Proposal for a Major Concentration
In
New Media, Film, Television and Radio

Department of Visual and Performing Arts
FAIRFIELD UNIVERSITY

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# Proposal for Major Concentration in New Media Film, Television and Radio

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Proposal for a Major in
New Media Film, Television and Radio

Film, Television and Radio as Arts

There are several approaches that can be taken towards the study and praxis of film, television and radio. One approach is to study these media (and others—newspapers, magazines, internet, etc) as information and message systems, focusing on “how human beings acquire, process and use information in a variety of contexts”—as noted in the Department of Communication mission statement.

Another approach is through the lens of the visual and performing arts, which at Fairfield focuses on the theory and practice of developing intuitive, creative, expressive and aesthetic faculties. Like painting, sculpture, theater, and music—film, television and radio can be studied as creative arts, related media through which its practitioners express fundamental truths about the realities, hopes and values of human existence. Indeed, it is through these media in particular that our culture most popularly communicates meaning. In the program at Fairfield, our students learn how film, television and radio ‘work’ as artistic mediums, and they learn how to use these arts to give voice to the truth of their own lives.

History of the Program:
From Creation of a Minor to a Proposal for a Major Concentration within the Department of Visual and Performing Arts

Prior to 1993, only a few courses in film and television were offered to undergraduate students at Fairfield. The Department of Communication occasionally offered one elective television production course that could be counted towards its major program. The Fine Arts Department presented cinema studies courses more regularly as elective offerings with no application towards any concentration within the department.

Minor Creation
In 1993, after a year as an adjunct at Fairfield, James Mayzik SJ was offered a full-time faculty position--shared jointly with the Department of Communication and the Fine Arts Department—to teach courses in film and television. It became clear that there was a demand and an opportunity to create a program in film and television, particularly with the university’s establishment of the Campus Television Network and a dedicated channel for student television broadcast. A proposal for program in film, television and radio—initially as a minor, eventually as a major—was developed with the assistance and support of the Dean of the College of Arts and Sciences, intended as an addition to the curriculum of the Department of Communication. When that department signaled its disinterest in a new minor, the department of Fine Arts extended a welcome to the program and unanimously voted to sponsor it and shepherd it for approval by the university curriculum committees. The minor was approved and established in the Spring of 1997, joining departmental programs in Theater, Art History, Studio Art and Music. Shortly thereafter the faculty of the Fine Arts department voted on a new name for the department—Visual and Performing Arts—to better reflect all the programs under its umbrella. At that time James Mayzik SJ’s faculty appointment was moved entirely to the new Department of Visual and Performing Arts, and he was named program director for the new minor.

Growth of Program
In the ensuing semesters, the program was gradually rolled out. A full complement of approved courses were offered over the years as student enrollment grew, taught by one full-time faculty member and a series of adjuncts who were respected within their professional fields. Student interest in the program—and its ancillary
activities with the HAM Channel, Film Club and WVOF radio—grew with each succeeding semester. Each semester saw an increase in the number of declared minors:

- 1996-97: 11 minors
- 1997-98: 27 minors
- 1998-99: 33 minors
- 1999-00: 45 minors
- 2000-01: 53 minors
- 2001-02: 64 minors
- 2002-03: 72 minors

To meet rising demand within the minor, more courses were offered each semester, beginning with 3 in the spring of 1997 to 15 in the fall of 2003. In the academic year 2000-2001, the Communications Department revised its curriculum, allowing students in the Media Studies track to take up to three of their elective courses in New Media Film, Television and Radio. (Beginning in academic year 2004-2005, this number will be reduced to two, with additional Department of Communication faculty members offering more electives.) Increasing numbers of declared minors competed for seats with these Communications Department students, some of whom were seeking a major in film, television or radio and used the Communications major as its closest equivalent.

**Media Center Connection**

In January of 1999, the program director of the Film, Television and Radio minor assumed an additional administrative position as director of the university’s Media Center. Because much of the minor was dependent on the facilities of the Media Center, and to better coordinate and identify the minor program to its students, all of the courses within the program were moved to newly constructed classrooms, studios and media labs within the Media Center. At that time the Media Center effectively became the home to the growing academic program, and its source of equipment and facilities. In 2001 the Media Center was successful in securing a new position of Broadcast Producer, whose primary responsibility was to support students working in film, television and radio within the Ham, WVOF and Film clubs, and to be a liaison between those media ‘laboratories’ and the academic program in New Media Film, Television and Radio. In that same year, through the collaboration of a team of faculty interested in new media, the Resource Center for Advanced Digital Exploration (RCADE) was established in the Media Center. Although its outreach is to the entire university community, its regular offerings of workshops in lighting, graphic and web design, audio and video recording and editing and others have been an invaluable aid to students within the minor program. An additional benefit to the program from the Media Center was the opportunity to utilize the working professionals on its staff as faculty adjuncts. Many of these Media Center staff hold advanced degrees in media fields and function as media producers, directors, cinematographers, writers and editors for award-winning programs. Their expertise is readily accessible to students in the classroom and on a daily basis through their full-time positions on campus within the Media Center. (See appendix at end for CV’s of the professional staff).

**New Faculty and Major Proposal**

The growing enrollments and demand for courses in film, television and radio have increased the academic burdens on the program director who has until recently functioned as the sole full-time faculty member. In the current academic year (2003-2004), that situation has been much relieved with the arrival of Mark McGregor S.J.. Mark’s full time appointment to the department and the program, with his specialty in screenwriting, dramatically alters the landscape of the program. The addition of second full-time faculty member—as in Music and Studio Arts—enables the development and reality of moving the minor program in New Media Film, Television and Radio to that of a major concentration within the Department of Visual and Performing Arts.
Major in Visual and Performing Arts, with a Concentration in New Media Film, Television and Radio

It should be noted that the Department confers degrees to its students as majors per se in Visual and Performing Arts, with concentrations in Art History or Music, or Studio Arts or Theatre, not directly as majors in those areas. The proposal calls for a new major concentration in New Media Film, Television and Radio in much the same way, and builds on the existing minor concentration in those fields.

The Present Minor Program

Since its inception, The New Media Film, Television and Radio program has provided a coherent awareness of the aesthetic, artistic, and communicative power of these varied media by offering courses in theory, history, genres, styles, and structures with hands-on production courses. The program curriculum reflects the convergence of traditional media of film, television, and radio into a new media of creative possibilities. Students learn the theory and collaborative practice of all aspects of visual storytelling: writing, moving-image design, producing, directing, cinematography, sound design, digital imaging, and editing. Students understand the expressive power of these media and experiment with their own creative voices, engaging their imagination and intellect with the tools of these crafts. Many of the program’s faculty members come from the ranks of working professionals, ensuring that information transmitted in the classroom is at the cutting edge of the field.

The New Media designation of the program points to its focus on new digital technologies as they relate to the sound and moving image of film, television, and video. Nonlinear narrative theory and technique, computer graphics, two- and three-dimensional animation, multimedia network communications, CD-ROM, and DVD production are featured in each of the track concentrations of the program.

Film track courses survey the origins and development of motion picture art; analyze periods, genres, and styles of filmmaking; and offer hands-on experience in film production technique. In production courses, students are introduced to the collaborative, creative process of filmmaking, with an emphasis on storytelling through a broad spectrum of aesthetic approaches. Student films produced in these courses are showcased in a campus film festival, and are Web-streamed over the University’s Web page.

Television track courses survey the technological and stylistic history of the medium; the particular visual and audio language of television texts; the genres, narrative, and generic conventions of television; and hands-on production experience designed to teach skills in studio and remote television production. In the production courses, students produce programs of a variety of familiar genres but are encouraged to push the creative boundaries of the medium. Student programs air on a regular nightly schedule on the HAM Channel, the student-broadcast television station, and are Web-streamed.

Radio track courses survey the programmatic and technical development of the medium; sound development and recording techniques; and broadcast production and management. Production courses contribute programming to WVOF, the University’s FM station, and to its Web-streaming address.
The Present Minor Curriculum

in New Media Film, Television and Radio is a six course, 18 credit concentration, including the following courses:

All minor students must complete

- TL 100 Introduction to the Visual Arts of New Media Film, Television, and Radio

In addition, minors must complete

- Two history/theory courses in one of the following tracks. Students may take no more than nine credits in a chosen track.

  **History/Theory courses**: All students should acquire a knowledge of history, context, and theory as they study film, television or radio. Analysis of periods, genres, aesthetic styles and the particular audio and visual language they convey is the focus of these courses. Towards this end, students will become familiar with the major artistic achievements of film, television and radio. In this way the historical/theoretical approach in Visual and Performing Arts is different from that of Communications, which focuses its theoretical approach on message information and message systems, on “how human beings acquire, process and use information in a variety of contexts.”

**Film Track**
- FM 101 Art of Film
- FM 102 Filmmaker Studies
- FM 103 American Decades
- FM 104 World Cinema
- FM 110 Special Topics in Film

**Television Track**
- TL 101 Art and Language of Television
- TL 102 Television Drama
- TL 103 Documentary Television
- TL 104 Television Comedy
- TL 105 Directing for Film and Television
- TL 106 Art of Editing
- TL 110 Special Topics in Television

**Radio Track**
- RA 101 Art and Language of Radio
- RA 102 Radio Drama
- RA 103 Documentary Radio
- RA 110 Special Topics in Radio

Minor must also complete

- Two of the following production courses in the chosen track (six credits)

  **Film Track**
- FM 130 Filmmaking I
- FM 131 Nonlinear Editing
- FM 132 Performance for Camera
- FM 230 Filmmaking II
- FM 231 Film Internship

  **Television Track**
- TL 130 HAM Television Production I
- TL 131 Digital Graphics for Film and Television
- TL 230 HAM Television Production II
TL 231 Television Internship

Radio Track
- RA 130 Radio Production I
- RA 230 Radio Production II
- RA 231 Radio Internship

Finally, students in the minor must complete
- One elective course from either the history/theory or production areas (three credits).

Course Descriptions of Present Courses in the Minor

Course Descriptions
A = Applied
H = History

FM 101
Art of Film (H)
The course provides an overview of film – its history as an art form and as a business, its technological development, and its special ability to tell stories visually. Students write a short screenplay and produce a short film as members of small film crews. Topics include producing, directing, and acting for the camera. This course, which fulfills a visual and performing arts core requirement in film history, is recommended for students not majoring in visual and performing arts. For students pursuing the film track minor, this course is recommended as a prerequisite to FM 130 Filmmaking I. Three credits.

FM 102
Filmmaker Studies (H)
This course examines specific filmmakers and their work as directors, producers, writers, cinematographers, editors, and composers. Students investigate (in alternating semesters) Griffin, Chaplin, Welles, Kubrick, Allen, Hitchcock, and many others in detail for the visual style and narrative structure of their works. This course fulfills a visual and performing arts core requirement in film history. Three credits.

FM 103
American Decades (H)
This course focuses on alternating decades in the first 100 years of American film, analyzing Hollywood and independent films with respect to genres, styles, acting, and their relationship to American history and culture. This course fulfills a visual and performing arts core requirement in film history. Three credits.

FM 104
World Cinema (H)
This historical and critical survey of film from world nations includes (in alternating semesters) French new wave films from Truffaut, Godard and Chabrol; German cinema including Fassbinder, Wenders, Herzog, and von Trotta; Japanese films of Kinugasa, Mizoguchi, Ozu, Kurosawa, Yanagimachi, and Itami; and films from Italy, China, Russia, and Third World countries within the cultural, historical, and political environment of their time. This course fulfills a visual and performing arts core requirement in film history. Three credits.
FM 110
Special Topics in Film (H)(A)
This course covers genres and themes, offered on a rotating basis each semester, that include: film noir, the horror film, the musical, documentary film, and the Western. This course fulfills a visual and performing arts core requirement in either film history or application. Three credits.

FM 130
Filmmaking I (A)
This course introduces the basic equipment, technique, and art of motion picture photography and editing. Students examine film types and exposures, practice camera techniques, and complete lighting and digital editing exercises. Students begin with 35mm photography and progress to 16mm motion-picture photography, while learning the production details of filmmaking. Students produce and edit a short film. Three credits.

FM 131
Nonlinear Editing (A)
This course introduces the theory and basics of digital editing, and the Media 100, Final Cut Pro, and Quantel digital-editing systems. Participants study the characteristics of nonlinear systems and learn how these systems are used to create effective and affective visual and audio programs. Three credits.

FM 132 Performance for Camera (A)
This course introduces the art of acting for film and television camera, its theory, history, and practice. Participants study and apply the fundamental elements of acting – imagination, movement, focus, method, character development – in class exercises. Three credits.

FM 230
Filmmaking II (A)
Students receive advanced instruction in the use of 16mm film cameras, sound equipment and editing systems, screenwriting, producing, and direction of actors. Students work in groups to write, direct, and produce short narrative films. Three credits.

FM 231
Film Internship (A)
In consultation with a faculty member, upper-level students arrange a semester-long internship with one of many film production companies located within Connecticut and the New York metropolitan area. The course combines on-site supervision and meetings with faculty advisors with weekly journal submissions and an assigned paper at the end of the internship. Three credits.

TL 100
Introduction to the Visual Arts of New Media Film, Television and Radio (H)
This course introduces new media, film, television, and radio within the context of the visual and performing arts, revealing their relationship with painting, sculpture, dance, architecture, theater, music, and photography, and their fundamental origins as creative art-making. Film, television, and radio have become essential elements in the aesthetic communication process of our time; they are perhaps the most the powerful media used to express certain truths about life and human reality, to tell human stories, and to evoke passionate emotions. Each has characteristic technology and presentation strengths, but these media share common elements in the artistic use of light, color, motion, mass and line; composition of space; modeling of sound; and editing and structuring of elements. The course examines these common characteristics and provide a sound understanding of how they ‘work’ on individuals and groups to make film and television such powerful media. This course fulfills a visual and performing arts core requirement in film history. Three credits.
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TL 101
Art and Language of Television (H)
This basic introduction to the study of television explores the visual and audio style of various television texts, their narrative and generic conventions, the practical implications of aesthetic choices, and the meanings and pleasures generated. The course reviews the historical roots of television content and technology and traces the evolution of program types on broadcast and cable television and the Web. This course fulfills a visual and performing arts core requirement in history. The department strongly recommends this course for television track minors, who are advised to take it before other courses in the minor. Three credits.

TL 102
Television Drama (H)
This history of dramatic form in television examines early teleplays and the development of the dramatic series, the soap opera, and narrative films for television. The course covers the unique characteristics of the medium as it applies to drama, the special qualifications and pressures applied to drama for broadcast consumption, and the staging and aesthetic differences between drama for film and drama for television including different directing and acting technique. The course treats television drama as a viable and substantive genre, not simply a form of popular entertainment. This course fulfills a visual and performing arts core requirement in history. Three credits.

TL 103
Documentary Television (H)
This course examines nonfiction television, including the groundbreaking traditions of the early network ‘white papers’ on contemporary societal issues, network news, morning news shows, magazine format programming, performance television (concerts, etc.), and alternative formats. The course illustrates and discusses parallels and differences with film documentary and analyzes the roles of the producer, director, interviewer, and editor. This course fulfills a visual and performing arts core requirement in history. Three credits.

TL 104
Television Comedy (H)
Television comedy has its roots and parallels in theater, radio, and film. This course traces the development of the comedic form from the early days of television to the present. Topics include the development of the three-camera format for sitcoms, the rise and fall of variety formats, comedic casts, British imports, late-night entertainment, and political comedy. Students analyze scripting, camera, lighting, and editing techniques. This course fulfills a visual and performing arts core requirement in history. Three credits.

TL 105
Directing for Film and Television (H)
This course explores what a film or television director does, how he/she manipulates and manages the divergent elements of cinema into a coherent whole, and often, into a unique and personal vision. The specific tasks of a director are studied from both practical and theoretical perspectives. This course fulfills a visual and performing arts core requirement in history. Three credits.

TL 106
Art of Editing (H)
The juxtaposition of images and sound, the reaction of an audience to the pace of a scene, the performance of an actor, the collaboration between editor and director – these are the cornerstones of editing. Through many classroom discussions and viewing assignments, this course explores how these topics are expressed within the different genres of film and television. Student explorations come to life as they weave together their own stories and scenes. This course fulfills a visual and performing arts core requirement in history. Three credits.
TL 110
Special Topics in Television (H) (A)
This course offers rotating television topics each semester. This course fulfills a visual and performing arts core requirement in history or application. Three credits.

TL 130
HAM Television Production I (A)
This course offers an immediate, intensive, hands-on introduction to the art and technology of creative television production within the structure of Fairfield’s HAM Channel. The course emphasizes the technical and aesthetic relationship of television to film production, with a primary focus on television as a creative art form. Students receive intensive instruction on creative and aesthetic use of the tools and elements of television – cameras, audio, lighting, editing, set design, and program development – and participate in a series of projects completed individually and with partners. Students learn the structure and operation of the HAM channel and participate in the production of a regularly scheduled program that will be aired on the HAM channel during the semester. This course fulfills a visual and performing arts core requirement in television production. Three credits.

TL 131
Digital Graphics for New Media Film and Television (A)
The digital revolution has arrived for production of television and video. This course introduces the theory and basics of digital graphic design and editing, incorporating three-dimensional graphics, music, and sound effects. Students master nonlinear program and technology such as Media 100, Quantel Editbox, Final Cut Pro, Photoshop, Flash and 3D Studio Max. Three credits.

TL 230
HAM Television Production II (A)
In this advanced television production and station operations course, students assume roles as producers, writers, designers, and directors of channel series and specials. The course encourages advanced video production, including experimental narrative and non-narrative videography. (Prerequisite: TL 130) Three credits.

TL 231
Television Internship (A)
In consultation with a faculty member, upper-level students arrange a semester-long internship with one of many television production companies located within Connecticut and the New York metropolitan area. The course combines on-site supervision and meetings with faculty advisors with weekly journal submissions and an assigned paper at the end of the internship. Three credits.

RA 101
Art and Language of Radio (H)
This course introduces the theoretical, creative, and practical world of radio broadcast and production. The overview traces the development of technology, programming, and radio management and radio’s links to theater, film, and television. Students consider the future of radio, including digital transmission. This course fulfills a visual and performing arts core requirement in history. Three credits.

RA 102
Radio Drama (H)
Radio drama has a long history, growing out of popular theater and film. Radio refined such story-telling and tailored it to its own strengths, late making significant contributions to the development of television drama. It
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rose to prominence in the 1930s, highlighted by the broadcast of Orson Welles’ Mercury Theatre on the Air. This course examines that history, particularly with respect to its roots in theater and its effects upon television. This course fulfills a visual and performing arts core requirement in history. Three credits.

RA 103
Documentary Radio (H)
This course examines news, talk radio, sports, and public radio formats, including the history of the medium as a source of information and live-event broadcasting. Students analyze the roles of the producer, director, interviewer, and editor. This course fulfills a visual and performing arts core requirement in history. Three credits.

RA 110
Special Topics in Radio (H) (A)
This course offers radio topics on a rotating basis each semester. This course fulfills a visual and performing arts core requirement in history or application. Three credits.

RA 130
Radio Production I (A)
In this introductory course in radio production, students learn writing, editing, reporting, and production of radio news in studio and field, and produce air-quality newscasts, enterprise reports, and documentaries. Three credits.

RA 230
Radio Production II (A)
This course offers advanced experience in radio operations and broadcast. Students produce special live programming for broadcast on WVOF and projects for Web-casting. Three credits.

RA 231
Radio Internship (A)
In consultation with a faculty member, upper-level students arrange a semester-long internship with one of many radio broadcast production companies located within Connecticut and the New York metropolitan area. The course combines on-site supervision and meetings with faculty advisors with weekly journal submissions and an assigned paper at the end of the internship. Three credits.
MAJOR CONCENTRATION in NEW MEDIA FILM, TELEVISION AND RADIO

Rationale

The rationale for moving from a minor in New Media Film, Television and Radio to the establishment of a major concentration the same areas arises from

1) an ever-growing demand for courses in film, television and radio,
2) a dramatic, yearly rise in minor declarations
3) a growing call from students for a major specific to the areas of new media film, television and radio.

When the minor was initially developed with the Dean of the College of Arts and Sciences, it was clear that there was student demand for courses in these areas. Indeed, the initiative of the dean was a response to growing calls for such a program. His vision called for inauguration of the program as a minor, with eventual establishment of a major concentration akin to that of music, studio arts, theatre and art history. After the program was established, rising enrollments demanded increased course offerings, and the numbers of declared minors doubled almost every year—from 11 the first year to 74 in the last year. The particular thrust of the program—to present film, television and radio as part of the visual and performing arts—offered a very different presentation of these media to students than that of the Department of Communication. Increasing numbers of students who come to Fairfield seek to find self-expression and experiment through film, television and radio media, rather than to study them as tools of mass communication. At present there is no major path to that type of approach other than in the minor program in the Department of Visual and Performing Arts.

As the minor has developed over the last six years, we have created a ‘virtual major’ by way of increased and diverse course offerings. A significant number of courses are already on the books and are being taught on a regular basis. A major-in-waiting begs to be created, with only a few new courses required.

The proposal of the new major concentration assumes continued the offering of the minor program, with the same requirements as presently offered (although some course numbering will change and several new courses for the major will also be available).

Building on New Strengths

The Department of Visual and Performing Arts has witnessed a phenomenal growth at Fairfield in the last ten years, drawing on the strength of its art history foundations and developing a series of excellent programs in music, theater, the studio arts and film, television and radio. As technologies progress, our department recognizes new opportunities for collaboration across artistic fields, and is currently in a process of re-imagining and enacting such collaboration within our programs.

The adjunct faculty who teach in the minor program—who are often professionals at the top of their field—have been developed into a regular group of excellent teachers who offer many hours of their time to our students. The addition of a second full time faculty member has enormously added to the strength of the academic program—his expertise in screenwriting will provide a needed area for the major--and offers needed help in the administration of the program as well.

Benefits of the New Major Concentration

• Students who have been frustrated by the inability to declare a major appropriate to their real interests in film, television and radio will finally have a clear path towards that end—at virtually no greater cost to the university.
• The Department of Visual and Performing Arts would be strengthened because the major would offer new opportunities of collaboration between students and faculty, including shared courses and resources
Our most immediate competitor institutions (Villanova, Providence, Loyola) do not offer major programs in this field; our program would surpass the program at Boston College in terms of facilities and resources.

The field of film, television and radio is one of the fastest-growing areas of interest in the nation for undergraduate students, particularly among young males. There is potential that this program would attract a greater number of male acceptances, aiding in greater gender balance to the undergraduate population.

Establishment of the major would be a large component of a proposed upgrading of the Media Center’s activities, including a series of national and regional productions which would be produced at the University, raising Fairfield’s public profile significantly.

An overloaded Department of Communication will experience some relief with some number of students choosing a major that better fits their interests.

**Collaboration with Visual and Performing Arts**

The major promises new collaborative possibilities with other programs within the Department of Visual and Performing Arts.

1) Establishment of the major comes at a time when Visual and Performing Arts is in conversation about creating new cohesiveness amongst all five program areas. Exciting possibilities for shared introductory courses and capstone experiences are a natural fit for the new major.

2) Because of merging technologies, theory and practice is creating real crossovers within the visual and performing arts: courses offered in the major would be open to other VPA students and could be of benefit to those pursuing majors in music, studio arts, theatre and art history.

3) Likewise, students majoring in film, television or radio will be offered two elective courses, and will be encouraged to consider taking the following courses within the department:

- **AH 11 Visual Culture**
- **AH 152 Modern Art**
- **AH 172 History of Photography**
- **MU 101 History of Jazz**
- **MU 156 Intro to Midi and Music Software**
- **SA 11 Foundation: Structure, Space and Environ.**
- **SA 133 Photography I**
- **SA 136 Investigation of Text and Image**
- **SA 137 Time Arts**
- **TA 10 Intro to the Performing Arts**
- **TA 30 Acting I**
- **TA 130 Acting II**

- Students who cross into these other areas of Visual and Performing Arts will further unify our departmental identity amongst faculty and students.

**Collaboration with Department of Communication**

The new major would also enable new collaboration with the Department of Communication. The Department of Communication welcomes the establishment of the new major and sees new opportunities for students seeking a different focus on the media than its own. The chair of the Department of Communication has offered to assist in advising our students about which courses in that department best meets their educational and professional objectives. Students in the major will be encouraged to consider three ways of interfacing with the Department of Communication: **1) double majoring** in New Media Film, Television or Radio and Communication. With agreement, several courses would double count for both majors, enabling students to
double major with approximately 18 courses; 2) **minoring in Communication.** Because a Communication minor requires 5 courses, New Media majors who wish to minor could double count their three free electives for the minor, allowing students to complete both programs with a total of 13 courses; 3) **simply taking some of their three electives within the Department of Communication.** These courses could be a good complement to the other requirements of the major. The following courses have been approved by the Department of Communication for inclusion as electives within the new major:

- CO 201 Persuasion
- CO 202 Small Group Communication
- CO 220 Intro to Organizational Communication
  (Recommended for students with interests in media management)
- CO 230 Media & Society (Most Recommended)
- CO 231 History of Mass Communication
- CO 236 Women & Mass Media (also counts for WS minor)
- CO 335 Globalization, Media, & Culture (Highly Recommended; also counts for IL minor/major)
- CO 339 Topics in Media Theory & Criticism (Highly Recommended)
- CO 342 Technoculture & Information Society

The chair of the Department of Communication is not concerned about the addition of FM/RA/TV students taking these courses as electives in the new major, citing reduced enrollment pressures and intensive enrollment and curriculum management within that department.

It should be noted that **students majoring within the Department of Communication will still be able to fulfill their media studies track electives within New Media Film, Television and Radio offerings.** Although majors and minors within the program will have first choice on the course offerings, Communication majors will be given priority over others seeking the courses for core or elective fulfillment. Close collaboration between both programs will ensure that our students will enjoy the mutual benefits of each program.

**Collaboration with Other Departments in the University**

Courses in other university departments will also offered for fulfillment of the three electives within the major. This collaboration would help our students see the interdisciplinary connections fostered by these traditional and new media, and offer another venue by which to study them.

Some possible courses might include (with permission from professors and departments):

- SO 167 Contemporary Media
- RS 298 Religious Values in Film
- PY 250 Sensation and Perception
- SP 271 Hispanic Film
- IT 271 Italian Cinema
- ENW 321 Broadcast News Writing
- EN 379 Film and Literature
- PO 167 Media and Politics
- PO 168 Politics of Mass Popular Culture
- PS 71 Physics of Light and Color
- PS 76 Physics of Sound and Music
Collaboration with University College
The new major will enable greater collaboration with University College and the Graduate School of Education—with the potential of new sources of revenue for the university. Fairfield would become known for its program in this area, and would attract nontraditional students to Fairfield to study a field that is now (and promises to be for the future) booming in popularity. Many schools with similar majors have created lucrative certificate programs on the coattails of the undergraduate programs.

Projected Enrollments
Although there is no way of knowing for sure the popularity of a new major in New Media Film, Television and Radio, it can be estimated that it will attract approximately 50-70 students in the initial years of the program. This estimate is based on the growth of the minor program to date as well as an informal survey of students who are presently enrolled in courses offered in the minor, as well as declared minors. Some students will opt for this new minor over that of Communications, the major most closely associated with film, television and radio. The Communications Department is in agreement with this estimate, projecting that approximately 15% of their present majors will opt for the new major in Visual and Performing Arts.

With regards to the enrollment capacities of the present program, and the use and capacities of the facilities (classrooms, equipment, studios, editing suites, etc.) we have already been accommodating a large number of students beyond the present minor enrollment of approximately 72. The following enrollment figures for the last four semesters indicates that the program has been serving a large number students fulfilling their core requirements and electives—far more than the number of minor students. This indicates that there is great capacity within the present program—and certainly within the major program—to handle an increase in students who may be attracted to the major.

2002 Spring
10 courses - 172 students
Independent Studies
(French Cinema) 1
Internship - 2

2002 Fall
12 courses - 212 students
(Includes World Cinema: Russian Film -10 students)
Independent Study - 3
Internship - 3

2003 Spring
15 courses- 253 students
(includes art of Italian Cinema 5? students)
Independent Study - 3
Internship - 6

2003 Fall
15 courses- 281 Students
Independent Study- Internship- 3

Facilities
The facilities for the major are already in place. Since its inception, the minor program has benefited from consolidation and confederation with the university’s Media Center, which has become home to the program. The Media Center has invested heavily in the latest and most advanced of media technologies, offering facilities and equipment to the program that are equal to or surpass those of competing institutions, and even of those institutions that are nationally renowned for their media facilities. The Media Center facilities have a dual use, serving the needs of its professional staff, as well as the needs of students within the program. Our facilities
compare in size and quality with nearby competitors such as Quinnipiac University, and on a per capita ratio of equipment pieces to students, we even rate higher than Emerson College, which boasts 800 majors in film, television and radio. (See attached addendum pp 24-28 of equipment and facilities inventory.)

**Faculty Resources and Costs**

Faculty resources have already been enhanced with the addition of a full-time, tenure track Jesuit position. In addition, the major program has been structured (with consolidations and elimination of courses) to maintain or reduce the number of course offerings each semester from the present average of 15-16 courses to 10-13 courses. Depending on overall enrollment—and the need to satisfy students seeking core courses and Communication majors seeking electives, we may need to offer multiple sections of required courses, but total course offerings will not go beyond that of our current minor program. The four year plan of course offerings actually reduces the number of specialist adjunct positions within the program, from an average of 12 to 13 adjuncts to 7 to 9 adjuncts. Larger numbers of adjunct positions within these fields are not uncommon, given the need to have instructors with up-to-date knowledge of ever-changing technologies.

This reduction in course instructors and in courses may have some impact on students wishing to access New Media Film, Television and Radio courses as core requirements or free electives. Should the Dean or Academic Vice President see a need to increase the course offerings or instructors, the program would willingly do so.

Our situation at Fairfield offers a unique advantage over programs offered by our rival institutions: the Media Center’s in-house production team, all full-time employees of the university with graduate degrees—and award-winning practitioners of producing, directing, cinematography, audio production, digital editing and graphics—are able to teach within the program. Our students have the advantage of access to those instructors all week long, and often, in fact, work with them as interns on projects for the university.

**Equipment and Facilities Cost**

Because of the unique marriage of the university’s Media Center to the academic program in New Media Film, Television and Radio, the equipment and facilities cost associated with such a program is not a financial burden to the College of Arts and Sciences. All classroom, studio and lab facilities, as well as camera, lighting, audio and editing equipment are shared with the Media Center, which, for the most part is funded through its own self-generated revenues from extraordinary productions. Apart from an occasional capital request for equipment from the academic division, almost all student facilities for the program are shared with and are funded by the Media Center.

**Elements of the Major**

The new major in New Media Film, Television and Radio builds on the existing robust minor program, including the basic three track structure of film, television and radio. Because the minor program already has extensive course and faculty offerings, a new major will require only some minimum additions.

**The Tracks**

Since its inception, the program was designed to offer students a track concentration in three distinct but related media. That structure continues with the Major. Although some technologies are shared, each media of film, television and radio has its own unique history, characteristics and aesthetic strengths which required sustained focus in a disciplined track. Student understanding and mastery of these artistic media would not be realized if the program allowed major cross-track matriculation, although there are two electives within the 11 course major which allow for inclusion of courses outside the designated track.
Course Additions to the Minor to Create a Major
A) Course additions include three previously taught special topics:

FM 200 Film Genres
This course has been taught in previous semesters as separate courses in film noir, the western, horror films, coming of age films, etc. The major requires a permanent new category of film genre as a better home for these important studies of film.

TL 104 Sports Broadcasting
Since a great deal of television broadcasting is influenced by the sports arena—affecting all of television in many aesthetic ways—it is important to offer this course for greater historical and theoretical grounding.

TL 105 Broadcast Management
Television and radio (and to some extent, film) are managed industries of artists. This course will enable students to understand the demands the real world places on those who are required to be artists in the marketplace.

B) Three new courses are required to create a complete offering for the major:

FM 220 Intermediate Screenwriting for Film and Television
All students in the major are required to complete Beginning Screenwriting for Film and Television. This elective course offers interested students the opportunity to build on the work of the first course, especially if they are interested in learning to write a feature film script or television drama or comedy scripts, and how they work as vehicles of artistic expression.

RA 120 Beginning Screenwriting for Radio
Each tracks has a writing requirement on the belief that most every artistic product in media begins with a concept that must be fleshed out in written form, scripted for production. This course is the entry level, required writing course for the unique medium of radio.

RA 132 Performance for Radio
Radio relies on unique human abilities to convey messages, express emotions, move an audience. This elective course will explore all the elements of audio performance, enabling the radio track student to experience the demands and requirements of such performance.

Course numbering for the major will require some alterations of the present numbering system, and numbers will be adjusted to reflect standardization within the department and the university, e.g. the introductory courses will be numbered 10 and 11 and the entry level courses in the 100-199 category.

Requirements of the Major
The major requires a total of 11 courses, with students choosing one of three tracks (in the same way that the minor has been offered): film, television or radio:

• One foundational course for the major is required of every student (Introduction to Media Arts of Film, Television and Radio).
• An entry-level prerequisite course in each track (Art and Language of Film, Art and Language of Television, Art and Language of Radio).
• Two elective courses from the history/theory offerings of each track.
• One required writing course in each track.
• Three applied production courses specific to that track.
• Three elective courses, one from the chosen track and two from any track in the major or approved interdisciplinary courses (in other departments) related to the major.
• A capstone course in each area, as the second production course of each track, or an internship

Internships are plentiful in the greater metropolitan area, and students will be encouraged to apply for an internship in their junior or senior years. Independent study will also be available, especially if a student wishes to work on a major writing project or production in film, video or radio.
## FILM TRACK

**Required Courses**
*(01-99 Introductory courses; 100-199 Intermediate courses without prerequisites; 200-299 Intermediate courses with prerequisites; 300-399 Advanced courses, normally limited to juniors and seniors)*

### I. 1 FOUNDATIONAL COURSE – TL/FM/RA 10 Introduction to Media Arts of New Media Film, Television & Radio

### II. 1 INTRO COURSE - FM 11 Art and Language of Film (Must be taken first as prerequisite for film track majors)

### III. 2 HISTORY/THEORY COURSES from the following:
- FM 101 Filmmaker Studies
- FM 102 American Films: Decades
- FM 103 World Cinemas
- TL 102 Nonfiction Television and Film (*name change from Documentary Television)
- FM 110 Special Topics in Film (history/theory)
- FM 200 Film Genres* (new course)
- FM 201 Independent Study in Film

### IV. 1 WRITING COURSE
**Required:**
- FM 120 - Beginning Screenwriting for Film and Television

### V. 3 APPLIED PRODUCTION
*(FM 11 Art and Language of Film is prerequisite for all production courses)*
**Required:**
- FM 130 Filmmaking I
- FM 131 (NonLinear) Editing for Film/TV
- FM 132 Directing for Film and Television

### VI. 3 ELECTIVE COURSES

#### a) Choose 1 from film track:
- FM 110 Special Topics in Film (applied)
- FM 201 Independent Study in Film
- FM 220 Intermediate Screenwriting for Film and Television* (new course)
- FM 230 Filmmaking II (capstone)
- FM 231 Filmmaking Internship

#### b) Choose 2 from film, television or radio tracks; or from VPA courses; or from approved courses in other depts:
**VPA Electives**
- AH 11 Visual Culture
- AH 152 Modern Art
- AH 172 History of Photography
- MU 101 History of Jazz
- MU 156 Intro to Midi and Music Software
- SA 11 Foundation: Structure, Space and Environ.
- SA 133 Photography I
- SA 137 Time Arts
- TA 10 Into to the Performing Arts
- TA 30 Acting I
- TA 130 Acting II

**Electives from Other Depts:**
- SO 167 Contemporary Media
- RS 298 Religious Values in Film
- PY 250 Sensation and Perception
- SP 271 Hispanic Film
- IT 271 Italian Cinema
- ENW 321 Broadcast News Writing
- EN 379 Film and Literature
- SA 136 Investigation of Text and Image
- PS 71 Physics of Light and Color
- PS 76 Physics of Sound and Music

### Communications Electives
- CO 201 Persuasion
- CO 202 Small Group Communication
- CO 220 Intro to Organizational Communication
  *(Recommended for students with interests in media management)*
- CO 230 Media & Society (Most Recommended)
- CO 231 History of Mass Communication
- CO 236 Women & Mass Media (also counts for WS minor)
- CO 335 Globalization, Media, & Culture (Highly Recommended; also counts for IL minor/major)
- CO 339 Topics in Media Theory & Criticism (Highly Recommended)
- CO 342 Technoculture & Information Society

**11 COURSES total**
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TELEVISION TRACK

Required Courses
(01-99 Introductory courses; 100-199 Intermediate courses without prerequisites; 200-299 Intermediate courses with prerequisites; 300-399 Advanced courses, normally limited to juniors and seniors)

I. 1 FOUNDATIONAL COURSE – TL/FM/RA 10 Introduction to Media Arts of New Media Film, Television & Radio

II. 1 INTRO COURSE - TL 11 Art and Language of Television ((Must be taken first as prerequisite for television track majors)

III. 2 HISTORY/THEORY COURSES from the following:
    TL 101 Television Drama
    TL 102 Nonfiction Television and Film (*name change from Documentary Television)
    TL 103 Television Comedy
    TL 104 Sports Broadcasting* (new course)
    TL 105 Broadcast Management* (new course)
    TL 110 Special Topics in Television (history/theory)
    TL 201 Independent Study in Television

IV. 1 WRITING COURSE
    Required:
    FM 120 - Beginning Screenwriting for Film and Television

V. 3 APPLIED PRODUCTION
    (TL 11 Art and Language of Television is prerequisite for all production courses)
    Required:
    TL 130 Television Production I
    FM 131 (NonLinear) Editing for Film/TV
    TL 230 Television Production II (capstone)

VI. 3 ELECTIVE COURSES
    a) Choose 1 from television track:
        TL 110 Special Topics in Television (applied)
        FM 132 Directing for Film and Television
        TL 133 Digital Graphics for Film and Television
        TL 201 Independent Study in Television
        FM 220 Intermediate Screenwriting for Film and Television*
        TL 231 Television Internship
    b) Choose 2 from film, television or radio tracks; or from VPA courses; or from approved courses in other depts:

VPA Electives
AH 11 Visual Culture
AH 152 Modern Art
AH 172 History of Photography
MU 101 History of Jazz
MU 156 Intro to Midi and Music Software
SA 11 Foundation: Structure, Space and Environ.
SA 133 Photography I
SA 137 Time Arts
TA 10 Into to the Performing Arts
TA 30 Acting I
TA 130 Acting II

Electives from Other Depts:
SO 167 Contemporary Media
RS 298 Religious Values in Film
PY 250 Sensation and Perception
SP 271 Hispanic Film
IT 271 Italian Cinema
ENW 321 Broadcast News Writing
EN 379 Film and Literature
SA 136 Investigation of Text and Image
PS 71 Physics of Light and Color
PS 76 Physics of Sound and Music

Communications Electives
CO 201 Persuasion
CO 202 Small Group Communication
CO 220 Intro to Organizational Communication
(Recommended for students with interests in media management)
CO 230 Media & Society (Most Recommended)
CO 231 History of Mass Communication
CO 236 Women & Mass Media (also counts for WS minor)
CO 335 Globalization, Media, & Culture (Highly Recommended; also counts for IL minor/major)
CO 339 Topics in Media Theory & Criticism (Highly Recommended)
CO 342 Technoculture & Information Society

11 COURSES total
New Media Film, Television and Radio MAJOR

RADIO TRACK

Required Courses
(01-99 Introductory courses; 100-199 Intermediate courses without prerequisites; 200-299 Intermediate courses with prerequisites; 300-399 Advanced courses, normally limited to juniors and seniors)

I. 1 FOUNDATIONAL COURSE – TL/FM/RA 10 Introduction to Media Arts of New Media Film, Television & Radio

II. 1 INTRO COURSE - RA 11 Art and Language of Radio (Must be taken first as prerequisite for radio track majors)

III. 2 HISTORY/THEORY COURSES from the following:
   - RA 101 Radio Drama
   - RA 102 Documentary Radio
   - TL 104 Sports Broadcasting* (new course)
   - TL 105 Broadcast Management* (new course)
   - RA 110 Special Topics in Radio (history/theory)
   - RA 201 Independent Study in Radio

IV. 1 WRITING COURSE
   Required:
   - RA120 - Beginning Writing for Radio*

V. 3 APPLIED PRODUCTION
   (RA 11 Art and Language of Radio is prerequisite for all production courses)
   Required:
   - RA 130 Radio Production I
   - MU 158 Introduction to Recording Techniques ** VPA MUSIC COURSE
   - RA Radio Production II (capstone)

VI. 3 ELECTIVE COURSES
   a) Choose 1 from radio track:
   - RA 110 Special Topics in Radio (applied)
   - RA 132 Performance for Radio* (new course)
   - RA 201 Independent Study in Radio
   - RA 220 Commercial Writing* (new course)
   - RA 231 Radio Internship

   b) Choose 2 from film, television or radio tracks; or from VPA courses; or from approved courses in other depts:
   - VPA Electives
   - Electives from Other Depts:
   - AH 11 Visual Culture
   - AH 152 Modern Art
   - AH 172 History of Photography
   - MU 101 History of Jazz
   - MU 156 Intro to Midi and Music Software
   - SA 11 Foundation: Structure, Space and Environ.
   - SA 133 Photography I
   - SA 137 Time Arts
   - TA 10 Into to the Performing Arts
   - TA 30 Acting I
   - TA 130 Acting II
   - AH 167 Contemporary Media
   - AH 298 Religious Values in Film
   - PY 250 Sensation and Perception
   - SP 271 Hispanic Film
   - IT 271 Italian Cinema
   - ENW 321 Broadcast News Writing
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Communications Electives
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11 COURSES total