production strategies and best practices: collaboration with director and cinematographer in development of an overall mood and look for the project, creation of a look book or other visual guide, sourcing various options for essential properties and set design elements, creation of a prop/set-dress manifesto containing all production design needs, identifying and codifying a color palette for a 6- to 8-minute film project.

3.3 Assessment/Evaluation: Student achievement and learning will be assessed by evaluating the quality of the pre-production materials produced, the ability to meet deadlines against a rubric provided by instructor.

Section 4: Rationale

4.1 Reason for developing this proposed course: Applying the concepts taught in the Film major to significant, ambitious student film projects is extremely difficult

and time-consuming. This course – in combination with several other practicum courses – will facilitate both the production of high-level independent films and the collaboration of majors across four annual cohorts. Specifically, this class will permit students to complete the time- and resource-intensive pre-production process.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 24

5.2 How many sections of this course per academic year will be offered?
1

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections:

Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: A restructuring of the Film curriculum and an approved new hire for the Film major will provide sufficient staffing for this course.

5.6 Instructional technology resources: Current resources are sufficient.

5.7 Library resources: No

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental Documentation (Optional): N/A

(Action Item)

Proposal to Create a New Course: FILM 391 - Practicum: Below-the-Line II
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Sara Thomason, Assistant Professor
- 1.2 Email address:** sara.thomason@wku.edu
- 1.3 Phone #** 423-596-1067

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 391
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Practicum: Below-the-Line II
- 2.4 Abbreviated Course title:** Practicum: Below-The-Line II
- 2.5 Credit hours/Variable credit:** 3
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:**
Intermediate, practical, hands-on experience in film production as below-the-line crew. Emphasis on techniques and strategies developed in previous courses offerings. Specific focus designed in consultation with instructor.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 291 (pre-requisite)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production.
- 2.11 Other Special Course Requirements:**
This course requires a significant student investment of time and effort in independent study and application.
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Applied Learning

Section 3: Description of proposed course

3.1 Course Content Summary:

Students will apply the knowledge, techniques and technical skills learned in FILM 202 (Basic Film Production) and FILM 291 (Below-the-Line I) to the fourth-year (BFA4) short films. Each student will coordinate with the instructor on a production calendar for 3-6 films on which they will serve in a below-the-line crew position. Specific activities on each short film will include building and operating camera, building and operating an 8-track sound recorder, lighting and shaping 650-2000 watt lights, syncing and organizing dailies, scheduling and managing production, managing talent and production paperwork, supervising narrative and visual continuity, completing camera and sound reports.

3.2 Learning Outcomes:

By course end, the well-disciplined student will be able to:

- Work cohesively within a team of below-the-line crew.
- Demonstrate proficiency in industry-standard camera, sound, grip, and electric gear.
- Apply intermediate skills in film production to an independent film.
- Evaluate personal work and the work of others.
- Solicit and utilize notes from peers, supervisors and the general public.

3.3 Assessment/Evaluation:

Student achievement and learning will be assessed through a combination of hands-on assignments and practical examinations

Section 4: Rationale

4.1 Reason for developing this proposed course:

Applying the concepts taught in the Film major to significant, ambitious independent cinema projects is extremely difficult and time-consuming. This course – in combination with several other practicum courses – will facilitate both the production of high-level independent films and the collaboration of majors across four annual cohorts. Specifically, this class will permit students to complete the time- and resource-intensive production process.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO

- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations: N/A

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 24

5.2 How many sections of this course per academic year will be offered? 1

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

Over 60 incoming freshmen enroll in the Film major every year. The accompanying New Program proposal admits 24 students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing:

A restructuring of the Film curriculum and an approved new hire for the Film major will provide sufficient staffing for this course.

5.6 Instructional technology resources: Current instructional technology resources are sufficient.

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: FILM 392 - Practicum: Above-the-Line II
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Luke Pennington/Assistant Professor
- 1.2 Email address:** luke.pennington@wku.edu
- 1.3 Phone #:** (323) 632-6656

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 392
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Practicum: Above-the-Line II
- 2.4 Abbreviated Course title:** Practicum: Above-The-Line II
- 2.5 Credit hours/Variable credit:** 3
- 2.6 Repeatability:** N/A
- 2.7 Course Term:** No
- 2.8 Course Catalog Description:** Intermediate, practical, project-based experience in film production as the above-the-line creative team. Emphasis on the practical application of above-the-line production skills, strategies, and practices covered and developed in previous course offerings. Specific focus designed in consultation with instructor.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 292 (prerequisite)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production
- 2.11 Other Special Course Requirements:** This course requires a significant student investment of time and effort in independent study and application.
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Applied Learning

Section 3: Description of proposed course

3.1 Course Content Summary: Students will apply the knowledge, techniques and best practices learned in FILM 252 (Film Producing), FILM 254 (Production Design), FILM 351 (Film Directing II), and FILM 353 (Cinematography II) to the third-year (BFA3) short films. Each student will coordinate with the instructor on a production calendar for a cycle of four films, serving as an above-the-line creative team member (producer, director, cinematographer, production designer); collaborating with team members for each film project, effectively completing principal photography within time constraints dictated by film faculty for BFA3 projects.

3.2 Learning Outcomes: Upon successful completion of this course, students should be able to:

- Implement intermediate level production management strategies. (producer)
- Implement intermediate level production directorial strategies and skills, working in collaboration with above-the-line creative team members and cast to realize a coherent, affective directorial vision on-set; ensuring that all scripted narrative elements are covered with attention to detail, style, and subtext. (director)
- Implement intermediate production strategies, skills and techniques required of a cinematographer: collaboration with director, camera/G&E team in achieving agreed upon mood and look for the project while staying on schedule. (cinematographer)
- Implement aesthetically-advanced production design strategies and best practices: collaboration with director and cinematographer in maintaining the overall mood and look of the project with an eye toward detail, continuity, and visual subtext. (production designer)

3.3 Assessment/Evaluation: Student achievement and learning will be assessed by evaluating the quality, complexity, and the degree of realization of predetermined production requirements as evidenced by the footage and sound gathered during the film shoot, on-set observation by film faculty, recordings of New Deals, and by student/peer evaluations from both above-the-line (creative) and below-the-line (crew) production team members.

Section 4: Rationale

4.1 Reason for developing this proposed course: Applying the concepts taught in the Film major to significant, ambitious student film projects is extremely difficult and time-consuming. This course – in combination with several other practicum courses – will facilitate both the production of high-level independent films and the collaboration of majors across four annual cohorts. Specifically, this class will permit students to complete the time- and resource-intensive production process.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.

If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations: N/A

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 24

5.2 How many sections of this course per academic year will be offered?
1

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections: Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: A restructuring of the Film curriculum and an approved new hire for the Film major will provide sufficient staffing for this course.

5.6 Instructional technology resources: Current resources are sufficient.

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental Documentation (Optional): N/A

(Action Item)

Proposal to Create a New Course: FILM 393 - Practicum: Post-Production I
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Ron DeMarse, Associate Professor
- 1.2 Email address:** ron.demarse@wku.edu
- 1.3 Phone #** 270-779-6345

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 393
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Practicum: Post-Production I
- 2.4 Abbreviated Course title:** Practicum: Post-Production I
- 2.5 Credit hours/Variable credit:** 3
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?** NO
- 2.8 Course Catalog Description:** Practical, hands-on experience in post-production, designed to facilitate the production of a 6- to 8-minute film during the student's junior year. Emphasis on techniques and strategies developed in previous Editing and Sound courses, related to visual and audio post-production. Specific focus designed in consultation with instructor.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 356 (prerequisite)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production
- 2.11 Other Special Course Requirements:** This course requires a significant student investment of time and effort in independent study and application.
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Applied Learning

Section 3: Description of proposed course

3.1 Course Content Summary:

Students will apply the knowledge, techniques and technical skills learned in FILM 255 (Film Sound), FILM 256 (Film Editing I) and FILM 356 (Film Editing II) to the third-year (BFA3) short films. Each student will coordinate with the instructor on a post-production calendar for a single film and then collaborate with the director of that film to complete all post-production ahead of a festival screening at the end of the term. Specific activities will include completing or organizing synchronization, assembly, an editor's cut, a director's cut, picture lock, audio post/final mix, color correction and distribution.

3.2 Learning Outcomes:

By course end, the well-disciplined student will be able to:

- Initiate the post-production process, collecting visual and audio resources, synchronizing and preparing to edit.
- Utilize industry-standard nonlinear editing software to complete a long-term project.
- Collaborate with peers in various roles – including directors and cinematographers – on all aspects of the post-production process.
- Apply previously-learned skills in motion picture editing and sound edit/design/mix to a student short film.
- Evaluate personal editing and the editing of others.
- Solicit and utilize feedback from peers, supervisors and the general public.

3.3 Assessment/Evaluation:

Student achievement and learning will be assessed by evaluating the quality of a succession of cuts of the film (assembly edit through final cut), as well as the professional conduct and collaboration of the editor (attention to detail, meeting deadlines, self- and peer-evaluation).

Section 4: Rationale

4.1 Reason for developing this proposed course:

Applying the concepts taught in the Film major to significant, ambitious independent cinema projects is extremely difficult and time-consuming. This course – in combination with several other practicum courses – will facilitate both the production of high-level student short films and the collaboration of majors across four annual cohorts. Specifically, this class will permit students to complete the time- and resource-intensive post-production process.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations: N/A

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 24

5.2 How many sections of this course per academic year will be offered? 1

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections. Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: A restructuring of the Film curriculum and an approved new hire for the Film major will provide sufficient staffing for this course.

5.6 Instructional technology resources: Construction is currently underway on a series of editing and finishing suites that will serve this course and others.

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: FILM 489 - Thesis Development
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Ron DeMarse, Associate Professor
- 1.2 Email address:** ron.demarse@wku.edu
- 1.3 Phone #** 270-779-6345

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 489
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Thesis Development
- 2.4 Abbreviated Course title:** Thesis Development
- 2.5 Credit hours/Variable credit:** 3
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?** NO
- 2.8 Course Catalog Description:** Collaborative development experience, designed to facilitate the production of a 10- to 12-minute film during the student's senior year. Emphasis on techniques and strategies developed in previous Screenwriting and Producing courses, related to screenplay and project development. Specific focus designed in consultation with instructor.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 252, FILM 350 (prerequisites)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production
- 2.11 Other Special Course Requirements:** This course requires a significant student investment of time and effort in independent study and application.
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Applied Learning

Section 3: Description of proposed course

3.1 Course Content Summary: Students will apply the experience gained in FILM 390 (Practicum: Pre-Production II) and the knowledge, techniques and technical skills learned in FILM 250 (Screenwriting I), FILM 252 (Film Producing), FILM 350 (Screenwriting II) and FILM 351 (Directing II) to the senior (BFA4) short films. Writers will complete a series of screenplay drafts in collaboration and consultation with their peers and supervising faculty while also assembling a crew of above-the-line personnel for the project. Preliminary casting, location-scouting, scheduling and budgeting will also be part of the experience.

3.2 Learning Outcomes:

By course end, the well-disciplined student will be able to:

- Initiate the pre-production process, conceptualizing and outlining a thesis-level cinematic narrative.
- Write a series of screenplay drafts in consultation with Film faculty and peers.
- Evaluate personal writing and the writing of others.
- Solicit and utilize feedback from peers and supervisors
- Assemble a crew of above-the-line filmmakers to execute the production
- Prepare preliminary schedules and budgets for the production
- Initiate preliminary casting and location-scouting in support of the film

3.3 Assessment/Evaluation: Student achievement and learning will be assessed by evaluating the narrative quality, technical accuracy and producibility of a succession of screenplays and other required documents, as well as the professional conduct and collaboration of the filmmaker (attention to detail, meeting deadlines, self- and peer-evaluation).

Section 4: Rationale

4.1 Reason for developing this proposed course: Applying the concepts taught in the Film major to significant, ambitious independent cinema projects is extremely difficult and time-consuming. This course – in combination with several practicum courses – will facilitate both the production of high-level student short films and the collaboration of majors across four annual cohorts. Specifically, this class will give students the opportunity to develop their thesis screenplays and projects before pre-production and production begin in earnest.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations: N/A

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 24

5.2 How many sections of this course per academic year will be offered? 1

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: A restructuring of the Film curriculum and an approved new hire for the Film major will provide sufficient staffing for this course.

5.6 Instructional technology resources: Current instructional technology resources are sufficient.

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: FILM 490 - Practicum: Pre-Production III
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Luke Pennington/Assistant Professor
- 1.2 Email address:** luke.pennington@wku.edu
- 1.3 Phone #:** (323) 632-6656

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 490
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Practicum: Pre-Production III
- 2.4 Abbreviated Course title:** Practicum: Pre-Production III
- 2.5 Credit hours/Variable credit:** 3
- 2.6 Repeatability:** N/A
- 2.7 Course Term:** No
- 2.8 Course Catalog Description:** Advanced, practical, project-based experience in pre-production strategies for narrative (fiction) filmmaking. Emphasis on the practical application of pre-production skills, strategies, and best practices covered and developed in previous course offerings. Specific focus designed in consultation with instructor.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 390 (prerequisite)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production
- 2.11 Other Special Course Requirements:** This course requires a significant student investment of time and effort in independent study and application.
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Applied Learning

Section 3: Description of proposed course

3.1 Course Content Summary: Students will apply the knowledge, techniques and best practices learned in FILM 252 (Film Producing), FILM 254 (Production Design), FILM 351 (Film Directing II), FILM 353 (Cinematography II) and FILM 389 (Practicum: Pre-Production II) to the fourth-year (BFA4) short films. Each student will coordinate with the instructor on a pre-production calendar for a single film, serving as an above-the-line creative team member (producer, director, cinematographer, production designer); collaborating with team members for a single film project, effectively preparing the film for production start date.

3.2 Learning Outcomes: Upon successful completion of this course, students should be able to*:

- Implement advanced strategies for the business side of producing: budgeting, financing, contracts, location agreements, organization of casting sessions, scheduling and project management for long-form short films. (producer)
- Implement advanced directorial pre-production strategies and skills: thumbnail and photoboard/shot list construction, blocking overheads, script analysis, character breakdowns & circumstances, auditioning & working with actors, Director Manifesto style guide development, translating vision to ATL team members effectively in service of a long-form short film project. (director)
- Implement advanced pre-production strategies required of a cinematographer: collaboration with director in identifying a mood and look, creation of actionable lighting diagrams for each set-up, organizing special equipment needs to achieve directorial vision, creation of an actionable set-up schedule with 1st AD in preparation for long-form short film projects. (cinematographer)
- Implement advanced production design pre-production strategies and best practices: collaboration with director and cinematographer in development of an overall mood and look for the project, creation of a look book or other visual guide, sourcing various options for essential properties and set design elements, creation of a prop/set-dress manifesto containing all production design needs, identifying and codifying a color pallet for the project for long-form short films. (production designer)
- *As this course requires students to focus on a single above-the-line creative position, the above outcomes are categorized by student filmmaker focus and will apply selectively.

3.3 Assessment/Evaluation: Student achievement and learning will be assessed by evaluating the quality of the pre-production materials produced, the ability to meet deadlines against a rubric provided by instructor.

Section 4: Rationale

4.1 Reason for developing this proposed course: Applying the concepts taught in the Film major to significant, ambitious student film projects is extremely difficult and time-consuming. This course – in combination with several other practicum courses – will facilitate both the production of high-level independent films and the collaboration of majors across four annual cohorts. Specifically, this class will permit students to complete the time- and resource-intensive pre-production process.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations: N/A

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 24

5.2 How many sections of this course per academic year will be offered?
1

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections: Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: A restructuring of the Film curriculum and an approved new hire for the Film major will provide sufficient staffing for this course.

5.6 Instructional technology resources: Current resources are sufficient.

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental Documentation (Optional): N/A

(Action Item)

Proposal to Create a New Course: FILM 491 - Practicum: Below-the-Line III
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Sara Thomason, Assistant Professor
- 1.2 Email address:** sara.thomason@wku.edu
- 1.3 Phone #** 423-596-1067

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 491
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Practicum: Below-the-Line III
- 2.4 Abbreviated Course title:** Practicum: Below-The-Line III
- 2.5 Credit hours/Variable credit:** 3
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:** Advanced, practical, hands-on experience in film production as below-the-line crew. Emphasis on techniques and strategies developed in previous course offerings. Specific focus designed in consultation with instructor.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 391 (pre-requisite)
- 2.10 Additional Enrollment Requirements:** Admission into the BFA in Film Production.
- 2.11 Other Special Course Requirements:** This course requires a significant student investment of time and effort in independent study and application.
- 2.12 Grade Type:** Standard Letter Grade
- 2.13 Schedule Type:** Applied Learning

Section 3: Description of proposed course

3.1 Course Content Summary:

Students will apply the knowledge, techniques and technical skills learned in FILM 202 (Basic Film Production), FILM 291 (Below-the-Line I), and FILM 391 (Below-the-Line II) to the third-year (BFA3) short films. Each student will coordinate with the instructor on a production calendar for 10-12 films on which they will serve in a below-the-line crew position. Specific activities on each short film will include building and operating camera, building and operating an 8-track sound recorder, lighting and shaping 650-2000 watt lights, syncing and organizing dailies, scheduling and managing production, managing talent and production paperwork, supervising narrative and visual continuity, completing camera and sound reports.

3.2 Learning Outcomes:

By course end, the well-disciplined student will be able to:

- Manage a team of below-the-line crew.
- Demonstrate mastery of industry-standard camera, sound, grip, and electric gear.
- Provide meaningful feedback and collaboration with peers in other key below-the-line positions.
- Apply advanced skills in film production to an independent film.
- Evaluate personal work and the work of others.
- Solicit and utilize feedback from peers, supervisors and the general public.

3.3 Assessment/Evaluation:

Student achievement and learning will be assessed through a combination of hands-on assignments and practical examinations. Rubric will be provided by the instructor.

Section 4: Rationale

4.1 Reason for developing this proposed course:

Applying the concepts taught in the Film major to significant, ambitious independent cinema projects is extremely difficult and time-consuming. This course – in combination with several other practicum courses – will facilitate both the production of high-level independent films and the collaboration of majors across four annual cohorts. Specifically, this class will permit students to assist their peers in the time- and resource-intensive production process.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO

- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations: N/A

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 24

5.2 How many sections of this course per academic year will be offered? 1

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections. Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: A restructuring of the Film curriculum and an approved new hire for the Film major will provide sufficient staffing for this course.

5.6 Instructional technology resources: Current instructional technology resources are sufficient.

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

(Action Item)

Proposal to Create a New Course: FILM 492 - Practicum: Above-the-Line III
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Luke Pennington/Assistant Professor
- 1.2 Email address:** luke.pennington@wku.edu
- 1.3 Phone #:** (323) 632-6656

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 492
- 2.2 Course CIP code:** 50.0602
- 2.3 Course title:** Practicum: Above-the-Line III
- 2.4 Abbreviated Course title:** Practicum: Above-The-Line III
- 2.5 Credit hours/Variable credit:** 3
- 2.6 Repeatability:** N/A
- 2.7 Course Term: Is this course intended to span more than a single term?**
NO
- 2.8 Course Catalog Description:** Advanced, practical, project-based experience in film production as the above-the-line creative team. Emphasis on the practical application of above-the-line production skills, strategies, and practices covered and developed in previous course offerings. Specific focus designed in consultation with instructor.
- 2.9 Prerequisite/Corequisites/Restrictions:** FILM 392 (prerequisite)
- 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production
- 2.11 Other Special Course Requirements:** This course requires a significant student investment of time and effort in independent study and application.
- 2.12 Grade Type:** Standard
- 2.13 Schedule Type:** Applied Learning

Section 3: Description of proposed course

3.1 Course Content Summary: Students will apply the knowledge, techniques and best practices learned in FILM 252 (Film Producing), FILM 254 (Production Design), FILM 351 (Film Directing II), FILM 353 (Cinematography II), FILM 392 (Practicum: ATL II) to the fourth-year (BFA4) short films. Each student will coordinate with the instructor on a production calendar for a single film serving as an above-the-line creative team member (producer, director, cinematographer, production designer); collaborating with team members for a single film project, effectively completing principal photography within time constraints dictated by film faculty for BFA4 projects.

3.2 Learning Outcomes: Upon successful completion of this course, students should be able to:

- Implement professional best practice production management strategies. (producer)
- Implement professional level production directorial strategies and skills, working in collaboration with above-the-line creative team members and cast to realize a coherent, affective directorial vision on-set; ensuring that all scripted narrative elements are covered with attention to detail, style, and subtext. (director)
- Implement professional level production strategies required of a cinematographer: collaboration with director, camera/G&E team in achieving agreed upon mood and look for the project while staying on schedule. (cinematographer)
- Implement professional grade production design strategies and best practices: collaboration with director and cinematographer in maintaining the overall mood and look of the project with an eye toward detail, continuity, and visual subtext. (production designer)

3.3 Assessment/Evaluation: Student achievement and learning will be assessed by evaluating the quality, complexity, and the degree of realization of predetermined production requirements as evidenced by the footage and sound gathered during the film shoot, on-set observation by film faculty, A/V recordings of New Deals, and by student/peer evaluations from both above-the-line (creative) and below-the-line (crew) production team members.

Section 4: Rationale

4.1 Reason for developing this proposed course: Applying the concepts taught in the Film major to significant, ambitious student film projects is extremely difficult and time-consuming. This course – in combination with several other practicum courses – will facilitate both the production of high-level independent films and the

collaboration of majors across four annual cohorts. Specifically, this class will permit students to complete the time – and resource-intensive – production process.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations: N/A

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 24

5.2 How many sections of this course per academic year will be offered?
1

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections: Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: A restructuring of the Film curriculum and an approved new hire for the Film major will provide sufficient staffing for this course.

5.6 Instructional technology resources: Current resources are sufficient.

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental Documentation (Optional): N/A

(Action Item)

Proposal to Create a New Course: FILM 493 - Practicum: Post-Production II
Potter College of Arts & Letters
School of Media

Section 1: Proponent Contact Information

- 1.1 Name/Title:** Ron DeMarse, Associate Professor
- 1.2 Email address:** ron.demarse@wku.edu
- 1.3 Phone #** 270-779-6345

Section 2: Course Catalog Information

- 2.1 Course prefix (subject area) and number:** FILM 493
 - 2.2 Course CIP code:** 50.0602
 - 2.3 Course title:** Practicum: Post-Production II
 - 2.4 Abbreviated Course title:** Practicum: Post-Production II
 - 2.5 Credit hours/Variable credit:** 3
 - 2.6 Repeatability:** N/A
 - 2.7 Course Term: Is this course intended to span more than a single term?**
NO
 - 2.8 Course Catalog Description:** Advanced hands-on experience in post-production, designed to facilitate the production of a 10- to 12-minute film during the student's senior year. Emphasis on techniques and strategies developed in previous Editing and Sound courses, related to visual and audio post-production. Specific focus designed in consultation with instructor.
 - 2.9 Prerequisite/Corequisites/Restrictions:** FILM 393 (prerequisite)
 - 2.10 Additional Enrollment Requirements:** Admission to the BFA in Film Production
 - 2.11 Other Special Course Requirements:** This course requires a significant student investment of time and effort in independent study and application.
 - 2.12 Grade Type:** Standard Letter Grade
 - 2.13 Schedule Type:** Applied Learning
- Section 3: Description of proposed course**

3.1 Course Content Summary:

Students will apply the experience gained in FILM 393 (Practicum: Post-Production I) and the knowledge, techniques and technical skills learned in FILM 255 (Film Sound), FILM 256 (Film Editing I) and FILM 356 (Film Editing II) to the senior (BFA4) short films. Teams of editors, sound designers and colorists will coordinate with the instructor on a post-production calendar for a single film and then collaborate with the director of that film to complete all post-production ahead of a festival screening at the end of the term. Specific activities will include completing or organizing synchronization, assembly, an editor's cut, a director's cut, picture lock, audio post/final mix, color correction and distribution.

3.2 Learning Outcomes:

By course end, the well-disciplined student will be able to:

- Initiate the post-production process, collecting visual and audio resources, synchronizing and preparing to edit.
- Utilize industry-standard nonlinear editing software to complete a long-term project.
- Collaborate with peers in various roles – including directors and cinematographers – on all aspects of the post-production process.
- Apply previously-learned skills in motion picture editing and sound edit/design/mix to an student short film.
- Evaluate personal editing and the editing of others.
- Solicit and utilize feedback from peers, supervisors and the general public.

3.3 Assessment/Evaluation:

Student achievement and learning will be assessed by evaluating the quality of a succession of cuts of the film (assembly edit through final cut), as well as the professional conduct and collaboration of the editor (attention to detail, meeting deadlines, self- and peer-evaluation).

Section 4: Rationale

4.1 Reason for developing this proposed course:

Applying the concepts taught in the Film major to significant, ambitious independent cinema projects is extremely difficult and time-consuming. This course – in combination with several other practicum courses – will facilitate both the production of high-level student short films and the collaboration of majors across four annual cohorts. Specifically, this class will permit students to complete the time- and resource-intensive post-production process.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations: N/A

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course? 24

5.2 How many sections of this course per academic year will be offered? 1

5.3 How many students per academic year are expected to enroll? 24

5.4 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections. Over 60 incoming freshmen seek admission to the Film program every year. The accompanying New Program proposal admits 24 of these students to the new BFA in Film Production each year. These 24 students will progress through a prescribed course schedule in a cohort.

5.5 Proposed method of staffing: A restructuring of the Film curriculum and an approved new hire for the Film major will provide sufficient staffing for this course.

5.6 Instructional technology resources: Construction is currently underway on a series of editing and finishing suites that will serve this course and others.

5.7 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Next Available

Section 7: Supplemental/Supporting Documentation: N/A

**Proposal to Revise a program: 667 - Major in Film
Potter College of Arts & Letters
School of Media**

Section 1: Proponent Contact Information

- 1.1 Name/Title: Ron DeMarse, Associate Professor
- 1.2 Email address: ron.demarse@wku.edu
- 1.3 Phone # 270-779-6345

Section 2: Program Information

- 2.1 **Classification of Instructional Program (CIP) reference number:** 09.0701
- 2.2 **Current Program title:** Major in Film
- 2.3 **Current total number of credits required in the program:** 120 (42)

Section 3: Proposed program revisions and rationales

- 3.1 **Reduce total major credit requirement from 42 to 36:** With the addition of the new BFA in Film Production, the existing BA will become a more flexible, scaled-down version of the current curriculum, allowing for more interdisciplinary coursework, flexibility for transfer students, the ability to double-major, etc.
- 3.2 **Move FILM 382, FILM 486 from Required to Elective:** Reduces the number of required courses in the major and allows students to choose other options in place of the advanced workshop or capstone.
- 3.3 **Add FILM 256 as an Editing elective option:** Permits students to choose between FILM 256 and BCOM 366 to satisfy their video editing requirement.
- 3.4 **Add FILM 367, BCOM 266, BCOM 367, BCOM 463, BCOM 466 and PJ 433 to Elective options:** Adds additional flexibility and more interdisciplinary options to the list of electives.
- 3.5 **Reduce FILM 155 completion requirement to 2:** Students will be asked to complete the 0-credit Film Attendance course 2 times now, instead of 4, because they will share first-year curriculum with the BFA, which does not require the course.
- 3.6 **Remove FILM 376, FILM 377, FILM 378 and FILM 379 from Elective options:** Removes listed electives which will no longer be offered.
- 3.7 **Remove GERM 437, FREN 450 and SPAN 490 from Elective options:** Removes listed electives which have not been utilized by previous majors.
- 3.8 **Update FILM 282 and 382 credit hours:** Reflects other concurrent curriculum revisions.
- 3.9 **Add FILM 250 to Admission Requirements:** Matches the course Admission Requirements for the BFA as well as the first four courses students will take in the major.

Section 4: Consultations:

The department head of English, Dr. Rob Hale, was contacted on October 31, 2019, regarding revisions to the major. English faculty who have traditionally taught Film Studies courses for the major were consulted on August 20, 2019 regarding the proposed curriculum and the ability to continue staffing these courses.

Section 5: Proposed term for implementation: Next Available

Section 6: Approval Flow Dates:

Film Major Faculty	10/30/19
School of Media	11/6/19
Potter College Curriculum Committee	11/19/19
Undergraduate Curriculum Committee	<u>12/10/2019</u>
Faculty Senate	

7.1: Current A.B. in Film

Catalog Description

The major in Film provides undergraduates a strong foundation in both film production and film studies. This combination allows students to gain the practical skills to succeed on a film set in both “below the line” and “above the line” roles, to experience the mechanics of film production in industry and independent settings, and to develop facility in critical and analytical thinking through the study of global film culture, history and aesthetics.

The major in Film requires **42** semester hours. No course with a grade of “D” or below may be counted toward this major or fulfill prerequisite requirements for any major in the School of **Journalism & Broadcasting**. One-half of the hours in the Film major must be at the 300 or 400 level. ~~Students must take a minimum of 72 semester hours in courses outside of the School of Journalism & Broadcasting including the general education requirements.~~

In addition to meeting institutional requirements for graduation, the Film major must have a minor or second major that is approved by the major faculty advisor and that is outside of both the **school of Journalism & Broadcasting** and the Film Studies minor. Students may not select a minor from those offered within the School, unless taken as a second minor.

The major requires the following courses: FILM 100, FILM 155, FILM 201, FILM 202, FILM 250, FILM 282, FILM 369, **FILM 382**, **FILM 486**, and BCOM 366. Students must take ~~five of the following courses~~, including at least two in the Film Studies category and two in the Film Production category. Other courses may be approved as a restricted elective upon approval of the faculty advisor in the major and the program coordinator.

Film Studies: FILM 399, FILM 469, ENG 309, ENG 365, ENG 366/FILM 366, ENG 465/FILM 465, ENG 466/FILM 466, BCOM 481, PS 303, ANTH 448, **GERM 437, FREN 450, SPAN 490, SUS 295.**

Film Production: **FILM 376, FILM 377, FILM 378, FILM 379,** FILM 450, FILM 482, BCOM 378, BCOM 380, BCOM 480, PJ 231, PJ 330, PERF 101, THEA 303/BCOM 303.

Admission Requirements

Students wishing to enter the major in Film initially are admitted as majors Seeking Admission (reference 667P). Prospective majors may take no more than 12 hours in the major before admission. Students must meet the following requirements before they can be admitted:

1. Completion of a minimum of 24 hours of coursework applicable to a baccalaureate degree;
2. A minimum overall grade point average of 2.5;
3. Completion of ENG 100 with a grade of "C" or higher and 9 additional hours in general education;
4. Completion of the following courses with a grade of "C" or higher: FILM 100, FILM 201, FILM 202.

Students seeking admission to the film major may choose from the following courses: FILM 100, FILM 155, FILM 201, FILM 202, FILM 250, BCOM 366, and FILM 369. Students not meeting the above admission requirements will not be admitted to the Film major and cannot register for any additional courses in the major.

Required Courses (27 hours)	Credits	Notes
FILM 100: Film Industry and Aesthetics	3	
FILM 155: Film Attendance [must be completed four (4) times]	0	
FILM 201: Introduction to the Cinema	3	
FILM 202: Basic Film Production	3	
FILM 250: Screenwriting	3	
FILM 282: Film Production Workshop I	3	2 credits
BCOM 366: Editing I	3	2 options
FILM 369: Introduction to World Cinema	3	
FILM 382: Film Production Workshop II	3	Elective
FILM 486: Film Studies Capstone	3	

Elective Courses (15 hours)	Credits	Notes
--- <i>Film Studies (6+ hours)</i> ---		
FILM 399: Special Topics in Film [repeatable]	3	
FILM 469: Topics in World Cinema	3	
ENG 309: Documentary Film	3	
ENG/FILM 365: Film Adaptation	3	
ENG/FILM 366: History of Narrative Film	3	

ENG/FILM 465: Film Genres	3	
ENG/FILM 466: Film Theory	3	
BCOM 481: Problems in Mass Communication	3	
[Special Topic: World Cinema / Study Abroad]		
PS 303: Politics and Film	3	
ANTH 448: Visual Anthropology	3	
GERM 437: German Literature and Film	3	removed
FREN 450: Topics in Francophone Cinema	3	removed
SPAN 490: Hispanic Cinema	3	removed
SUS 295: Pop Culture and Gender	3	course prefix changed
--- Film Production (6+ hours) ---		
FILM 376: Cinematography	3	removed
FILM 377: Film Sound	3	removed
FILM 378: Film Directing	3	removed
FILM 379: Producing for Film	3	removed
FILM 450: Feature Screenwriting	3	
FILM 482: Film Production Workshop III	3	
[may be repeated one time for general elective credit]		
BCOM 378: Film Animation	3	
BCOM 380: Editing II	3	
BCOM 480: Editing III	3	
PJ 231: Intro to Photojournalism	3	
PJ 330: Intro to Short Form Documentary	3	
PERF 101: Acting	3	
BCOM/THEA 303: Acting for the Camera	3	
Total Required Hours	42	

7.1: Proposed A.B. in Film

Catalog Description

The major in Film provides undergraduates a strong foundation in both film production and film studies. This combination allows students to gain the practical skills to succeed on a film set in both “below-the-line” and “above-the-line” roles, to experience the mechanics of film production in industry and independent settings, and to develop facility in critical and analytical thinking through the study of global film culture, history and aesthetics.

The major in Film requires **36** semester hours. No course with a grade of “D” or below may be counted toward this major or fulfill prerequisite requirements for any major in the School of **Media**. One-half of the hours in the Film major must be at the 300 or 400 level.

In addition to meeting institutional requirements for graduation, the Film major must have a minor or second major that is approved by the major faculty advisor and that is outside of both the **School of Media** and the Film Studies minor. Students may not select a minor from those offered within the School, unless taken as a second minor.

The major requires the following courses: FILM 100, FILM 155, FILM 201, FILM 202, FILM 250, FILM 282, FILM 369, and BCOM 366 **or FILM 256**. Students must take **16 additional credit hours in Film**, including at least two **courses** in the Film Studies category and two in the Film Production category. Other courses may be approved as a restricted elective upon approval of the faculty advisor in the major and the program coordinator.

Film Studies: **FILM 367**, FILM 399, FILM 469, ENG 309, ENG 365/**FILM 365**, ENG 366/FILM 366, ENG 465/FILM 465, ENG 466/FILM 466, BCOM 481, PS 303, ANTH 448, **ENG 295**.

Film Production: **FILM 382**, FILM 450, FILM 482, **FILM 486**, **BCOM 264**, **BCOM 266**, **BCOM 367**, BCOM 378, BCOM 380, **BCOM 463**, **BCOM 466**, BCOM 480, PJ 231, PJ 330, **PJ 433**, PERF 101, THEA 303/BCOM 303, **ENG 359**, **ANTH 449**.

Admission Requirements

Students wishing to enter the major in Film initially are admitted as majors Seeking Admission (reference 667P). Prospective majors may take no more than 12 hours in the major before admission. Students must meet the following requirements before they can be admitted:

1. Completion of a minimum of 24 hours of coursework applicable to a baccalaureate degree;
2. A minimum overall grade point average of 2.5;
3. Completion of ENG 100 with a grade of “C” or higher and 9 additional hours in general education;
4. Completion of the following courses with a grade of “C” or higher: FILM 100, FILM 201, FILM 202, **FILM 250**.

Students not meeting the above admission requirements will not be admitted to the Film major and cannot register for any additional courses in the major.

Required Courses (17 hours)	Credits	Notes
FILM 100: Film Industry and Aesthetics	3	
FILM 155: Film Attendance	0	
[must be completed two (2) times]		Reduced to 2
FILM 201: Introduction to the Cinema	3	
FILM 202: Basic Film Production	3	
FILM 250: Screenwriting I	3	
FILM 282: Film Production Workshop I	2	2 credits
FILM 369: Introduction to World Cinema	3	

Elective Courses (19 hours)	Credits	Notes
--- Editing (3 hours) ---		
FILM 256: Film Editing I	2	
BCOM 366: Editing I	3	Prev required
--- Film Studies (6+ hours) ---		
FILM 367: Introduction to Film Genres	2	
FILM 399: Special Topics in Film	3	
[repeatable]		
FILM 469: Topics in World Cinema	3	
ENG 309: Documentary Film	3	
ENG/FILM 365: Film Adaptation	3	
ENG/FILM 366: History of Narrative Film	3	
ENG/FILM 465: Film Genres	3	
ENG/FILM 466: Film Theory	3	
BCOM 481: Problems in Mass Communication	3	
[Special Topic: World Cinema / Study Abroad]		
PS 303: Politics and Film	3	
ANTH 448: Visual Anthropology	3	
ENG 295: Pop Culture and Gender	3	
--- Film Production (6+ hours) ---		
FILM 382: Film Production Workshop II	2	Prev required; 2 credits
FILM 450: Feature Screenwriting	3	
FILM 482: Film Production Workshop III	3	
[may be repeated one time for general elective credit]		
FILM 486: Film Studies Capstone	3	
BCOM 266: Basic Television Production	3	
BCOM 367: Field Production	3	
BCOM 378: Film Animation	3	

BCOM 380: Editing II	3
BCOM 463: Field Production II	3
BCOM 466: Television Directing	3
BCOM 480: Editing III	3
PJ 231: Intro to Photojournalism	3
PJ 330: Intro to Short Form Documentary	3
PJ 433: Advanced Short Form Documentary	3
PERF 101: Acting	3
BCOM/THEA 303: Acting for the Camera	3
ENG 359: Topics in Scriptwriting	3
ANTH 449: Ethnographic Video Production	3
Total Required Hours	36

(Action Item)

Proposal to Revise a program: 593 – BM Major in Music, MUED Music Ed Instrumental
Potter College of Arts & Letters
Department/Unit: Music

Section 1: Proponent Contact Information

- 1.1 Name/Title: Catherine M. Wilson, Assistant Professor of Music Education,
Scott Harris, Associate Professor of Music, Department Head
- 1.2 Email address: catherine.wilson@wku.edu; scott.harris@wku.edu
- 1.3 Phone #: 270-745-5925; 270-745-3751

Section 2: Program Information

- 2.1 **Classification of Instructional Program (CIP) reference number:** 13.1312
- 2.2 **Current Program title:** 593-BM Major in Music Ed Instrumental P-12
- 2.3 **Current total number of credits required in the program:** 130hrs

Section 3: Proposed program revisions and rationales These revisions are to comply with the newly developed core coursework required for all education degrees in the School of Teacher Education (STE). The STE is deleting old courses and replacing them with courses that are more relevant for educators in schools today. The new core consists of five new courses, and three themes to be woven throughout all education curricula. The three themes are literacy, professionalism, and technology. In order to comply with the changes, two courses will be eliminated from the music education curriculum, and two courses will be added.

- 3.1 **First proposed revision:** Delete the course SPED 330, *Introduction to Exceptional Education* from the curriculum. It will be replaced by EDU 350, *Student Diversity and Differentiation*.
- 3.2 **Second proposed revision:** Delete the course LTCY 421, *Content Area Reading Mid/Sec Grades* from the curriculum. Literacy will become an integrated theme throughout all education coursework.
- 3.3 **Third proposed revision:** Add the course EDU 350, *Student Diversity and Differentiation*. Required by the College of Education in their new core course model.
- 3.4 **Fourth proposed revision:** Add the course EDU 360, *Behavior and Classroom Management*. Required by the College of Education in their new core course model.

Section 4: Consultations: The deletion and addition of courses will positively affect the STE in their goals to align the university curriculum to meet the needs of local school districts, who report that they need graduating educators to have a greater background in teaching students with special needs, diversity and culture, student behavior, and classroom management. The STE has consulted with both administrators and teachers to understand the current needs of the districts.

The STE has also consulted with the Music Department and other content specific areas throughout this process.

Section 5: Proposed term for implementation: Next Available

Section 6: Approval Flow Dates:

Music Department:	<u>10/18/19</u>
Potter College Curriculum Committee:	<u>10/29/19</u>
Professional Education Council:	<u>11/13/19</u>
Undergraduate Curriculum Committee:	<u>12/10/19</u>

Faculty Senate:

Section 7: Required Appendices: Current & proposed program descriptions: The intent here is to provide clear visual comparison between the current program description and the program description as it would appear if revised as proposed. Toward that end, please paginate this section to facilitate easy, side-by-side comparison between pages.

7.1 These are the current courses required by the College of Education for the BM Major in Music,

MUED Music Ed Instrumental P-12:

Profession Education
Required Courses

EDU 250:	Introduction to Teacher Education	3
SPED 330:	Introduction to Exceptional Education	3
PSY 310:	Educational Psychology	3
LTCY: 421:	Content Area Reading Mid/Sec Grades	3
SEC/MGE 490:	Music Student Teaching	5
ELED 490:	Music Student Teaching	5
EDU 489:	Student Teaching Seminar	3
TOTAL		25

7.2 These are the proposed courses required by the College of Education for the BM Major in Music, MUIN Music Ed Integrated P-12:

Professional Education
Proposed Courses

EDU 250:	Introduction to Teacher Education	3
PSY 310:	Educational Psychology	3
EDU 350:	Student Diversity and Differentiation	3
EDU 360:	Behavior and Classroom Management	3
SEC/MGE 490:	Music Student Teaching	5
ELED 490:	Music Student Teaching	5
EDU 489:	Student Teaching Seminar	3

(Action Item)

Proposal to Revise a program: 593 – BM Major in Music, MUIN Music Ed Integrated
Potter College of Arts & Letters
Department/Unit: Music

Section 1: Proponent Contact Information

1.1 Name/Title: Catherine M. Wilson, Assistant Professor of Music Education,
Scott Harris, Associate Professor of Music, Department Head

1.2 Email address: catherine.wilson@wku.edu; scott.harris@wku.edu

1.3 Phone #: 270-745-5925; 270-745-3751

Section 2: Program Information

2.1 **Classification of Instructional Program (CIP) reference number:** 13.1312

2.2 **Current Program title:** 593-BM Major in Music Ed Integrated P-12

2.3 **Current total number of credits required in the program:** 135hrs

Section 3: Proposed program revisions and rationales These revisions are to comply with the newly developed core coursework required for all education degrees in the School of Teacher Education (STE). The STE is deleting old courses and replacing them with courses that are more relevant for educators in schools today. The new core consists of five new courses, and three themes to be woven throughout all education curricula. The three themes are literacy, professionalism, and technology. In order to comply with the changes, two courses will be eliminated from the music education curriculum, and two courses will be added.

- 3.1 **First proposed revision:** Delete the course SPED 330, *Introduction to Exceptional Education* from the curriculum. It will be replaced by EDU 350, *Student Diversity and Differentiation*.
- 3.2 **Second proposed revision:** Delete the course LTCY 421, *Content Area Reading Mid/Sec Grades* from the curriculum. Literacy will become an integrated theme throughout all education coursework.
- 3.3 **Third proposed revision:** Add the course EDU 350, *Student Diversity and Differentiation*. Required by the College of Education in their new core course model.
- 3.4 **Fourth proposed revision:** Add the course EDU 360, *Behavior and Classroom Management*. Required by the College of Education in their new core course model.

Section 4: Consultations: The deletion and addition of courses will positively affect the STE in their goals to align the university curriculum to meet the needs of local school districts, who report

that they need graduating educators to have a greater background in teaching students with special needs, diversity and culture, student behavior, and classroom management. The STE has consulted with both administrators and teachers to understand the current needs of the districts. The STE has also consulted with the Music Department and other content specific areas throughout this process.

Section 5: Proposed term for implementation: Next Available

Section 6: Approval Flow Dates:

Music Department:	<u>10/18/19</u>
Potter College Curriculum Committee:	<u>10/29/19</u>
Professional Education Council:	<u>11/13/19</u>
Undergraduate Curriculum Committee:	<u>12/10/19</u>
Faculty Senate:	

Section 7: Required Appendices: Current & proposed program descriptions: The intent here is to provide clear visual comparison between the current program description and the program description as it would appear if revised as proposed. Toward that end, please paginate this section to facilitate easy, side-by-side comparison between pages.

7.1 These are the current courses required by the College of Education for the BM Major in Music,

MUIN Music Ed Integrated P-12:

Profession Education
Required Courses

EDU 250:	Introduction to Teacher Education	3
SPED 330:	Introduction to Exceptional Education	3
PSY 310:	Educational Psychology	3
LTCY: 421:	Content Area Reading Mid/Sec Grades	3
SEC/MGE 490:	Music Student Teaching	5
ELED 490:	Music Student Teaching	5
EDU 489:	Student Teaching Seminar	3
TOTAL		25

7.2 These are the proposed courses required by the College of Education for the BM Major in Music, MUIN Music Ed Integrated P-12:

Professional Education
Proposed Courses

EDU 250:	Introduction to Teacher Education	3
PSY 310:	Educational Psychology	3
EDU 350:	Student Diversity and Differentiation	3
EDU 360:	Behavior and Classroom Management	3
SEC/MGE 490:	Music Student Teaching	5
ELED 490:	Music Student Teaching	5
EDU 489:	Student Teaching Seminar	3

(Action Item)

Proposal to Revise a program: 593 – BM Major in Music, MUEV Music Ed Vocal
Potter College of Arts & Letters
Department/Unit: Music

Section 1: Proponent Contact Information

1.1 Name/Title: Catherine M. Wilson, Assistant Professor of Music Education,
Scott Harris, Associate Professor of Music, Department Head

1.2 Email address: catherine.wilson@wku.edu; scott.harris@wku.edu

1.3 Phone #: 270-745-5925; 270-745-3751

Section 2: Program Information

2.1 **Classification of Instructional Program (CIP) reference number:** 13.1312

2.2 **Current Program title:** 593-BM Major in Music Ed Vocal P-12

2.3 **Current total number of credits required in the program:** 130hrs

Section 3: Proposed program revisions and rationales These revisions are to comply with the newly developed core coursework required for all education degrees in the School of Teacher Education (STE). The STE is deleting old courses and replacing them with courses that are more relevant for educators in schools today. The new core consists of five new courses, and three themes to be woven throughout all education curricula. The three themes are literacy, professionalism, and technology. In order to comply with the changes, two courses will be eliminated from the music education curriculum, and two courses will be added.

3.1 **First proposed revision:** Delete the course SPED 330, *Introduction to Exceptional Education* from the curriculum. It will be replaced by EDU 350, *Student Diversity and Differentiation*.

3.2 **Second proposed revision:** Delete the course LTCY 421, *Content Area Reading Mid/Sec Grades* from the curriculum. Literacy will become an integrated theme throughout all education coursework.

3.3 **Third proposed revision:** Add the course EDU 350, *Student Diversity and Differentiation*. Required by the College of Education in their new core course model.

3.4 **Fourth proposed revision:** Add the course EDU 360, *Behavior and Classroom Management*. Required by the College of Education in their new core course model.

Section 4: Consultations: The deletion and addition of courses will positively affect the STE in their goals to align the university curriculum to meet the needs of local school districts, who report that they need graduating educators to have a greater background in teaching students with special needs, diversity and culture, student behavior, and classroom management. The STE has

consulted with both administrators and teachers to understand the current needs of the districts. The STE has also consulted with the Music Department and other content specific areas throughout this process.

Section 5: Proposed term for implementation: Next Available

Section 6: Approval Flow Dates:

Music Department:	<u>10/18/19</u>
Potter College Curriculum Committee:	<u>10/29/19</u>
Professional Education Council:	<u>11/13/19</u>
Undergraduate Curriculum Committee:	<u>12/10/19</u>
Faculty Senate:	

Section 7: Required Appendices: Current & proposed program descriptions: The intent here is to provide clear visual comparison between the current program description and the program description as it would appear if revised as proposed. Toward that end, please paginate this section to facilitate easy, side-by-side comparison between pages.

7.1 These are the current courses required by the College of Education for the BM Major in Music,

MUEV Music Ed Vocal P-12:

Profession Education		
Required Courses		
EDU 250:	Introduction to Teacher Education	3
SPED 330:	Introduction to Exceptional Education	3
PSY 310:	Educational Psychology	3
LTCY: 421:	Content Area Reading Mid/Sec Grades	3
SEC/MGE 490:	Music Student Teaching	5
ELED 490:	Music Student Teaching	5
EDU 489:	Student Teaching Seminar	3
TOTAL		25

7.2 These are the propsed courses required by the College of Education for the BM Major in Music, MUEV Music Ed Vocal P-12:

Professional Education		
Proposed Courses		
EDU 250:	Introduction to Teacher Education	3
PSY 310:	Educational Psychology	3
EDU 350:	Student Diversity and Differentiation	3
EDU 360:	Behavior and Classroom Management	3
SEC/MGE 490:	Music Student Teaching	5
ELED 490:	Music Student Teaching	5
EDU 489:	Student Teaching Seminar	3

TOTAL

25

PRE-PROPOSAL FOR NEW ACADEMIC PROGRAM

Western Kentucky University

Institution Submitting Proposal

Bachelor of Fine Arts

Program Type

BFA in Film Production

Title of Proposed Degree Program

Undergraduate

Degree Level

EEO Status

CIP Code

50.0602

Academic Unit (e.g. Department, Division, School)

School

Name of Academic Unit

School of Media

Name of Program Director

Dr. Robert Dietle

Date of pre-proposal

End of review period

Intended Date of Implementation

Fall 2020

Name, Title and Information of Contact Person **Travis Newton**

Film Program Coordinator

Associate Professor of Film

travis.newton@wku.edu

Is this program a pre-baccalaureate certificate or diploma program? **No**

- If YES, is the program Technical/Occupational/Vocational
- Please provide documentation that this program was approved by the KCTCS Board of Regents\

A. Centrality to the Institution's Mission and Consistency with State's Goals

1. Provide a brief description of the program.

a. Does this program have any specializations? No

The BFA in Film Production is a pre-professional major providing an immersive, conservatory-style educational experience for students pursuing a career in the film industry. Hands-on instruction in pre-production (writing, producing), production (directing, cinematography, production design), and post-production (editing, sound, visual effects) provides students foundational concepts and practical skills which are reinforced through their work on short films. Film studies courses emphasize critical and analytical thinking through the study of global film culture, history, and aesthetics.

BFA in Film Production students will rotate through “below the line” (technical) and “above the line” (creative) roles on two short film production cycles, leading to a final thesis film cycle where seniors choose an area of emphasis (directing, cinematography, producing, production design, editing, sound). By the time of their graduation, every BFA in Film Production student will be ready to enter the workplace with nearly 30 student film credits for their resumé.

Students seeking the BFA in Film Production must take 12 hours of film core curriculum their first year and submit to a portfolio review their second semester. Twenty-four students will be selected per year for admission into the program. After admission, students follow a prescribed class schedule to ensure completion of the program in four years. The BFA in Film Production does not allow for a minor or second major.

2. What are the objectives of the proposed program?

1) To ensure students are prepared and attractive to potential employers in the film industry, or wherever visual storytelling skills are needed, through emphasis on technical and creative skills, professional practices and equipment, as well as critical thinking and problem solving.

2) To build a workforce for film productions choosing to film in Kentucky due to its competitive tax incentives.

3) To produce competitive student resumé and portfolios, as well as increase their professional exposure through regional/national film festival screenings and award competitions.

4) To expose students through film studies courses to cultures and filmmakers from diverse backgrounds from around the world while encouraging students to be engaged and aware of how their own films contribute to the cultural conversation.

3. Explain how the objectives support the institutional mission and strategic priorities, and the statewide postsecondary education strategic agenda.

The BFA in Film Production is designed to support the following aspects of WKU’s strategic plan “Climbing to Greater Heights”:

A Culture of Innovation

The BFA in Film Production prepares students to be productive, engaged, and socially responsible citizens through its two-pronged emphasis on film production and film studies. In production courses, students use the latest technology in a collaborative, immersive environment to learn technical and creative skills necessary to tell stories in a visual medium, skills that will make them employable should they choose to pursue filmmaking as a profession.

A Regional Lighthouse

In addition, students learn essential problem-solving, teamwork, and leadership skills necessitated by the collaborative process of filmmaking. No team can succeed without clear goals, structure, and communication, and production courses emphasize these “soft skills” as strongly as technical skills. BFA in Film Production students interact with the community through location filming around south central Kentucky and public showcases of student work on campus.

Global Learning

Film studies courses, including world cinema, expose students to cultures and filmmakers from diverse backgrounds from around the world while encouraging students to be engaged and aware of how their own films contribute to the cultural conversation. Students develop strong writing, research, and critical thinking skills, while engaging with an art form that crosses cultural and national boundaries.

The BFA in Film Production is also designed to support the following objectives of Kentucky’s postsecondary education strategic agenda:

Career Readiness and Employability (Objective 9)

Through its emphasis on technical and creative skills, professional practices and equipment, as well as critical thinking and problem solving, the BFA in Film Production ensures students are prepared and attractive to potential employers. As more film productions choose to film in Kentucky due to its competitive tax incentives, it is imperative the state have a local workforce ready to greet them. With its extensive film production courses and focus on professional practices, the BFA in Film Production is designed to build such a workforce.

Increase Persistence and Timely Completion (Objective 6)

By design, students who enroll in the BFA in Film Production as freshmen will complete their degree in four years. This timely completion is made possible by the major’s “lock-step” curriculum, which ensures classes are taken in a prescribed progression and at a pre-assigned time in the student’s undergraduate career. In addition, students move through the program as a cohort, thereby increasing their chances for persistence and completion.

4. Is an approval letter from Education Professional Standards Board (EPSB) required? No

B. Program Quality and Student Success

1. What are the intended student learning outcomes of the proposed program?

Upon completion of the BFA in Film Production, students will be able:

- 1) To demonstrate technical proficiency in the below-the-line (technical) areas of camera, lighting, grip, sound, script supervising, and assistant directing.
- 2) To demonstrate visual storytelling proficiency in the above-the-line (creative) areas of writing, directing, producing, cinematography, production design, and editing.
- 3) To prepare a post-graduation employment plan based on an understanding of the film industry in both studio (Hollywood) and independent film production.
- 4) To evaluate films or solve production problems in an organized, coherent fashion using critical thinking and problem-solving skills.
- 5) To communicate effectively, orally and through the written word, on a film set or other professional setting that requires visual storytelling.
- 6) To manage a team or collaborate effectively as a team member, on a film set or other professional setting that requires visual storytelling.

2. How will the program support or be supported by other programs within the institution?

The BFA in Film Production is housed within the School of Media, which is also home to the current BA in Film. Students wishing to pursue either major will take the same 12 hours of Film core curriculum their first year. These introductory courses emphasize basic competencies in the areas of film production, film studies, and screenwriting.

The majority of film studies courses are taught within the Department of English. This interdisciplinary partnership has been a cornerstone of the film program since its inception. Faculty members in the Department of English provide necessary instruction in the areas of film analysis and critical studies. In addition, the School of Media is exploring ways to collaborate with the Department of Art and its burgeoning Computer Animation program, since both disciplines focus on visual storytelling and the technology used in computer animation can also be used for visual effects in live-action films.

3. Will this program replace or enhance any existing program(s) or tracks, concentrations, or specializations within an existing program?

The BFA in Film Production will be offered alongside WKU's BA in Film production. The BFA in Film Production will be an intensive pre-professional program which gives students numerous opportunities to make films without taking non-film courses concurrently. This option would be good for a student pursuing a career in the film/television industry in narrative filmmaking. The BA in Film is an open-ended liberal arts program giving students a wide breadth of knowledge through film electives and minor/double major options. This option would be good for a student who has a general interest in film, wants the option of double majoring, or intends to continue on to graduate school. Since many arts programs (including WKU's own Visual Art, Performing Arts, and Music programs), offer both degree types (pre-professional and liberal arts), there is precedent for the two programs to coexist at the same university.

4. Will this be a 100% distance learning program? No

5. Will this program utilize alternative learning formats (e.g. distance learning, technology-enhanced instruction, evening/weekend classes, accelerated courses)?

- Accelerated courses (bi-terms)
- Instruction at nontraditional locations (practicum courses on filming locations)

6. Are new or additional faculty needed? Yes

a. If yes, please provide a plan to ensure that appropriate faculty resources are available, either within the institution or externally, to support the program.

b. Note whether they will be full-time or part-time. Full-time

In AY 2018-2019, Western Kentucky University undertook a campus-wide Comprehensive Academic Program Evaluation (CAPE) assessing all academic programs on campus. The BA in Film major was one of fifteen academic programs to receive a Grow/Enhance recommendation. As a way to support these Grow/Enhance programs, the university has set aside funding in its new Resource Allocation, Management, and Planning (RAMP) budgeting model for a Strategic Investment Fund. This Fund will support a new full-time, tenure-track film faculty line with a specialization in the area of Production Design, covering courses in the proposed BFA in Film Production, as well as the current BA in Film.

7. Curriculum

a. Explain how the curriculum achieves the program-level student learning outcomes by describing the relationship between the overall curriculum or the major curricular components and the program objectives.

Student Learning Outcome #1: Below-the-Line (Technical) Skills

These technical skills are the essential building blocks of working in film production. Beginning the second semester in Basic Film Production, students learn technical skills in below-the-line (crew) positions, as well as industry professional practices and set etiquette. Students hone these skills through classroom instruction and required lab hours.

Students demonstrate their competence in below-the-line skills through three cycles of film practicum courses which allow students to rotate through every technical position on their classmates' films. Students evaluate their peers in the areas of job performance, attitude, punctuality, reliability, and safety. A film production professor supervises the below-the-line practicums.

Student Learning Outcome #2: Above-the-Line (Creative) Skills

These creative skills are essential for successful visual storytelling. Beginning the first semester with Film Industry & Aesthetics, students learn the basics of visual storytelling through the study of composition, story structure, and script analysis. These skills are built upon in specialized courses, such as Screenwriting I & II, Directing I & II, Cinematography I & II, Editing I & II, etc. Students complete a series of exercises and assignments during class under faculty supervision or on their own in small teams.

Students demonstrate their competence in above-the-line skills through three cycles of film practicum courses which allow students to rotate through every major creative position on their classmates' films while working through the entire filmmaking process, from story pitch to finished film. Students receive faculty advisement from a professor specializing in the relevant position: director, cinematographer,

editor, etc. These films are ultimately screened at an end of the year festival and submitted to film festivals and award competitions.

Student Learning Outcome #3: Film Industry Knowledge

Knowledge of the film industry is essential for successful student employment post-graduation. Students learn the basic “lay of the land” in Film Industry & Aesthetics, such as the modern studio system, talent representation, issues related to gender/race, etc. They also learn basic concepts in self-promotion, such as resumés and reels, websites, networking, etc. These foundational concepts allow students to enhance their resumés and reels throughout the program and procure work or internships during the summers.

Students demonstrate their competence in the film industry during the Film Capstone course their final year. Students are expected to craft a post-graduation plan, such as potential employment opportunities, networking opportunities, monthly budgets and expenditures, etc. Class discussions and assignments are supplemented with in-person or Skype guest speakers.

Student Learning Outcome #4: Critical Thinking/Problem-Solving Skills

The ability to critically evaluate a film or solve a production problem in an organized, coherent fashion is essential for success on-set and in film studies. Since critical thinking and problem solving are the essence of filmmaking itself, students are expected to use these skills in every course in the BFA in Film Production. In film studies courses, students learn to think analytically about film from diverse backgrounds around the world. Students then, in turn, apply these analytical skills to their own completed films through peer-evaluation and feedback.

Making a film is, at its core, a series of problems that must be solved. From logistical problems, like finding an appropriate location or actor, to creative problems, like conveying the appropriate mood through lighting, students must successfully solve problems at every step of the process. In addition, in the “real world,” filmmakers must deal with the realities of budgets and schedules, so the film practicums simulate these problems by creating production parameters, such as limited runtimes, shooting days, or storage media. Students must find creative ways to tell their story while overcoming sometimes seemingly impassible problems.

Student Learning Outcome #5: Communication Skills

The ability to communicate effectively, orally and through the written word, is essential to success on set and in film studies, so it is emphasized throughout the entire curriculum. Starting with Intro to Cinema, students in film studies courses (World Cinema, Film Genres, Film Theory) learn to organize and communicate their thoughts through analytical papers and multimedia presentations. Since the world of film criticism has embraced forms like the video essay, students are also required to present their analytical work in a variety of mediums, such as video essays and blog posts.

In production courses emphasizing below-the-line skills, students learn to communicate within a rigid production structure through industry-standard protocols, such as walkie-talkie etiquette and chain-of-command. In production courses emphasizing above-the-line skills, such as the film practicums, students are expected to communicate their ideas to the faculty verbally and through the written word at every phase of the process. Students ultimately present a plan of action to the faculty in a formal presentation setting for each film they undertake. The faculty provide feedback on both the content and the delivery of these presentations to improve the students’ films and their presentation skills.

Student Learning Outcome #6: Teamwork/Leadership Skills

The ability to function as part of a team, or a team leader, is essential for success in film production. Filmmaking is collaborative in nature, so every course in the BFA in Film Production curriculum emphasizes this bedrock concept. However, since many incoming students have no background in film production or may have only worked on projects by themselves, collaboration is not a skill that comes naturally to them. Thankfully, the structure of a professionally-run film set provides an environment where students can learn teamwork and leadership by degrees. Starting with Film Industry & Aesthetics, students work in “entry-level” positions, such as production assistant or art assistant on upperclassmen films. This allows them to observe the workings of a film set while serving an actual crew position. In Basic Film Production, students learn basic crew skills which they put to use on upperclassmen films in “skilled” positions, such as grip, camera assistant, or boom op. Ultimately, through content-area instruction and experience working on set, students are prepared to now serve in “head of department” positions, such as director, cinematographer, etc.

b. Please upload the curriculum including full course names and course descriptions (see Appendix A for curriculum table template).

See Appendix A.

C. Program Demand/Unnecessary Duplication

1. Provide justification and evidence to support the need and demand for this proposed program. Include any data on student demand; career opportunities at the regional, state, and national levels; and any changes or trends in the discipline that necessitate a new program.

a. Student Demand (explain how faculty and staff systematically gathered data, studied the data and estimated student demand for the program. Anecdotal evidence is not sufficient.)

In order to gauge interest for a BFA in Film Production, an online survey was conducted via Qualtrics among current WKU film students and film alumni. Support among both groups for a BFA in Film Production was overwhelmingly positive. Of the 74 current students who responded, 85% (n=63) said they would have chosen a BFA in Film Production if it were an option when they arrived at WKU. Of the 28 alumni responses, 86% (n=24) answered similarly. Sixty-two percent (n=46) of student respondents said they would apply for the BFA in Film Production if it becomes available. Most tellingly, 57% (n=42) of current students and 50% (n=14) of alumni said they would have chosen a Kentucky university *other than WKU* if it had offered a BFA in Film Production. There is clearly a desire among students seeking an undergraduate degree in film for a BFA in Film Production.

b. Career Opportunities

With the expansion of the film industry into new markets, such as online streaming, nearly all projections for job growth at the national, state, and regional level are positive. The positions listed below are considered “high skill” jobs, skills which the BFA in Film Production is designed to provide through its rigorous curriculum.

	Regional	Regional Growth Projections	State	State Growth Projections	National	National Growth Projections
Type of Job	Producers and Directors					
Average Wage	\$49,175	11.11%	\$50,632	8.30%	\$71,680	5.00%
# of Openings	45	50	1,068	1,157	152,400	159,600
Type of Job	Film and Video Editors and Camera Operators					
Average Wage	No data	No data	\$49,447	17.40%	\$58,990	11.00%
# of Openings	No data	No data	115	135	69,200	77,100
Type of Job	Writers and Authors (Screenwriters)					
Average Wage	No data	No data	\$48,181	4.20%	\$62,170	0.00%
# of Openings	No data	No data	1,217	1,268	123,200	123,100
Type of Job	Art Directors					
Average Wage	No data	No data	\$80,373	1.00%	\$92,780	1.00%
# of Openings	No data	No data	573	579	101,000	101,900
Type of Job	Broadcast and Sound Engineering Technicians					
Average Wage	\$35,186	6.67%	\$39,827	12.00%	\$43,660	8.00%
# of Openings	30	32	341	382	144,300	155,800
Type of Job	International Alliance of Theatrical Stage Employees (IATSE) Member*					
Average Wage	Crew member working television shows				\$84,000 + benefits	
	Crew member working 10 commercials per month				\$72,000 + benefits	
	Crew member working independent feature films				\$50,000 + benefits	

Sources:

National Data: [Bureau of Labor Statistics' Occupational Outlook Handbook](#)

Regional and State Data: [Kentucky Center for Statistics](#)

**Since state and national labor data does not reflect a large percentage of crew positions in the film and television industry and since most major motion pictures, television shows, and commercials are covered by union contracts, Peter Kurland, Business Agent for International Alliance Theatrical Stage Employees (IATSE) Local 492 (Nashville office for the film crew union), provided some additional data about union crew member salaries in the region.*

c. **Change in Discipline** N/A

2. Specify any distinctive qualities of the program.

As of Fall 2019, no university in Kentucky offers a Bachelor of Fine Arts film degree. This means any Kentucky student seeking a *pre-professional undergraduate degree in filmmaking* must look out-of-state for their undergraduate education. Although a small group of Kentucky universities, including WKU, offer baccalaureate film programs (WKU's and Campbellsville's *BA in Film*, Asbury's *BA in Media Communication, Film Production emphasis*), these programs are liberal arts degrees by design, requiring a minor, second major, or significant elective credits for graduation. Since film production is as much a technical enterprise as it is creative, students wishing to enter the film industry would benefit from the enhanced focus and extended coursework provided by a Bachelor of Fine Arts in Film Production.

3. If similar programs exist (*the systems will populate a table based on CIP code*),

- a. Does the proposed program differ from existing programs in terms of curriculum, focus, objectives, etc.? If yes, please explain.
- b. Does the proposed program serve a different student population (i.e., students in a different geographic area, non-traditional students) from existing programs? If yes, please explain.
- c. Is access to existing programs limited? If yes, please explain.
- d. Is there excess demand for existing similar programs? If yes, please explain.

Similar Program 1:

Institution: Asbury University

Program Name: MFA in TV and Film Production

CIP Code: 50.0602

a. Comparison of Objectives/Focus/Curriculum to Similar Programs: No information available about the MFA program on Asbury's website.

b. Comparison of Student Populations: WKU's BFA in Film Production does not overlap student populations because it is targeted solely at an undergraduate student population, whereas the Asbury's MFA is targeted at a graduate student population. According to the CPE program inventory, the MFA program is a hybrid face-to-face / distance learning program. WKU's BFA in Film Production is a 100% face-to-face program.

c. Access to Existing Programs: The Masters in TV and Film Production at Asbury University cannot reach WKU's BFA target population because it is targeted for students who have already completed a baccalaureate degree.

d. Excess Demand: No

Similar Program 2:

Institution: Bluegrass Comm. & Tech. College

Program Name: AFA in Digital Cinematic Arts

CIP Code: 50.0602

a. Comparison of Objectives/Focus/Curriculum to Similar Programs: While BCTC's Associate of Fine Arts in Digital Cinematic Arts and WKU's BFA in Film Production share similar objectives (both emphasize hands-on, projected-based learning of filmmaking), WKU's BFA in Film Production is over twice as many

credit hours culminating in a baccalaureate degree. This allows for more hands-on experience over an extended period of time, ultimately culminating in an area of expertise (directing, cinematography, editing, etc.)

b. Comparison of Student Populations: WKU's BFA in Film Production does not overlap student populations because it is targeted solely at a student population pursuing a baccalaureate degree, whereas the AFA is targeted at students seeking a two-year degree. According to the CPE program inventory, the AFA in Digital Cinematic Arts is a hybrid face-to-face / distance learning program. WKU's BFA in Film Production is a 100% face-to-face program.

c. Access to Existing Programs: Students who complete BCTC's AFA degree could elect to continue their studies in WKU's current BA in Film or the proposed BFA in Film Production. A transfer student who has already completed their general education requirements could complete the BA in Film in two years. BCTC AFA students seeking the BFA in Film Production would require a three-year commitment to complete the degree.

d. Excess Demand: No

Similar Program 3:

Institution: Western Kentucky University

Program Name: BA in Film

CIP Code: 09.0701

a. Comparison of Objectives/Focus/Curriculum to Similar Programs: Although they share a common core curriculum, the BFA in Film Production is designed for students pursuing a career in the film/television industry in narrative filmmaking. The BA in Film would be ideal for students who have a general interest in film, want the option of double majoring, or intend to continue on to graduate school.

b. Comparison of Student Populations: Students wishing to pursue either the BFA in Film Production or the BA in Film will take the same film core curriculum courses their first year.

c. Access to Existing Programs: Students must apply for entry into the BFA in Film Production. Students who are not selected for the BFA or opt out of the application process will have the option of pursuing the BA in Film.

d. Excess Demand: No

Similar Program 4:

Institution: Asbury University

Program Name: BA in Media Communication

CIP Code: 09.0799

a. Comparison of Objectives/Focus/Curriculum to Similar Programs: Like WKU's own BA in Film, Asbury's BA in Media Communication, Film Production emphasis is a liberal arts degree by design. The total number of credit hours (50) in the Media Communication program requires students choose multiple general electives to complete their graduation requirements. WKU's BFA in Film Production (81

credit hours) does not require general electives and gives students a concentrated study of filmmaking across their entire academic career.

b. Comparison of Student Populations: Although Asbury’s BA in Media Communication and WKU’s BFA in Film Production seek to recruit from the same undergraduate population, many of these potential students will opt for a public university instead of a private, Christian university for any number of reasons, such as cost, religious affiliation, content restrictions, etc.

c. Access to Existing Programs: As mentioned above, many students will opt for a public university for a variety of reasons.

d. Excess Demand: No

4. Describe how the proposed program will articulate with related programs in the state. It should describe the extent to which students transfer has been explored and coordinated with other institutions. Attach all draft articulation agreements.

The BFA in Film Production will take four years to complete due to its lock-step scheduling and selective-entry cohort, so any student wishing to transfer to WKU to pursue the BFA in Film Production must bear this in mind. Transfer students wishing to complete a film degree in the 2+2 year model would be better served by choosing WKU’s BA in Film degree, which is being revised to allow completion in two years.

However, WKU’s film faculty is in early discussions with Bluegrass Community & Technical College to allow graduates of their AFA in Digital Cinematic Arts to bypass the introductory first year of classes and move directly into the first year of the BFA, assuming they are admitted into the program. They could then complete the BFA in Film Production in six semesters. As of October 2019, no articulation agreements have been drafted.

D. Cost and Funding of the Proposed Program

1. Estimate the level of new and existing resources that will be required to implement and sustain the program using the spreadsheet below (*if amount other than \$0, an explanation/justification required*).

A. Funding Sources, by year of program	1st Year	2nd Year	3rd Year	4th Year	5th Year
Total Resources Available from Federal Sources					
New	0	0	0	0	0
Existing	0	0	0	0	0
Narrative Explanation/Justification:	N/A				
Total Resources Available from Other Non-State Sources					
New	0	0	0	0	0
Existing	0	0	0	0	0
Narrative Explanation/Justification:	N/A				
State Resources					
New	0	0	0	0	0

Student Employees					
New	4350	4350	4350	4350	4350
Existing	13050	13050	13050	13050	13050
Narrative Explanation/Justification for All Human Resources Expenses:	<i>The School of Media currently employs 3 student workers (\$7.25/hour x 20 hours x 30 weeks) to manage the equipment room and production lab. The BFA in Film Production will require a fourth worker to manage the post-production hallway.</i>				
Equipment and Instructional Materials					
New	35,000	32,000	30,000	35,000	30,000
Existing	3,000	3000	3000	3000	3000
Narrative Explanation/Justification:	<i>The current BA in Film budgets \$1000/year for expendable materials, such as gels, tape, batteries, dry-erase markers, etc. Since the number of films produced in a year will triple, it is expected that these expendable costs will triple. Although the Film program has built up its equipment inventory over the years, the BFA will require an additional equipment package (camera, lighting, grip, sound). Since the package will not be needed until year four (when multiple shoots are happening simultaneously) it can be built up over time: Year One (Camera Accessories for current package), Year Two (Additional Lighting/Grip, and Sound Packages), Year Three (Additional Camera Package), Year Four (Additional Camera Accessories), Year Five (Editing Lab Computer Upgrade [splitting half of cost with Broadcasting program]).</i>				
Library					
New	0	0	0	0	0
Existing	375	375	375	375	375
Narrative Explanation/Justification:	<i>The School of Media's current library budget is \$1500/year. Since this budget is shared by four programs in the School of Media, it was divided by 4. This budget is sufficient for the BFA in Film Production's library needs. Additional funding is not required.</i>				
Contractual Services					
New	2,479	2,479	2,479	2,479	2,479
Existing	5,324	5,324	5,324	5,324	5,324
Narrative Explanation/Justification	<i>The School of Media currently licenses Adobe Creative Cloud, Avid Media Composer, and Avid Pro Tools post-production software through an annual subscription fee. Since this software is shared with the Broadcasting program in a 21 seat computer lab, the costs were assessed as follows: Creative Cloud (\$185.35/year x 21 / 2), Avid (\$83.62/year x 21 / 2), Pro Tools (\$85.32/year x 21 / 2). Additionally, the Film program subscribes to Final Draft screenwriting software for a 21 seat computer lab at a cost of \$1604/year (\$76.40 x 21). Additional editing computers have been designated for the BFA in Film Production. The year software subscription costs were calculated as follows: Creative Cloud (\$185.35/year x 7), Avid (\$83.62/year x 7), Pro Tools (\$85.32/year x 7).</i>				
Academic and/or Student Services					
New	0	0	0	0	0
Existing	0	0	0	0	0
Narrative Explanation/Justification	<i>The School of Media provides a student advisor for students prior to admittance into a SoM major. This cost has already been accounted for under Other Professional staff.</i>				
Other Support Services					

New	0	0	0	0	0
Existing	0	0	0	0	0

Narrative Explanation/Justification	N/A				
Faculty Development					
New	0	0	0	0	0
Existing	6432	6432	6432	6432	6432

Narrative Explanation/Justification :	The School of Media's current faculty development budget is \$25,729/year. Since this budget is shared by four programs in the School of Media, it was divided by 4. This budget covers faculty conference registration and travel costs, as well as advanced training opportunities such as workshops and masterclasses.				
Assessment					
New	0	0	0	0	0
Existing	0	0	0	0	0

Narrative Explanation/Justification	N/A				
Student Space and Equipment					
New	0	0	0	0	0
Existing	0	0	0	0	0

Narrative Explanation/Justification	For doctoral programs only. N/A				
Faculty Space and Equipment					
New	0	0	0	0	0
Existing	0	0	0	0	0

Narrative Explanation/Justification:	For doctoral programs only. N/A				
Other					
New	0	0	0	0	2500
Existing	0	0	0	0	0

Narrative Explanation/Justification:	The School of Media intends to seek accreditation of the BFA in Film Production program by the National Association of Schools of Art & Design (NASAD) accrediting body. By year five, enough students will have graduated to begin the accrediting process. NASAD charges \$500 in application fees and recommends budgeting \$1000 per evaluator (x2) for a site visit. There is potential to share this cost with the Department of Art, since they are also accredited by NASAD, which will also be due for accreditation in five years.				
TOTAL					
New	\$125,829	\$122,829	\$120,829	\$125,829	\$123,329
Existing	\$432,013	\$432,013	\$432,013	\$432,013	\$432,013

F. Program Assessment

1. Describe how each program-level student learning outcome will be assessed and how assessment results will be used for improving the program. *(Explain which student learning outcome(s) will be assessed by each assessment method and how frequently each assessment method is administered. Include both direct and indirect methods. Explain how assessment results will be used to make improvements to the program. Note that this item refers to program-level, not course-level, assessment and thus course grades are not an appropriate source of data for program –level assessment).*

Student Learning Outcome #1: Below-the-Line (Technical) Skills

Direct Assessments: Students accepted into the BFA in Film Production will be administered a written pre-test about key Below-the-Line skill areas (camera, lighting, sound, etc.) and film industry knowledge (SLO #3). In the senior capstone class, a follow-up post-test will also be administered. During courses emphasizing below-the-line skills, students will be administered timed practical exams to demonstrate competency over key skill areas. Students will be expected to score at least a 90% to be considered competent to perform the skill on set unsupervised.

Indirect Assessments: Students evaluate their peers' work on set in the areas of job performance, attitude, punctuality, reliability, and safety via online feedback form. The results of this feedback are tabulated and distributed to the students anonymously for their own self-improvement, as well as retained by faculty for program assessment.

Student Learning Outcome #2: Above-the-Line (Creative) Skills

Direct Assessments: In order to be admitted into the BFA in Film Production, students must submit to a portfolio review in their second semester at WKU, which will assess via rubric the quality of their creative work created prior to and during their first academic year. At the end of each academic year, portfolios will be resubmitted and reevaluated to ensure the quality of student work is commensurate with their class status.

Indirect Assessments: The quality of student creative work will be assessed via rubric by their peers following the completion of each short film. In addition, students' films will be assessed by: 1) critical feedback their senior year from an outside advisory board of film professionals and 2) acceptance to peer-reviewed film festivals or awards competitions, such as the Ohio Valley National Academy of Television Arts & Sciences Student Production Awards.

Student Learning Outcome #3: Film Industry Knowledge

Direct Assessments: Students accepted into the BFA in Film Production will be administered a written pre-test about key Below-the-Line skill areas (SLO #1) and the film industry. In the capstone class, a follow-up post-test will also be administered. As part of their annual portfolio review, students will be expected to submit updated professional materials, such as resumés and reels appropriate for the film industry.

Indirect Assessments: Exit interviews will be administered to evaluate students' understanding of the film industry and assess student professional readiness. Job placement rates and employer feedback will also be considered.

Student Learning Outcome #4, 5, & 6: Critical Thinking/Problem-Solving Skills, Communication Skills, Teamwork/Leadership Skills

Direct Assessments: As part of the portfolio review process required for admission into the program, students will be interviewed individually and as part of a group. The group interview will require students complete a creative task that will demonstrate their abilities to solve a problem, communicate, and collaborate as a team. The candidates will be scored via rubric, and the results will be used in the program admission process. Once admitted, the primary instrument for evaluating SLOs 4, 5, and 6 are formal production presentations for the faculty, where students are expected to outline their plan for making their films, effectively communicating how they creatively solved the problems associated with their short film in a way that is collaborative, cohesive, and appropriate to the director's vision.

Indirect Assessments: Students evaluate their peers' work on set in the areas of job performance, attitude, punctuality, reliability, and safety via online feedback form. The results of this feedback are tabulated and distributed to the students anonymously for their own self-improvement, as well as retained by faculty for program assessment.

Course Mapping

SLO #1 Below-the-Line (Technical) Skills: FILM 202 (Introduced); FILM 291 (Developed); FILM 391 (Developed); FILM 491 (Mastered)

SLO #2 Above-the-Line (Creative) Skills: FILM 100 (Introduced); FILM 250, 251, 252, 253, 254, 255, 256, 290, 292 (Developed); FILM 350, 351, 353, 354, 356, 390, 392, 393 (Developed); FILM 489, 490, 492, 493 (Mastered)

SLO #3 Film Industry Knowledge: FILM 100 (Introduced); FILM 486 (Mastered)

SLO #4 Critical Thinking/Problem-Solving Skills: FILM 100, 201, 202 (Introduced); FILM 290, 291, 292 (Developed); FILM 367, 369, 390, 391, 392, 393 (Developed); FILM 466, 489, 490, 491, 492, 493 (Mastered)

SLO #5 Communication Skills: FILM 100, 201, 202 (Introduced); FILM 290, 291, 292 (Developed); FILM 367, 369, 390, 391, 392, 393 (Developed); FILM 466, 489, 490, 491, 492, 493 (Mastered)

SLO #6 Teamwork/Leadership Skills: FILM 100, 202 (Introduced); FILM 290, 291, 292 (Developed); FILM 390, 391, 392, 393 (Developed); FILM 489, 490, 491, 492, 493 (Mastered)

Appendix A: Curriculum for the Film Production program, BFA degree

Catalog Description

The BFA in Film Production is a pre-professional major providing an immersive, conservatory-style educational experience for students pursuing a career in the film industry. Hands-on instruction in pre-production (writing, producing), production (directing, cinematography, production design), and post-production (editing, sound, visual effects) provides students foundational concepts and practical skills which are reinforced through their work on short films. Film studies courses emphasize critical and analytical thinking through the study of global film culture, history, and aesthetics.

BFA in Film Production students will rotate through “below-the-line” (technical) and “above-the-line” (creative) roles on two short film production cycles, leading to a final thesis film cycle where seniors choose an area of emphasis (directing, cinematography, producing, production design, editing, sound). By the time of their graduation, every BFA in Film Production student will be ready to enter the workplace with nearly 30 student film credits for their resumé.

Students applying for the BFA in Film Production must take 12 hours of Film core curriculum their first year (FILM 100, 201, 202, and 250) and submit to a portfolio review during their second semester seeking admission. Twenty-four students per academic year will be selected for admission into the program based on the quality of their creative portfolio, their professionalism in class and on set, and their scholastic work. After admission, students must follow a prescribed class schedule to ensure completion of the program in four years (including the first year of core courses).

The BFA in Film Production requires 81 semester hours. No course with a grade of “D” or below may be counted toward this major or fulfill prerequisite requirements for any major in the School of Media. The BFA in Film Production does not allow for a minor or second major.

In addition to a portfolio review, students applying for the BFA in Film Production must meet the following academic requirements:

1. Completion of a minimum of 30 hours of coursework applicable to a baccalaureate degree;
2. A minimum overall grade point average of 2.5;
3. Completion of ENG 100 with a grade of ‘C’ or better and 15 additional hours in the Colonnade Program;
4. Completion of the following courses with a grade of ‘C’ or better: FILM 100, FILM 201, FILM 202, FILM 250.

Students who are not selected for the BFA in Film Production or opt-out of the portfolio review process will have the option of pursuing the BA in Film if they meet the BA in Film’s admission requirements.

BFA IN FILM PRODUCTION: FOUR-YEAR PLAN

YEAR ONE			
FILM 100: Film Industry & Aesthetics	3	FILM 202: Basic Film Production	3
FILM 201: Introduction to Cinema	3	FILM 250: Screenwriting I	3
<i>Colonnade I</i>	3	<i>Colonnade I</i>	3
<i>Colonnade I</i>	3	<i>Colonnade I</i>	3
<i>Colonnade I</i>	3	<i>Colonnade I</i>	3
SEMESTER TOTAL	15	<i>Colonnade II (or summer term)</i>	3
		SEMESTER TOTAL	18

YEAR TWO			
1ST BI-TERM		FILM 255: Film Sound	2
FILM 251: Film Directing I	2	FILM 256: Film Editing I	3
FILM 252: Film Producing	2	FILM 369: Introduction to World Cinema	3
FILM 253: Cinematography I	2	<i>Colonnade II</i>	3
FILM 254: Production Design I	2	<i>Colonnade II (or summer)</i>	3
2ND BI-TERM		<i>Colonnade II (or summer)</i>	3
FILM 290: Practicum: Pre-Production I	2	SEMESTER TOTAL	17
FILM 291: Practicum: Below-the-Line I	3		
FILM 292: Practicum: Above-the-Line I	3		
SEMESTER TOTAL	16		

YEAR THREE			
1ST OR 2ND BI-TERM (HALF OF COHORT)		FILM 390: Practicum: Pre-Production II	3
FILM 350: Screenwriting II	2	FILM 491: Practicum: Below-the-Line III	3
FILM 351: Film Directing II	2	FILM 392: Practicum: Above-the-Line II	3
FILM 353: Cinematography II	2	FILM 393: Practicum: Post-Production I	3
FILM 354: Production Design II	2	SEMESTER TOTAL	12
FILM 356: Film Editing II	2		
FILM 367: Introduction to Film Genres	2		
1ST OR 2ND BI-TERM (HALF OF COHORT)			
FILM 391: Practicum: Below-the-Line II	3		
SEMESTER TOTAL	15		

YEAR FOUR			
FILM 486: Film Capstone	3	FILM 466: Film Theory	3
FILM 489: Thesis Development	3	FILM 493: Practicum: Post-Production II	3
FILM 490: Practicum: Pre-Production III	3	<i>Colonnade III</i>	3
FILM 492: Practicum: Above-the-Line III	3	<i>Colonnade III</i>	3
SEMESTER TOTAL	12	<i>Colonnade III</i>	3
		SEMESTER TOTAL	15

MAJOR: 81 HOURS

COLONNADE: 39

TOTAL: 120 HOURS

Program Core Courses (81 Credit Hours)				
Prefix & Number	Course Title	Course Description	Credit Hours	New (Yes or No)
FILM 100	Film Industry & Aesthetics	Introduction to the film industry and aesthetics of cinematic visual storytelling, considered from both studio and independent practitioners' perspectives.	3	No
FILM 201	Introduction to Cinema	A study of the basic elements and techniques of the film medium, designed to increase the students' understanding and appreciation of the motion picture both as a communication medium and as an art form. A number of film masterpieces will be viewed and analyzed. Lecture and lab.	3	No
FILM 202	Basic Film Production	Introduction to film production equipment and on-set crew positions. Practical, hands-on experience rotating through crew positions in a workshop setting.	3	No
FILM 250	Screenwriting I	A concentrated study in the fundamentals of screenwriting for narrative film; conflict, character, structure, plot, dialogue, and subtext. Emphasis on visual storytelling through short screenplays.	3	No
FILM 251	Film Directing I	A concentrated study in the fundamentals of directing for narrative film: script analysis, working with actors, rehearsal process, blocking camera, staging actors. Emphasis on visual storytelling through short filmed projects.	2	Yes*
FILM 252	Film Producing	A concentrated study in the fundamentals of producing for film: developing ideas, script evaluation, fundraising, budgeting, scheduling, and production management. Emphasis on creative and managerial skills through short projects.	2	Yes*
FILM 253	Cinematography I	A concentrated study in the fundamentals of cinematography: capture/presentation formats, lighting, camera, exposure, and composition. Emphasis on visual storytelling through short filmed projects.	2	Yes*
FILM 254	Production Design I	A concentrated study in the fundamentals of production design for narrative film: color and shape, form, wardrobe, hair/make up, and set design/decoration. Emphasis on visual storytelling through short projects.	2	Yes
FILM 255	Film Sound	A concentrated study in the fundamentals of postproduction sound for narrative film: dialogue editing and audio restoration, sound design, ADR & foley, pre-dubbing, final mix/re-recording. Emphasis on visual storytelling through short projects.	2	Yes*
FILM 256	Film Editing I	A concentrated study in the fundamentals of editing for narrative film: evaluating footage, technical editing, continuity editing, audio editing, basic	3	Yes

		mixing, collaboration. Emphasis on visual storytelling through short projects.		
FILM 290	Practicum: Pre-Production I	Foundational, practical, project-based experience in pre-production strategies for narrative (fiction) filmmaking. Emphasis on the practical application of pre-production skills, strategies, and best practices covered and developed in previous course offerings. Specific focus designed in consultation with instructor.	2	Yes
FILM 291	Practicum: Below-the-Line I	Foundational, practical, hands-on experience in film production as below-the-line crew. Emphasis on techniques and strategies developed in previous course offerings. Specific focus designed in consultation with instructor.	3	Yes
FILM 292	Practicum: Above-the-Line I	Foundational, practical, project-based experience in film production as the above-the-line creative team. Emphasis on the practical application of above-the-line production skills, strategies, and practices covered and developed in previous course offerings. Specific focus designed in consultation with instructor.	3	Yes
FILM 350	Screenwriting II	An advanced study in the principles of screenwriting for narrative film: conflict, character, structure, plot, dialogue, and subtext. Emphasis on visual storytelling through short screenplays.	2	Yes
FILM 351	Film Directing II	An advanced study in the principles of directing for narrative film: visual story analysis, director's manifesto development, master-filmmaker style-critique. Emphasis on visual storytelling through short filmed projects.	2	Yes
FILM 353	Cinematography II	An advanced study in the fundamentals of cinematography: professional practices, lighting, camera techniques, and color grading. Emphasis on visual storytelling through short filmed projects.	2	Yes
FILM 354	Production Design II	An advanced study in the fundamentals of production design for narrative film: professional practices, set construction, design for visual and special effects, and character design. Emphasis on visual storytelling through short projects.	2	Yes
FILM 356	Film Editing II	An advanced study in the principles of editing for narrative film: complex continuity editing, dialogue editing, cutting action and suspense, scene transitions, visual effects. Emphasis on visual storytelling through short projects.	2	Yes
FILM 367	Introduction to Film Genres	A survey course covering the historical development, thematic and stylistic conventions, and cultural significance of critical film genres. Surveys representative films from several genres, i.e. film noir, westerns, crime & gangster, thriller, horror, science fiction, romantic comedy, etc.	2	Yes

FILM 369	Introduction to World Cinema	Examines cinema in several regions including China, India, Europe, Middle East, Africa, and Latin America. Viewing of representative films accompanied by background readings on history/culture.	3	No
FILM 390	Practicum: Pre-Production II	Intermediate, practical, project-based experience in pre-production strategies for narrative (fiction) filmmaking. Emphasis on the practical application of pre-production skills, strategies, and best practices covered and developed in previous course offerings. Specific focus designed in consultation with instructor.	3	Yes
FILM 391	Practicum: Below-the-Line II	Intermediate, practical, hands-on experience in film production as below-the-line crew. Emphasis on techniques and strategies developed in previous courses offerings. Specific focus designed in consultation with instructor.	3	Yes
FILM 392	Practicum: Above-the-Line II	Intermediate, practical, project-based experience in film production as the above-the-line creative team. Emphasis on the practical application of above-the-line production skills, strategies, and practices covered and developed in previous course offerings. Specific focus designed in consultation with instructor.	3	Yes
FILM 393	Practicum: Post-Production I	Practical, hands-on experience in post-production, designed to facilitate the production of a 6- to 8-minute film during the student's junior year. Emphasis on techniques and strategies developed in previous Editing and Sound courses, related to visual and audio post-production. Specific focus designed in consultation with instructor.	3	Yes
FILM 466	Film Theory	Study of major theories of narrative film and related media; specific theories examined will include formalist, auteurist, historical, structuralist, psychoanalytical, and political. Will include viewing of selected films.	3	No
FILM 486	Film Capstone	A senior capstone experience synthesizing and assessing the complete field of study for film majors. Includes an exploration of career and graduate study opportunities.	3	No
FILM 489	Thesis Development	Collaborative development experience, designed to facilitate the production of a 10- to 12-minute film during the student's senior year. Emphasis on techniques and strategies developed in previous Screenwriting and Producing courses, related to screenplay and project development. Specific focus designed in consultation with instructor.	3	Yes
FILM 490	Practicum: Pre-Production III	Advanced, practical, project-based experience in pre-production strategies for narrative (fiction) filmmaking. Emphasis on the practical application of	3	Yes

		pre-production skills, strategies, and best practices covered and developed in previous course offerings. Specific focus designed in consultation with instructor.		
FILM 491	Practicum: Below-the-Line III	Advanced, practical, hands-on experience in film production as below-the-line crew. Emphasis on techniques and strategies developed in previous course offerings. Specific focus designed in consultation with instructor.	3	Yes
FILM 492	Practicum: Above-the-Line III	Advanced, practical, project-based experience in film production as the above-the-line creative team. Emphasis on the practical application of above-the-line production skills, strategies, and practices covered and developed in previous course offerings. Specific focus designed in consultation with instructor.	3	Yes
FILM 493	Practicum: Post-Production II	Advanced hands-on experience in post-production, designed to facilitate the production of a 10- to 12-minute film during the student's senior year. Emphasis on techniques and strategies developed in previous Editing and Sound courses, related to visual and audio post-production. Specific focus designed in consultation with instructor.	3	Yes

** These courses currently exist in the course catalog but have been rewritten extensively, requiring a new course proposal. The existing courses will ultimately be suspended making a one-to-one swap.*

Dates of Committee Approvals:

Committee	Date Approved
Film Faculty	10/30/19
School of Media	11/6/19
Potter College of Arts & Letters	11/19/19
Undergraduate Curriculum Committee	12/10/2019
Faculty Senate	
Board of Regents	

Proposal Date: 11/02/19

**CEBS
Military Science
Proposal to Revise Course Title
(Consent Item)**

Contact Person: Beth Ann Dillon, bethann.dillon@wku.edu, 270-745-4293

2. Identification of proposed course:

- 1.4 Course Prefix and number: MIL 201
- 1.5 Course title: Basic Leadership
- 1.6 Credit Hours: 3

2. Proposed course title: Army Leadership and Ethics

3. Proposed abbreviated course title: Army Leadership & Ethics
(maximum of 30 characters/spaces)

4. Rationale for the revision of course title: To better reflect the content of the class.

5. Proposed term for implementation: Fall 2020

6. Dates of prior committee approvals:

Department/ Unit: Military Science	<u>11/1/19</u>
CEBS College Curriculum Committee	<u>11/5/19</u>
Professional Education Council (if applicable)	<u>NA</u>
General Education Committee (if applicable)	_____
Undergraduate Curriculum Committee	<u>12/10/2019</u>
University Senate	_____

**Ogden College of Science & Engineering
Department of Chemistry
Proposal to Suspend a Course
(Consent Item)**

Contact Person: Jeremy B Maddox, jeremy.maddox@wku.edu, 5-8725

1. Identification of course:

1.7 Current course prefix (subject area) and number: CHEM 314

1.8 Course title: INTRODUCTORY ORGANIC CHEMISTRY

2. Rationale for the course suspension:

CHEM 314 has not been offered in several years, and the Department has no plans to offer it again in the future.

3. Effect of course suspension on programs or other departments, if known:

No programs require CHEM 314. Programs that allow CHEM 314 to qualify as elective coursework should replace it with CHEM 340 and CHEM 341.

4. Proposed term for implementation:

First available

5. Dates of prior committee approvals:

Department of Chemistry	<u>10/4/2019</u>
Ogden College Curriculum Committee	<u>11/21/19</u>
Professional Education Council (if applicable)	N/A
General Education Committee (if applicable)	N/A
Undergraduate Curriculum Committee	<u>12/10/2019</u>
University Senate	_____

**Ogden College of Science and Engineering
Physics and Astronomy
Proposal to Revise Course Prerequisites/Corequisites
(Consent Item)**

Contact Person: Michael Carini, mike.carini@wku.edu, 56198

1. Identification of course:

- 1.1 Course prefix (subject area) and number: PHYS 180
- 1.2 Course title: Introductory Modern Physics

2. Current corequisites: Math 136

3. Proposed prerequisites: Math placement of Math 117 or higher or equivalent

4. Rationale for the revision of prerequisites/corequisites/special requirements:

Math 116 provides students the math skill level required for mastering Modern Physics at the introductory level. The additional topics in trigonometry needed are introduced in the class. By changing the co-requisite, we can enroll more first time first year physics majors in this course in their first semester allowing us to immediately begin forming a cohort environment among physics major to improve persistence and retention.

5. Effect on completion of major/minor sequence: This pre-requisite change should enhance enrollment in the course and improve persistence and retention in the Physics major.

6. Proposed term for implementation: Next Available

7. Dates of prior committee approvals:

Department of Physics and Astronomy	11/13/2019
Ogden College Curriculum Committee	11/21/2019
Professional Education Council (if applicable)	n/a
General Education Committee (if applicable)	n/a
Undergraduate Curriculum Committee	<u>12/10/2019</u>
University Senate	

September 13, 2019

**Ogden College of Science and Engineering
School of Engineering and Applied Sciences
Proposal to Revise Course Prerequisites
(Consent Item)**

Contact Person: Jason Wilson, Jason.Wilson@wku.edu, 745-2322

- 1. Identification of course:**
 - 1.1 Course prefix (subject area) and number: CE 176
 - 1.2 Course title: CE Freshman Design
- 2. Current prerequisites:**

Prerequisite(s): MATH 117 or higher (may be taken concurrently)
- 3. Proposed prerequisites :**

Prerequisite(s): MATH 136 or higher (may be taken concurrently)
- 4. Rationale for the revision of prerequisites:**

Historically, this course has been a co-requisite with Math 117. Overtime, it has become apparent that the co-requisite is not sufficient for the content of this course.
- 5. Effect on completion of major/minor sequence:**

None
- 6. Proposed term for implementation:**

Next Available
- 7. Dates of prior committee approvals:**

Department/ Unit	Physics and Astronomy	10/7/2019
Ogden College Curriculum Committee		11/21/2019
Professional Education Council (if applicable)		n/a
General Education Committee (if applicable)		n/a
Undergraduate Curriculum Committee		<u>12/10/2019</u>
University Senate		

Proposal Date: 11/14/2019

**Ogden College of Science and Engineering
Department of Agriculture and Food Science
Proposal to Make Multiple Revisions to a Course
(Action Item)**

Contact Person: Roger Dennis, roger.dennis@wku.edu, (270) 745-5971

1. Identification of course:

- 1.1 Current course prefix (subject area) and number: HORT 419
- 1.2 Course title: Vegetable Production

2. Revise course title:

- 2.5 Current course title: Vegetable Production
- 2.6 Proposed course title: Fruit, Vegetable, and Vineyard Production
- 2.7 Proposed abbreviated title: Fruit, Veg., and Vineyard Prod.
- 2.8 Rationale for revision of course title: Consolidation of selected topics covered in HORT 412 (Modern Fruit Production), HORT 426 (Vineyard Management) and HORT 419 (Vegetable Production) into a single course is an effort to streamline Horticulture course offerings and thus improve workload efficiencies while simultaneously offering students a broad perspective of fruit and vegetable production in a single course. While economically and culturally important, Kentucky's fruit and vegetable industry is not extensive enough to warrant 3 separate courses.

3. Revise course number:

- 3.4 Current course number:
- 3.5 Proposed course number:
- 3.6 Rationale for revision of course number:

4. Revise course prerequisites/corequisites/special requirements:

- 4.1 Current prerequisites/corequisites/special requirements: (indicate which)
- 4.2 Proposed prerequisites/corequisites/special requirements:
- 4.3 Rationale for revision of course prerequisites/corequisites/special requirements:
- 4.4 Effect on completion of major/minor sequence:

5. Revise course catalog listing:

- 5.4 Current course catalog listing: Production of vegetables that are particularly suited for Kentucky, considering variety selection, culture, harvesting, processing, and marketing.
- 5.5 Proposed course catalog listing: Production of fruit, vegetables, and grapes (wine and table) that are particularly suited for Kentucky, considering variety selection, management, harvesting, processing, and marketing.
- 5.6 Rationale for revision of course catalog listing: To accurately reflect course content by adding fruit and grape production to the catalog description.

6. Revise course credit hours:

- 6.4 Current course credit hours:

- 6.5 Proposed course credit hours:
- 6.6 Rationale for revision of course credit hours:

7. Revise schedule type:

- 7.1 Current schedule type:
- 7.2 Proposed schedule type:
- 7.3 Rationale for revision of schedule type:

8. Revise grade type:

- 8.1 Current grade type:
- 8.2 Proposed grade type:
- 8.3 Rationale for revision of grade type:

10. Proposed term for implementation: First available.

11. Dates of prior committee approvals:

Department of Agriculture and Food Science	November 14, 2019
Ogden College Curriculum Committee	November 21, 2019
Professional Education Council (if applicable)	n/a
General Education Committee (if applicable)	n/a
Undergraduate Curriculum Committee	<u>12/10/2019</u>
University Senate	

**Proposal to Revise a program:
Ogden College of Science and Engineering
Department/Unit: Agriculture and Food Science**

Section 1: Proponent Contact Information

- 1.1 Name/Title: Dr. Todd Willian/Professor
- 1.2 Email address: todd.willian@wku.edu
- 1.3 Phone # (270) 745-5969

Section 2: Program Information

- 2.1 Current Program reference number: 205
- 2.2 Current Program title: Associate Degree in Agricultural Technology and Management – General Agriculture Option
- 2.3 Current total number of credits required in the program: 60

Section 3: Proposed program revisions and rationales

- 3.1 First Proposed Revision: Inclusion of Animal Science (ANSC) and Agriculture Education (AGED) courses as approved elective courses. These courses were unintentionally omitted when the program was last revised and their addition will allow students greater flexibility in course offerings for this degree designed to offer a broad range of agricultural electives.
- 3.2 Second Proposed Revision: replacement of AGECE 360 (Agricultural Economics) with AGECE 160 (Introduction to Agribusiness and Agricultural Entrepreneurship). This revision will better serve students by providing a broader overview of Agribusiness as it relates to all agricultural sub-categories in comparison to AGECE 360 whose content is more narrowly focused upon the economics of agriculture and is predominantly utilized to gain prerequisite knowledge necessary for advanced Agribusiness courses.

Section 4: Consultations

Do any of the proposed revisions in section 3 above involve or in any other way impact other departments/units? YES NO

Section 5: Proposed term for implementation: First available.

Section 6: Approval Flow Dates:

Department of Agriculture and Food Science: November 14, 2019
Ogden College Curriculum Committee: November 21, 2019
Professional Education Council: n/a
Undergraduate Curriculum Committee: 12/10/2019
University Senate:

Section 7: Required Appendices: Current & proposed program descriptions:

7.1 Current A.S. Degree in Agricultural Technology and Management

Required Agriculture Courses	Credits	Notes
AGRO 110: Introduction to Plant Science	3	
ANSC 140: Introduction to Animal Science	3	
AGMC 170: Intro. to Agric. Mechanization	2	
AGMC 171: Intro to Agric. Mech. Lab	1	
AGEC 360 : Agricultural Economics	3	
AGRI 397: Agriculture Career Planning	1	
AGRO 350: Soils	3	
Additional hours selected from the following (AGEC, AGRI, HORT, AGRO, or AGMC)	12	
Required General Education Courses		
ENG 100: Introduction to College Writing	3	
COMM 145: Fund. Of Public Speaking & Com	3	
An Arts and Humanities course	3	
A Social and Behavioral course	3	
MATH 115 or MATH 116: College Algebra	3	
CHEM 105: Fundamentals of General Chemistry	3	
CHEM 106: Fund of General Chemistry Lab	1	
BIOL 120: Biological Concepts: Cells, Metabolism...	3	
BIOL 121: Biological Concepts Lab	1	
Electives to Complete 60 credit hours	9	
Total Credits Required	60	

7.2 Proposed A.S. Degree in Agricultural Technology and Management

Required Agriculture Courses	Credits	Notes
AGRO 110: Introduction to Plant Science	3	
ANSC 140: Introduction to Animal Science	3	
AGMC 170: Intro. to Agric. Mechanization	2	
AGMC 171: Intro to Agric. Mech. Lab	1	
AGEC 160 : Intro to Agribusiness and Agric....	3	
AGRI 397: Agriculture Career Planning	1	
AGRO 350: Soils	3	
Additional hours selected from the following (AGEC, AGRI, HORT, AGRO, ANSC, AGED , or AGMC)	12	

Required General Education Courses

ENG 100: Introduction to College Writing	3
COMM 145: Fund. Of Public Speaking & Com	3
An Arts and Humanities course	3
A Social and Behavioral course	3
MATH 115 or MATH 116: College Algebra	3
CHEM 105: Fundamentals of General Chemistry	3
CHEM 106: Fund of General Chemistry Lab	1
BIOL 120: Biological Concepts: Cells, Metabolism...	3
BIOL 121: Biological Concepts Lab	1
Electives to Complete 60 credit hours	9
Total Credits Required	60

Ogden College of Science & Engineering
Department of Chemistry
Proposal to Make Multiple Revisions to a Course
(Action Item)

Contact Person: Jeremy B. Maddox, jeremy.maddox@wku.edu, 5-8725

1. Identification of course:

- 1.1 Current course prefix (subject area) and number: CHEM 320
- 1.2 Course title: PRINCIPLES OF INORGANIC CHEMISTRY

2. Revise course title:

- 2.1 Current course title: PRINCIPLES OF INORGANIC CHEMISTRY
- 2.2 Proposed course title: INORGANIC CHEMISTRY I
- 2.3 Proposed abbreviated title: INORGANIC CHEMISTRY I
- 2.4 Rationale for revision of course title:
Both CHEM 320 and CHEM 420 cover inorganic chemistry and are required for students pursuing the American Chemical Society (ACS) approved degree concentration. CHEM 320 is a foundation-level course. CHEM 420 is an in-depth course. The general, biochemistry, organic, and physical chemistry sequences also follow a I and II format, and the proposed revision is consistent with these designations.

3. Revise course number:

- 3.1 Current course number:
- 3.2 Proposed course number:
- 3.3 Rationale for revision of course number:

4. Revise course prerequisites/corequisites/special requirements:

- 4.1 Current prerequisites/corequisites/special requirements: (indicate which)
- 4.2 Proposed prerequisites/corequisites/special requirements:
- 4.3 Rationale for revision of course prerequisites/corequisites/special requirements:
- 4.4 Effect on completion of major/minor sequence:

5. Revise course catalog listing:

- 5.1 Current course catalog listing:
A treatment of the usual topics in theoretical inorganic chemistry presented at a level not requiring calculus.
- 5.2 Proposed course catalog listing:
Introduction to the foundational principles of inorganic chemistry: atomic and molecular structure, periodicity, bonding, ionic substances, main group and transition metal chemistry.
- 5.3 Rationale for revision of course catalog listing:

The proposed description identifies CHEM 320 as a foundation-level inorganic chemistry course, and succinctly specifies the topics covered. The learning objectives of the course will not be altered by the proposed revision.

6. Revise course credit hours:

6.1 Current course credit hours:

6.2 Proposed course credit hours:

6.3 Rationale for revision of course credit hours:

7. Revise schedule type:

7.1 Current schedule type:

7.2 Proposed schedule type:

7.3 Rationale for revision of schedule type:

8. Revise grade type:

8.1 Current grade type:

8.2 Proposed grade type:

8.3 Rationale for revision of grade type:

10. Proposed term for implementation:

First available

11. Dates of prior committee approvals:

Department of Chemistry

10/4/2019

Ogden College Curriculum Committee

10/31/2019

Professional Education Council (if applicable)

11/13/2019

General Education Committee (if applicable)

N/A

Undergraduate Curriculum Committee

12/10/2019

University Senate

**Ogden College of Science & Engineering
Department of Chemistry
Proposal to Make Multiple Revisions to a Course
(Action Item)**

Contact Person: Jeremy B. Maddox, jeremy.maddox@wku.edu, 5-8725

1. Identification of course:

- 1.1 Current course prefix (subject area) and number: CHEM 450
- 1.2 Course title: PHYSICAL CHEMISTRY I

2. Revise course title:

- 2.1 Current course title:
- 2.2 Proposed course title:
- 2.3 Proposed abbreviated title:
- 2.4 Rationale for revision of course title:

3. Revise course number:

- 3.1 Current course number:
- 3.2 Proposed course number:
- 3.3 Rationale for revision of course number:

4. Revise course prerequisites/corequisites/special requirements:

- 4.1 Current prerequisites/corequisites/special requirements: (indicate which)

A grade of "C" or better in CHEM 314 or 340; CHEM 330; MATH 136, PHYS 231 or 255.
Corequisite: CHEM 451.

- 4.2 Proposed prerequisites/corequisites/special requirements:

A grade of "C" or better in CHEM 340; CHEM 330; MATH 136, PHYS 231 or 255.
Corequisite: CHEM 451.

- 4.3 Rationale for revision of course prerequisites/corequisites/special requirements:

The Department has no plans to offer CHEM 314 in the future. The proposed revision removes CHEM 314 from the prerequisites.

- 4.4 Effect on completion of major/minor sequence:
None

5. Revise course catalog listing:

- 5.1 Current course catalog listing:

A detailed study of the fundamental principles and models describing the physical and chemical properties of matter at both the microscopic and macroscopic levels. Selected

Ogden College
School of Engineering and Applied Sciences
Proposal to Create a New Certificate Program
(Action Item)

Contact Person: Warren Campbell, warren.campbell@wku.edu, 5-8988

1. Identification of program:

- 1.1 Program title: Floodplain Management
- 1.2 Required hours in program: 14
- 1.3 Special information: Transformation of Floodplain Management Minor
- 1.4 Catalog description: The Floodplain Management certificate requires completion of 14 semester hours. Students develop familiarity with federal floodplain management regulations, the National Flood Insurance Program, hydrology, surveying, and Geographic Information Systems that are critical to administering an aggressive floodplain management program. Completion of the certificate requires familiarity with all aspects of floodplain management and with the impacts of floods on individuals, on property, and on regional or national economics. This certificate has been coordinated with the Geography and Geology Department and with the Kentucky Association of Mitigation Managers. Students successfully completing the program are encouraged to take the Certified Floodplain Manager (CFM) exam. The CFM is a nationally recognized certification and is considered a desirable qualification by many employers. Required courses for the certificate are CE 160/CE 161, CE 300, GISC 316, and CE 461 or GEOG 310/GEOL 310.
- 1.5 Classification of Instructional Program Code (CIP):

2. Learning outcomes of the proposed certificate program:

- 1. Students will demonstrate a familiarity with the National Flood Insurance Program (NFIP) and associated Federal regulations.
- 2. Students will be able to perform the land surveys required to develop NFIP elevation certificates used in floodplain management.
- 3. Students will be able to use Flood Insurance Rate Maps (FIRMs) and Flood Insurance Studies to determine flood elevations anywhere in the U.S.
- 4. Students will be able to use, create, and apply GIS data used for floodplain management.
- 5. Students will be able to develop basic watershed models used to determine flood discharges.
- 6. Students should be able to pass the Certified Floodplain Manager exam.

3. Rationale:

- 3.1 Reason for developing the proposed certificate program: Floods are the natural disaster with the greatest loss of life and property. As the climate changes, more and more catastrophic floods can be expected. In 2005 Hurricane Katrina caused more than \$100B in damages and 1833 deaths. The cost just in property losses was about \$300 for every man, woman, and child in the U.S. Mistakes were made at the Federal, state, and local level in recovery efforts. It was estimated that 20 % of the 1833 casualties died because government agencies could not get food, water, and medical supplies to an American city for 4 days. The more people who are aware of basic principles of floodplain management, the less likely these catastrophic mistakes. By Federal law, each NFIP participating community must designate a floodplain administrator. There

are more than 22,000 NFIP participating communities but only about 11,000 Certified Floodplain Managers. This certificate would help develop professionals required for a critical national need.

- 3.2 Relationship of the proposed certificate program to other programs now offered by the department: It is related to WKU’s Floodplain Management Minor which was the 1st in the country but was deleted by CAPE even though it gave WKU national credibility with the floodplain management community.
- 3.3 Relationship of the proposed certificate program to certificate programs offered in other departments: N/A
- 3.4 Projected enrollment in the proposed certificate program: 5 to 10
- 3.5 Similar certificate programs offered elsewhere in Kentucky and in other states (including programs at benchmark institutions): No other university offers a certificate program although the University of Florida is exploring the possibility and the University of Washington has a Planning Master’s degree with floodplain management concentration.
- 3.6 Relationship of the proposed certificate program to the university mission and objectives: By helping prepare our students for careers in floodplain management it allows them “to be productive, engaged, and socially responsible citizen-leaders in a global society.” Floodplain management, more than most fields, is multidisciplinary requiring a combination of technical expertise combined with a socially responsive capability to communicate risk to those most vulnerable and least aware of their flood risk.

4. Curriculum:

- CE 160 Principles of Surveying (3)
- CE 161 Principles of Surveying Lab (1)
- CE 300 Floodplain Management (3)
- CE 461 Hydrology (3) or GEOG/GEOL 310 Global Hydrology (3)
- GISC 316 Fundamentals of Geographic Information Systems (4)

5. Budget implications: None. All courses are currently taught with or without this certificate program.

6. Proposed term for implementation: Fall 2020

7. Dates of prior committee approvals:

School of Engineering & Applied Sciences	<u>10/15/2019</u>
Ogden College Curriculum Committee	<u>11/21/2019</u>
Contact with Office of Academic Affairs	_____
Professional Education Council (if applicable)	<u>n/a</u>
Undergraduate Curriculum Committee	<u>12/10/2019</u>
University Senate	_____
Board of Regents	_____

(Action Item)

Proposal to Create a New Course:

Ogden College of Science & Engineering

Department/Unit: School of Engineering and Applied Science

Section 1: Proponent Contact Information

1.1 Name/Title: Michael Galloway/Assistant Professor

1.2 Email address: Jeffrey.galloway@wku.edu

1.3 Phone #2707452859

Section 2: Course Catalog Information

2.14 Course prefix (subject area) and number: CS 301

2.15 Course CIP code: 11.0202

2.16 Course title: Game Programming

2.17 Abbreviated Course title: Game Programming

2.18 Credit hours/Variable credit: 3

2.19 Repeatability: N/A

2.20 Course Term: Is this course intended to span more than a single term?

NO

2.1 Course Catalog Description: An introductory study of game software development including game object creation, animation, audio, game logic, and game engines. Design, prototyping, and development of a playable game using modern techniques will be covered. May not be counted toward a computer science major or minor.

2.21 Prerequisite/Corequisites/Restrictions:

Prerequisites: CS 146 or CS 170 or CS 180 or CS 239 with a grade of "C" or better and ART 244 with a grade of "C" or better.

2.22 Additional Enrollment Requirements: N/A

2.23 Other Special Course Requirements: N/A

2.24 Grade Type: standard A-F final grade

2.25 Schedule Type: Lecture/Lab

Section 3: Description of proposed course

3.4 Course Content Summary: This course will apply modern techniques for game development using a game engine: game objects, game animation and movement, sound generation, event driven programming, platform-based game design and development, game logic, and collision events. The course will also discuss game development, game storyboarding, and advanced game software concepts such as artificial intelligence, game physics, and network/multiplayer games.

3.5 Learning Outcomes:

- Understanding of basic game development
- Understanding of game design
- Understanding of game storyboarding
- Use of a modern game engine to create interesting game levels
- Understand the fundamentals of using 2D and 3D graphics
- Become familiar with advanced topics such as physics, AI, and Network based games.
- Apply concepts to develop and test an actual game

3.6 Assessment/Evaluation: Students will complete a series of homework assignments, projects related to game development, and exams.

Section 4: Rationale

4.1 Reason for developing this proposed course: This course is being developed to be included in the newly proposed Game Design Certificate, a joint effort between the Computer Science Program and Departments of Art and Communication. This course will be the second programming course within the certificate program with a focus on game software development.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course?

15-20, based on the enrollment of ART 244

5.2 How many sections of this course per academic year will be offered?

1 per year

5.3 How many students per academic year are expected to enroll?

15-20

5.8 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

5.9 Proposed method of staffing: Current staffing is sufficient

5.10 Instructional technology resources: Current technology resources are sufficient

5.11 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Earliest semester after approval

Section 7: Supplemental/Supporting Documentation: None

(Action Item)

Proposal to Create a New Course:

Ogden College of Science & Engineering

Department/Unit: School of Engineering and Applied Science

Section 1: Proponent Contact Information

1.1 Name/Title: Zhonghang Xia/Professor

1.2 Email address: zhonghang.xia@wku.edu

1.3 Phone #2707456459

Section 2: Course Catalog Information

2.26 Course prefix (subject area) and number: CS 290

2.27 Course CIP code: 11.0201

2.28 Course title: Computer Science II

2.29 Abbreviated Course title: Computer Science II

2.30 Credit hours/Variable credit: 4

2.31 Repeatability: N/A

2.32 Course Term: Is this course intended to span more than a single term?

NO

2.2 Course Catalog Description: A study of object-oriented software development and programming concepts including inheritance, polymorphism, stack, queue, list, and introduction to recursion and their applications, including user-interface design.

2.33 Prerequisite/Corequisites/Restrictions:

Prerequisite: A grade of "C" or better in both CS 180 and Math 117 or equivalent

2.34 Additional Enrollment Requirements: N/A

2.35 Other Special Course Requirements: N/A

2.36 Grade Type: standard A-F final grade

2.37 Schedule Type: Lecture/Lab

Section 3: Description of proposed course

3.7 Course Content Summary: This course will introduce Intermediate object-oriented programming concepts and practice: two-dimensional arrays, inheritance and polymorphism, abstract class and interface, exception handling, abstract data types, stack ADT, queue ADT, list ADT, recursion, applications using map. The course will also discuss Software development, testing and debugging and the efficiency and alternative considerations of the basic data structures.

3.8 Learning Outcomes:

- Understand and apply the principles in object-oriented design.
- Come up with meaningful algorithmic solutions for problems.
- Design meaningful algorithmic solutions which efficiently apply appropriate basic data structures, such as stack, queue, lists.
- Write referenced-based and array-based implementations of important ADT.
- Select appropriate control structures when needed to solve specific problems.
- Appreciate good object-oriented design, including inheritance and polymorphism, and be able to list some criteria for good object-oriented design.

3.9 Assessment/Evaluation: Students will complete a series of homework assignments, projects, and exams.

Section 4: Rationale

4.1 Reason for developing this proposed course: Along with the rapid development of software, new functionalities and components have been added into JAVA. As a result, CS 221 had been expanded to include much more contents that results to create two new courses, CS 290 and CS 331. CS 290 (Computer Science II) introduces the concept and implementation of inheritance and polymorphism and basic data structures, and CS 331 (Data Structures) introduces advanced data structures. CS 221 will not be offered in future.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course?

20-30 students

5.2 How many sections of this course per academic year will be offered?

4 sections

5.3 How many students per academic year are expected to enroll?

80-120 students

5.12 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

Based on student enrollment in CS 180

5.13 Proposed method of staffing: Current staffing is sufficient

5.14 Instructional technology resources: Current technology resources are sufficient

5.15 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Earliest semester after approval

Section 7: Supplemental/Supporting Documentation: None

(Action Item)

Proposal to Create a New Course:

Ogden College of Science & Engineering

Department/Unit: School of Engineering and Applied Science

Section 1: Proponent Contact Information

1.1 Name/Title: Zhonghang Xia/Professor

1.2 Email address: zhonghang.xia@wku.edu

1.3 Phone #2707456459

Section 2: Course Catalog Information

2.38 Course prefix (subject area) and number: CS 331

2.39 Course CIP code: 11.0201

2.40 Course title: Data Structures

2.41 Abbreviated Course title: Data Structures

2.42 Credit hours/Variable credit: 3

2.43 Repeatability: N/A

2.44 Course Term: Is this course intended to span more than a single term?

NO

2.3 Course Catalog Description: Analysis and efficient implementation of container types and applications such as priority queues, hash tables, search trees, and graphs; sorting algorithms.

2.45 Prerequisite/Corequisites/Restrictions:

Prerequisite: A grade of "C" or better in CS 290.

2.46 Additional Enrollment Requirements: N/A

2.47 Other Special Course Requirements: N/A

2.48 Grade Type: standard A-F final grade

2.49 Schedule Type: Lecture

Section 3: Description of proposed course

3.10 Course Content Summary: This course will introduce complex data structures, such as binary search tree, priority queues, heaps, graph and graph representation. Students will study basic algorithms, such as sorting, hashing and searching, based on the data structures which have been covered. The efficiency comparison between different algorithms, algorithm design and development will also be discussed.

3.11 Learning Outcomes:

- Introduce students to basic concepts of complex data structures, such as binary search tree, priority queues, heaps, hashing, and graphs, and their algorithms.
- Introduce students to different sorting algorithms: bubble sorting and insertion sort revisited, quick sort, merge sort, heap sort.
- Introduce students to basic concepts of Big-O notations and analysis.
- Able to design meaningful algorithmic solutions which efficiently apply appropriate complex data structures, such as binary search tree, priority queues, heaps, and graphs.
- Able to describe the purpose of simple recursive algorithms and write simple recursive algorithms.

3.12 Assessment/Evaluation: Students will complete a series of homework assignments, projects, and exams.

Section 4: Rationale

4.1 Reason for developing this proposed course: Along with the rapid development of software, new functionalities and components have been added into JAVA. As a result, CS 221 had been expanded to include much more contents that results to create two new courses, CS 290 and CS 331. CS 290 (Computer Science II) introduces the concept and implementation of inheritance and polymorphism and basic data structures, and CS 331 (Data Structures) introduces advanced data structures. CS 221 will not be offered in future.

4.2 Relationship to similar courses offered by other university departments/units:

- Do any other courses already being offered by other university departments/units share content with this proposed course? NO
- Are any of the proposed pre/co-requisites for this course offered by another university department/unit? NO
- If the answer to both questions is NO, simply proceed to item 5.
- If the answer to either of those questions is YES, indicate here who in the affected departments/units was consulted, and the dates of those consultations:

Section 5: Projected Enrollments/Resources

5.1 How many students per section are expected to enroll in this proposed course?

30 students

5.2 How many sections of this course per academic year will be offered?

2 sections

5.3 How many students per academic year are expected to enroll?

60 students

5.16 How were these projections calculated? Explain any supporting evidence/data you have for arriving at these projections.

Based on student enrollment in CS 180 and CS 290

5.17 Proposed method of staffing: Current staffing is sufficient

5.18 Instructional technology resources: Current technology resources are sufficient

5.19 Library resources: Will this proposed course require the use of library resources (books, journals, reference materials, audio-visual materials, electronic databases, etc.)? NO

If YES, was a [Library Resources Form](#) submitted to the appropriate collection development librarian prior to consideration at the college curriculum level?

Section 6: Proposed term for implementation: Earliest semester after approval

Section 7: Supplemental/Supporting Documentation: None.

Proposal Date: October 16, 2019

Ogden College
School of Engineering and Applied Sciences
Proposal to Make Multiple Revisions to a Course
(Action Item)

Contact Person: Huanjing Wang, Huanjing.wang@wku.edu, 745-2672

1. Identification of course:

- 1.1 Current course prefix (subject area) and number: CS 339
- 1.2 Course title: Computer Science III

2. Revise course title:

- 2.1 Current course title:
Computer Science III
- 2.2 Proposed course title:
Discrete Structures
- 2.3 Proposed abbreviated title:
Discrete Structures
- 2.4 Rationale for revision of course title:
Discrete Structures reflects the content of the course. There is no change on the course contents.

4. Revise course prerequisites/corequisites/special requirements:

- 4.1 Current prerequisites requirements:
Grades of "C" or better in both CS 221 and MATH 136
- 4.2 Proposed prerequisites/corequisites/special requirements:
Grades of "C" or better in both CS 290 and MATH 136
- 4.3 Rationale for revision of course prerequisites/corequisites/special requirements:
CS 221 had been expanded to include much more contents that results to create two new courses, CS 290 and CS 331. CS 221 will not be offered in future. The prerequisite change reflects the current CS curriculum
- 4.4 Effect on completion of major/minor sequence:
None

5. Proposed term for implementation: Fall 2020

6. **Dates of prior committee approvals:**
School of Engineering and Applied Sciences
Ogden College Curriculum Committee
Undergraduate Curriculum Committee
University Senate

11/15/2019

11/21/2019

12/10/2019

**Proposal to Revise a program: Computer Science Minor
Ogden College
Department/Unit: School of Engineering and Applied Sciences**

Section 1: Proponent Contact Information

- 1.1 Name/Title: Huanjing Wang, Professor
- 1.2 Email address: huanjing.wang@wku.edu
- 1.3 Phone #: 745-2672

Section 2: Program Information

- 2.14 Current Program reference number:** 341
- 2.15 Current Program title:** Minor in Computer Science
- 2.16 Current total number of credits required in the program:** 20

Section 3: Proposed program revisions and rationales

- 3.1 Remove CS 221 and add CS 290
CS 221 had been expanded to include much more contents that results to create two new courses, CS 290 and CS 331. This will help students better understand the foundations of computer science and improve the retention rate. CS 221 will not be offered in future. CS 290 will be required in minor.

Section 4: Consultations:

Do any of the proposed revisions in section 3 above involve or in any other way impact other departments/units? NO

Section 5: Proposed term for implementation: Fall 2020

Section 6: Approval Flow Dates:

School of Engineering and Applied Sciences	<u>11/15/2019</u>
Ogden College Curriculum Committee	<u>11/21/2019</u>
Undergraduate Curriculum Committee	<u>12/10/2019</u>
University Senate	_____

Section 7: Required Appendices: Current & proposed program descriptions:.

7.1 Current program requirement:

The following 20 credit-hour program leads to a minor in computer science. All CS courses counting toward the CS program minor must be completed with a grade of "C" or better:

1. Completion of the following two required courses (8 hours): CS 180 and **CS 221**.
2. Completion of one of the following courses: CS 339 or CS 351.
3. Completion of 9 additional hours of CS courses at the 300-level or higher

7.2 Proposed program requirements:

The following 20 credit-hour program leads to a minor in computer science. All CS courses counting toward the CS program minor must be completed with a grade of "C" or better:

1. Completion of the following two required courses (8 hours): CS 180 and **CS 290**.
2. Completion of one of the following courses: CS 339 or CS 351.
3. Completion of 9 additional hours of CS courses at the 300-level or higher

Proposal to Revise a program: Computer Science
Ogden College
Department/Unit: School of Engineering and Applied Sciences

Section 1: Proponent Contact Information

- 1.1 Name/Title: Huanjing Wang, Professor
- 1.2 Email address: huanjing.wang@wku.edu
- 1.3 Phone #: 745-2672

Section 2: Program Information

- 2.17 Current Program reference number:** 629/629P
- 2.18 Current Program title:** Computer Science
- 2.19 Current total number of credits required in the program:** 44-50

Section 3: Proposed program revisions and rationales

- 3.4** Remove CS 221 and add CS 290 and CS 331 to CS requirements in all options
CS 221 had been expanded to include much more contents that results to create two new courses, CS 290 and CS 331. This will help students better understand the foundations of computer science and improve the retention rate..
- 3.5** Change 629P to “To be admitted to the computer science major, students must complete CS 180, CS 290, and CS 331 with grades of C or better”
CS 221 had been expanded to include much more contents that results to create two new courses, CS 290 and CS 331. This will help students better understand the foundations of computer science and improve the retention rate.
- 3.6** Change any minor option to general option and remove any minor requirement in the general option. Add one more CS elective to general option. Add Stat 301 to the core course list. Change the total hours of the general option to 53.

Any minor option is changed to general option by removing the minor requirements and adding one more elective course to get the total of 53 hours, which satisfies WKU major with no minor requirements. In this way, students can take more CS courses and we believe it will help to improve employment rate.
- 3.7** Remove the specialty concentration
Very few students take this option. Students can take general option and any major, minor, or certificate if they want to.

7.1 Current program requirement:

The major in computer science requires a minimum of 44 semester hours. To be admitted to the computer science major, students must complete **CS 180, 221, and CS 339** with grades of C or better. In addition, all CS courses counting toward the CS program major must be completed with a grade of "C" or better. Computer Science electives may include from 0-3 hours of 200-level courses. Students must adhere to all University Policies as indicated in the WKU catalog section "Academic Information." Additional requirements are as follows:

Systems/Scientific Applications Concentration

Requirements:

CS 180 Computer Science I	4
CS 221 Computer Science II	4
CS 325 Computer Organization and Architecture	3
CS 339 Computer Science III	3
CS 351 Database Management Systems I	3
CS 360 Software Engineering	3
CS 382 Programming Languages	3
CS 396 Intermediate Software Project	3
CS 421 Data Structures and Algorithm Analysis	3
CS 425 Operating Systems I	3
CS 496 Senior Project and Professional Practice	3
CS Elective*	3
CS Elective*	3
CS Elective*	3
CS Elective*	3
STAT 301 Probability and Applied Statistics	3
Technical Course Total	50

Other requirements:

MATH 136 Calculus I	4
ENG 307 Technical Writing	3
Math Elective*	3 or 4
Math Elective*	3

~~Two natural science courses (at least 6 hrs; at least one course must include a lab) laboratory science (a two semesters sequence of the same science) and one additional science course (all must be designed for Science/Engineering majors).~~ **11**

~~One additional Math Elective* or one additional science course designed for science/engineering majors.~~ **3**

Other Hours Total **27 or 28**

List of Courses to Satisfy CS Elective*

CS 372 Mobile App Development	3
CS 381 Introduction to Computer Networks	3
CS 443 Database Management Systems	3
CS 445 Operating Systems II	3

CS 446 Interactive Computer Graphics	3
CS 450 Computer Networks	3
CS 456 Artificial Intelligence	3
List of Courses to Satisfy Math Elective*	
MATH 137 Calculus II	4
MATH 305 Introduction to Mathematical Modeling	3
MATH 307 Introduction to Linear Algebra	3
MATH 331 Differential Equations	3
MATH 405 Numerical Analysis I	3
MATH 406 Numerical Analysis II	3
MATH 470 Introduction to Operations Research	3
MATH 473 Introduction to Graph Theory	3

Any Minor Option

Requirements:

CS 180 Computer Science I	4
CS 221 Computer Science II	4
CS 325 Computer Organization and Architecture	3
CS 339 Computer Science III	3
CS 351 Database Management Systems I	3
CS 360 Software Engineering	3
CS 382 Programming Languages	3
CS 396 Intermediate Software Project	3
CS 421 Data Structures and Algorithm Analysis	3
CS 425 Operating Systems I	3
CS 496 Senior Project and Professional Practice	3
CS Elective* 200-level or above (excluding CS 226 and 257)	3
CS Elective* 300-level or above	3
CS Elective* 400-level or above	3
Technical Course Total	44

Other requirements:

MATH 136 Calculus I	4
ENG 307 Technical Writing	3
STAT 301 Probability and Applied Statistics	3

Completion of any additional minor/major

CS Elective*

At most 1.5 hours of credit for CS 239 may count towards the major. At most 3 hours of credit for CS 239 and 245 (only for languages for which credit is not received through another course) may count towards the major.

Specialty Concentration

Requirements:

CS 180 Computer Science I	4
CS 221 Computer Science II	4
CS 325 Computer Organization and Architecture	3
CS 339 Computer Science III	3
CS 351 Database Management Systems I	3
CS 360 Software Engineering	3
CS 381 Introduction to Computer Networks	3
CS 382 Programming Languages	3
CS 396 Intermediate Software Project	3
CS 421 Data Structures and Algorithm Analysis	3
CS 425 Operating Systems I	3
CS 443 Database Management Systems	3
CS 496 Senior Project and Professional Practice	3
CS Elective* 200 level or above (excluding CS 226 and 257)	3
CS Elective* 300 level or above	3
CS Elective* 400 level or above	3
Technical Course Total	50

Other requirements:

MATH 136 Calculus I	4
ENG 307 Technical Writing	3
STAT 301 Probability and Applied Statistics	3

An additional 18 hours of specialty courses, selected in consultation with a CS advisor, not used to satisfy specific other graduation requirements for the CS major or for the Colonnade Program, including 9 hours of which are at the 300 level or above. 18

Other Hours Total 28

CS Elective*

At most 1.5 hours of credit for CS 239 may count towards the major. At most 3 hours of credit for CS 239 and 245 (only for languages for which credit is not received through another course) may count towards the major.

7.2 Proposed program requirement:

The major in computer science requires a minimum of **53** semester hours. To be admitted to the computer science major, students must complete **CS 180, CS 290, and CS 331** with grades of C or better. In addition, all CS courses counting toward the CS program major must be completed with a grade of "C" or better. Computer Science electives may include from 0-3 hours of 200-level courses. Students must adhere to all University Policies as indicated in the WKU catalog section "Academic Information." Additional requirements are as follows:

Systems/Scientific Applications Concentration

Requirements:

CS 180 Computer Science I	4
CS 290 Computer Science II	4
CS 331 Computer Science III	3
CS 325 Computer Organization and Architecture	3
CS 339 Discrete Structures	3
CS 351 Database Management Systems I	3
CS 360 Software Engineering	3
CS 382 Programming Languages	3
CS 396 Intermediate Software Project	3
CS 421 Data Structures and Algorithm Analysis	3
CS 425 Operating Systems I	3
CS 496 Senior Project and Professional Practice	3
CS Elective*	3
CS Elective*	3
CS Elective*	3
CS Elective*	3
STAT 301 Probability and Applied Statistics	3
Technical Course Total	53

Other requirements:

MATH 136 Calculus I	4
ENG 307 Technical Writing	3
Math Elective*	3 or 4
Math Elective*	3

Two natural science courses (at least 6 hrs; at least one course must include a lab) designed for Science/Engineering majors

	7
Other Hours Total	20 or 21

List of Courses to Satisfy CS Elective*

CS 372 Mobile App Development	3
CS 381 Introduction to Computer Networks	3
CS 443 Database Management Systems	3
CS 445 Operating Systems II	3
CS 446 Interactive Computer Graphics	3
CS 450 Computer Networks	3
CS 456 Artificial Intelligence	3

List of Courses to Satisfy Math Elective*

MATH 137 Calculus II	4
MATH 305 Introduction to Mathematical Modeling	3
MATH 307 Introduction to Linear Algebra	3
MATH 331 Differential Equations	3
MATH 405 Numerical Analysis I	3
MATH 406 Numerical Analysis II	3
MATH 470 Introduction to Operations Research	3
MATH 473 Introduction to Graph Theory	3
STAT 401 Regression Analysis	3
STAT 402 Experimental Design	3

General Option

Requirements:

CS 180 Computer Science I	4
CS 290 Computer Science II	4
CS 331 Computer Science III	3
CS 325 Computer Organization and Architecture	3
CS 339 Discrete Structures	3
CS 351 Database Management Systems I	3
CS 360 Software Engineering	3
CS 382 Programming Languages	3
CS 396 Intermediate Software Project	3
CS 421 Data Structures and Algorithm Analysis	3
CS 425 Operating Systems I	3
CS 496 Senior Project and Professional Practice	3
CS Elective* 200-level or above (excluding CS 226 and 257)	3
CS Elective* 300-level or above	6
CS Elective* 400-level or above	3
STAT 301	3
Technical Course Total	53

Other requirements:

MATH 136 Calculus I	4
ENG 307 Technical Writing	3

CS Elective*

At most 1.5 hours of credit for CS 239 may count towards the major. At most 3 hours of credit for CS 239 and 245 (only for languages for which credit is not received through another course) may count towards the major.

Remove the Specialty Concentration

Academic Policy Committee Report

None

Steering Committee Report

None

Announcements

Price – noticed that the checklist – Can we edit the checklist to include the name of the program.

Motion to Approve – **Vote:** Approved

Adjourn at 4:30pm 1st / 2nd: Jerome/McCaslin