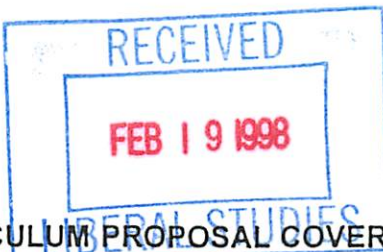


LSC Use Only  
Number: \_\_\_\_\_  
Submission Date: \_\_\_\_\_  
Action-Date: \_\_\_\_\_



UWUCC USE Only  
Number: 97-52ii  
Submission Date: \_\_\_\_\_  
Action-Date: \_\_\_\_\_

**CURRICULUM PROPOSAL COVER SHEET**  
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Dr. Dennis Ausel Phone 3099

Department Communications Media

II. PROPOSAL TYPE (Check All Appropriate Lines)

COURSE Media Field Studies  
Suggested 20 character title

New Course\* CM 401 Media Field Studies  
Course Number and Full Title

\_\_\_\_\_ Course Revision \_\_\_\_\_  
Course Number and Full Title

\_\_\_\_\_ Liberal Studies Approval + \_\_\_\_\_  
for new or existing course Course Number and Full Title

\_\_\_\_\_ Course Deletion \_\_\_\_\_  
Course Number and Full Title

\_\_\_\_\_ Number and/or Title Change \_\_\_\_\_  
Old Number and/or Full Old Title

\_\_\_\_\_ New Number and/or Full New Title

\_\_\_\_\_ Course or Catalog Description Change \_\_\_\_\_  
Course Number and Full Title

\_\_\_\_\_ PROGRAM: \_\_\_\_\_ Major \_\_\_\_\_ Minor \_\_\_\_\_ Track

\_\_\_\_\_ New Program\* \_\_\_\_\_  
Program Name

\_\_\_\_\_ Program Revision\* \_\_\_\_\_  
Program Name

\_\_\_\_\_ Program Deletion\* \_\_\_\_\_  
Program Name

\_\_\_\_\_ Title Change \_\_\_\_\_  
Old Program Name

\_\_\_\_\_ New Program Name

III. Approvals (signatures and date)

[Signature] 12/15/97  
Department Curriculum Committee

[Signature] 12/15/97  
Department Chair

[Signature] 2/18/98  
College Curriculum Committee

[Signature] 2/18/98  
College Dean

+ Director of Liberal Studies (where applicable)

\* Provost (where applicable)

197 181

## Syllabus of Record

### I. Catalog Description

**CM 401 Media Field Studies**

**Prerequisites: CM 101, Junior standing and permission of instructor**

**3 credits**

**0 lab**

**3 lecture hours**

**(3c-0l-3sh)**

A hands-on course designed to help the students learn about the production process involving on-location production. The course will have three distinct phases. Students will begin with research and pre-production tasks on campus. Students may travel to a remote site to collect additional information and images and use those images to complete a production. Students will be responsible for travel expenses.

### II. Course Objectives

1. Students will gain insight into the difficulties of "real world" on-location production.
2. Students will better understand the importance of pre-production work (i.e. subject matter research, audience analysis, treatment, storyboard and script) and generate a workable treatment, audience analysis, storyboard and production script.
3. Students will generate usable on-location images and audio for the final production.
4. Students will gain an understanding of the problems with media production which entails a very tight time schedules and generate a professional media production under a very tight time schedule.
5. Students will realize the importance of teamwork and work effectively as a team member.
6. Students will demonstrate an ability to think critically about what should and should not be included in a media production.

### III. Course Outline

This course syllabus is an example of how this course would be offered as a workshop. The workshop will consist of three distinct phases. First, the students will perform pre-production tasks on campus and produce a mini-production. Next, the students will travel to the location to collect additional information and will continue to work on the final project's treatment, storyboard and script. Finally, the students will return to campus and generate a professional production with accompanying technical report.

**Day One (4 hours)**

Review the production process  
Orientation to destination  
Instruction on how to conduct subject matter research  
Provide and gather information on area we are to visit  
Gather research for mini production

**Day Two (4 hours)**

Pre-planning  
Conducting and audience analysis  
Setting objectives  
Writing a treatment  
Writing a Script  
Generating a storyboard  
Generate treatment, storyboard and script for mini production

**Day Three (4 hours)**

Production and Post production  
Gathering images on location  
Gathering sound on location  
Editing images and sound  
Generate a mini production

**Day Four**

Travel to destination

**Day Five through Twelve (12 hours)**

During this time the students will visit the location and gather additional information, images and sound bits about the subject at hand. The students will continue to work on their treatment, storyboard, and script with guidance from the instructor. In addition, the students will hear presentations by a variety of subject matter specialists (i.e. biologist, government officials, local politicians and other relevant specialists).

**Day Thirteen**

Travel back to IUP

**Day Fourteen (6 hours)**

Postproduction  
Students will work on final productions and accompanying material

**Day Fifteen (6 hours)**

Postproduction  
Students will work on final productions and accompanying material

Day Sixteen (6 hours)

Postproduction

Students will work on final productions and accompanying material  
Show final production and turn in accompanying material

#### IV. Evaluation Methods.

Each group of students will be required to produce a 15-minute professional mediated presentation. A professionally presented Treatment, Program Goal, Audience Analysis, Storyboard, Production Log and Script must accompany the presentation.

A detailed journal must be kept. The journal will address both the production aspects of the experience and personal observations.

Participation in the production group and overall cooperation is of critical importance. As a result, the student will be given a grade for participation.

Treatment	10%
Audience Analysis	10%
Storyboard	10%
Script	10%
Final Production	40%
Participation	10%
Journal	<u>10%</u>
	100%

#### Grading

91-100%	=A
81-90%	=B
71-80%	=C
61-70%	=D
below 61%	=F

#### V. Required textbooks, supplemental books and readings.

Kempt, J.E. & Smellie, D.C. (1994) Planning, Producing and Using Instructional Technologies. Harper & Collins College Publishers, New York.

Smith, D. (1991) Visual Communications: Structuring Content for Maximum Program Effectiveness. Wadsworth, Belmont CA.

#### VI. Special Resources Requirements.

The student will be required to cover all fees dealing with transportation and lodging. In addition, the students will be required to spend about an additional fifty dollars on videotape and film/processing.

## VII. Bibliography

Alten, S.R. (1990) Audio in Media. Knowledge Industry Publication, Inc. White Plains, New York.

Bergman R.E. & Moore T.V. (1993) Managing Interactive Video/Multimedia Projects. Knowledge Industry Publication, Inc. White Plains, New York.

Hampe, B. (1994) Video Scriptwriting. Penguin Press, New York.

Iuppa, N.V. & Wade, M. (1995) The Multimedia Adventure. Knowledge Industry Publication, Inc. White Plains, New York.

Larson, C. U. (1994) Persuasion: Reception and Responsibility, 7<sup>th</sup> Edition. Wadworth, Belmont, California.

Lester, P. M. (1995) Visual Communications: Images with Messages. Wadworth, Belmont, California.

Nelson, M. (1992) Basic Audio Production. Knowledge Industry Publication, Inc. White Plains, New York.

Nielson, J. (1993) Hypertext and Hypermedia. Knowledge Industry Publication, Inc. White Plains, New York.

Pincus, E. & Ascher, S. (1992) The Filmmaker's Handbook. Penguin Press, New York.

Zetl, H. (1996) Video Basics. . Wadworth, Belmont, California.

Zetl, H. (1995) Video Lab: Learn the Basics of Video Production Process – Interactively!. Wadworth, Belmont, California.

## Course Analysis Questionnaire

### Section A: Details of the Course

- A1 This course will be an elective for students in the B.S. in Communications Media. This course is not intended for inclusion in the Liberal Studies program.
- A2 This course does not require changes in the content of existing courses or requirements in the program.
- A3 This course has been offered as a CM 481 three times. Fifteen students have been enrolled in the course each time. Students were pleased with the course.
- A4 It is anticipated that this course will be dual level. The course will be reviewed by the Graduate Curriculum Committee.
- A5. This course will not be offered for variable credit.
- A6 Although no similar course could be found at other institutions, field study courses are offered in other disciplines at IUP.
- A7 The content of this course is not required by any accrediting agency. This course is meant to take the students into an unfamiliar situation to help them learn about the "real world" media production.

### Section B: Interdisciplinary Implications

- B1 The course may be offered by any of the professors in the Communications Media Department.
- B2 There is no relationship to courses offered by other departments. However, the course could be offered in conjunction with other courses. For example, the Special Topic course was offered concurrently with a course in geography. The geography students were the content experts where as the Communications Media students served as the media production specialists.
- B3 Seats for Continuing Education students will be available as needed.

### Section C: Implementation

- C1 Faculty resources are adequate. As a workshop, it is expected that this course would be offered primarily in the summer or over semester breaks.
- C2 Current resources are adequate to teach this course. No new resources are required.
- C3 No resources for this course are funded by a grant.
- C4 This course will be offered once a year.
- C5 It is likely that this course will be offered no more than two times a year.

**C6** The course will only be able to accommodate 15 students per section with only one section at a time. Travel requirements and supervision do not permit for more than 16 students.

**C7.** No professional society recommends enrollment limits on the course, however, from past experience it is difficult to direct and supervise more than 16 students at once.