

BROOKLYN COLLEGE  
OF  
THE CITY UNIVERSITY OF NEW YORK  
FACULTY COUNCIL

Meeting of 4/4/2017

The Committee on Graduate Curriculum and Degree Requirements herewith submits its  
recommendations in Curriculum Document 240

Respectfully submitted,

Beth Evans – Library, Chairperson  
Min Hee Go – Political Science  
Wen-Song Hwu – Child, Bilingual and Special Educations  
Daniel Kurylo - Psychology  
Paula Massood - Film

Members of Faculty Council with any questions are urged to contact **Beth Evans** at  
**bevans@brooklyn.cuny.edu** prior to the meeting.

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## **SECTION A-III: CHANGES IN DEGREE REQUIREMENTS**

### **Department of Kinesiology**

**Date of departmental or program committee approval:** November 8, 2016

**Effective Date of the Change or addition of a program:** Fall Term 2017

### **MS degree program in Physical Education Teacher SED 26746**

#### **Department requirements (36-55 credits)**

#### **Bulletin language and precise degree requirements**

#### **M.S. degree program in education: physical education teacher (all grades) HEGIS code 0835; SED program code 26745**

~~This Master of Science degree program is designed to train students to be effective teachers and coaches in all grades (kindergarten through grade 12). Course work in the School of Education is required. The New York State Education Department licenses graduates of registered teacher education programs who meet the state requirements for teachers.~~

~~This Master of Science degree program is designed to train students to be more effective teachers and coaches in all grades (kindergarten through grade 12). The New York State Education Department licenses graduates of registered teacher education programs who meet the state requirements for teachers.~~

~~The M.S. degree programs in physical education leading to Initial Certification and/or Professional Certification for physical education teachers (all grades) are designed to train students to be effective teachers and coaches in all grades (kindergarten through grade 12). The programs offers experienced physical education teachers the opportunity to develop their practice and to expand their knowledge of physical education and the field of education as a whole. Our programs combines rigorous and rewarding study in physical education with a focus on developing leadership skills and expanded knowledge in the field.~~

~~The profession of teacher education is licensed by the New York State Education Department. Therefore, program requirements are subject to change. All students should consult with the Graduate Deputy.~~

~~Matriculation requirements~~

~~develop and advance the skills of physical education teachers (K-12).~~

The Physical Education Teacher major offers two tracks. The Professional Track – (Option 1) - provides a strong background in advanced teaching skills for students who have their initial certification in teaching physical education. Graduates of this Track will be well prepared to advance their instructional and supervisory skills in their positions as teachers, coaches and other education related tasks. The programs offers

experienced physical education teachers the opportunity to develop their practice and to expand their knowledge of physical education and the field of education.  
Applicants must hold an undergraduate degreeand initial teacher certification in physical education prior to enrollment in this Professional Track program.

The Pre-Professional Track (Option 2) is designed for students who come to the field from a background outside of the allied health professions or teacher education and seek to achieve initial certification to teach in NYS. The New York State Education Department licenses graduates of registered teacher education programs who meet the State requirements for certification therefore, program requirements are subject to change.

Applicants to the Professional Track (Option 1) must have a grade point average of 3.0.  
Applicants to the Pre-Professional Track (Option 2) must have a minimum undergraduate grade point average of 2.75. A minimum average of 3.00 in graduate courses is required to maintain matriculation.

Applicants to the Professional and Pre-Professional Tracks must take the GRE prior to graduate admission.

International applicants for whom English is a second language are required to pass the Test of English as a Foreign Language (TOEFL) with a minimum score of 550 on the paper-based test or 213 on the computer-based test or 79 on the internet-based test, before being considered for admission.

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Degree requirements – Professional Track – Option 1  
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Thirty-six credits are required for the Professional Track degree.

All newly admitted graduate students in any program should ensure that KINS 7000X Research Methods and Design is taken in their first semester of enrollment.

Students will complete the following:

KINS 7000X	Research Methods and Design
KINS 7100X	Technology in Kinesiology
KINS 7110X	Group Dynamics in Sport and Physical Education
KINS 7149X	Advanced Instructional Strategies for Physical Education
KINS 7151X	Motor Development and Analysis
KINS 7153X	Sociology of Sport
KINS 7154X	Sport and Exercise Psychology
KINS 7156T	Supervision in Physical Education & Athletics
KINS 7157X	Physical Education Curriculum in Secondary School
KINS 7159X	Developing School-Based Leadership Skills
KINS 7999X	Research Seminar in Physical Education
SEED 7671X	Children and Youth with Special Needs

Students may select 6 elective credits from any 7000-level course offered by the Department of Kinesiology. Other elective courses may be selected with the approval of the Graduate Deputy or Department Chair. One can come from any 7000-level course offered by the Department of Kinesiology and the other from the following list: SEED 7500, 7501 or 7502.

Course #	Course Title	Credit Hours
KINS 7000X	Research Methods and Design	3
KINS 7149X	Advanced Instructional Strategies	3
KINS 7151X	Motor Development and Analysis	3
KINS 7153X	Sociology of Sport	3
KINS 7154X	Sport and Exercise Psychology	3
KINS 7156X	Supervision in Physical Education and Athletics	3
KINS 7157X	Physical Education Curriculum in Secondary School	3
KINS 7159X	Developing School-Based Leadership Skills	3
KINS 7370X	Children and Youth with Special Needs	3
KINS 7999X	Research Seminar in Physical Education	3
	Electives	6
		36cr.

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Degree requirements – Pre-Professional Track – Option 2  
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Thirty-six to fifty-five credits are required for the Pre-Professional Track.  
This track is designed to accommodate candidates who do not have initial teacher certification. Undergraduate transcripts will be reviewed and assessed for significant undergraduate preparation that may count toward the Master’s degree. This is most likely for those who have undergraduate preparation in exercise science, sport studies, sport management, etc.  
Students who do not have significant preparation will be required to take 19 credits in undergraduate physical education prerequisites before full matriculation as graduate students.

Required Prerequisite courses: (19 cr.)

These courses must be taken prior to matriculation into the graduate program.

- KINS 3020 Applied Concepts of Fitness and Health
- KINS 3030 Team Sports
- KINS 3040 Dual and Lifetime Sports
- KINS 3050 Adapted Physical Education
- KINS 3001 Anatomy & Physiology for Physical Education
- KINS 3295 Motor Learning and Development

<b>Course #</b>	<b>Course Title</b>	<b>Credit Hours</b>
KINS 3020	Applied Concepts of Fitness & Health	3
KINS 3030	Team Sports	3
KINS 3040	Dual and Lifetime Sports	3
KINS 3050	Adapted Physical Education	3
KINS 3001	Anatomy & Physiology for Physical Education	4
KINS 3295	Motor Learning & Development	3
		19 cr.

Required for Master's (34 cr.)

Included in this set is 4 semester hours in student teaching with seminar.

KINS 7149X Advanced Instructional Strategies for Physical Education

KINS 7151X Motor Development and Analysis

KINS 7157X Physical Education Curriculum in Secondary School

KINS 7990X Directed Readings and Research

SEED 7500X Perspectives on Education: Teaching Children & Adolescents in Cultural Context

SEED 7501X Analysis of Classroom Interaction & Curriculum

SEED 7502X Diversity and the Inclusive Classroom

SEED 7503X Writing Across the Curriculum

SEED 7671X Children and Youth with Special Needs

SEED 7511T Advanced Seminar in Pedagogy and Curriculum Middle Childhood and Adolescence Education: Physical Education

SEED 7542T Student Teaching Practicum I

SEED 7543T Student Teaching Practicum II

<b>Course #</b>	<b>Course Title</b>	<b>Credit Hours</b>
KINS 7149X	Advanced Instructional Strategies	3
KINS 7151X	Motor Development and Analysis	3
KINS 7157X	Physical Education Curriculum in Secondary School	3
KINS 7990X	Directed Readings and Research	3-5
SEED 7500X	Perspectives on Education: Teaching Children & Adolescents in Cultural Context	3
SEED 7501X	Analysis of Classroom Interaction & Curriculum	3
SEED 7502X	Diversity and the Inclusive Classroom	3
SEED 7503X	Teaching Writing Across the Curriculum	3
SEED 7671X	Children and Youth with Special Needs	3
SEED 7511T	Advanced Seminar in Pedagogy and Curriculum Middle Childhood and Adolescence Education: Physical	3

	Education	
SEED 7542T	Student Teaching Practicum I	2
SEED 7543T	Student Teaching Practicum II	2
		34-36 cr.

Students completing the Pre-Professional Track will graduate with a Master’s degree and be eligible to apply for initial certification provided they complete NYS mandated certification exams and an edtpa portfolio.

**Rationale:**

Program changes are focused on accommodating the variety of students who seek a graduate degree in Physical Education Teacher Education. The development of distinct tracks will accommodate these populations.

Changes in our Professional Track are minimal and are designed to enhance instructional skills and knowledge within the field of physical education not leadership as is presently stated. Most of the candidates for this degree are seeking job enhancement – that is, a professional salary step increase. The Masters does not lead to a change of position to administrator as the present degree leads many to believe. The shift in language clarifies the intention and outcome of the degree.

The Pre-Professional Track is designed to support the many career-changers and others who seek initial certification in physical education. Our program is approached weekly by candidates with undergraduate degrees in a variety of fields including the allied health professions. There is a need to offer a degree process that will support students who have some in-field experience and those who do not. This track is designed to provide foundational skills along with support for the State based teacher certification process. The revised program seeks to start the teacher development process in early coursework creating opportunities to demonstrate and practice required knowledge, skills and dispositions needed to meet NYS and national accreditation standards well ahead of student teaching. Expectations are that early skill development will not only prepare our student for a high level of success with edTPA evaluators but will also

- help all candidates develop the confidence and skills they need to be successful in diverse, urban schools.
- measure candidate ability to differentiate instruction for diverse learners, including English language learners and special education students in physical education settings.

The NYC Dept of Education approached our program asking that we start a Trans B certificate process that is like Teaching Fellows programs that exist on the Brooklyn College campus. The track presented meets NYS pedagogical requirements and degree requirements of Brooklyn College.

Program goals will be assessed using exit exam data including EAS, ALST, CST and scores on the State required EDTPA portfolio. Additionally, CAEP accreditation data will review program ties to school and community partnerships, post-degree employment, field placements and faculty supervision and student teaching policies and procedures. The department is presently working on Middle States assessment data plans that will be similar to CAEP efforts.

### **SECTION A-III: CHANGES IN DEGREE PROGRAM Performance and Interactive Media Arts (PIMA)**

**Date of program approval:** March 7, 2017

**Effective date:** Fall 2017

#### **M.F.A. degree program in performance and interactive media arts HEGIS code 1099; SED program code 31062**

PIMA is a four-semester full-time graduate degree program providing students with training in theoretical, technical and practical experience in the conceptualization and production of collaborative, multi-disciplinary artworks presented in a performance setting. Students learn to use technology as a means of extending their personal artistic practice and facilitating cross-disciplinary artistic collaborations. Students with diverse academic, artistic, professional, and cultural backgrounds enter the program and work in collaborative groups throughout the course of study, with close mentoring by faculty members. Most students come to the program with an established career or career goal in an arts field, and generally continue in that field after completing the PIMA degree, utilizing the degree for advancement, skills development, or as an entrée into academia. In the second year a major collaborative thesis production is created and presented in a professional venue. The program is a cooperative effort of the Brooklyn College Departments of Art, Computer and Information Science, Film, Television and Radio, and Theater, and the Conservatory of Music. The faculty is drawn from all ~~four~~ five departments and the conservatory.

Matriculation requirements:

Applicants must offer a graduate or undergraduate degree from an accredited college or university completed with a grade point average of 3.00 or higher.

Applicants must also offer a portfolio of creative work (which may consist of work in any medium including computer software), letters of recommendation, and TOEFL score of at least 550 on the paper-based test or 213 on the computer-based test or 79 on the internet-based test, if required. An interview with a member of the selection committee is strongly recommended.

Applicants must obtain and file an application form with the program director in addition to the regular college admission application; both are available online.

Selection of applicants will be based on a faculty committee review of the following: the applicant's creative portfolio, evidence of the applicant's interest in collaborative creative production, letters of reference indicating significant artistic promise, artistic background and experience, and the applicant's interview (if conducted).

A committee chaired by the Program Director will review all applications and make admission decisions based on the criteria stated above. Students should note additional requirements found in the sections “Admission” and “Academic Regulations and Procedures.”

Degree requirements:

Students pursuing the M.F.A. will complete a total of 46 credits and a significant thesis production which is a collaboration with at least one other matriculated student.

The following courses are required: □ PIMA 7010G, PIMA 7020G, PIMA 7030G, PIMA 7210G, PIMA 7220G, PIMA 7230G, PIMA 7240G, PIMA 7321G, PIMA 7322G, PIMA 7741G, PIMA 7742G. Three additional credits of independent projects are required, taken under course numbers: PIMA 7110G, PIMA 7120G, PIMA 7130G.

~~Fifteen~~ Nine additional credits shall be chosen from selected PIMA elective courses offered by: the PIMA program; the departments of Art, Computer and Information Science, Film, Television and Radio, Theater; and the Conservatory of Music. Permission of the PIMA director is required.

To receive the Master of Fine Arts in Performance and Interactive Media Arts, students will be required to complete the program with a grade point average of 3.00 or better.

**Rationale:** On December 6, 2016, the department of Film voted to become a participating department in the PIMA program, and bulletin information regarding the program should be updated to reflect this. Regarding the decision to make PIMA 7741G and PIMA 7742G required courses, these classes in interactive programming for multimedia systems in live performance situations contain material that was originally taught in the PIMA 7010G and PIMA 7020G course sequence, but for which it was decided that the material would best be taught with entire three-credit courses dedicated to interactive programming for artists. Given the program’s explicit goal that “[s]tudents learn to use technology as a means of extending their personal artistic practice and facilitating cross-disciplinary artistic collaborations,” it is necessary that these courses in interactive programming be among the required courses for this degree.

**SECTION A-III: CHANGES IN DEGREE PROGRAM**  
**Performance and Interactive Media Arts (PIMA)**

**Supplemental Data**

<b>Course Number</b>	<b>Course Name</b>	<b>Credits</b>
PIMA 7010G	Sound, Image, Space, and Performance; Interactive Media Programming I□	3
PIMA 7020G	Artistic Process and Contemporary Community: Interactive Media Programming II□	3
PIMA 7030G	Collaborative Interactive Media Performance	3
PIMA 7040G	Independent Investigations in Interactive Media□	3
PIMA 7110G	Independent Projects	1
PIMA 7120G	Independent Projects	2
PIMA 7130G	Independent Projects	3
PIMA 7210G	History, Theory, and Criticism	3
PIMA 7220G	Teaching Practicum	3
PIMA 7230G	Thesis Seminar I	3
PIMA 7240G	Thesis Seminar II	6
PIMA 7321G	Experimental Performance Ensemble and Composition□	2
PIMA 7322G	Experimental Performance Ensemble and Composition□	2
PIMA 7741G	Dynamic and Interactive Media Performance I	3
PIMA 7742G	Dynamic and Interactive Media Performance II	3

Department Requirements.....46 credits

## **SECTION A-IV: NEW COURSES**

**Department of Computer and Information Sciences**

**Date of Departmental Approval: 2/14/2017**

**Effective Date:** Fall, 2017

### **CISC 7700 Introduction to Data Science**

37½ hours plus conference and independent work; 3 credits

Data Science is an interdisciplinary field concerned primarily with extracting information from data. It incorporates aspects of computer science, statistics, analytics, and mathematics. This introductory course focuses on providing a broad overview of key concepts, such as data management, data preparation, analysis, machine learning, performance measures, and working with large data sets.

**Prerequisites:** CISC 7510

**Projected enrollment:** 25 students per semester

**Clearances:** None

**Rationale:**

Data is everywhere. Many companies are concerned with not just record keeping (the realm of Database Systems) but with extracting information from data: to improve business---grow revenues and/or lower costs. With the exponential growth of digitized data in the fields of science and business, techniques to mine and interpret the data are critical to provide insights for future research and strategic guidance. The conglomeration of techniques used in data mining is not covered under any existing course.

**Program goals addressed by the course:**

1. Students will learn the key concepts in extracting information from data sets.
2. Students will develop practical knowledge of using computer techniques to extract information from large data sets.
3. Students will develop competency in written communication, analytical thinking, and verbal communication skills;
4. Students will develop the ability to integrate the knowledge learned from their graduate course work and be able to apply them to real world situations. Students will gain a broad knowledge of data science, and fundamental algorithms and techniques used in the field.

**Method of evaluation:**

Midterm 25%

7 projects 35%, ~2-week effort per project  
Final Exam 40%

**Fourteen week syllabus:**

1. Introduction: What is Data Science?
2. Data Analysis, and the Data Science Process.
3. Inference, Performance Measures, Confusion Matrix
4. Basic Algorithms & Models
5. Data Engineering & Feature Selection
6. Logistic Regression
7. Naive Bayes
8. Midterm
9. Mining Graphs, Recommendation Engines
10. Clustering & Dimension Reduction Techniques
11. Working with Big Data
12. Deep Learning
13. Data Visualization
14. Ethical Issues & Review

**Bibliography:**

Suggested text for the class:

*Doing Data Science: Straight Talk from the Frontline*  
by Cathy O'Neil, Rachel Schutt, Publisher: O'Reilly Media, 2013

Other recommended/referenced books for the class:

*Pattern Recognition and Machine Learning (Information Science and Statistics)* by Christopher Bishop, Publisher: Springer, 2007

*Big Data Analytics with Spark: A Practitioner's Guide to Using Spark for Large Scale Data Analysis* by Mohammed Guller, Publisher: Apress, 2015

**SECTION A-V: CHANGES IN AN EXISTING COURSE**

**Conservatory of Music**

**Change in title**

**Date of departmental approval:** Feb. 14, 2017

**Effective Date of the change:** Fall 2017

**From**

MUSC 7710X ~~Choral Union~~

45 hours; 1 credit

Study and performance of choral literature from a multiplicity of genres and style periods, with particular emphasis given to the development of fundamental musicianship skills, music literacy, and vocal technique. This ensemble welcomes all students without audition. May be taken for credit each term the student is enrolled.

Prerequisites: none

**To**

MUSC 7710X Symphonic Choir  
45 hours; 1 credit

Study and performance of choral literature from a multiplicity of genres and style periods, with particular emphasis given to the development of fundamental musicianship skills, music literacy, and vocal technique. This ensemble welcomes all students without audition. May be taken for credit each term the student is enrolled.

Prerequisites: none

**Clearances sought:** none

**Rationale:**

The course name change closely identifies the group with the genre of music being performed and will help attract community members to the choir.

**SECTION A-V: CHANGE IN AN EXISTING COURSE**

**Performance and Interactive Media Arts MFA**

Change in course title and description

**FROM:**

**PIMA 7321G ~~Experimental Performance Ensemble and Composition~~**

30 hours rehearsal plus independent work; 2 credits

~~Participation in and contribution of new works to an ensemble consisting of artists from all performance-media dedicated to creating, rehearsing, and performing works by its members, and developing a repertoire of experimental multimedia works. At least one public performance per semester. Permission of the director of PIMA required. This course may be repeated for credit.~~

Prerequisite or corequisite: PIMA 7010G [701G] or permission of the director.

**TO:**

**PIMA 7321G Performance Art**

30 hours rehearsal plus independent work; 2 credits

Development of collaborative experimental, performative ensemble creations including artists from all media. The course is dedicated to creating, rehearsing, and performing works by its members, and developing a repertoire of experimental multimedia works. At least one public performance per semester. Permission of the director of PIMA required. This course may be repeated for credit.

Prerequisite or corequisite: PIMA 7010G [701G] or permission of the director.

**Rationale:**

The change in title and description opens the course to any arts student, while maintaining PIMA's emphasis on ensemble work, encouraging participation from students across the various arts disciplines that make up the School of Visual, Media and Performing Arts and fulfilling the interdisciplinary mission of the PIMA Program.

**Date of departmental approval:** March 7, 2017

**Effective Date:** Fall 2017

**SECTION A-V: CHANGE IN AN EXISTING COURSE**

**Performance and Interactive Media Arts**

Change in course title and description

**Date of departmental approval:**

**FROM:**

**PIMA 7322G ~~Experimental Performance Ensemble and Composition II~~**

30 hours rehearsal plus independent work; 2 credits

~~Participation in and contribution of new works to an ensemble consisting of artists from all performance-media dedicated to creating, rehearsing, and performing works by its members, and developing a repertoire of experimental multimedia works. At least one public performance per semester. Permission of the director of PIMA required. This course may be repeated for credit.~~

Prerequisite or corequisite: PIMA 7010G [701G] or permission of the director.

**TO:**

**PIMA 7322G Performance Art II**

30 hours rehearsal plus independent work; 2 credits

Development of collaborative experimental, performative ensemble creations including artists from all media. The course is dedicated to creating, rehearsing, and performing works by its members, and developing a repertoire of experimental multimedia works. At least one public performance per semester. Permission of the director of PIMA required. This course may be repeated for credit.

Prerequisite or corequisite: PIMA 7010G [701G] or permission of the director.

**Rationale:**

The change in title and description opens the course to any arts student, while maintaining PIMA's emphasis on ensemble work, encouraging participation from students across the various arts disciplines that make up the School of Visual, Media and Performing Arts and fulfilling the interdisciplinary mission of the PIMA Program.

**Date of departmental approval:** March 7, 2017

**Effective Date:** Fall 2017

**SECTION A-V: CHANGES IN EXISTING COURSES**

**Department of History**

Change to Title and Description

**Date of Department Approval:** 14 March 2017

From:

**HIST 7050G Research Seminar**

30 hours plus conference; 3 credits

Application of basic principles and techniques of historical research and writing. ~~Offered by various department members. Seminar topics are chosen by the instructor.~~

Prerequisite: History 7000X [700X] with a grade of A or B and permission of the chairperson or the graduate deputy.

To:

**HIST 7050G Research and Writing Workshop**

30 hours plus conference; 3 credits

Application of basic principles and techniques of primary source-based historical research and writing to the production of student theses and portfolio papers. Thesis students should already have a faculty advisor and an approved thesis proposal.

Prerequisite: History 7000X [700X] with a grade of A or B and permission of the chairperson or the graduate deputy.

**Rationale:** Data from the department's most recent assessment of its M.A. program

indicate that its thesis students both desire and need additional support in completing the thesis. In addition, non-thesis portfolio students are required to produce a substantial primary source-based paper as part of their portfolio. The department has decided to focus its required research seminar on fulfilling these specific student research needs. We expect the result to be increased retention and faster time to degree completion for our thesis students and improved papers from our portfolio students.

## **SECTION A-V: CHANGES IN EXISTING COURSES**

### **Department of History**

Change to Title and Description (as well as category)

**Date of Departmental Approval:** 14 March 2017

**Effective date:** Fall 2017

#### **From:**

**European history** [category]

#### **HIST 7370X The Coming of the Two World Wars**

30 hours plus conference; 3 credits

Critical readings, discussions, and analytical papers on significant works and/or research papers in European history from the fifth through the fifteenth century.

#### **To:**

**European history** [category]

#### **HIST 7370X The Imperial World at War**

30 hours plus conference; 3 credits

History of global conflict between imperial states from the late 1800s through the 1980s. Topics include competition for colonies and regional conflicts in the Caribbean, Africa, Europe, and Asia; World War I and World War II as instances of conflict between imperial states; decolonization as an extension of the age of global imperial wars. Alternatively, this course may satisfy credit requirements in "Transnational and comparative history," and can be used to fulfill either the European history requirement or the Transnational and comparative history requirement, but not both.

#### **Rationale:**

This course will introduce MA students to a major rethinking of the global history of armed conflict from roughly the mid- to late-19<sup>th</sup> Century and through the period of post-World War II decolonization. Its design reflects a recent wave of scholarship in Asia, Europe, and the United States over the nature of global conflict and the periodization schemes usually given to the age of the "new imperialism," World Wars I and II, and decolonization. It will encourage students to think about this period as encompassing a series of interrelated, rolling regional and global armed confrontations over gaining, holding, expanding, and/or losing imperialized spaces and the populations occupying

them.

The course will serve student degree requirements in either the European history requirement or Transnational and comparative history requirement, but not both. The course will demonstrate to students the possibilities of radically rethinking a well-known historical period in a global context. Students will become acquainted with both very recent international scholarship and some primary sources. They will also engage with the problem of historical memory and nationalist mythmaking, as much of the way that both historians and different national publics have thought about imperialism, World Wars I and II, and decolonization have been shaped by nationalist myths created and perpetuated to serve contemporary political purposes. The course satisfies all major goals the department has established for MA students in history.

**APPENDIX – SPECIAL TOPICS**  
**Department of Television and Radio**

**TVRA 7797X Special Topic in Mass Media**  
**45 hours; 3 credits**

Topics vary from term to term. Students may take this course twice but may not repeat a topic.

Prerequisite: Television and Radio 7701X [701X].

**Title of Topic being proposed: Cinematography and Production Design**  
**Semester which the Special Topic will be offered: Fall semester, 2017**

Fundamentals of cinematography, shot composition and lighting for interior and exterior sets and locations; lens language and camera movement. Set protocol and safety. Image research and production design. Students learn to construct lighting plots, create visual references, analyze scripts and develop design metaphors. Fundamentals of color theory, theories of visual balance.  
*Prerequisite:* matriculation in the MFA program

Projected enrollment: 15 students

Clearance: Film, Theater

**Rationale:**

There has never been a class dedicated solely to cinematography or image design. As technology is becoming more advanced and sensitive to convey visual nuances of our reality, HD cameras capture more subtle details and create additional layers of meaning. However, this complex technology increasingly requires deeper consideration and more instruction to master. Our students have been asking for this class for many years.

The course requires 5 contact hours because, as all other existing production courses it is 5

academic hours long.

**Department Objectives addressed by this course:**

1. Department Objective 3: Students will be able to understand the basic aesthetic and technical principles of electronic media productions, and their broader social implications.
2. Department Objective 4: Students will be able to use proficiently and creatively the basic equipment and software necessary to translate ideas into electronic media programs in the areas of radio, multimedia, single camera, multi-camera studio and remote productions.
3. Department Objective 6. Students will learn the workings of the full range of communications, industries, and communities.

**Program Goals addressed by this course:**

1. Program Goal 1. Understanding and applying principles of storytelling across platforms and genres.
2. Program Goal 2. Creatively collaborate with cast and crew throughout the production process.
3. Program Goal 3. Becoming proficient in the latest media production tools and technology.

**Objectives of the Course:**

1. To learn the fundamental aesthetic and technical principles of lighting, composition, and image design. (DO3)
2. To understand how to operate and utilize video cameras, lighting equipment, pre-visualization and post-production software in order to visually interpret ideas into images. (DO4)
3. To learn how to research texts to create design metaphors, visual references, lighting plots, floor plans and shot lists. (DO1)
4. To understand the roles, responsibilities and relationships of lighting directors, cinematographers, production designers and art directors to the director, each other, and the production itself. (DO6)

**Outcomes Anticipated for Course:**

1. Students will research, design and create a variety of lighting compositions in both studio and field environments. (SLO2, Intro)
2. Students will create and analyze shot lists, floor plans, design sketches, visual references, and lighting plots. (SLO2, Intro)
3. Students will research, design and create sets and scenic environments. (SLO2, Intro)
4. Students will apply all of the course objectives towards the cinematography and production design of a short video production. (SLO2, Intro)

**Course Outline:**

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1.	<b>Lecture:</b> Introduction to Cinematography and Production Design as crucial elements of story storytelling. Fundamental concepts, terms and methods of image research and shot composition. <b>Studio Lab:</b> Introduction to the camera: basic operations of cameras and tripods.
2.	<b>Lecture:</b> Shot composition, dynamics of the frame and the principles of visual organization. Formats, codecs, resolution, frame rates and digital image workflow from preproduction through post. <b>Studio Lab:</b> Camera operations Part II: menus and settings.
3.	<b>Lecture:</b> The camera as eye of the storyteller: subjective vs. objective composition. <b>Studio Lab:</b> Understanding lenses and depth of field. Zoom vs. Prime lenses. Holding, racking and pulling focus. Building and operating camera support devices.
4.	<b>Quiz 1:</b> Lectures, readings & screenings. <b>Lecture:</b> The nature and principles of lighting and shadows. Lighting Purposes and functions. Lighting as a narrative device. Establishing time, space and atmosphere with lighting. Lighting and tone. Intensity, contrast, quality and direction. <b>Studio Lab:</b> Three point lighting.
5.	<b>Project 1: In Class Lighting:</b> Production groups of 3-4 student will execute interview lighting setups using up to five lights.
6.	<b>Studio Lab:</b> On set protocol, safety and set procedures while lighting and composing and scene recreation from a critically acclaimed television production.
7.	<b>Lecture:</b> Location lighting: Working with natural light. Day and Night. Low budget/DIY location lighting techniques. <b>Studio Lab:</b> Location Day Exterior lighting techniques.
8.	<b>Quiz 2:</b> Lectures, Readings & Screenings. <b>Lecture:</b> Camera movement: theory, history and practice. Emotional and psychological impact of static vs. moving camera. <b>Studio Lab:</b> Basics: Pan, Tilt, Zoom, Dolly.
9.	<b>Due: Project 2: Location Lighting Scene Recreation</b> (screen and critique). <b>Studio Lab:</b> coverage and camera movement with crew and actors.
10.	<b>Due: Shot by Shot Scene Breakdown Assignment. Studio Lab:</b> Dynamic camera movement: hand-held, moving with actors, and fluid masters. Low budget and DIY solutions for moving the camera.
11.	<b>Lecture:</b> Production Design: history and basic concepts. The Big Three: Production Designer, Cinematographer and Director. The PD in pre-production: script analysis, visual metaphor, and visual references to create a “look”.
12.	<b>Lecture:</b> Practical production design: locations, basic color theory and controlling color palette, working within budget constraints. Bruce Block’s Visual Structure.
13.	<b>Studio Lab:</b> Fluid masters & lighting actors in motion.
14.	<b>Studio Lab: Project 3: Production design scene recreation.</b> Groups of six will each design and construct a set, then light and shoot a scene from an acclaimed television program.
15.	Screening and Critique of Project 4: Cinematography & Production Design for 7752 Short Fiction Narrative

**Methods of evaluations:**

Quiz 1		10%
Quiz 2		10%
Project 1: In Class Interview Lighting		15%
Project 2: Location Lighting Scene Recreation	15%	
Shot by Shot Scene Breakdown Assignment		10%
Project 3: Production design scene recreation		10%
Project 4: Cinematography & Production Design for 7752 Short Film		20%
Attendance & Participation	10%	
Total		100%

**Methods of assessment:**

ASSIGNMENT	Exceeds Expectations	Meets Expectations	Does Not Meet Expectations
Quiz 1, 2 & 3	Demonstrates mastery of course material and ability to both recall and utilize this knowledge. (Achieves point grade of 90-100).	Demonstrates adequate grasp of course material and ability to recall the knowledge and utilize it to some degree. (Achieves point grade of 70-89)	Demonstrates inadequate grasp of course material. Ability to recall and utilize knowledge is inconsistent. (Achieves point grade of 69 or below.)
Project 1: In Class Interview Lighting	Demonstrates proficiency in understanding concepts of three-point lighting, using lighting equipment, crew protocol, roles and collaboration, set safety.	Demonstrates basic competency in understanding concepts of three-point lighting, using lighting equipment, crew protocol, roles and collaboration, set safety.	Fails to coherently understand concepts of three-point lighting, use of lighting equipment, crew protocol, roles and collaboration, set safety.
Project 2: Location Lighting Scene Recreation	Demonstrates proficiency in understanding the relationship between light and emotion, composition and story, using location lighting and grip equipment, basic	Demonstrates adequate capability to understand the relationship between light and emotion, composition and story, using location lighting and grip equipment, basic digital workflow from production to post. Project	Demonstrates inadequate capability to understand the relationship between light and emotion, composition and story, using location lighting and grip equipment, basic digital workflow

	digital workflow from production to post. Project is technically flawless and conceptually thoughtful.	may have some minor technical flaws and is reasonably conceptually thought out.	from production to post. Project has multiple technical flaws or lacks thoughtful conceptual approach.
Shot by Shot Scene Breakdown Assignment	Every shot is completely and thoroughly described. Analysis of scene demonstrates deep understanding of relationships between technique and story.	Most shots are completely and thoroughly described. Analysis of scene demonstrates adequate understanding of relationships between technique and story.	Many shots are inaccurately described. Analysis of scene lacks understanding of relationships between technique and story.
Project 3: Production design scene recreation	Demonstrates proficiency in ability to use research, sketch floor plans, use basic design concepts, combine colors and translate visual themes into practical set design elements.	Demonstrates adequate ability to use research, sketch floor plans, use basic design concepts. Colors are generally complementary, some thematic relationship between story and set is evident.	Inadequate ability to use research, sketch floor plans, use basic design concepts. Colors are not complimentary, little thematic relationship between story and set is evident.
Project 4: Cinematography & Production Design for 7752 Short Film	Demonstrates mastery in use of tools and techniques to design and execute lighting and production design for a short film. No technical flaws. Lighting and Set Design approach demonstrates expertise in combining conceptual skills with technical abilities.	Demonstrates proficiency in use of tools and techniques to design and execute lighting and production design for a short film. Few technical flaws. Lighting and Set Design approach demonstrates ability to combine conceptual skills with technical abilities.	Does not demonstrate proficiency in use of tools and techniques to design and execute lighting and production design for a short film. Many technical flaws. Lighting and Set Design approach lacks conceptual approach.

Attendance	Attends every class on time.	Attends class; makes arrangements to deal with tardiness/absences.	Consistently absent and/or late without excuse.
Class Participation	Actively engaged in class discussion; demonstrates mastery of readings and course content.	Contributes meaningfully to class discussion; demonstrates basic comprehension of readings and course content.	Does not engage in class discussion; demonstrates little/no comprehension of readings and course content.

Bibliography:

Blain Brown. *Cinematography, Theory and Practice: Image Making for Cinematographers and Directors*. 2<sup>nd</sup> Ed. New York: Focal Press , 2011

Gustavo Mercado. *The Filmmaker's Eye: Learning (and Breaking) the Rules of Cinematic Composition*. New York: Focal Press, 2010

Bruce Block. *The Visual Story: Creating Visual Structure of Film, TV and Digital Media*. 2<sup>nd</sup> Ed. New York: Focal Press, 2007

Vincent Lobrutto. *The Filmmakers Guide to Production Design*. New York: Allworth Press, 2002

Additional readings and screenings will supplement these primary texts including:

American Cinematographer (Cinematographers Guild Quarterly Journal)

Perspective Magazine (Art Directors Guild Quarterly Journal)