

Checklist: Proposals for New Programs

Submit the following items along with this checklist. If an item is subject to approval in *only* one phase (feasibility or curricular), that information is indicated in parentheses. If an item applies *only* to a particular type of program, that information is also indicated in parentheses. Certificates developed by or affiliated with CIPL use CIPL's forms and items, but if they are credit-bearing certificates they will also need an ARC form.

1. Feasibility Phase:

- Program proposal
 - Program summary, objectives, and cooperative arrangements (if any)
 - Program's impact on the College's other programs, including the undergraduate curriculum if the proposed program is a graduate program
 - Program's need
 - If the program is in the liberal arts/sciences, indicate student demand and opportunities for further education if appropriate; if the program is career-oriented/professional, indicate student demand and labor market need, provide employer surveys, and describe opportunities for employment and advanced/additional study.
 - Alignment with the Strategic Plan
 - Comparison with similar programs in the State and neighboring states
 - Program's anticipated enrollment from launch to optimal level
 - Additional resources needed for the first five years
- Program budget (graduate program only)

Feasibility approval: Provost's signature: _____ Date: _____

Upon approval by the Provost of the Feasibility Phase, include this signed form with the package for the Curricular Phase. Ensure all materials included in the Feasibility Phase are also included.

2. Curricular Phase

- Program proposal form with all signatures
- Program proposal –documents required in addition to those provided in the Feasibility Phase
 - Program assessment
 - learning goals/outcomes
 - direct and indirect measures
 - assessment process
 - alignment of program outcomes to all-college goals/outcomes (undergraduate programs only)
 - alignment of program outcomes to program courses
 - Program's relationship to:
 - College's mission (check those that apply)

<input checked="" type="checkbox"/> Interdisciplinary learning	<input type="checkbox"/> Diversity/Inclusiveness
<input checked="" type="checkbox"/> Experiential learning	<input checked="" type="checkbox"/> Sustainability
<input type="checkbox"/> International understanding	<input type="checkbox"/> Student engagement
<input type="checkbox"/> Intercultural understanding	<input type="checkbox"/> Community involvement
 - College's Strategic Plan
 - School's mission and/or goals
 - Degree requirements
 - Course titles, descriptions, and credits
 - Course sequencing
 - Distinction between required and elective courses
 - Number of credits for the entire program, including general education (undergraduate program only)
- Consultant's CV (for state review only) (majors and graduate programs only)

Curricular phase: Materials (checklist, ARC form, all proposal documents) received by ARC: _____ (date)

Digital Filmmaking minor

I. Feasibility Phase

1. Program summary, objectives, and cooperative arrangements

The proposed Digital Filmmaking minor will provide students with a firm grounding in the art of filmmaking. Students will gain experience in the fundamentals of digital filmmaking, editing, and proposal and script writing techniques as well as having the opportunity to apply these foundational tools in the production of more developed fiction or documentary films.

- The five courses required provide an intensive hands-on experience. Some of these courses are also writing intensive, giving students plenty of opportunity to practice and improve their written and oral communication skills.
- Facilities: The DFL concentration includes state of the arts production equipment, video postproduction lab, newly renovated sound design lab and a video production classroom.
- Every semester we have anyway in the range of 3-5 students outside the major attending the foundation classes. In the past I have taught students in my Fundamentals of Digital Filmmaking class who were studying Political Science, Psychology, Business, Social Science, Criminology and Business. We also have several students who are Theater, Music and Visual Arts majors as well as students from the other four concentrations within Communication Arts. The Journalism concentration recognizes the need for its students to obtain video production skills in order to produce news content across video and digital media platforms as well as in print. Students graduating from the Writing and Global Communication and Media concentrations increasingly enter professions and even internships in which they are expected to integrate video into their social marketing, promotions, and other forms of writing and strategic communication campaigns. Visual Communication Design students similarly integrate video into their interactive multimedia work.

2. Impact on the college other programs:

- As a minor, this program would not compete with any majors.

3. Program's need:

- Employment opportunities:

There has been a huge upsurge in the demand for video production media content as a result of the evolution of new digital technologies that have transformed traditional media channels. Newspapers, magazines, broadcast and satellite television, and new Internet-based media outlets have all moved to dynamic, online digital formats, in which video components are a growing component. In addition to the expanding venues for producing and distributing fiction and non-fiction entertainment content and news programming content, new digital technologies are also creating expanding opportunities for new forms of advertising, promotions, and informational content. From screencasts to customer success stories, videos are a huge part of modern marketing. Brands are recognizing that video is a very engaging and compelling form of content that can be used to a company's advantage.

According to Business Insider Intelligence, an industry research firm, digital video ad revenue is expected to rise at compound annual growth rate of 21.9 percent through 2020,

besting both digital display and search ads growth. The U.S. Bureau of Labor Statistics (BLS) reported the median earnings and growth for 2012-2022 for a variety of careers related to video and film production, including the following:

- Film and video editors and camera operators with median income of \$57,210 in May 2014, with 3% anticipated growth.
 - Producers and directors with median income of \$71,350 per year in 2012, with 3% anticipated growth.
 - Writers for movies, televisions, advertising, social media with median income of \$55,940 per year in 2012 with 3% anticipated growth
- Alignment to Strategic Plan
 - Goal 1 speaks to advancing academic excellence and engagement through (amongst other things) minors. With studio courses and elective options based in experiential learning, this minor rests heavily on the Experiential Learning Pillar.
 - AT 1.1.2 (extended experiential activity): although this target is for majors rather than minors, the program include two options for extended experiential activity: a Documentary Production project, and a Fiction Film Production
 - Comparison with similar programs in the State and neighboring states
Seton Hall University, Montclair State University, William Paterson University and Rutgers University (Camden campus) have minors in Film Studies, Screen Studies and Broadcasting, Visual and Interactive Media. However, none of these minors explore the production aspects of filmmaking to the scope that our propose minor does.

4. Program's anticipated enrollment:

Currently we have between 5-7 students taking at least 2 of the five required classes in the minor. We estimate that once the minor is created we could have at least 5 students at the beginning with an optimal growth to 10 - 15 students.

5. Additional resources needed for the first five years:

- The minor will utilize existing courses; most are either required or elective courses in the Communication Arts major; and some are electives in the Contemporary Arts major.
- Most of these courses usually have a couple of spare seats each time they are offered, which would accommodate students outside of these two majors. Most of the courses are offered twice a year. Therefore, this is a "no-extra-cost" minor (no extra courses needed beyond what we already offer, given the anticipated demand).

II. Curricular Phase

A. Program Assessment

This program will be assessed annually as part of the College's assessment program. We will assess the outcomes with the three required courses and a 300-level production course (Producing the Documentary, Fiction Production or Writing the Screenplay)

1. Graduates of the minor in Digital Filmmaking will have a foundational knowledge of all the aspects of writing, production and postproduction in filmmaking. *SLOs*:
 - a. Demonstrate understanding of the technical and aesthetical approaches of filmmaking *Assessment*:
 - i. Exams and quizzes (COMM 218 Fundamentals of Digital Filmmaking, COMM 217 Digital Postproduction)
 - ii. Projects (COMM 217 Digital Postproduction, COMM 218 Fundamentals of Digital Filmmaking)
 - iii. Final Projects (COMM 308 Producing the Documentary, COMM 337 Producing the Fiction Film)
 - b. Demonstrate an understanding of the writing mechanics for different genres.
 - i. Projects (COMM 220 Story Structure COMM 344 Writing The Screenplay)
2. Graduates of the minor will be able to use critical thinking and analytical skills to deconstruct films and reflect on their own productions *SLOs*:
 - a. Deconstruct films. *Assessment*:
 - i. Research papers and reflection papers (HTC classes)
 - b. Critics. *Assessment*:
 - i. Exercises (COMM 217 Digital Postproduction, COMM 218 Fundamentals of Digital Filmmaking, COMM 308 Producing the Documentary, COMM 337 Producing the Fiction Film)
3. Graduates of the minor will be able to communicate effectively with diverse audiences. *SLOs*:
 - a. Oral presentations (COMM 218 Fundamentals of Digital Filmmaking, COMM 217 Digital Postproduction, COMM 308 Producing the Documentary, COMM 337 Producing the Fiction Film COMM 344 Writing the Screenplay)
 - b. Technical written papers: Scripts and proposals (COMM 220 Story Structure and COMM 344 Writing the Screenplay)

Alignment of Program Goals to All-College Goals

<i>All-college goals</i>	<i>Goal 1 (technical-knowledge)</i>	<i>Goal 2(critical thinking-skills)</i>	<i>Goal 3 (communication)</i>
Interdisciplinary Analysis	x	x	
Experiential learning	x	x	x
Intercultural/International			
Critical Inquiry	x	x	x
Communication		x	x
In-depth knowledge	x	x	

Understanding the world	X	X	
Awareness	X	X	X
Engagement	X	X	X

B. Relationship to Mission, Strategic Plan and Communication Arts:

- **College's Mission: Interdisciplinary, Experiential, Sustainability.**
 "Ramapo College is New Jersey's Public Liberal Arts College, dedicated to providing students a strong foundation for a lifetime of achievement. The College is committed to academic excellence through interdisciplinary and experiential learning, and international and intercultural understanding. Ramapo College emphasizes teaching and individual attention to all students. We promote diversity, inclusiveness, sustainability, student engagement, and community involvement."
- **College's Strategic Plan: Experiential learning focus and emphasis in technology.**
 "Goal 1: ADVANCE ACADEMIC EXCELLENCE AND ENGAGEMENT
 Ramapo College advances academic excellence and student engagement in the undergraduate experience through its General Education Program and major and minor programs; continued focus on interdisciplinary and experiential learning, and international and intercultural understanding; and increased integration of the Course Enrichment Component (CEC). In addition, the College offers a small number of graduate programs in areas of existing undergraduate expertise and anticipated high demand. To these ends, the College supports a highly qualified, engaged and accessible faculty.
 The College seeks to better serve students from underrepresented groups, transfer students, international students, graduate students, and adult learners through programs and services that address the distinctive needs of these growing populations. The integration of technology in support of all these endeavors will be emphasized. The College continuously develops, assesses, and refreshes curricula and improves services.
 Objectives 1.1: The College will offer rigorous curricula and experiential activities that prepare all students for a lifetime of achievement.
 Objective 1.2: The College will ensure that students increase academic, personal, social and civic engagement by offering enhanced curricular, co-curricular, and extra-curricular programming."
- **Communication Arts Mission: Media literacy; technical and aesthetical understanding among non-communication majors; marketplace.**
 "The Communication Arts Major prepares students for a richly interdisciplinary field that functions at the intersection of media, design, film and society. Emerging in the mid-1900s to become one of the most influential disciplines of the 21st Century, the field of communication is the study and practice of contemporary tools, languages, technologies, media and discourses of and about culture."

C. Degree Requirements

The minor will consist of 5 courses (20 credits total – 4 credits per course)

1) **Tools – Required courses:**

COMM 217 - DIGITAL POST PRODUCTION

This is an intensive course on the theory and practices of editing that incorporates digital post-production using various software. Through media analysis, we study the use of editing as a filmmaking tool to shape meaning and influence audiences. A series of hands-on exercises are designed to make the students familiar with editing processes such as maintaining continuity, achieving smoothness, and controlling the timing, as well as understanding the connotation of different editing techniques in affecting the meaning of a sequence.

COMM 218 - FUNDAMENTALS OF DIGITAL FILMMAKING

A study of the history, theories and language of video field production. Students will read about and analyze a variety of video styles and genres. They will learn basic single-camera, audio, lighting, interviewing, and editing techniques leading to development of scripts, storyboards, and short projects.

COMM 220 - STORY STRUCTURE: DOCUMENTARY AND FICTION FILM

This course is an introduction to the principles and techniques of writing and research for non-fiction and narrative scripts for video, television, and film. Students will gain experience in script development from initial concept, proposal/treatment writing, research (print, electronic, interview, and visual), script outlines, and final scripts. Computer research and screenings of selected examples of media will also be included.

2) History Theory and Criticism - Select ONE from the following list:

COMM 308 - THE SOCIAL DOCUMENTARY & HUMAN RIGHTS ISSUES

This course explores human rights issues through the study of social documentary films. Through class discussions of specific themes, film screenings, selected readings and the writing of film reviews and research papers, students become aware of the main issues surrounding the topic of human rights. We discuss economic, social and cultural rights, specified in the UNIVERSAL DECLARATION ON HUMAN RIGHTS as referring to an adequate standard of living for food, shelter, medical care, education, among others. Throughout the course we learn about stories of struggle and resistance in relation to situations of human rights abuses. We screen documentary films dealing with gender issues, to discuss how women's rights are connected to economic, social and cultural rights, as well as civil and political rights. We look at films dealing with the efforts of indigenous communities to protect their ancestral lands and their culture, and about groups who are especially vulnerable to certain kinds of human rights abuses, such as refugees. Many people become refugees because of human rights violations in their own countries, but many times they find a whole new set of human rights issues facing them in the country they are seeking refuge.

COMM 310 - APOCALYPTIC VISIONS IN ANIME, FILM & MEDIA

Apocalyptic visions serve as metaphors for the human condition. This course examines visual representations of apocalyptic events in film, television, literature, art, and media. The evolution and meaning of "apocalypse" is explored from its simple, monotheistic beginnings to its current state--a complex lexicon that points to science, technology, globalism, and mankind as catalysts for the end of the world, and narratives that embody the supernatural, incorporeal, mythical, fantasy, and folklore.

COMM 323 - SEXUAL POL GENDER&FILM RPRSNTN

Films speak directly to the subconscious, allowing us to identify deeply with their characters. Because of this, film becomes a very powerful force in the development of individuals as gendered subjects, binding us to traditional gender models. This course looks at films from various cultures, from China and India to Latin America and the United States. We use readings, film clips and class discussions to analyze the way many films reinforce learned definitions of masculinity and femininity and how others contest media representation and gender stereotyping, challenging accepted film norms in both forms and content.

COMM 334 - BEYOND THE EDITING ROOM: HISTORY AND AESTHETICS: FILM EDITING

Soon after the beginnings of filmmaking, directors understood the power of editing as a tool to construct meaning. Beyond the Editing Room: History and Aesthetics of Film Editing is a course that focuses on the studies of the history of editing and the grammar and techniques ascribed to different editing theories. This course takes students beyond the editing room into a consideration of the aesthetics and impact of editing from classic

cinema to new media. It includes detailed scene-by-scene and shot-by-shot analysis of films with consideration of the technological, cultural, and artistic developments, which have shaped the evolution of editing as an art and communication form. This course explores the development of editing aesthetics across a variety of political eras, technological developments and cultural groups.

COMM 343 - CINEMA OF THE OTHER

This course studies contemporary cinema from Africa, Latin America and Middle East. This course is designed to introduce students to basic film concepts and techniques of critical analysis as well as exposing them to the trends of cinema of resistance that developed in these three regions and the visual dialectics of different cultures. Cinema of the Other: Cinema of Latin America, Africa and Middle East will explore the social, political, and artistic context in which filmmaking is embedded. Students will study the common socio-political pattern that helped the growth of national film industries in these regions as well as focus on the distinctive issues of each cinema. Through the deconstruction of selected group of films students will concentrate on issues that include post-colonialism, expressions of national identity, representation of moral values, and censorship, as well as aesthetics and the role of the audience. We will compare the ways in which the cultural references of different societies shape the modes of filmic representation. In order to understand the contemporary world students need to comprehend the social and political struggles of the developing world.

COMM 347 - THE NEW TV CRITICISM

New Television Criticism explores the narrative approaches used in a wide variety of contemporary television genres. Students will leave this course understanding the deeper layers of narrative structure and meaning in the TV shows created in the last 15 years. We will specifically explore the role television plays in shifting our notions of morality through shows like THE WALKING DEAD, BREAKING BAD, FRIDAY NIGHT LIGHTS, and DOCTOR WHO. Students will identify how TV narrative is used by audiences to provide greater understanding of the human condition through it's use of timeless themes and conflicts. Through writings by Aristotle, Joseph Campbell, Carl Jung, Roland Barthes, Heidegger, Kant, and contemporary TV criticism writers, students will examine the repeating motifs in television narrative.

COMM 348 - LATINO IMAGES AND HOLLYWOOD

Hollywood films have often represented the Latin American population as a monolithic block, ignoring national, class, race, and gender differences. If we relied on Hollywood for our perception of Latinos, we would think the majority were bandits, seductive men and sensual women. This course analyzes the evolving patterns of Hollywood's representation of Latino reality, from the early portrayals of "greasers" in silent films, to the seductive images created during Hollywood's Good Neighbor Policy, to the ambiguity of contemporary films. It also explores efforts by Latin American and U.S. Latino filmmakers to develop alternative portrayals of their experiences. We screen samples of both mainstream and alternative films and we read and discuss critical essays and selected articles.

COMM 367 - AMERICAN INDEPENDENT CINEMA

One of the most relevant developments in American culture of the last two decades is the emergence of independent cinema as a viable alternative to Hollywood. Cinema is one of the dominant art forms of the 20th Century but its influences in our society can't be fully understood until we consider the complex, dissonant and diverse voices coming from the independent film movement. This course examines the socio-economic, political and artistic forces that led to the rise of American independent cinema and the artistic and political impact of independent movies in depicting the cinema of the "other America." This course on critical issues in American independent cinema will analyze contemporary independent movies as a form of counter-cultural expression and multi-diverse production with the goal of proficiency in understanding and analyzing the manner in which visual language, genre forms, narrative structures, and modes of production generate meaning(s) to diverse contemporary audiences.

3) Production 300-level - Select ONE from the following list:

COMM 308 - DIRECTING THE DOCUMENTARY FILM

This course emphasizes both theory and practice in the process of making a documentary work for the screen. Students do critical readings, analyze video documentaries and learn all the steps of production to develop an initial idea into a finished short documentary video. They perform a variety of tasks, such as writing a treatment, direction, production, camera work, sound and lighting techniques, editing and designing promotional materials. Each class consists of two sections: (1) a class discussion of readings and screening of selected documentary clips; (2) a production section where students work in their different assignments.

COMM 337 - DIRECTING THE FICTION FILM

Students will continue the development of scripts researched and written in a 200-level media writing course (COMM 220), culminating in the completion of a narrative fiction piece. Students will come to understand the role of the director in every phase of development, from initial conception to principal photography to post-production. This includes extensive preproduction and video research, collaboration with key crew to execute director's vision, understanding the importance of casting and rehearsal, making dramatically pleasing choices inspired by the text, and visually elevating subtext through shots, editing, and production design.

COMM 344 – WRITING THE SCREENPLAY

In this course students will identify, analyze, and practice the principles and techniques of writing a feature-length fiction screenplay. Students will pitch, plan, and research their stories, write and revise loglines, produce detailed outlines and character biographies, and complete and revise the first half of a feature-length screenplay. Students are required to use appropriate screenwriting software, proper script formatting, create and maintain a writer's notebook, and meet strict deadlines.

Advisement information for the typical populations who have enquired about a minor:

- Students outside Contemporary Arts school will need to take 5 classes
- Contemporary Arts school majors and Communication Arts students from different concentration seeking Digital Filmmaking minor:
 - Some of the courses offered in the minor can count in their majors so they will need to take 3-4 courses in the minor depending on their concentration or major.