Request for **CHANGING** an Existing Course

<table>
<thead>
<tr>
<th>Department</th>
<th>English</th>
<th>College</th>
<th>Humanities and Social Sciences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Rubric &amp; Number</td>
<td>ENGL 2025</td>
<td>Date</td>
<td>September 7, 2017</td>
</tr>
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### PRESENT COURSE DESCRIPTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Fiction</th>
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<tbody>
<tr>
<td>Semester Hours of Credit</td>
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<table>
<thead>
<tr>
<th>Repeat Credit Max. (if repeatable):</th>
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<tbody>
<tr>
<td>Graduate Credit?</td>
</tr>
<tr>
<td>Credit will not be given for this course and:</td>
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<table>
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<tr>
<th>Contact Hours Per Week: (Indicate hours in appropriate course type.)</th>
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<tbody>
<tr>
<td>Lecture</td>
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<tr>
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</tr>
<tr>
<td>Total Weekly Contact Hours:</td>
</tr>
<tr>
<td>Grading System:</td>
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</table>

**Course Description:**

ENGL 2025 Fiction (3). [LCCN: CENL 2303, Introduction to Fiction] This is a General Education course. Skills for reading and writing about fiction; attention to generic conventions and critical perspectives; section emphasis may vary, consult departmental handout.

### PROPOSED COURSE DESCRIPTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Fiction</th>
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<tr>
<td>Short Title</td>
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</tr>
<tr>
<td>Total Weekly Contact Hours:</td>
</tr>
<tr>
<td>Grading System:</td>
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</table>

**Course Description:**

ENGL 2025 Fiction (3). [LCCN: CENL 2303, Introduction to Fiction] This is a General Education course. Skills for reading and writing about fiction; attention to generic conventions and critical perspectives; section emphasis may vary, consult departmental handout. 2 hrs. lecture; 1 hr. recitation.

**THESE QUESTIONS MUST BE ANSWERED COMPLETELY AND ACCURATELY OR PROPOSAL WILL BE RETURNED.**

Has this change been discussed with and approved by all departments/colleges affected? Yes No X

Is this course included in any curricula, concentrations, or minors? Yes X No | N/A | X | If yes, please list on a separate sheet.

Is this course a prerequisite or corequisite for other courses? Yes No X | If yes, list courses; use separate sheet.

Is this course on the General Education list? Yes X | No |

**JUSTIFICATION/EXPLANATION:** Use separate sheet. Note: IF COURSE IS OR WILL BE CROSS-LISTED, SEPARATE FORMS MUST BE SUBMITTED BY EACH DEPARTMENT.

### APPROVALS

<table>
<thead>
<tr>
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<th>College Faculty Approval Date</th>
<th>9/21/18</th>
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<td>Department Chair Signature</td>
<td>Nov. 20, 2017</td>
<td>(date)</td>
<td>College Dean Signature</td>
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<td>Chair, FS C&amp;C Committee</td>
<td>Cheri H.</td>
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<td>College Contact</td>
<td>E-mail</td>
<td>Academic Affairs Approval</td>
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The only change being requested is to alter the type of ENGL 2025 from three hours lecture to two hours lecture and one hour recitation. This change was requested by the Registrar for technical reasons. Most sections of ENGL 2025 have between 20 and 35 students enrolled. The instructor of a traditional section would have three hours of lecture per week with no other meetings of any kind. Students enrolled in the two hour lecture/ one hour recitation sections are combined together two days a week into one large group for two hours of lecture given by a single instructor each day. These same sections then will meet separately in breakout rooms for the one remaining hour for a session led by a teaching assistant. Since the catalog and mainframe state (implicitly) that ENGL 2025 is a pure lecture course, we officially call the small breakout session another lecture; unofficially, we call that session a recitation. The Registrar told our departmental faculty that as long as the mainframe thinks that ENGL 2025 is a pure lecture course, Budget and Planning finds it difficult to pick up the teaching assistants leading the recitation sessions of the large lecture sessions. The Registrar says that this problem will be solved by changing ENGL 2025 from a three hour lecture to a two hour lecture/ one hour recitation. The Registrar says that once these changes are made, it will be simple to have sections in both formats outlined above.

Only the Office of the University Registrar and Budget and Planning will be affected. No academic units will be affected—not even our own department. The students and instructors will not notice any changes as we are already offering the course in the two formats noted above. In addition, to be consistent with identical Math changes already approved, we were notified that we do not need to inform other departments of this change.
Introduction to Fiction

Professor: Dr. Jacob Rama Berman
Class: ENG 2025 (General Education Requirement)
Office: Allen 260; Office hours 12:30–2 MW, or by appointment.
E-mail: jberman@lsu.edu (allow 24 hours for response)

Course Description:
Our class will act as an introduction to the concept of fiction. We will focus on the novel as a form and genre. One of the key goals of this class is giving students the tools to recognize the difference between Realism and Romanticism as styles. By the completion of class students should be able to identify and perform basic literary analysis.

Texts (Required):
Daniel Defoe, Robinson Crusoe
Gustave Flaubert, Madame Bovary
Joseph Conrad, Heart of Darkness
Tayib Saleh, Season of Migration to the North
Nella Larsen, Quicksand
F. Scott Fitzgerald, The Great Gatsby
J.M. Coetzee, Foe

Assignments:
Response Papers: Students are required to write seven 3 page response papers, one for each novel we read. The response papers are exercises in close reading and will focus on a short passage chosen by the student. Each response paper should do the following three things:

1) Literal level: Describe what is literally happening in the chosen passage.
2) Literary level: Analyze the passage for the literary meaning. This means paying close attention to language and imagery. What words were chosen and why? What images? What figures of speech? Can you identify a pattern or mood created by word choice and/or imagery?
3) Connect part to whole: How does your passage relate to a thematic at work in the book as a whole? Why is your piece important to our understanding of the larger work?

Mid Term: Will cover the material through the seventh week of class. It will be identification and short answer.

Final: Will cover material from the seventh week until the final week of class. It will also be identification and short answer.

Grade Breakdown:
Response Papers: 30%
Mid-term: 20%
Final: 30%
Participation: 20%

General Education Learning Objectives:
• Objective 1: An LSU Graduate will be able to demonstrate effective communication of complex knowledge and ideas through written communication.
• Task to Meet Objective 1: 6 written response papers which each focus on critical analysis skills through an emphasis on close reading.

• Objective 2: An LSU graduate will demonstrate an understanding of historical, cultural, and philosophical complexity which supports sophisticated discourse.
• Task to Meet Objective 2: Classroom participation that translates the historical, cultural, and philosophical background covered in lecture into small group discussion.

Schedule:
Aug 22: Meet and Greet
Aug 24: Robinson Crusoe, pp.1-40

Aug 29: Robinson Crusoe, pp. 41-141
Aug 31: RC, pp.142-182

Sep 5: Labor Day Holiday
Sep 7: Robinson Crusoe, Finish

Sep 12: Madame Bovary, Part I
Sep 14: Madame Bovary, Part II

Sep 19: Madame Bovary, Part II and III
Sep 21: Madame Bovary, Finish

Sep 26: Heart of darkness, Part I
Sep.28: Heart of Darkness, Part II

Oct 3: Heart of Darkness, Part III
Oct 5: No Class

Oct 10: Mid-Term Review
Oct 12: Mid-Term

Oct 17: Quicksand, pp.1-51
Oct 19: Quicksand, pp.52-102

Oct 24: Quicksand, Finish
Oct 26: Gatsby, pp.1-40
Oct 31: Gatsby, 41-140
Nov 2: Gatsby, Finish

Nov 7: Season, pp. 1-58
Nov 9: Season, pp. 59-140

Nov 14: Season, Finish
Nov 16: Foe, pp.1-60

Nov 21: Foe, pp.61-140
Nov 23: Thanksgiving Break

Nov.28: Foe, Finish
Nov.30: Review

Dec. 7: FINAL 12:30-2:30 PM

Disability Services: If you have a disability that might require special materials, services, or assistance, or if you have emergency medical information to share, please notify me as soon as possible.

Academic Misconduct: LSU’s Code of Student Conduct defines academic misconduct as including (but not limited to) cheating, plagiarism, collusion, falsifying academic records, and any act designed to give unfair academic advantage to the student. This may include plagiarism, the unacknowledged inclusion of someone else's words, structure, ideas, or data. For more on University policies, see section 5.1, C of the LSU Code of Student Conduct, or visit http://saa.lsu.edu/Plagiarism.html. University policy requires me to report any case of deliberate plagiarism to the Dean of Students. ...So don't do it. If you have any questions about what does or does not constitute an appropriate use of a source, ask!
Request for **CHANGING** an Existing Course

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<tr>
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<td><strong>Title</strong></td>
<td>Studies in Literary Traditions and Themes</td>
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<td>Course Description: (Include course number, title, etc. as it appears in the General Catalog)</td>
<td>[LCCN: CENL 2103, 2113, 2153, 2163, 2323, British Literature I, II, American Literature I, II, Introduction of Literature] This is a General Education course. Credit will not be given for both this course and ENGL 2823. Skills for reading and writing about literature; attention to historical development, context and critical perspectives; topics such as &quot;The Epic,&quot; &quot;Imagining the Family,&quot; &quot;Literature and the City&quot;; section emphasis will vary, consult departmental handout.</td>
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| Semester Hours of Credit | 3 |
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| Repeat Credit Max. (if repeatable): | Lab/Sem/Rec: |
| Graduate Credit? | Yes___ No X |
| Credit will not be given for this course and: | |
| Contact Hours Per Week: (Indicate hours in appropriate course type.) | |
| Lecture | Lab | Seminar | Recitation | Intern | Res/Ind | Clin/Prac |
| 2 | | | | | | |
| Total Weekly Contact Hours: | 3 |
| Grading System: | Letter Grade X | Pass/Fail |
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**THESE QUESTIONS MUST BE ANSWERED COMPLETELY AND ACCURATELY OR PROPOSAL WILL BE RETURNED.**

Has this change been discussed with and approved by all departments/colleges affected? Yes _____ No _____ N/A X

Is this course included in any curricula, concentrations, or minors? YesX No _____ If yes, please list on a separate sheet.

Is this course a prerequisite or corequisite for other courses? Yes No X If yes, list courses; use separate sheet.

Is this course on the General Education list? Yes X No _____

**JUSTIFICATION/EXPLANATION:** Use separate sheet.

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Spring 2015
ENGL 2123.2: Literary Themes and Traditions
Special Emphasis: The Art of Resistance

Ben Bergholtz
Office Hours: MWF: 1:45-2:45
(and by appointment)
Office: Allen 318
MWF: 12:30-1:20 Allen 31
e-mail: bbergh2@lsu.edu

Art is not a mirror held up to reality but a hammer with which to shape it.
-Bertolt Brecht

Can literature lead to change? If so, how? In this class, we will consider how contemporary English-language novels dramatize, reflect upon, and act as tools of, resistance. We will read novels which both analyze pressing global issues (primarily sexual, racial, and economic) and formally draw attention to the limits of their ability—as objects of art—to intervene in these issues. Ultimately, these novelists—including Morrison, Coetzee, Atwood, Zadie Smith, and David Foster Wallace—force us to consider the power, and purpose, of art.

BOOK LIST
- The Bluest Eye, Toni Morrison (1970)
- Waiting for the Barbarians, J.M. Coetzee (1980)
- The Handmaid’s Tale, Margaret Atwood (1985)
- White Noise, Don DeLillo (1985)
- White Teeth, Zadie Smith (2000)
- The Pale King, David Foster Wallace (2011)

*Secondary readings are either available online or will be posted as PDFs on Moodle.

LEARNING OUTCOMES
The following is the learning outcome stipulated by LSU for General Education courses in the Humanities as well as the English department’s approach to ensure the fulfillment of this outcome:

An LSU graduate will demonstrate an understanding of historical, cultural, and philosophical complexity which supports sophisticated discourse.

The Department of English has identified the following skills as essential in achieving this learning outcome:
A. To read a variety of texts—comprehending and interpreting both literal and figurative meaning, and paraphrasing passages accurately.
B. To identify larger themes, structures, literary devices, and rhetorical patterns in texts, with some understanding of larger contexts.
C. To demonstrate the ability to write clear, specific, and effective prose.

CELL PHONE/COMPUTER USE
I prefer, but do not require, that you use printed books in the seminar itself. Since the majority of class will be devoted to discussing and writing about novels, you shouldn’t need a laptop. I also ask that you disable wireless connections and silence—fully silence, not put on “vibrate”—cell phones while in class. Also, you must obey all lighted signs and crew members’ instructions.
DISABILITY CODE
According to our General Catalog, The Office of Disability Services assists students in identifying and developing accommodations and services to help overcome barriers to the achievement of personal and academic goals. Services are provided for students with temporary or permanent disabilities. Accommodations and services are based on the individual student's disability-based need. Students must provide current documentation of their disabilities. Students should contact the office early so that necessary accommodations can be arranged.

LATE ASSIGNMENT
Unless you have a valid, documented excuse, homework and other daily activities cannot be made up if you miss them (including QHQs). Major assignments (papers) will incur a one-letter grade deduction for each day late without a documented and valid excuse.

GUIDELINES FOR FORMATTING
1. Follow MLA format for all assignments. This means: double-spaced, Times New Roman, 12 Point font, with 1-inch margins, a header including your last name and the page number in the upper-right corner, and a Works Cited page at the end.
2. To save paper, time, and money, all assignments will be uploaded onto our Moodle page; you will receive comments on papers through Moodle.

ASSIGNMENT BREAKDOWN

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<tr>
<th>Assignment</th>
<th>Due Date</th>
<th>Grade %</th>
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<tbody>
<tr>
<td>In-Class Attendance/Participation</td>
<td>daily</td>
<td>15%</td>
</tr>
<tr>
<td>In-class participation is the backbone to a productive and engaging course; thus a large component of your grade will be based on your ability—and desire—to come to class prepared to thoughtfully discuss the assigned reading. Any absences will result in significant deductions from this grade.</td>
<td></td>
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<tr>
<td>In-Class Writing/Quizzes</td>
<td>periodically</td>
<td>15%</td>
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<tr>
<td>In addition to coming to class, you are expected to be prepared to discuss, and write about, the material assigned. Thus we will periodically have quizzes and in-class writing assignments. These are not designed to punish you, but to reward attentive reading and effort.</td>
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<tr>
<td>QHQ Forum Responses</td>
<td>bi-weekly</td>
<td>25%</td>
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<tr>
<td>For each novel, you will generate one “QHQ,” or “Question-Hypothesis-Question” response, of roughly 300-500 words, which you will post in a form on Moodle. QHQs are thinking exercises that encourage you to engage with the material without the pressure of a formal paper. We will discuss the format in the classes to come.</td>
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<tr>
<td>Paper</td>
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<td>25%</td>
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<td>The final paper (roughly 5 pages) will give you the chance to write about any novels you wish, provided you discuss at least two novels. You will write an argument that engages in some of the key questions of the course, based on a prompt that gives you plenty of flexibility in terms of fashioning your own argument/thought. I am happy to read a draft prior to the due date.</td>
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<tr>
<td>Final Exam</td>
<td>5/5, 12:30-2:30</td>
<td>20%</td>
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<tr>
<td>Cumulative final exam. The format will be discussed in class, but may include discussing key passages/quotes, short answer, and essay.</td>
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Daily Schedule (subject to change)

Note 1: Unless otherwise specified, all assignments should be carefully read by the date we discuss them in class. You should also (obviously) always bring the assigned reading with you to class.

Week 1 (1/12-1/18)
W-Introduction to class, discussion of syllabus and class expectations, explanation of QHQ assignments
F-The Bluest Eye, 1-32

Week 2 (1/19-1/25)
M-No Class, Martin Luther King Day holiday
W-The Bluest Eye, 33-131
F-The Bluest Eye, 132-164

Week 3 (1/26-2/1)
M-The Bluest Eye, 165-216, Abdellatif Khayati, "Representation, Race, and the 'Language' of the Ineffable in Toni Morrison's Narrative," available on EBSCO
W-Waiting for the Barbarians, 1-25 (chapter I)
F-Waiting for the Barbarians, 25-57 (chapter II)

Week 4 (2/2-2/8)
M-Waiting for the Barbarians, 57-122 (chapters III, IV)
W-Waiting for the Barbarians, 122-144 (chapter V)
F-Waiting for the Barbarians, 145-156 (chapter VI), Derek Attridge, "Against Allegory: Waiting for the Barbarians, Life & Times of Michael K, and the Question of Literary Reading"; scan on Moodle

Week 5 (2/9-2/15)
M-The Handmaid's Tale, 1-66
W-The Handmaid's Tale, 67-107
F-The Handmaid's Tale, 107-148

Week 6 (2/16-2/22)
M-No Class; Mardi Gras
W-The Handmaid's Tale, 149-256
F-The Handmaid's Tale, 257-311, Dominick Grace, "The Handmaid's Tale: 'Historical Notes' and Documentary Subversion," available on EBSCO

Week 7 (2/23-3/1)
M-White Noise, 1-74
W-White Noise, 75-105
F-White Noise, 105-163

Week 8 (3/2-3/8)
M-White Noise, 164-241
W-White Noise, 242-295
F-White Noise, 296-336, Linda Hutcheon, excerpt from The Politics of Postmodernism, "Representing the Postmodern"; scan on Moodle

Week 9 (3/9-3/15)
M. The God of Small Things, 3-83
W. The God of Small Things, 84-117
F. The God of Small Things, 118-156

Week 10 (3/16-3/22)
W. The God of Small Things, 254-297
F. The God of Small Things, 297-321, Chitra Sankaran, “Ethics, Aesthetics and the Globalized Other in Arundhati Roy’s The God of Small Things”; scan on Moodle

Week 11 (3/23-3/29)
M. White Teeth, 3-102
W. White Teeth, 105-152
F. White Teeth, 153-202

Week 12 (3/30-4/5)
M. White Teeth, 203-294
W. White Teeth, 295-339
F. Spring Break, no class

(4/6-4/12) = Spring Break, no class

Week 13 (4/13-4/19)
M. White Teeth, 340-448

Paper Due
W. The Pale King, v-43
F. The Pale King, 44-90

Week 14 (4/20-4/26)
M. The Pale King, 91-255
W. The Pale King, 256-309
F. The Pale King, 310-370

Week 15 (4/27-5/3)
M. The Pale King, 371-509
W. The Pale King, 510-547
F. James Wood, “Human, All Too Inhuman” and Jeffrey Staiger, “James Wood’s Case against ‘Hysterical Realism’ and Thomas Pynchon”; both available online

Tuesday, May 5th: Final Exam
Request for **CHANGING** an Existing Course

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<td>Course Rubric &amp; Number</td>
<td>ENGL 2148</td>
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## PRESENT COURSE DESCRIPTION

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<td>Letter Grade ☒ Pass/Fail ☐</td>
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<tr>
<td>Course Description: (Include course number, title, etc. exactly as it appears in the General Catalog)</td>
<td>This is a General Education course. The more popular plays.</td>
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## PROPOSED COURSE DESCRIPTION

<table>
<thead>
<tr>
<th>Title</th>
<th>Shakespeare</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short Title</td>
<td>S H A K E S P E A R E</td>
</tr>
<tr>
<td>Semester Hours of Credit</td>
<td>3</td>
</tr>
<tr>
<td>If combination course type, # hrs. of credit for</td>
<td>Lecture: 2</td>
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<tr>
<td>Repeat Credit Max. (if repeatable):</td>
<td>Lab/Sem/Rec:</td>
</tr>
<tr>
<td>Graduate Credit?</td>
<td>Yes ☒ No ☐</td>
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<tr>
<td>Credit will not be given for this course and:</td>
<td></td>
</tr>
<tr>
<td>Contact Hours Per Week: (Indicate hours in appropriate course type.)</td>
<td></td>
</tr>
<tr>
<td>Lecture</td>
<td>Lab</td>
</tr>
<tr>
<td>2</td>
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<td>Total Weekly Contact Hours:</td>
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<tr>
<td>Grading System:</td>
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<tr>
<td>Course Description: (Include course number, title, etc. exactly as it appears in the General Catalog)</td>
<td>This is a General Education course. The more popular plays. 2 hrs. lecture; 1 hr. recitation.</td>
</tr>
</tbody>
</table>

**THESE QUESTIONS MUST BE ANSWERED COMPLETELY AND ACCURATELY OR PROPOSAL WILL BE RETURNED.**

Has this change been discussed with and approved by all departments/colleges affected? Yes ☐ No ☒ N/A ☐

Is this course included in any curricula, concentrations, or minors? Yes ☒ No ☐

If yes, please list on a separate sheet.

Is this course a prerequisite or corequisite for other courses? Yes ☒ No ☐

If yes, list courses; use separate sheet.

Is this course on the General Education list? Yes ☒ No ☐

**JUSTIFICATION/EXPLANATION:** Use separate sheet.

**Note:** IF COURSE IS OR WILL BE CROSS-LISTED, SEPARATE FORMS MUST BE SUBMITTED BY EACH DEPARTMENT.

**APPROVALS**

<table>
<thead>
<tr>
<th>Department Faculty Approval Date</th>
<th>9/7/2017</th>
<th>College Faculty Approval Date</th>
<th>2-21-18</th>
</tr>
</thead>
<tbody>
<tr>
<td>Department Chair Signature</td>
<td>(date)</td>
<td>College Dean Signature</td>
<td>(date)</td>
</tr>
<tr>
<td>Graduate Dean Signature</td>
<td>(date)</td>
<td>Chair, FS C&amp;C Committee</td>
<td>(date)</td>
</tr>
<tr>
<td>College Contact</td>
<td>E-mail</td>
<td>Academic Affairs Approval</td>
<td>(date)</td>
</tr>
</tbody>
</table>
The only change being requested is to alter the type of ENGL 2148 from three hours lecture to two hours lecture and one hour recitation. This change was requested by the Registrar for technical reasons. Most sections of ENGL 2148 have between 20 and 35 students enrolled. The instructor of a traditional section would have three hours of lecture per week with no other meetings of any kind. Students enrolled in the two hour lecture/one hour recitation sections are combined together two days a week into one large group for two hours of lecture given by a single instructor each day. These same sections then will meet separately in breakout rooms for the one remaining hour for a session led by a teaching assistant. Since the catalog and mainframe state (implicitly) that ENGL 2148 is a pure lecture course, we officially call the small breakout session another lecture; unofficially, we call that session a recitation.

The Registrar told our departmental faculty that as long as the mainframe thinks that ENGL 2148 is a pure lecture course, Budget and Planning finds it difficult to pick up the teaching assistants leading the recitation sessions of the large lecture sessions. The Registrar says that this problem will be solved by changing ENGL 2148 from a three hour lecture to a two hour lecture/one hour recitation. The Registrar says that once these changes are made, it will be simple to have sections in both formats outlined above.

Only the Office of the University Registrar and Budget and Planning will be affected. No academic units will be affected—not even our own department. The students and instructors will not notice any changes as we are already offering the course in the two formats noted above. In addition, to be consistent with identical Math changes already approved, we were notified that we do not need to inform other departments of this change.
English 2148: Introduction to Shakespeare’s Plays

Lecturer: Bill Demastes  Office: 237-F Allen Hall  Phone: 578-3166
Lecture Times/Place: 10:30-11:20 WF, 204 Tureaud Hall. Section Meetings M 10:30-11:20 in separate assigned rooms
Email: wdemast@lsu.edu  Office Hours: 12:00-1:30 MWF, or by appointment.

Required Text: *The Necessary Shakespeare*, Fourth Edition. (Earlier editions will work, too.)
Coursework: **Class participation**: This includes regular attendance of all scheduled classes and active participation in Discussion Sections. An “A” is unlikely if the student does not participate in class discussion. (Two unexcused section-meeting absences are allowed; each subsequent absence will reduce your participation grade by 20%.) **Quizzes**: A series of brief pop-quizzes and other short exercises. **Five two-page Reviews** of five plays (live or recorded) viewed outside of class (two of which must be submitted prior to the midterm exam). **Short-Answer and Multiple Choice Midterm Exam and Final Exam.** **A 3-5 page Minor Character Analysis essay, and a 3-5 page Soliloquy Explication essay.**

The two exams will be weighted 15% each. The two essays will be weighted 15% each. Class participation will count 15%. Quizzes will comprise 10% (about 1% per quiz), and play reviews will be 15% (2.5% per review).

This is a General Education Humanities course, which should:
1) give students an understanding of their own cultural traditions and those of other cultures, locally, nationally, and internationally;
2) lead students to reflect on fundamental questions that human beings have faced, whatever, their diverse backgrounds and cultures;
3) introduce students to the humanities disciplines, such as literature, history, philosophy, religious studies, and language.

**Students in such courses should be able to:**
1) read a variety of texts, comprehending and interpreting both literal and figurative meaning, and paraphrasing passages accurately;
2) identify larger themes, structures, literary devices, and rhetorical patterns in texts;
3) place and interpret texts within a discursive tradition and within broader cultural and historical contexts.

Disability Services: If you have a disability that might require special materials, services, or assistance, or if you have emergency medical information to share, please notify me as soon as possible.

Academic Misconduct: LSU’s Code of Student Conduct defines academic misconduct as including (but not limited to) cheating, plagiarism, collusion, falsifying academic records, and any act designed to give unfair academic advantage to the student. This may include plagiarism, the unacknowledged inclusion of someone else’s words, structure, ideas, or data. For more on University policies, see section 5.1, C of the LSU Code of Student Conduct, or visit http://saa.lsu.edu/Plagiarism.html. University policy requires me to report any case of deliberate plagiarism to the Dean of Students. ...So don’t do it. If you have any questions about what does or does not constitute an appropriate use of a source, ask!

Laptops and Mobile Devices; Digital Honor Code: I would strongly prefer you not use your laptop, tablet, or smartphone in class. Laptops or tablets are permitted only if you are using them (a) to read the texts under discussion, or (b) to take notes on the material being discussed in class. If I see electronics in use, I am trusting that you are observing our Digital Honor Code—which means no emailing, surfing the web, shopping...or even Tweeting about how much you love this course.

**Calendar:**
Jan. 11 Introduction to Shakespeare
13 *The Taming of the Shrew* (Induction & Act 1).
16 MLK, Jr. HOLIDAY.
18 *The Taming of the Shrew* (Acts 2 & 3).
20 *The Taming of the Shrew* (Acts 4 & 5).

23 Section Meeting #1: *Taming of the Shrew*. Discuss Essay Writing.
30 Section Meeting #2: *Much Ado*. Discuss Writing.

3 *Twelfth Night* (Acts 1 & 2).

6 Section Meeting #3: *Twelfth Night*. Discuss Writing.
8 Twelfth Night (Acts 3 & 4).
10 Twelfth Night (Act 5).

13 Section Meeting #4: Discuss Comedy. Discuss Writing.
15 Merchant of Venice (Acts 1 & 2).
17 Merchant of Venice (Acts 3 & 4). Minor Character Analysis Due.

20 Section Meeting #5: Dark Comedy. Thinking Soliloquy.
22 Merchant of Venice (Act 5).
24 Romeo and Juliet (Acts 1 & 2).

27- Mar. 1 MARDI GRAS HOLIDAY.
3 Section Meeting #6: Tragedy. Midterm Prep [NOTE Day/Room change]

6 Romeo and Juliet (Acts 3 & 4). [NOTE Day/Room change]
8 Romeo and Juliet (Act 5).
10 Midterm Exam.

13 Section Meeting #7: Tragedy. Soliloquy Prep
15 Hamlet (Act 1).
17 Hamlet (Acts 2 & 3).

20 Section Meeting #8: Hamlet. Soliloquy Prep.
22 Hamlet (Act 4).
24 Hamlet (Act 5).

27 Section Meeting #8: Hamlet.
29 Othello (Act 1).
31 Othello (Acts 2 & 3).

Apr. 3 Section Meeting #9 Othello. Soliloquy Essay Prep.
5 Othello (Acts 4 & 5).
7 Macbeth (Acts 1 & 2) Soliloquy Explication Due.

10-14 SPRING BREAK.

17 Section Meeting #10: Macbeth. Final Exam Prep.
19 Macbeth (Act 3 & 4).
21 Macbeth (Act 5).

24 Section Meeting #11: Final Exam prep.
25 The Tempest (Acts 1 & 2).
27 The Tempest (Acts 3 & 4).
29 The Tempest (Act 5). Course Wrap-up.

The Final Exam: Saturday May 6, 7:30-9:30 a.m.
Request for CHANGING an Existing Course

Department: English
Course Number: ENGL 2231
College: Humanities and Social Sciences
Date: September 7, 2017

**PRESENT COURSE DESCRIPTION**

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<th>Title</th>
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**PROPOSED COURSE DESCRIPTION**

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**Contact Hours Per Week:** (Indicate hours in appropriate course type.)

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<th>Lecture</th>
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**Course Description:**
This is a General Education course. Introduction to analytical study of film; mastery of film language through formal, cultural, and theoretical approaches to film study; emphasis on writing about film.

**CONTACT HOURS PER WEEK:** (Indicate hours in appropriate course type.)

<table>
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**Course Description:**
This is a General Education course. Introduction to analytical study of film; mastery of film language through formal, cultural, and theoretical approaches to film study; emphasis on writing about film. 2 hrs. lecture; 1 hr. recitation.

**DEPARTMENT:**
CHANGED

**APPROVALS**

<table>
<thead>
<tr>
<th>Department Chair Signature</th>
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<tr>
<td>John Brown</td>
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College Dean Signature (date) 2/21/18

Chair, FS C&C Committee (date) 3/2/18

Academic Affairs Approval (date)
The only change being requested is to alter the type of ENGL 2231 from three hours lecture to two hours lecture and one hour recitation. This change was requested by the Registrar for technical reasons. Most sections of ENGL 2231 have between 20 and 35 students enrolled. The instructor of a traditional section would have three hours of lecture per week with no other meetings of any kind. Students enrolled in the two hour lecture/one hour recitation sections are combined together two days a week into one large group for two hours of lecture given by a single instructor each day. These same sections then will meet separately in breakout rooms for the one remaining hour for a session led by a teaching assistant. Since the catalog and mainframe state (implicitly) that ENGL 2231 is a pure lecture course, we officially call the small breakout session another lecture; unofficially, we call that session a recitation. The Registrar told our departmental faculty that as long as the mainframe thinks that ENGL 2231 is a pure lecture course, Budget and Planning finds it difficult to pick up the teaching assistants leading the recitation sessions of the large lecture sessions. The Registrar says that this problem will be solved by changing ENGL 2231 from a three hour lecture to a two hour lecture/one hour recitation. The Registrar says that once these changes are made, it will be simple to have sections in both formats outlined above.

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REQUEST FOR **ADDITION** OF NEW COURSE

**PROPOSED COURSE DESCRIPTION**

<table>
<thead>
<tr>
<th>Rubric &amp; No.</th>
<th>SCRN 3012</th>
<th>Title</th>
<th>Film Directing</th>
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<td><strong>Short Title (≤ 19 characters)</strong></td>
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<td>D I R E C T I N G</td>
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<td><strong>Semester Hours of Credit</strong></td>
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<td><strong>Repeat Credit Max. (if repeatable):</strong></td>
<td>____ credit hours</td>
<td>Graduate Credit?</td>
<td>____ Yes</td>
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<tr>
<td><strong>Credit will not be given for this course and:</strong></td>
<td>Lecture</td>
<td>Lab</td>
<td>Seminar</td>
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<tr>
<td><strong>Maximum enrollment per section: (use integer, e.g. 25 not 20-30)</strong></td>
<td>25</td>
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<tr>
<td><strong>Grading System:</strong></td>
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<td>X</td>
<td>Pass/Fail</td>
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</table>

**(Attach justification if the proposed course will not hold a final exam during examination week.**

**Course Description:**
(Concise catalog statement exactly as you wish it to appear in the General Catalog)

SCRN 3012 (3) In-depth study of and practice in various elements, techniques, and disciplines for directing film and video. Development of such skills as on-screen storytelling; manipulating performance, mood, and emotion; logistical, technical, and artistic problem-solving; managing time and people.

**BUDGET IMPACT (IF ANSWER TO ANY QUESTION IS "YES", ATTACH EXPLANATION.)**

| If this course is approved, will additional staff be needed? | Yes ____ | No X |
| Will additional space, equipment, special library materials or other major expense be involved? | Yes ____ | No X |

Academic Affairs Approval: (Date)

**ATTACHMENTS (ATTACH THE FOLLOWING TO YOUR PROPOSAL)**

JUSTIFICATION: Justification must explain why this course is needed and how it fits into the curricula. Will the course duplicate other courses?
SYLLABUS: Including 14 week outline of the subject matter; titles of text, lab manual, and/or required readings; grading scale and criteria (For 4000-level, specify graduate student grading criteria if requirements differ for graduate and undergraduate students).

**APPROVALS**

<table>
<thead>
<tr>
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<th>2-16-18</th>
<th>College Faculty Approval Date</th>
<th>2-21-18</th>
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</table>

Department Chair’s Signature

Graduate Dean’s Signature

College/Division/Department Contact: (please print) Director, HSS Program in Screen Arts

Contact Email: fma@lsu.edu

Academic Affairs Approval: Date
SCRN 3012: FILM DIRECTING

SCRN 3012: FILM DIRECTING (3) Study of and practice in various elements, techniques, and disciplines for directing film and video. Development of such skills as on-screen storytelling; manipulating performance, mood, and emotion; logistical, technical, and artistic problem-solving; managing time and people.

JUSTIFICATION:

SCRN 3012, Film Directing, will provide students with a specific course in film directing, thus building on the practice foundations that are a part of the Program’s Mission Statement.

Creating such a permanent course will provide regular opportunities for the regular teaching of this course and greater opportunities for students wishing to take courses in film direction. Additionally, it will augment the history and theory components also required of students in HSS’s growing Screen Arts Program.

Student interest is such a course is clearly strong. The course was first offered in a pilot version in S14 and enrolled at its maximum cap within the first several days of registration. Since then it has been offered S16-18, always at its capped enrollment. In addition, although the Registrar does not create formal wait lists for Topics courses, SCRN and the instructor regularly receive requests from students wishing to be admitted into the course.

This course does not duplicate any courses.

The final critique will demonstrate each student’s mastery of the course and will serve as the final exam.
SYLLABUS: SCREEN ARTS 3012
FILM DIRECTING
Mondays 4:30-7:20pm, Coates Studio 151
Office hours Mondays 2:30-4pm
Office: 136 Allen Hall
Telephone: 225-578-XXXX
Email: instructor@lsu.edu

COURSE OBJECTIVE.

Students interested in directing, producing, acting in or crewing on movies will learn the
elements, techniques, and disciplines that go into directing a film as they develop skills in on-
screen storytelling; manipulating performance, mood, and emotion; logistical, technical, and
artistic problem-solving; and managing time and people.

STRATEGY.

Focusing more on nuts and bolts than theory and with emphasis on dramatic, narrative
filmmaking, classes will typically introduce the various challenges of that week’s subject in the
first hour, go into detail on technique in the second, and spend the third dealing with exceptions
and special problems. Extensive use of case studies and role-playing will teach students the on-
the-fly problem-solving that is the lifeblood of film directing.

RESOURCES.

There is no text book. Hand-outs, references, and reading and viewing suggestions will be
provided in class, and some may be put on library reserve. Items will be posted on Moodle as
and when appropriate.

PRESENTATIONS.

Each student will make two presentations to the class, both from assigned topics, each running a
maximum of 10 minutes, and each to exhibit considerable research, effort, study, preparation,
thinking, re-thinking, and sometimes collaboration from fellow students, all of which are the
responsibility of the student(s) whose project it is. Presentations will be graded on effort,
resourcefulness, originality, showmanship, and most importantly, contribution to the class’
understanding of its topic. Please see “SCRN 3012 Presentation Topics” on Moodle.

For their Initial Presentations, students will work as teams of two to create a single, integrated
presentation. For Final Presentations, students will be individually responsible. Please also note:
The Show Must Go On. Valid excuses excepted, presentations not ready at the start of class on the date due receive no credit. When you are part of a team, if your partner fails to appear without providing a valid excuse, to receive credit you must deliver the presentation by yourself.

Everybody’s a Critic. Presentations will be publicly critiqued not only by the professor but also by the class at large, from whom tough follow-up questions and constructive criticism are encouraged, but know that gratuitous mean-spiritedness is considered unprofessional.

The Clock is Ticking. You are allowed a specified amount of time for each presentation. With few exceptions, if you run long you’ll be stopped mid-sentence and graded accordingly, so you are strongly encouraged to time your rehearsals. If your presentation requires technical set-up, do it before class starts or during break, or else it comes out of your allotted minutes.

OTHER ASSIGNMENTS.

Dream Film, Dream Job Exercise comprises three 25-words-or-less essays, due the second, sixth, and final class respectively. Students turn these in, but should also prepare to read them aloud.

Directing Actors Exercise, the class of March 10th, for which students will take turns directing and acting in a simple scene. Students must prepare short written bios for each of the scene’s three characters (1 page total) and memorize the scene’s dialogue prior to class. See “Morning Coffee” posted on Moodle.

Final Critique, 2 to 3 pages due the final class, should summarize the pros and cons of the student’s course experience in a form similar to standard Hollywood script coverage. Critiques are graded on analytical and communication skills, not on how well the student liked the class.

Assignments are due at the beginning of the class specified. Questions regarding presentations and assignments may be raised with the professor only a) during office hours or b) in class, when such questions are invited. Email contact should be reserved for short emergency queries only.

CLASS PARTICIPATION.

Over a third of a student’s grade shall be based on attendance; promptness; participation in in-class discussions and exercises; presentation critiques; identification of outside resources to share with the class; appropriate supplemental reading and viewing; and assisting with other students’ presentations. Roll is taken at the beginning of each class; tardiness docks your grade.

Exceptions to all presentations, assignments, and other such graded activities are governed by University PS 22.

GRADE DISTRIBUTION.

Dream Film, Dream Job Exercise, 10%
Initial Presentation, 15%
Directing Actors Exercise, 15%
Final Presentation, 35%
Final Critique, 10%
Class Participation, 15%

LETTER GRADES.

A-, A, A+  90-93, 94-96, 97-100
B-, B, B+  80-83, 84-86, 87-89
C-, C, C+  70-73, 74-76, 77-79
D-, D, D+  60-63, 64-66, 67-69
F      0-59

UNIVERSITY POLICIES.

The LSU student code of conduct explains student rights, excused absences, and what is expected of student behavior. Students are expected to understand this code as described here: http://students.lsu.edu/saa/students/code. Any violations of the LSU student code will be duly reported to the Dean of Students.

LSU’s general policy states that for each credit hour, you (the student) should plan to spend at least two hours working on course related activities outside of class. Since this course is for three credit hours, you should expect to spend a minimum of six hours outside of class each week working on assignments for this course. For more information see: http://catalog.lsu.edu/content.php?coid=12&navoid=822.

Any student with a documented disability needing academic adjustments is requested to speak with Disability Services and the instructor, as early in the semester as possible. All discussions will remain confidential. This publication/material is available in alternative formats upon request. Please contact Disability Services in 115 Johnston Hall, 225-578-5919 or www.lsu.edu/disability.

SCHEDULE.

1/20/14 NO CLASS – MLK DAY

1/27/14 WHAT DIRECTORS DO
The Basics of Motion Picture Storytelling; How this Class will Work; A Peek into the Director’s Tool Kit

2/3/14 ASSEMBLING YOUR TEAM
Who Does What & Why You Need Them; Working with the Production Department; Getting the Most from the Technical Crew. Initial Presentations 2a, 2b, and 2c due. All: Dream Film, Dream Job Exercise Part 1 due.

2/10/14 THE ART OF CASTING
How it Works; What to Look For; Problems & Solutions. Initial Presentations 3a, 3b, and 3c due.

2/17/14 THINGS TO DO BEFORE YOU SHOOT
Breaking Down a Script; Sets, Locations, & Style; Ready, Set, Go: the run-up to your start date. Initial Presentations 4a and 4b due.

2/24/14 SURVIVING ON THE SET
Schedule & Procedure; A Day in the Life; The Many Thieves of Time. Initial Presentations 5a and 5b due.

3/3/14 NO CLASS – MARDI GRAS

3/10/14 WORKING WITH ACTORS
Acting Theories & Star Demands; Judging Performances & Giving Notes; Getting What You Want. All: Lines to “Morning Coffee” learned (off book) and character bios due. Also, Dream Film, Dream Job Exercise Part 2 due.

3/17/14 DESIGNING SHOTS
The Basics of Coverage; Moving Cameras & Rig Shots; A Director's Bag of Camera Tricks. Final Presentations 7a, 7b, and 7c due.

*** March 18 – mid-semester grades due

3/24/14 DIRECTING ACTION, STUNTS, ANIMALS, FX, ETC.
Critters & Kids; FX & Stunts; Chases & Combat. Final Presentations 8a, 8b, and 8c due.

3/31/14 MILKING EMOTION FROM A SCENE
Vicarious, Visceral, Voyeuristic; Point of View; Painting with Lenses & Light. Final Presentations 9a, 9b, and 9c due.

4/7/14 DIRECTING TV, WEB, DOCS, COMMERCIALS, ANIMATION, ETC.
Commercials & Commissions; Documentaries & Animation; Television & Web. Final Presentations 10a, 10b, and 10c due.

4/14/14 NO CLASS – SPRING BREAK

4/21/14 PUTTING ALL THE PIECES TOGETHER
Post-Production; The Audience; How to Make a Good Movie. Final Presentations 11a, 11b, and 11c due.

4/28/14 BUILDING YOUR CAREER
The Virtue of Shamelessness; Finding Material & Money; Getting the Credit & the Blame. Final Presentations 12a, 12b, 12c, 12d, and 12e due. All: Dream Film, Dream Job Exercise Part 3 and

FINAL CRITIQUE due on day of Final Exam
**REQUEST FOR ADDITION OF NEW COURSE**

<table>
<thead>
<tr>
<th>Department</th>
<th>Screen Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date</td>
<td>02/09/18</td>
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**PROPOSED COURSE DESCRIPTION**

<table>
<thead>
<tr>
<th>Rubric &amp; No.</th>
<th>SCRN 4014</th>
<th>Title</th>
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<tbody>
<tr>
<td>Short Title</td>
<td>A D V F I L M P R O D U C I N G</td>
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<tr>
<td>Semester Hours of Credit</td>
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<tr>
<td>If combination course type, # hrs. of CREDIT for</td>
<td>Lecture: __________</td>
<td>Lab/Sem/Rec: __________</td>
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<td>Repeat Credit Max. (if repeatable):</td>
<td>________</td>
<td>Graduate Credit?</td>
</tr>
<tr>
<td>Credit will not be given for this course and:</td>
<td></td>
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<td>Course Type (Indicate CONTACT hours in the appropriate course type.)</td>
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<tr>
<td>Maximum enrollment per section: (use integer, e.g. 25 not 20-30)</td>
<td>20</td>
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<td>Pass/Fail</td>
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<td></td>
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<td></td>
</tr>
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</table>

**Course Description:**

(Concise catalog statement exactly as you wish it to appear in the General Catalog)

SCRN 4014 Advanced Film Producing (3) Prerequisite: credit in SCRN 3010, 3012, 3014 or equivalent or permission of instructor. Advanced study and practice in the business and managerial side of filmmaking.

**BUDGET IMPACT (IF ANSWER TO ANY QUESTION IS "YES", ATTACH EXPLANATION)**

If this course is approved, will additional staff be needed? Yes X No

Will additional space, equipment, special library materials or other major expense be involved? Yes X No

Academic Affairs Approval: (Date)

**ATTACHMENTS (ATTACH THE FOLLOWING TO YOUR PROPOSAL)**

JUSTIFICATION: Justification must explain why this course is needed and how it fits into the curricula. Will the course duplicate other courses?
SYLLABUS: Including 14 week outline of the subject matter; titles of text, lab manual, and/or required readings; grading scale and criteria
(For 4000-level, specify graduate student grading criteria if requirements differ for graduate and undergraduate students).

**APPROVALS**

<table>
<thead>
<tr>
<th>Department Faculty Approval Date</th>
<th>2-19-18</th>
</tr>
</thead>
<tbody>
<tr>
<td>College Faculty Approval Date</td>
<td>2-21-18</td>
</tr>
</tbody>
</table>

Department Chair Signature (date)

Graduate Dean Signature (date)

College Contact E-mail

**FORM A**

Effective: 11/19
SCRN 4014, ADVANCED FILM PRODUCING

This course is designed as an in-depth follow-up to Film Producing. It will carefully examine the basic components and especially the costs, sources, and budget dangers that go into any media production. Upon completion of the course, students will have produced, and will subsequently be able to do an accurate portrayal of a film project in terms of its the budget and the concomitant documents necessary to secure funding for what is ultimately a creative and fluid project.

JUSTIFICATION:

By addressing the business aspects of the film industry within the framework of work-intensive assignments, students will learn how to steer their efforts toward the types of projects in which they are most interested, be it narrative feature films, documentary, TV, advertising, video games, etc. SCRN 4014 will augment the practical foundations that are a part of the Program’s Mission Statement by melding this coursework with both history and theory as well as earlier production-oriented classes required of students in HSS’s growing Screen Arts Program.

Student interest in such a course is clearly strong. The course was offered in a pilot version FMA/SCRN 4001, Special Topics: Advanced Film Production in S17 and enrolled above its cap at 21. In addition, although the Registrar does not create formal wait lists for piloted Topics courses, FMA and the instructor heard from multiple students petitioning to enroll.

This course does not duplicate any courses.

The finished project summation document shall serve as a final exam.
SYLLABUS: SCRN 4014
ADVANCED FILM PRODUCING
Mondays 4:30-7:20pm, Coates Studio 151
Office hours Mondays 2:30-4pm
Office: 136 Allen Hall
Telephone: 225-578-XXXX
Email: instructor@lsu.edu

COURSE OBJECTIVE. Envisioned as an in-depth follow-up to Film Producing, this course will carefully examine the nuts and bolts and especially the dollars and cents that go into any media production. Upon completion of the course, students should be able to do a credible job of creating an accurate budget and other documents necessary to secure funding for their next project.

STRATEGY. Students should understand in advance that this is primarily a business course and that aesthetic decisions will only be dealt with to the extent they impact cost, resources, or schedule. Within the framework of the three principal assignments listed below, students will be allowed a great deal of latitude to steer their efforts toward the types of projects in which they are most interested, be it narrative features, documentary, TV, advertising, video games, etc.

RESOURCES. A list of required and recommended text books will be posted on Moodle prior to the first class. Hand-outs, references, and reading and viewing suggestions will be will be posted on Moodle, provided as in-class hand-outs, and/or put on library reserve.

ASSIGNMENTS. Each student or student team will submit 3 assignments as per the schedule below. All assignments are due at the beginning of the class specified. Late assignments receive no credit. Upon arrival, students must copy their assignment files to the instructor’s flash drive AND turn in a hard copy. If you forget either, your assignment will be considered not turned in.

FORMAT FOR TURNING IN FILES. Completed assignments must be brought to class on a ready-to-screen-from flash drive. It is entirely the responsibility of the student(s) involved to make sure in advance that their media will play. Video files may be either in mp4 or Quicktime format and must not be over 1 gig in size. Files MUST be labeled with course number, your last name (and initial, if any classmates share your last name), assignment number then title, separated by hyphens, such as:

FMA3001S18-Jones-3-GreatRiverStoryboards.pptx ; or
FMA3001S18-Jones-5-Inception-duststormscene.mp4 & FMA3001S18-Jones-5-Inception-analysis.rtf;
or FMA3001S18-Jones-4-TheVengefulStudent.mp4.
Don’t screw this up. It’s a stupid way to lose points.

ASSIGNMENT #1: FINANCING PROPOSAL. Students will create draft documents including a presentation and leave-behind paperwork as appropriate for one of the several types of financing methodologies covered in class. Which type they choose – private placement memorandum, grant application, etc. – will be up to the student and should be appropriate to the types of projects they hope to make in the future. Due Class #6.
ASSIGNMENT #2: BUDGET. Students will create a detailed budget, summary top sheet, and other documents as appropriate to detail how funding will be disbursed on an approved project of their choosing. These budgets should be appropriate to the scale of the given project, have realistic line item numbers, and should be duly annotated with exceptions and/or reasoning for unusual or unusually high or low expenses. While it is permissible – even encouraged – to use instructor-provided templates as a starting point (but only as a starting point!) this assignment counts for a quarter of the student’s course grade and should reflect a commensurate amount of effort. Due Class #11.

ASSIGNMENT #3: PRODUCTION MANAGEMENT PACKAGE. Like the other assignments, the exact contents of this package will vary according to what sort of project the student is interested in producing. It is the student’s responsibility to have their tentative table of contents approved by the instructor as far prior to deadline as the student needs in order to complete the work. Typically, much of this packet will consist of forms, agreements, contracts, etc., obtained from other sources (including from the instructor via Moodle) but which must have been modified as appropriate to suit the student’s individual project. Due Class #14.

ATTENDANCE & PARTICIPATION. A quarter the student’s grade shall be based on attendance; promptness; participation in and preparation for in-class discussions and exercises; presentation critiques; identification of outside resources to share with the class; appropriate supplemental reading and viewing; etc. In the case of students working as a team upon a single project, critiques by fellow team members, when credible, may also impact this score. Roll is taken at the beginning of each class; tardiness docks your grade as do in-class texting, Facebook, etc. If you miss class for a legitimate reason, provide written documentation. Undocumented excuses can’t be accepted.

Exceptions to all presentations, assignments, and other such graded activities are governed by University PS 22.

GRADING will be based on several criteria, as follows:
Assignment 1, 25%
Assignment 2, 25%
Assignment 3, 25%
Attendance & Participation, 25%.

LETTER GRADES break out as follows: 97% & higher, A+; 93-96.9%, A; 90-92.9%, A-
87-89.9%, B+; 83-86.9%, B; 80-82.9%, B-; 77-79.9%, C+; 73-76.9%, C; 70-72.9%, C-
67-69.9%, D+; 63-66.9%, D; 60-62.9%, D-. Less than 60, F.

UNIVERSITY POLICIES.

The LSU student code of conduct explains student rights, excused absences, and what is expected of student behavior. Students are expected to understand this code as described here: http://students.lsu.edu/saa/students/code. Any violations of the LSU student code will be duly reported to the Dean of Students.

LSU’s general policy states that for each credit hour, you (the student) should plan to spend at least two hours working on course related activities outside of class. Since this course is for three credit hours,
you should expect to spend a minimum of six hours outside of class each week working on assignments for this course. For more information see: http://catalog.lsu.edu/content.php?catoid=12&navoid=822.

Any student with a documented disability needing academic adjustments is requested to speak with Disability Services and the instructor, as early in the semester as possible. All discussions will remain confidential. This publication/material is available in alternative formats upon request. Please contact Disability Services in 115 Johnston Hall, 225-578-5919 or www.lsu.edu/disability.

SCHEDULE

1st Class – PRODUCING MOVIES: A REVIEW OF THE TOPIC.
A quick summary of the types of tasks that go into producing movies, television, advertising, video games, etc. Topics like story development, casting, etc., will be discussed even though they will not be the focus of this course.

2nd Class – FINDING THE MONEY: HOLLYWOOD FINANCING
The class will look at several scenarios for how a project may get financed in the varied and ever shifting world of mainstream movies and television. We’ll look at studio/network financing, pre-sales, the patchwork of tax incentives, bank gap financing, etc.

3rd Class – FINDING THE MONEY: TAPPING PRIVATE EQUITY
How to raise money from investors, including private placement memoranda, blue sky laws, securities filings, and the psychology of investors. Next we cover the pluses, minuses, and methodologies of successful crowdsourcing.

4th Class – FINDING THE MONEY: WRITING GRANTS
Grants and granting agencies: how to find appropriate ones for your project, strategies and successful grant writing, managing deadlines, waiting periods, and multiple sources of funding.

5th Class – FINDING THE MONEY WORKSHOP
The instructor will work with the various students, answering questions and making suggestions on their Assignment 1 deliverables.

6th Class – BUDGETING 1: FORMATS & STRATEGIES
Assignment #1 due. An introduction to movie budgeting including differences between Hollywood film budgets, guerrilla film budgets, documentaries, series TV, ads, video games, music videos, etc. Where to start, how to research rates, and how to base financial decisions on information you don’t yet have.

7th Class – BUDGETING 2: ABOVE THE LINE
A hard look at above the line costs including directors, producers, and cast. What are loan out companies? How are stunts budgeted? Dealing with guilds and unions. Calculating fringes. Accounting for travel and per diem costs. Etc.

8th Class – BUDGETING 3: BELOW THE LINE
9th Class – BUDGETING 4: POST, INSURANCE, CONTINGENCIES, ETC.

10th Class – BUDGETING WORKSHOP
The instructor works with students and their budgets, answering questions, giving advice.

11th Class – PRODUCTION MANAGEMENT: BREAKDOWNS & SCHEDULES
Assignment #2 due. How to break down the script and how that breakdown impacts the budget. Creating a prep-shoot-post calendar. Creating a shooting schedule. Commercial scheduling software. Applying a shooting schedule to the budget. Creating day out of days forms.

12th Class – PRODUCTION MANAGEMENT: FORMS & PROCEDURES
Start paperwork, call sheets, one-liners, accounting records, daily production reports, cost to date reports, transport plans, above the line agreements, crew deal memos, location agreements, extras release forms. Other clearances. Etc.

13th Class – PRODUCTION MANAGEMENT: DAILY OPERATIONS DURING SHOOT

14th Class – REVIEW OF THE COURSE
A look back at the semester with an elaboration of any topics of special interest to the students.

Production Management Pack., Assn. 3 will be a summation of work and serve as the Final Exam.

Final exam/project will be due on the date of the Final Exam.
REQUEST FOR ADDING, CHANGING, SUSPENDING
OR DROPPING AN
UNDERGRADUATE CURRICULUM

Department: Geography and Anthropology
College: Humanities and Social Sciences
Name of Curriculum/Major: Geography B.S.
Type of Degree: B.S.

Has this change been discussed with and approved by all departments/colleges affected? Yes ( ) No ( ) N/A (X)

ATTACH JUSTIFICATION for all actions: Use separate sheet.
ATTACH RESPONSE from any departments affected [i.e. any department whose course(s) are to be added.]
ATTACH FORM D ADDENDUM for all new curricula or changes involving General Education courses.

ACTION (check appropriate box):

( ) ADDING: The entire new curriculum, by semester, must be typed on plain sheets and attached to Form D.
(See sample layout attached.)

(X) CHANGING: Regardless if all semesters of a curriculum are to be changed or only parts, the present and
proposed (eight-semester) recommended path should be attached on separate pages. On the
Present recommended path, use strikeout and on the Proposed recommended path, highlight areas
to identify deletions and additions. Do not use boldface to designate changes as boldface is
reserved for critical requirements within the recommended path. Explain all changes adequately on
attachment.

( ) SUSPENDING: Provide an adequate explanation for suspending the curriculum on plain sheets and attach.

( ) DROPPING: Provide an adequate explanation for dropping the curriculum on plain sheets and attach.

CURRICULUM

<table>
<thead>
<tr>
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<th>PRESENT</th>
<th>PROPOSED</th>
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<tr>
<td>Total semester hours in current curriculum:</td>
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APPROVALS:

Department Faculty Approval Date: 01/26/18
Department Chair's Signature: 2/6/18
Chair, FS C & C Committee: John B. Hare

College Faculty Approval Date: 2/21/18
College Dean's Signature: 2/21/18
Academic Affairs Approval: 3/1/18

College/Division/Department Contact: Fan hu i W ang
Contact E-mail: fwang@lsu.edu

FORM D ADDENDUM

REV. 07/2014
GENERAL EDUCATION REQUIREMENTS

When a department adds a new curriculum or makes changes in an existing one, a Form D Addendum must also be submitted. This form is simply a list of those courses in the curriculum that satisfy the General Education requirement. Include course rubric, number, and credit hours when curricula differ from the default values. Indicate the curriculum semester for all General Education courses.

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<th>General Education Requirement</th>
<th>Course(s)</th>
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<tr>
<td>English Composition (6 hrs.)</td>
<td>ENGL 1001 or 1004</td>
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<td>(x) 1st (5th)</td>
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<td>ENGL 2000</td>
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<td>(x) 4th (8th)</td>
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<td>Analytical Reasoning (6 hrs.)</td>
<td>General Education analytical reasoning course (from mathematics department): MATH 1021</td>
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<td>(At least 3 hours credit must be from a MATH course.)</td>
<td>General Education analytical reasoning course: MATH 1022</td>
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<td>Arts (3 hrs.)</td>
<td>General Education arts course</td>
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<td>Humanities (9 hrs.)</td>
<td>General Education humanities course</td>
<td>3</td>
<td>(x) 5th</td>
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<td>General Education humanities course</td>
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<td>General Education humanities course</td>
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<td>(x) 7th</td>
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<tr>
<td>Natural Sciences (9 hrs.)</td>
<td>General Education natural science course sequence: GEOG 2050/2051</td>
<td>6</td>
<td>(x) 6th</td>
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<tr>
<td>(If 2 course sequence is taken in the physical sciences, the additional 3 hour course must be from the life sciences, and vice versa.)</td>
<td>General Education natural science course</td>
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<tr>
<td>Social Sciences (6 hrs.)</td>
<td>General Education social science course: GEOG 1001 or 1003</td>
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<td>(At least three hours at the 2000-level.)</td>
<td>General Education social science course (2000-level)</td>
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<td>(x) 7th</td>
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PRESENT

ADMISSION to the BS degree program in Geography requires that a student be admissible to the College of Humanities and Social Sciences; earn at least 24 semester hours; have a cumulative and LSU GPA of at least 2.0; complete ENGL 1001 with a "C" or better; and complete three hours of General Education Analytical Reasoning course work.

BASIC SCHOLASTIC EXPECTATIONS
* Maintain a minimum 2.0 Cumulative and LSU GPA.
* Maintain a minimum 2.0 GPA in the major field.
* At least 30 of the hours required for this degree must be taken at the 3000/4000-level. See the LSU General Catalog for information on University, College, major, and minor residency requirements.

Geography majors pursuing a Bachelor of Science must complete a curriculum of 30 semester hours, consisting of 12 hours of core courses, 9 hours of mapping sciences, and 9 hours of physical geography. In consultation with the departmental advisor, students may elect to modify the curriculum to fit specific needs.

CRITICAL REQUIREMENTS

SEMESTER 1: "C" or better in ENGL 1001;
SEMESTER 2: GEOG 1001 or 1003; MATH 1021
SEMESTER 3: GEOG 2050 or 2051; First Course in Foreign Language Sequence; Admission to the College
SEMESTER 4: Second Course in Foreign Language Sequence
SEMESTER 5: GEOG 2040; ENGL 2000

RECOMMENDED PATH

Semester 1
Critical: "C" or better in ENGL 1001

ENGL 1001 ENGL COMPOSITION 3
GEOG 1001 or 1003 3
FIRST COURSE IN FOREIGN LANGUAGE SEQUENCE 4
MATH 1021 3
GEOG 2050 or 2051 3

Total Semester Hours: 16

Semester 2
Critical: GEOG 1001 or 1003; MATH 1021

SECOND COURSE IN FOREIGN LANGUAGE SEQUENCE 4
GEOG 2050 or 2051 3
GEN. ED. COURSE - LIFE SCIENCES 3
GEN. ED. COURSE - HUMANITIES (OTHER THAN ENGLISH OR FOREIGN LANGUAGE) 3

Total Semester Hours: 13

Semester 3
Critical: GEOG 2050 or 2051; First Course in Foreign Language Sequence; Admission to the College

GEN. ED. COURSE - SOCIAL SCIENCES (OTHER THAN GEOG; 2000-LEVEL) 3
THIRD COURSE IN FOREIGN LANGUAGE 4-3
MATH 1022 PLANE TRIGONOMETRY (MATH 1021) 3
CSC 1350/1353 3
GEN. ED. COURSE - HUMANITIES (OTHER THAN ENGLISH OR FOREIGN LANGUAGE) 3

Total Semester Hours: 16-15

Semester 4
Critical: Second Course in Foreign Language Sequence.

ENGL 2000 ENGLISH COMPL [ENGL 1001] 3
GEOG 2040 GEOSPATIAL TECHNIQUES 3
FOURTH COURSE IN FOREIGN LANGUAGE SEQUENCE 4-3
MATH 1550 AN GEOM & CALCULUS 5

Total Semester Hours: 15-14

Semester 5
Critical: GEOG 2040; ENGL 2000

EXST 2201 STATISTICAL ANALYSIS (MATH 2051) 4
GEOG ELECTIVE: MAPPING SCIENCES OR PHYSICAL SCIENCE ELECTIVE (3000-LEVEL OR ABOVE OTHER THAN GEOG) 3
APPROVED ELECTIVES 3

Total Semester Hours: 16

Semester 6

GEOG ELECTIVE(S): MAPPING SCIENCES OR PHYSICAL SCIENCE ELECTIVE (3000-LEVEL OR ABOVE OTHER THAN GEOG) 3
APPROVED ELECTIVES 3

Total Semester Hours: 15-18

Semester 7

GEOG ELECTIVE(S): MAPPING SCIENCES OR PHYSICAL SCIENCE ELECTIVE (3000-LEVEL OR ABOVE OTHER THAN GEOG) 3
APPROVED ELECTIVES 3

Total Semester Hours: 15-12

Semester 8

GEOG ELECTIVES: MAPPING SCIENCES OR PHYSICAL SCIENCE ELECTIVES 6-3
APPROVED ELECTIVES 6-10

Total Semester Hours: 14-16

GEOG ELECTIVES:

Mapping Sciences: GEOG 3039, 4020, 4044, 4045, 4046, 4047, 4048.
Physical Geography: GEOG 3013, 3070, 4014, 4015, 4016, 4018, 4022, 4024, 4029, 4041, 4083, 4221.
PROPOSED

ADMISSION to the BS degree program in Geography requires that a student be admissible to the College of Humanities and Social Sciences; earn at least 24 semester hours; have a cumulative and LSU GPA of at least 2.0; complete ENGL 1001 with a “C” or better; and complete three hours of General Education Analytical Reasoning course work.

BASIC SCHOLASTIC EXPECTATIONS
* Maintain a minimum 2.0 Cumulative and LSU GPA.
* Maintain a minimum 2.0 GPA in the major field.
* At least 30 of the hours required for this degree must be taken at the 3000/4000-level. See the LSU General Catalog for information on University, College, major, and minor residency requirements.

Geography majors pursuing a Bachelor of Science must complete a curriculum of 30 semester hours, consisting of 12 hours of core courses, 9 hours of mapping sciences, and 9 hours of physical geography. In consultation with the departmental advisor, students may elect to modify the curriculum to fit specific needs.

CRITICAL REQUIREMENTS

SEMESTER 1: "C" or better in ENGL 1001;
SEMESTER 2: GEOG 2050 and 2051; First Course in Foreign Language Sequence; Admission to the College
SEMESTER 4: Second Course in Foreign Language Sequence
SEMESTER 5: GEOG 2040; ENGL 2000

RECOMMENDED PATH

Semester 1
Critical: “C” or better in ENGL 1001

ENGL 1001 ENGL. COMPOSITION 3
GEOG 1001 or 1003 3
FIRST COURSE IN FOREIGN LANGUAGE SEQUENCE 4
MATH 1021 3
GEOG 2050 or 2051 3

Total Semester Hours: 16

Semester 2
Critical: GEOG 1001 or 1003; MATH 1021

SECOND COURSE IN FOREIGN LANGUAGE SEQUENCE 4
GEOG 2050 or 2051 3
GEN. ED. COURSE - LIFE SCIENCES 3
GEN. ED. COURSE - HUMANITIES (OTHER THAN ENGLISH OR FOREIGN LANGUAGE) 3

Total Semester Hours: 13

Semester 3
Critical: GEOG 2050 and 2051; First Course in Foreign Language Sequence; Admission to the College

GEN. ED. COURSE - SOCIAL SCIENCES (OTHER THAN GEOG; 2000-LEVEL) 3
THIRD COURSE IN FOREIGN LANGUAGE SEQUENCE 4-3
MATH 1022 PLANE TRIGONOMETRY (MATH 1021) 3
CSC 1240 OR OTHER APPROVED COMPUTER SCIENCE COURSE 3
GEN. ED. COURSE - HUMANITIES (OTHER THAN ENGLISH OR FOREIGN LANGUAGE) 3

Total Semester Hours: 16-15

Semester 4
Critical: Second Course in Foreign Language Sequence.

ENGL 2000 ENGLISH COMP [ENGL 1001] 3
GEOG 2040 GEOSPATIAL TECHNIQUES 3
FOURTH COURSE IN FOREIGN LANGUAGE SEQUENCE 4-3
MATH 1550 AN GEOM & CALCULUS 5

Total Semester Hours: 15-14

Semester 5
Critical: GEOG 2040; ENGL 2000

EXST 2201 STATISTICAL ANALYSIS (MATH 2051) 4
GEOG ELECTIVE: MAPPING SCIENCES OR PHYSICAL SCIENCE ELECTIVE (3000-LEVEL OR ABOVE OTHER THAN GEOG) 3
APPROVED ELECTIVES 3

Total Semester Hours: 16

Semester 6

GEOG ELECTIVE(S): MAPPING SCIENCES OR PHYSICAL SCIENCE ELECTIVE (3000-LEVEL OR ABOVE OTHER THAN GEOG) 3-6
APPROVED ELECTIVES 9

Total Semester Hours: 15-18

Semester 7

GEOG ELECTIVE(S): MAPPING SCIENCES OR PHYSICAL SCIENCE ELECTIVE (3000-LEVEL OR ABOVE OTHER THAN GEOG) 3-6
APPROVED ELECTIVES 9

Total Semester Hours: 15-12

Semester 8

GEOG ELECTIVES: MAPPING SCIENCES OR PHYSICAL SCIENCE ELECTIVES 6
APPROVED ELECTIVES 8-10

Total Semester Hours: 14-16

GEOG ELECTIVES:

Mapping Sciences: GEOG 4020, 4041, 4044, 4045, 4046, 4047, 4048.
Physical Geography: GEOG 2080, 3013, 3070, 4014, 4015, 4016, 4018, 4022, 4024, 4029, 4083, 4221.
JUSTIFICATION of changes to Geography B.S. curriculum

Steve Namikas, Geography undergraduate advisor
February 2, 2018

The B.S. curriculum has been altered to reflect a change in the availability of an external required course.

Currently, this program requires students to take one of CSC1250 Introduction to Programming or 1253 Computer science 1 with C++ in the Computer Science department. However, the Computer Science department has not offered CSC1250 in several years, and department chair has informed us that they do not plan to offer the course again. In practice that course has been replaced by CSC1240 Statistics and Graphics with Matlab. In a faculty meeting held 01/26/18 the Geography and Anthropology faculty agreed that CSC1240 is a suitable replacement for our program, as it teaches important scientific skills using a programming platform that very widely used in the sciences. The faculty also decided that the requirement should be modified to make it more flexible, as other suitable courses that develop programming skills may become available either in Computer Science or other departments.

Based on the above, the department faculty voted to replace the current requirement of:

CSC1250 Introduction to Programming or 1253 Computer science 1 with C++

With the following requirement:

CSC1240 Statistics and Graphics with Matlab or other approved computer science course
REQUEST FOR ADDING, CHANGING, SUSPENDING
OR DROPPING AN
UNDERGRADUATE CONCENTRATION

Department: Geography and Anthropology
College: Humanities and Social Sciences
Name of Concentration: Disaster Science and Management (DSM)
Name of Curriculum/Major: Geography
Type of Degree: BS
Date: 02/06/18

Has this change been discussed with and approved by all departments/colleges affected? Yes ( ) No ( ) N/A (X)

ATTACH JUSTIFICATION for all actions: Use separate sheet.
ATTACH RESPONSE from any departments affected [i.e. any department whose course(s) are to be added.]
ATTACH FORM D ADDENDUM for all new concentration or changes involving General Education courses.

ACTION (check appropriate box):

( ) ADDING: The entire new concentration, by semester, must be typed on plain sheets and attached to Form E. (See sample layout attached.)
(X) CHANGING: Regardless if all semesters of a concentration are to be changed or only parts, the present and proposed (eight-semester) recommended path should be attached on separate pages. On the Present recommended path, use strikethrough and on the Proposed recommended path, highlight areas to identify deletions and additions. Do not use boldface to designate changes as boldface is reserved for critical requirements within the recommended path. Explain all changes adequately on attachment.
( ) SUSPENDING: Provide an adequate explanation for suspending the concentration on plain sheets and attach.
( ) DROPPING: Provide an adequate explanation for dropping the concentration on plain sheets and attach.

CONCENTRATION

<table>
<thead>
<tr>
<th>PRESENT</th>
<th>PROPOSED</th>
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<tr>
<td>Total semester hours in current concentration:</td>
<td>12</td>
</tr>
<tr>
<td>Total semester hours in proposed concentration:</td>
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APPROVALS:

Department Faculty Approval Date: 01/26/2018

Department Chair's Signature: John B. Hoplo (Date: 01/26/18)

Chair, FS C & C Committee: Fahui Wang (Date: 01/26/18)

College Faculty Approval Date: 2-21-18

College Dean's Signature: (Date: 2/21/18)

Academic Affairs Approval: (Date: 3/21/18)

FORM E ADDENDUM
### GENERAL EDUCATION REQUIREMENTS

When a department adds a new curriculum or makes changes in an existing one, a Form D Addendum must also be submitted. This form is simply a list of those courses in the curriculum that satisfy the General Education requirement. Include course rubric, number, and credit hours when curricula differ from the default values. Indicate the curriculum semester for all General Education courses.

<table>
<thead>
<tr>
<th>General Education Requirement</th>
<th>Course(s)</th>
<th>Credit Hours</th>
<th>Curriculum Semester</th>
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<td>General Education analytical reasoning course (from mathematics department): <strong>MATH 1021</strong></td>
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<td>(At least 3 hours credit must be from a MATH course.)</td>
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<td>5th 6th 8th</td>
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<td>Humanities (9 hrs.)</td>
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<td>5th 6th 8th</td>
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<td>Natural Sciences (9 hrs.)</td>
<td>General Education natural science course sequence: <strong>GEOG 2050/2051</strong></td>
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<td>General Education social science course: <strong>GEOG 1001 or 1003</strong></td>
<td>3</td>
<td>5th 6th 8th</td>
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<tr>
<td>(At least three hours at the 2000-level.)</td>
<td>General Education social science course (2000-level)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
PRESENT

ADMISSION to the BS degree program in Geography requires that a student be admissible to the College of Humanities and Social Sciences; earn at least 24 semester hours.

BASIC SCHOLASTIC EXPECTATIONS
* Maintain a minimum 2.0 Cumulative and LSU GPA.
* Maintain a minimum 2.0 GPA in the major field.
* At least 30 of the hours required for this degree must be taken at the 3000/4000-level. See the LSU General Catalog for information on University, College, major, and minor residency requirements.

Geography majors pursuing a Bachelor of Science with a Concentration in Disaster Science and Management (DSM) must complete a curriculum of 42 semester hours, consisting of 12 hours of core courses, 12 hours of DSM courses (including 3 hours of mapping sciences)*, 6 additional hours of mapping sciences, and 9 hours of physical geography. In consultation with the departmental advisor, students may elect to modify the curriculum to fit specific needs.

CRITICAL REQUIREMENTS

SEMESTER 1: "C" or better in ENGL 1001;
SEMESTER 2: GEOG 1001 or 1003; MATH 1021
SEMESTER 3: GEOG 2050 or 2051; First Course in Foreign Language Sequence; Admission to the College
SEMESTER 4: Second Course in Foreign Language Sequence
SEMESTER 5: GEOG 2040; ENGL 2000

RECOMMENDED PATH

Semester 1
Critical: "C" or better in ENGL 1001
ENGL 1001 ENGL COMPOSITION 3
GEOG 1001 or 1003 3
FIRST COURSE IN FOREIGN LANGUAGE SEQUENCE 4
MATH 1021 3
GEOG 2050 or 2051 3
Total Semester Hours: 16

Semester 2
Critical: GEOG 1001 or 1003; MATH 1021
SECOND COURSE IN FOREIGN LANGUAGE SEQUENCE 4
GEOG 2050 or 2051 3
GEN. ED. COURSE – LIFE SCIENCES LECTURE 3
GEN. ED. COURSE - HUMANITIES (OTHER THAN ENGLISH OR FOREIGN LANGUAGE) 3
Total Semester Hours: 13

Semester 3
Critical: GEOG 2050 or 2051; First Course in Foreign Language Sequence; Admission to the College
GEN. ED. COURSE - SOCIAL SCIENCES (OTHER THAN GEOG; 2000-LEVEL) 3
THIRD COURSE IN FOREIGN LANGUAGE SEQUENCE 4-3
MATH 1022 PLANE TRIGONOMETRY (MATH 1021) 3
CSC1250/1253 3
GEN. ED. COURSE - HUMANITIES (OTHER THAN ENGLISH OR FOREIGN LANGUAGE) 2
Total Semester Hours: 16-15

Semester 4
Critical: Second Course in Foreign Language Sequence.
ENGL 2000 ENGLISH COMP [ENGL 1001] 3
GEOG 2040 GEOSPATIAL TECHNIQUES 3
FOURTH COURSE IN FOREIGN LANGUAGE SEQUENCE 4-3
MATH 1550 AN GEOM & CALCULUS 5
Total Semester Hours: 15-14

Semester 5
Critical: GEOG 2040; ENGL 2000
EXST 2201 STATISTICAL ANALYSIS (MATH 2051) 4
GEOG ELECTIVE: MAPPING SCIENCES OR PHYSICAL SCIENCE ELECTIVE (3000-LEVEL OR ABOVE OTHER THAN GEOG) 3
DSM COURSE* 3
APPROVED ELECTIVES 6
Total Semester Hours: 16

Semester 6
GEOG ELECTIVE(S): MAPPING SCIENCES OR PHYSICAL SCIENCE ELECTIVE (3000-LEVEL OR ABOVE OTHER THAN GEOG) 3-6
DSM COURSE* 3
APPROVED ELECTIVES 6
Total Semester Hours: 15-18

Semester 7
GEOG ELECTIVE(S): MAPPING SCIENCES OR PHYSICAL SCIENCE ELECTIVE (3000-LEVEL OR ABOVE OTHER THAN GEOG) 6-3
DSM COURSE* 3
APPROVED ELECTIVES 6
Total Semester Hours: 15-12

Semester 8
GEOG ELECTIVES: MAPPING SCIENCES OR PHYSICAL SCIENCE ELECTIVE (3000-LEVEL OR ABOVE OTHER THAN GEOG) 6
DSM COURSE* 3
APPROVED ELECTIVES 7
Total Semester Hours: 14-16

GEOG ELECTIVES:

Mapping Sciences: GEOG 2039, 4020, 4044, 4045, 4046, 4047, 4048.
Physical Geography: GEOG 3013, 3070, 4014, 4015, 4016, 4018, 4022, 4024, 4029, 4041, 4083, 4221.

*DSM Courses:
GEOG 2220, 2210, 4200; and one of the 3 Mapping Sciences classes (GEOG 4044, 4045, 4047)
PROPOSED

ADMISSION to the BS degree program in Geography requires that a student be admissible to the College of Humanities and Social Sciences; earn at least 24 semester hours.

BASIC SCHOLASTIC EXPECTATIONS
* Maintain a minimum 2.0 cumulative and LSU GPA.
* Maintain a minimum 2.0 GPA in the major field.
* At least 30 of the hours required for this degree must be taken at the 3000/4000-level. See the LSU General Catalog for information on University, College, major, and minor residency requirements.

Geography majors pursuing a Bachelor of Science with a Concentration in Disaster Science and Management (DSM) must complete a curriculum of 39 semester hours, consisting of 12 hours of core courses, 12 hours of DSM courses (including 3 hours of mapping sciences)*, 6 additional hours of mapping sciences, and 9 hours of physical geography. In consultation with the departmental advisor, students may elect to modify the curriculum to fit specific needs.

CRITICAL REQUIREMENTS
SEMESTER 1: "C" or better in ENGL 1001;
SEMESTER 2: GEOG 1001 or 1003; MATH 1021
SEMESTER 3: GEOG 2050 and 2051; First Course in Foreign Language Sequence; Admission to the College
SEMESTER 4: Second Course in Foreign Language Sequence
SEMESTER 5: GEOG 2040; ENGL 2000

RECOMMENDED PATH

Semester 1
Critical: "C" or better in ENGL 1001
ENGL 1001 ENGL COMPOSITION 3
GEOG 1001 or 1003 3
FIRST COURSE IN FOREIGN LANGUAGE SEQUENCE 4
MATH 1021 3
GEOG 2050 or 2051 3
Total Semester Hours: 16

Semester 2
Critical: GEOG 1001 or 1003; MATH 1021
SECOND COURSE IN FOREIGN LANGUAGE SEQUENCE 4
GEOG 2050 or 2051 3
GEN. ED. COURSE – LIFE SCIENCES LECTURE 3
GEN. ED. COURSE - HUMANITIES (OTHER THAN ENGLISH OR FOREIGN LANGUAGE) 3
Total Semester Hours: 13

Semester 3
Critical: GEOG 2050 and 2051; First Course in Foreign Language Sequence; Admission to the College
GEN. ED. COURSE - SOCIAL SCIENCES (OTHER THAN GEOG; 2000-LEVEL) 3
THIRD COURSE IN FOREIGN LANGUAGE SEQUENCE 4-3
MATH 1022 PLANE TRIGONOMETRY (MATH 1021) 3
CSC 1240 OR OTHER APPROVED COMPUTER SCIENCE COURSE 3
GEN. ED. COURSE - HUMANITIES (OTHER THAN ENGLISH OR FOREIGN LANGUAGE) 3
Total Semester Hours: 16-15

Semester 4
Critical: Second Course in Foreign Language Sequence.
ENGL 2000 ENGLISH COMP [ENGL 1001] 3
GEOG 2040 GEOSPATIAL TECHNIQUES 3
FOURTH COURSE IN FOREIGN LANGUAGE SEQUENCE 4-3
MATH 1550 AN GEOM & CALCULUS 2
Total Semester Hours: 15-14

Semester 5
Critical: GEOG 2040; ENGL 2000
EXST 2201 STATISTICAL ANALYSIS (MATH 2051) 4
GEOG ELECTIVE: MAPPING SCIENCES OR PHYSICAL 3
GEN. ED. COURSE - ARTS 3
GEN. ED. COURSE - HUMANITIES (OTHER THAN FOREIGN LANGUAGE) 3
DSM COURSE* 3
Total Semester Hours: 16

Semester 6
GEOG ELECTIVE(S): MAPPING SCIENCES OR PHYSICAL 3-6
SCIENCE ELECTIVE (3000-LEVEL OR ABOVE OTHER THAN GEOG) 3
DSM COURSE* 3
APPROVED ELECTIVES 6
Total Semester Hours: 15-18

Semester 7
GEOG ELECTIVE(S): MAPPING SCIENCES OR PHYSICAL 6-3
DSM COURSE* 3
APPROVED ELECTIVES 6
Total Semester Hours: 15-12

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DSM COURSE* 3
APPROVED ELECTIVES 5-7
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*DSM Courses:
GEOG 2200, 2210, 4200; and one of the 3 Mapping Sciences classes (GEOG 4044, 4045, 4047)
JUSTIFICATION of changes to Geography B.S. Disaster Science and Management (DSM) Concentration curriculum

Steve Namikas, Geography undergraduate advisor
February 2, 2018

The B.S. Disaster Science and Management (GIS) concentration curriculum has been altered to reflect a change in the availability of an external required course.

Currently, this program requires students to take one of CSC1250 Introduction to Programming or 1253 Computer science 1 with C++ in the Computer Science department. However, the Computer Science department has not offered CSC1250 in several years, and the department chair has informed us that they do not plan to offer the course again. In practice that course has been replaced by CSC1240 Statistics and Graphics with Matlab. In a faculty meeting held 01/26/18 the Geography and Anthropology faculty agreed that CSC1240 is a suitable replacement for our program, as it teaches important scientific skills using a programming platform that very widely used in the sciences. The faculty also decided that this requirement should be modified to make it more flexible, as other suitable courses that develop programming skills may become available either in Computer Science or other departments.

Based on the above, the department faculty voted on 01/26/18 to replace the current requirement of:

CSC1250 Introduction to Programming or 1253 Computer science 1 with C++

With the following requirement:

CSC1240 Statistics and Graphics with Matlab or other approved computer science course
Dr. Karki,

We are in the process of submitting the paperwork for making a minor change in our Geography BS requirement. Specifically, we seek to replace the current requirement of:

* CSC1250 Introduction to Programming or 1253 Computer science 1 with C++ With the following requirement:

* CSC1240 Statistics and Graphics with Matlab or other approved computer science course As it is offered by your dept, the college curriculum committee reminded me of getting an email from you for approving this change. A sample of the form (with justification) is attached FYI. Many thanks! Fahui

Fahui Wang, PhD
James J. Parsons Professor
Chair, Department of Geography & Anthropology Louisiana State University Baton Rouge, LA 70803 http://ga.lsu.edu/faculty/fahui-wang/ http://ga.lsu.edu/blog/fahui/ (for updates on programs & data)
REQUEST FOR ADDING, CHANGING, SUSPENDING OR DROPPING AN UNDERGRADUATE CONCENTRATION

<table>
<thead>
<tr>
<th>Department</th>
<th>Geography and Anthropology</th>
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<tbody>
<tr>
<td>College</td>
<td>Humanities and Social Sciences</td>
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<tr>
<td>Name of Concentration</td>
<td>Geographic Information Science (GIS)</td>
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<tr>
<td>Name of Curriculum/Major</td>
<td>Geography</td>
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<tr>
<td>Type of Degree</td>
<td>BS</td>
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</tbody>
</table>

Date: 02/06/18

Has this change been discussed with and approved by all departments/colleges affected? Yes ( ) No ( ) N/A ( X )

ATTACH JUSTIFICATION for all actions: Use separate sheet.
ATTACH RESPONSE from any departments affected [i.e. any department whose course(s) are to be added.]
ATTACH FORM D ADDENDUM for all new concentration or changes involving General Education courses.

ACTION (check appropriate box):

( ) ADDING: The entire new concentration, by semester, must be typed on plain sheets and attached to Form E. (See sample layout attached.)

( ) CHANGING: Regardless if all semesters of a concentration are to be changed or only parts, the present and proposed (eight-semester) recommended path should be attached on separate pages. On the Present recommended path, use strikeout and on the Proposed recommended path, highlight areas to identify deletions and additions. Do not use boldface to designate changes as boldface is reserved for critical requirements within the recommended path. Explain all changes adequately on attachment.

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( ) DROPPING: Provide an adequate explanation for dropping the concentration on plain sheets and attach.

CONCENTRATION

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<tbody>
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<td>Total semester hours in current concentration: 12</td>
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</table>

APPROVALS:

Department Faculty Approval Date: 01/26/2018

Department Chair's Signature: John H. (Date) 2/6/18

Chair, FS C & C Committee: (Date) 2/6/18

College Faculty Approval Date: 2/21/18

College Dean's Signature: (Date)

Academic Affairs Approval: (Date) 3/2/18

Contact E-mail: fwang@lsu.edu

FORM E ADDENDUM
# GENERAL EDUCATION REQUIREMENTS

When a department adds a new curriculum or makes changes in an existing one, a Form D Addendum must also be submitted. This form is simply a list of those courses in the curriculum that satisfy the General Education requirement. Include course rubric, number, and credit hours when curricula differ from the default values. Indicate the curriculum semester for all General Education courses.

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<td>Second Course in Foreign Language Sequence</td>
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<td>SEMESTER 5:</td>
<td>GEOG 2040; ENGL 2000</td>
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**RECOMMENDED PATH**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Critical: &quot;C&quot; or better in ENGL 1001</th>
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<tbody>
<tr>
<td>ENGL 1001 ENGLISH COMPOSITION</td>
<td>3</td>
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<tr>
<td>GEOG 1001 or 1003</td>
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<tr>
<td>FIRST COURSE IN FOREIGN LANGUAGE SEQUENCE</td>
<td>4</td>
</tr>
<tr>
<td>MATH 1021</td>
<td>3</td>
</tr>
<tr>
<td>GEOG 2050 or 2051</td>
<td>3</td>
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<table>
<thead>
<tr>
<th>Semester 2</th>
<th>Critical: GEOG 1001 or 1003; MATH 1021</th>
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<tbody>
<tr>
<td>SECOND COURSE IN FOREIGN LANGUAGE SEQUENCE</td>
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</tr>
<tr>
<td>GEOG 2050 or 2051</td>
<td>3</td>
</tr>
<tr>
<td>GEN. ED. COURSE - LIFE SCIENCES LECTURE</td>
<td>3</td>
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<tr>
<td>GEN. ED. COURSE - HUMANITIES (OTHER THAN ENGLISH OR FOREIGN LANGUAGE)</td>
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<table>
<thead>
<tr>
<th>Semester 3</th>
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<tbody>
<tr>
<td>GEN. ED. COURSE - SOCIAL SCIENCES (OTHER THAN GEOG; 2000-LEVEL)</td>
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<tr>
<td>THIRD COURSE IN FOREIGN LANGUAGE SEQUENCE</td>
<td>4-3</td>
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<tr>
<td>MATH 1022 PLANE TRIGONOMETRY (MATH 1021)</td>
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</tr>
<tr>
<td>GSC 1250/1253</td>
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<thead>
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<td>GEOG 2040 GEOSS PATIAL TECHNIQUES</td>
<td>3</td>
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<tr>
<td>FOURTH COURSE IN FOREIGN LANGUAGE SEQUENCE</td>
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<td>MATH 1550 AN GEOM &amp; CALCULUS</td>
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<td>EXST 2201 STATISTICAL ANALYSIS (MATH 2051)</td>
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<tr>
<td>GEOG ELECTIVE: MAPPING SCIENCES OR PHYSICAL SCIENCE ELECTIVE (2000-LEVEL OR ABOVE OTHER THAN GEOG)</td>
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<td>GEN. ED. COURSE - ARTS</td>
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<td>GEN. ED. COURSE - HUMANITIES (OTHER THAN FOREIGN LANGUAGE)</td>
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<tr>
<td>APPROVED ELECTIVES</td>
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<tbody>
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<tr>
<td>APPROVED ELECTIVES</td>
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<tr>
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<td>6</td>
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<tr>
<td>APPROVED ELECTIVES</td>
<td>8-10</td>
</tr>
<tr>
<td>Total Semester Hours:</td>
<td>14-16</td>
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</table>

**GEOG ELECTIVES:**
- **Mapping Sciences:** GEOG 2039, 4020, 4044, 4045, 4046, 4047, 4048.
- **Physical Geography:** GEOG 3013, 3070, 4014, 4015, 4016, 4018, 4022, 4024, 4029, 4041, 4083, 4221.
PROPOSED

ADMISSION to the BS degree program in Geography requires that a student be admissible to the College of Humanities and Social Sciences; earn at least 24 semester hours.

BASIC SCHOLASTIC EXPECTATIONS
* Maintain a minimum 2.0 Cumulative and LSU GPA.
* Maintain a minimum 2.0 GPA in the major field.
* At least 30 of the hours required for this degree must be taken at the 3000/4000-level. See the LSU General Catalog for information on University, College, major, and minor residency requirements.

Geography majors pursuing a Bachelor of Science with a Concentration in Geographic Information Science (GIS) must complete a curriculum of 33 semester hours, consisting of 12 hours of core courses, 12 hours of mapping sciences, and 9 hours of physical geography. In consultation with the departmental advisor, students may elect to modify the curriculum to fit specific needs.

CRITICAL REQUIREMENTS
SEMESTER 1: "C" or better in ENGL 1001;
SEMESTER 2: GEOG 1001 or 1003; MATH 1021
SEMESTER 3: GEOG 2050 and 2051; First Course in Foreign Language Sequence; Admission to the College
SEMESTER 4: Second Course in Foreign Language Sequence
SEMESTER 5: GEOG 2040; ENGL 2000

RECOMMENDED PATH

Semester 1
Critical: “C” or better in ENGL 1001
ENGL 1001 ENGLISH COMPOSITION 3
GEOG 1001 or 1003 3
FIRST COURSE IN FOREIGN LANGUAGE SEQUENCE 4
MATH 1021 3
GEOG 2050 or 2051 3
Total Semester Hours: 16

Semester 2
Critical: GEOG 1001 or 1003; MATH 1021
SECOND COURSE IN FOREIGN LANGUAGE SEQUENCE 4
GEOG 2050 or 2051 3
GEN. ED. COURSE - LIFE SCIENCES LECTURE 3
GEN. ED. COURSE - HUMANITIES (OTHER THAN ENGLISH OR FOREIGN LANGUAGE) 3
Total Semester Hours: 13

Semester 3
Critical: GEOG 2050 and 2051; First Course in Foreign Language Sequence; Admission to the College
GEN. ED. COURSE - SOCIAL SCIENCES (OTHER THAN GEOG; 2000-LEVEL) 3
THIRD COURSE IN FOREIGN LANGUAGE SEQUENCE 4-3
MATH 1022 PLANE TRIGONOMETRY (MATH 1021) 3
CSC 1240 OR OTHER APPROVED COMPUTER SCIENCE COURSE 3
GEN. ED. COURSE - HUMANITIES (OTHER THAN ENGLISH OR FOREIGN LANGUAGE) 3
Total Semester Hours: 16-15

Semester 4
Critical: Second Course in Foreign Language Sequence.
ENGL 2000 ENGLISH COMP [ENGL 1001] 3
GEOG 2040 GEOSPATIAL TECHNIQUES 3
FOURTH COURSE IN FOREIGN LANGUAGE SEQUENCE 4-3
MATH 1550 AN GEOM & CALCULUS 5
Total Semester Hours: 15-14

Semester 5
Critical: GEOG 2040; ENGL 2000
EXST 2201 STATISTICAL ANALYSIS (MATH 2051) 4
GEOG ELECTIVE: MAPPING SCIENCES OR PHYSICAL 3
GEN. ED. COURSE - ARTS 3
GEN. ED. COURSE - HUMANITIES (OTHER THAN FOREIGN LANGUAGE) 3
APPROVED ELECTIVE 3
Total Semester Hours: 16

Semester 6
GEOG ELECTIVE(S): MAPPING SCIENCES OR PHYSICAL SCIENCE ELECTIVE (3000-LEVEL OR ABOVE OTHER THAN GEOG) 6-9
APPROVED ELECTIVES 3
Total Semester Hours: 15-18

Semester 7
GEOG ELECTIVE(S): MAPPING SCIENCES OR PHYSICAL
APPROVED ELECTIVES 6-3
Total Semester Hours: 9

Semester 8
GEOG ELECTIVES: MAPPING SCIENCES OR PHYSICAL
APPROVED ELECTIVES 6-10
Total Semester Hours: 14-16

GEOG ELECTIVES:
Mapping Sciences: GEOG 4020, 4041, 4044, 4045, 4046, 4047, 4048.
Physical Geography: GEOG 2080, 3013, 3070, 4014, 4015, 4016, 4018, 4022, 4024, 4029, 4083, 4221.
JUSTIFICATION of changes to Geography B.S. Geographic Information Science (GIS) Concentration curriculum

Steve Namikas, Geography undergraduate advisor
February 2, 2018

The B.S. Geographic Information Science (GIS) curriculum has been altered to reflect a change in the availability of an external required course.

Currently, this program requires students to take one of **CSC1250 Introduction to Programming** or **1253 Computer science 1 with C++** in the Computer Science department. However, the Computer Science department has not offered CSC1250 in several years, and department chair has informed us that they do not plan to offer the course again. In practice that course has been replaced by **CSC1240 Statistics and Graphics with Matlab**. In a faculty meeting held 01/26/18, the Geography and Anthropology faculty agreed that **CSC1240** is a suitable replacement for our program, as it teaches important scientific skills using a programming platform that very widely used in the sciences. The faculty also decided that the requirement should be modified to make it more flexible, as other suitable courses that develop programming skills may become available either in Computer Science or other departments.

Based on the above, the department faculty voted on 01/26/18 to replace the current requirement of:

**CSC1250 Introduction to Programming or 1253 Computer science 1 with C++**

With the following requirement:

**CSC1240 Statistics and Graphics with Matlab or other approved computer science course**
*****Original Message*****
From: Dr. Bijaya Karki [mailto:karki@csc.lsu.edu]
Sent: Wednesday, February 21, 2018 10:02 AM
To: Fahui Wang
Cc: Steven L Namikas; karki@csc.lsu.edu
Subject: Re: approve a curricular change

Dr. Wang,

The Computer Science and Engineering division approves the requested change from CSC 1253 to CSC 1240. May I know how many students used to enroll in CSC 1253 in a year? Just wanted to have idea on new class size for CSC 1240.

Thanks,
Bijay

On Wed, 21 Feb 2018 15:41:03 +0000, Fahui Wang wrote
> Dr. Karki:
> We are in the process of submitting the paperwork for making a minor change in our Geography BS requirement. Specifically, we seek to replace the current requirement of:
> * CSC1250 Introduction to Programming or 1253 Computer science 1 with C++ With the following requirement:
> * CSC1240 Statistics and Graphics with Matlab or other approved computer science course As it is offered by your dept, the college curriculum committee reminded me of getting an email from you for approving this change. A sample of the form (with justification) is attached FYI. Many thanks! Fahui
> Fahui Wang, PhD
> James J. Parsons Professor
> Chair, Department of Geography & Anthropology Louisiana State
> University Baton Rouge, LA 70803 http://ga.lsu.edu/faculty/fahui-wang/
> http://ga.lsu.edu/blog/fahui/ (for updates on programs & data)

***************************************************************************
Bijaya Bahadur Karki, PhD
Chair and McDermott Endowed Professor
Computer Science and Engineering Division, School of EECS Adjunct Professor, Department of Geology and Geophysics
Faculty Member, Center for Computation and Technology Louisiana State University 3325E Patrick F Taylor Bldg, Baton Rouge, LA 70803
Ph: 225-5781252, Fax: 225-5781465
REV. 06/2015

REQUEST FOR ADDING, CHANGING, SUSPENDING OR DROPPING AN UNDERGRADUATE CONCENTRATION

Department Geography and Anthropology
College Humanities and Social Sciences
Name of Concentration Climatology
Name of Curriculum/Major Geography
Type of Degree BS

Date 02/6/18

Has this change been discussed with and approved by all departments/colleges affected? Yes ( ) No ( ) N/A (x)

ATTACH JUSTIFICATION for all actions: Use separate sheet.
ATTACH RESPONSE from any departments affected [i.e. any department whose course(s) are to be added.]
ATTACH FORM D ADDENDUM for all new concentration or changes involving General Education courses.

ACTION (check appropriate box):

(X) ADDING: The entire new concentration, by semester, must be typed on plain sheets and attached to Form E. (See sample layout attached.)

( ) CHANGING: Regardless if all semesters of a concentration are to be changed or only parts, the present and proposed (eight-semester) recommended path should be attached on separate pages. On the Present recommended path, use strikeout and on the Proposed recommended path, highlight areas to identify deletions and additions. Do not use boldface to designate changes as boldface is reserved for critical requirements within the recommended path. Explain all changes adequately on attachment.

( ) SUSPENDING: Provide an adequate explanation for suspending the concentration on plain sheets and attach.

( ) DROPPING: Provide an adequate explanation for dropping the concentration on plain sheets and attach.

CONCENTRATION

<table>
<thead>
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<th>PRESENT</th>
<th>PROPOSED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total semester hours in current concentration:</td>
<td>n/a</td>
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APPROVALS:

Department Faculty Approval Date 1/26/2018
Department Chair’s Signature: John B (Date) 2/6/18
Chair, FS C & C Committee (Date) 2/6/18

College Faculty Approval Date 2-21-18
College Dean’s Signature (Date) 2/2/18
Academic Affairs Approval (Date) 3/6/18

College/Division/Department Contact: Fahui Wang
Contact E-mail: fwang@lsu.edu
# GENERAL EDUCATION REQUIREMENTS

When a department adds a new curriculum or makes changes in an existing one, a Form D Addendum must also be submitted. This form is simply a list of those courses in the curriculum that satisfy the General Education requirement. Include course rubric, number, and credit hours when curricula differ from the default values. Indicate the curriculum semester for all General Education courses.

<table>
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<th>General Education Requirement</th>
<th>Course(s)</th>
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<th>Curriculum Semester</th>
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<td>ENGL 1001 or 1004</td>
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<td>(X) 1st (5th) &lt;br&gt; (X) 2nd (6th) &lt;br&gt; (X) 3rd (7th) &lt;br&gt; (X) 4th (8th)</td>
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<tr>
<td></td>
<td>ENGL 2000</td>
<td>3</td>
<td>(X) 1st (5th) &lt;br&gt; (X) 2nd (6th) &lt;br&gt; (X) 3rd (7th) &lt;br&gt; (X) 4th (8th)</td>
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<tr>
<td>Analytical Reasoning (6 hrs.)</td>
<td>General Education analytical reasoning course (from mathematics department): MATH 1021</td>
<td>3</td>
<td>(X) 1st (5th) &lt;br&gt; (X) 2nd (6th) &lt;br&gt; (X) 3rd (7th) &lt;br&gt; (X) 4th (8th)</td>
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<tr>
<td>(At least 3 hours credit must be from a MATH course.)</td>
<td>General Education analytical reasoning course: MATH 1022</td>
<td>3</td>
<td>(X) 1st (5th) &lt;br&gt; (X) 2nd (6th) &lt;br&gt; (X) 3rd (7th) &lt;br&gt; (X) 4th (8th)</td>
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<tr>
<td>Arts (3 hrs.)</td>
<td>General Education arts course</td>
<td>3</td>
<td>(X) 1st (5th) &lt;br&gt; (X) 2nd (6th) &lt;br&gt; (X) 3rd (7th) &lt;br&gt; (X) 4th (8th)</td>
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<tr>
<td>Humanities (9 hrs.)</td>
<td>General Education humanities course</td>
<td>3</td>
<td>(X) 1st (5th) &lt;br&gt; (X) 2nd (6th) &lt;br&gt; (X) 3rd (7th) &lt;br&gt; (X) 4th (8th)</td>
</tr>
<tr>
<td>Natural Sciences (9 hrs.)</td>
<td>General Education humanities course</td>
<td>3</td>
<td>(X) 1st (5th) &lt;br&gt; (X) 2nd (6th) &lt;br&gt; (X) 3rd (7th) &lt;br&gt; (X) 4th (8th)</td>
</tr>
<tr>
<td>(If 2 course sequence is taken in the physical sciences, the additional 3 hour course must be from the life sciences, and vice versa.)</td>
<td>General Education humanities course</td>
<td>3</td>
<td>(X) 1st (5th) &lt;br&gt; (X) 2nd (6th) &lt;br&gt; (X) 3rd (7th) &lt;br&gt; (X) 4th (8th)</td>
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<td>Social Sciences (6 hrs.)</td>
<td>General Education natural science course sequence: GEOG 2050/2051</td>
<td>6</td>
<td>(X) 1st (5th) &lt;br&gt; (X) 2nd (6th) &lt;br&gt; (X) 3rd (7th) &lt;br&gt; (X) 4th (8th)</td>
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<td>(At least three hours at the 2000-level.)</td>
<td>General Education natural science course</td>
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<td>(X) 1st (5th) &lt;br&gt; (X) 2nd (6th) &lt;br&gt; (X) 3rd (7th) &lt;br&gt; (X) 4th (8th)</td>
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<td>(X) 1st (5th) &lt;br&gt; (X) 2nd (6th) &lt;br&gt; (X) 3rd (7th) &lt;br&gt; (X) 4th (8th)</td>
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<td>General Education social science course (2000-level)</td>
<td>3</td>
<td>(X) 1st (5th) &lt;br&gt; (X) 2nd (6th) &lt;br&gt; (X) 3rd (7th) &lt;br&gt; (X) 4th (8th)</td>
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PROPOSED

ADMISSION to the BS degree program in Geography requires that a student be admissible to the College of Humanities and Social Sciences; earn at least 30 semester hours.

BASIC SCHOLASTIC EXPECTATIONS
* Maintain a minimum 2.0 Cumulative and LSU GPA.
* Maintain a minimum 2.0 GPA in the major field.
* At least 30 of the hours required for this degree must be taken at the 3000/4000-level. See the LSU General Catalog for information on University, College, major, and minor residency requirements.

Geography majors pursuing a Bachelor of Arts with a Concentration in Climatology (Clim) must complete a curriculum of 36 semester hours, consisting of 12 hours of core courses, 9 hours of mapping science courses (including either GEOG 4045 or 4047), and 9 hours of required Climatology courses (GEOG 3013, 4014, 4016), and 6 additional hours of physical geography. Three of the 9 hours of Climatology count toward the 9 hours of physical geography needed for the BS. In consultation with the departmental advisor, students may elect to modify the curriculum to fit specific needs.

CRITICAL REQUIREMENTS

SEMESTER 1: "C" or better in ENGL 1001
SEMESTER 2: GEOG 1001 or 1003
SEMESTER 3: GEOG 2650 and 2051; First Course in Foreign Language Sequence; Admission to the College
SEMESTER 4: GEOG 2610/2040; Second Course in Foreign Language Sequence
SEMESTER 5: ENGL 2000

RECOMMENDED PATH

Semester 1
Critical: "C" or better in ENGL 1001
ENGL 1001 ENGLISH COMPOSITION 3
GEOG 1001 or 1003 3
FIRST COURSE IN FOREIGN LANGUAGE SEQUENCE 4
MATH 1021 3
GEOG 2050 or 2051 3
Total Semester Hours: 16

Semester 2
Critical: GEOG 1001 or 1003; MATH 1021
SECOND COURSE IN FOREIGN LANGUAGE SEQUENCE 4
GEOG 2050 or 2051 3
GEN. ED. COURSE - LIFE SCIENCES LECTURE 3
GEN. ED. COURSE - HUMANITIES (OTHER THAN ENGLISH OR FOREIGN LANGUAGE) 3
Total Semester Hours: 13

Semester 3
Critical: GEOG 2050 and 2051; First Course in Foreign Language Sequence; Admission to the College
GEN. ED. COURSE - SOCIAL SCIENCES (OTHER THAN GEOG; 2000-LEVEL) 3
THIRD COURSE IN FOREIGN LANGUAGE SEQUENCE 4-3
MATH 1022 PLANE TRIGONOMETRY (MATH 1021) 3
CSC 1250/1253 3

GEN. ED. COURSE - HUMANITIES (OTHER THAN ENGLISH OR FOREIGN LANGUAGE) 3
Total Semester Hours: 16-15

Semester 4
Critical: Second Course in Foreign Language Sequence.
ENGL 2000 ENGLISH COMP (ENGL 1001) 3
GEOG 2040 GEOSPATIAL TECHNIQUES 3
FOURTH COURSE IN FOREIGN LANGUAGE SEQUENCE 4-3
MATH 1550 ANAL GEOM & CALCULUS 5
Total Semester Hours: 14-15

Semester 5
Critical: GEOG 2040; ENGL 2000
EXST 2201 STATISTICAL ANALYSIS (MATH 2051) 4
GEOG ELECTIVE: MAPPING SCIENCES 3
GEN. ED. COURSE - ARTS 3
GEN. ED. COURSE - HUMANITIES (OTHER THAN FOREIGN LANGUAGE) 3
Clim COURSE: GEOG 3013 3
Total Semester Hours: 16

Semester 6
GEOG ELECTIVE: MAPPING SCIENCES 3
Clim COURSE: GEOG 4014 3
GEN. ED. HUMANITIES COURSE (OTHER THAN FOREIGN LANGUAGE) 3
APPROVED ELECTIVES 6
Total Semester Hours: 15

Semester 7
MAPPING SCIENCES: GEOG 4045 or 4047 3
Clim COURSE: GEOG 4016 3
GEOG ELECTIVES: PHYSICAL GEOGRAPHY 3
APPROVED ELECTIVES 6
Total Semester Hours: 15

Semester 8
GEOG ELECTIVES: PHYSICAL GEOGRAPHY 3
APPROVED ELECTIVES 12
Total Semester Hours: 15

GEOG ELECTIVES:
Mapping Sciences: GEOG 4020, 4041, 4044, 4045, 4046, 4047, 4048.
Physical Geography: GEOG 2080, 3013, 3070, 4014, 4015, 4016, 4018, 4022, 4024, 4029, 4083, 4221.
Justification for adding a concentration of Climatology in Geography BS:

Louisiana’s propensity for weather and climate related disasters (e.g., Hurricanes Katrina, Rita, Gustav, Ike, and Isaac, coastal sea level rise, floods of 2016, and crippling winter storms) and the current 2025 strategic plan of Louisiana State University demonstrate a clear need for a robust curriculum educating students about weather, climate, and atmospheric-oceanic hazards. We intend to build on past successes, and provide a solid institutional grounding for the Climatology undergraduate program by formally creating a concentration where students interested in climate can work with faculty experts in disasters, climatology, and geospatial methods, especially focused on the coastal zone.

For many years, climate faculty in the Geography and Anthropology Department have worked with graduate students interested in the atmosphere and oceans. While the graduate program continues to thrive, the faculty would like to extend the reach to the undergraduate student body to improve their educational and research opportunities as well as strive toward reaching the greater strategic plan of the University.

The goal is to launch an undergraduate concentration in Climatology so those students interested in weather and climate can have a specification on their Geography degree. Students can obtain a BS in Geography, with a Climatology concentration. The program will also be available as a minor to students majoring in other disciplines, thereby increasing enrollment in our major classes. The program will build on past successes of the student internship program in the Department of Geography and Anthropology.

The Concentration in Climatology requires 36 semester hours, consisting of 12 hours of core courses, 9 hours of mapping science courses (must include either GEOG 4045 or 4047), and 9 hours of required Climatology courses (GEOG 3013, 4014, 4016), and 6 additional hours of physical geography, not included in the climatology list. Three of the 9 hours of Climatology count toward the 9 hours of physical geography needed for the BS.

The proposed recommended path on the previous page is based on the Geography BS curricula. Changes are highlighted in yellow.
From:        Christopher F D’Elia  
Sent:       Friday, February 16, 2018 10:46 AM  
To:        Fahui Wang; Vincent L Wilson  
Cc:        Richard F Shaw; Stacia L Haynie  
Subject:   RE: New CES Concentration Application

Fahui:

We can make this change, and I agree that we are mainly focusing on coastal meteorology. But I would respectfully point out that climatology is not and cannot be the exclusive province of G&A. We at LSU need to integrate it more into our overall curriculum in many disciplines. At a minimum, Geology and Geophysics, Renewable Natural Resources, and our College as well as yours all have legitimate and established interests in this topic. We should develop and cross-list more courses. Our College will support your new minor, of course, for that reason. In fact, I am glad you are proposing it. Ultimately, I hope we can develop a multi-college, interdisciplinary MS and PhD in “Climatology and Meteorology.” It is a gaping hole in the degree offerings of a state university with enormous meteorological and climatological challenges. We should be leading the world when it comes to meteorology and climatology especially from a coastal perspective.

Chris

From: Fahui Wang  
Sent: Friday, February 16, 2018 10:27 AM  
To: Vincent L Wilson <vwilson@lsu.edu>  
Cc: Christopher F D’Elia <cdelia@lsu.edu>; Richard F Shaw <rshaw@lsu.edu>  
Subject: RE: New CES Concentration Application

Vincent:  
Again, thank you for reaching out to me on this.  
I talked to my colleagues in climatology and just met Dean Haynie to discuss this. Our consensus is to support the proposed concentration with a new title by removing “Climatology.”  
The reasoning is twofold: (1) our newly proposed BS Geography with Concentration in Climatology (and a minor) is already in the pipeline for approval, and (2) the curriculum in your proposed concentration is largely meteorology related, not climatology.  
In a broad picture, given the strengths of our faculty and yours, it makes sense for us to focus more on meteorology and CES on meteorology.  
I am sharing our curricular proposal fyi.  
Let me know if this helps.  
Fahui  
Fahui Wang, PhD  
James J. Parsons Professor  
Chair, Department of Geography & Anthropology  
Louisiana State University  
Baton Rouge, LA 70803  
http://ga.lsu.edu/faculty/fahui-wang/  
http://ga.lsu.edu/blog/fahui/ (for updates on programs & data)
From: Vincent L Wilson  
Sent: Tuesday, February 13, 2018 10:04 PM  
To: Fahui Wang  
Cc: Christopher F D'Elia; Richard F Shaw  
Subject: New CES Concentration Application

Fahui,

Looks like I have to pester you again, but this time to look over and respond to our proposed concentration in Coastal Meteorology & Climatology (CMC) for our undergraduate Coastal Environmental Science (CES) bachelor degree program. This new concentration includes the use of several new courses (presently pending approval at the Faculty Senate C&C Committee -- applications attached), along with GEOG 2050.

The 8-semester curricular tracks for each of the existing & pending concentrations are included in the application for comparison.

Let me know if you have any questions. We are looking forward to your response.

Thanks,

Vince

Vincent L. Wilson, PhD
Professor & Director, CC&E Undergraduate Programs, Coastal Environmental Science
Chair, LSU Campus Radiation Safety Committee
Dept Environmental Sciences
College of the Coast & Environment
1273 Energy, Coast & Environment Bldg.
Louisiana State University
Baton Rouge, LA 70803
225-578-1753
vwilson@lsu.edu or monster77@aol.com
Andrea B Abad

From: Kam-Biu Liu
Sent: Friday, March 02, 2018 4:52 PM
To: Andrea B Abad
Cc: Lawrence J Rouse; John B Hopkins; Christopher F D’Elia
Subject: RE: Climatology Concentration

Andrea,

We appreciate the opportunity to comment on the proposal by the G&A Department to create a new minor and a new concentration in Climatology under the Geography Bachelor of Science program. We do not have any objection to their proposal to create these new programs in Climatology. Climatology and Meteorology, and the broader discipline of Atmospheric Sciences in general, are important and expanding academic fields that are being taught and studied under different academic units on campus. These fields are certainly large and broad enough to allow for courses or programs with different scientific emphases or perspectives to be housed in different academic departments on campus. Currently, our department (Oceanography and Coastal Sciences) is developing a graduate Minor in Coastal Meteorology and an undergraduate Concentration in Coastal Atmospheric Science, and paperwork will be submitted to the Faculty Senate Courses and Curricula Committee for administrative approval soon. The emphasis of our proposed program will be on the coastal aspects of the broad field of Atmospheric Science, which is an existing and growing strength among our faculty in DOCS. We feel that students’ learning experience can only be enriched by exposure to perspectives from faculty in both departments, and from their peers majoring in different disciplines. Synergism is so important at a place like LSU, where we have such a broad footprint but yet all too often we could have done a better job at fostering more linkages across campus to make that footprint not just larger but more impactful. With that said, we hope that this spirit of cooperation will be shared among different departments, and we look forward to working together with G&A and other academic units on campus to expand and strengthen the Meteorology and Climatology programs at LSU, at both the undergraduate and graduate levels. There’s plenty of room for good atmospheric research and teaching across campus here.

Please let me know if I can be of further assistance in your review of these curriculum proposals.

Kam-biu

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Chair
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College of the Coast and Environment
Louisiana State University
1002Y Energy, Coast and Environment Building
Baton Rouge, LA 70803
Phone: (225)-578-8203
E-mail: kliu1@lsu.edu
http://www.lsu.edu/cce/research/faculty_profiles/kam-biu_liu.php

From: Christopher F D'Elia
Sent: Thursday, March 1, 2018 3:21 PM
I've asked Dr. Liu to respond.

Sent from my iPad

On Mar 1, 2018, at 9:06 AM, Andrea B Abad <abode@lsu.edu> wrote:

Good Morning Dean D'Elia,

Attached is a proposal that has been recently reviewed by the Faculty Senate Courses and Curricula Committee. The proposals are for a concentration in Climatology under the Geography, Bachelor of Science as well as a Climatology Minor. All courses included are housed within HSS, however the committee would like to offer an opportunity to Oceanography and Coastal Studies to provide comment.

If possible, please let me know by the end of the day tomorrow, March 2, 2018, if there are any comments or concerns that the committee should be aware of prior to approval. I apologize for the request for quick turn-around but this approval is time sensitive in nature for inclusion during the 2018-19 academic year.

If you have any questions, please let me know.

Andrea B. Abad
Academic Officer for Curricula and Course Management
Office of the University Registrar
Louisiana State University
112 Thomas Boyd Hall,
office 225-578-4111
abode@lsu.edu | lsu.edu | lsu.edu/registrar

<CLIMATOLOGY MINOR.pdf>  <CLIMATOLOGY CONCENTRATION.pdf>
REQUEST FOR ADDING, CHANGING, SUSPENDING 
OR DROPPING 
UNDERGRADUATE MINOR

Department: Geography and Anthropology  College: Humanities and Social Sciences  Date: 2/6/2018
Name of Minor: Climatology

Has this change been discussed with and approved by all departments/colleges affected? Yes (X)  No ( )  N/A ( )

ATTACH JUSTIFICATION for all actions: Use separate sheet.
ATTACH RESPONSE from any departments affected (i.e. any department whose course(s) are to be added).

ACTION (check appropriate box):
( X ) ADDING: Show the entire new minor using catalog format. Use plain sheets and attach.
( ) CHANGING: List present catalog description which is to be changed (left column) and the changes proposed (right column). In proposed column use strikeout and bold to indicate deletions and additions. Explain all changes adequately on attachment.
( ) SUSPENDING: Provide an adequate explanation for suspending the minor on plain sheets and attach.
( ) DROPPING: Provide an adequate explanation for dropping the minor on plain sheets and attach.

MINOR

<table>
<thead>
<tr>
<th>PRESENT</th>
<th>PROPOSED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total semester hours in current minor: n/a</td>
<td>Total semester hours in proposed minor: 18</td>
</tr>
<tr>
<td></td>
<td>Core Courses – 15 hours</td>
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<tr>
<td></td>
<td>GEOG 2050: Physical Geography: The Atmosphere (3)</td>
</tr>
<tr>
<td></td>
<td>GEOG 3013: Meteorology (3)</td>
</tr>
<tr>
<td></td>
<td>GEOG 4014: Climatology (3)</td>
</tr>
<tr>
<td></td>
<td>GEOG 4016: Methods of Climatological Analysis (3)</td>
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<td>Students will select ONE of the following 2 Geospatial Techniques classes:</td>
</tr>
<tr>
<td></td>
<td>GEOG 4045: Environmental Remote Sensing (3)</td>
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<tr>
<td></td>
<td>GEOG 4047: Geographic Information Systems (3)</td>
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<tr>
<td></td>
<td>Electives – 3 hours</td>
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<td>GEOG 4015: Physical Climatology (3)</td>
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<tr>
<td></td>
<td>GEOG 4018: Geographical Hydrology (3)</td>
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<tr>
<td></td>
<td>GEOG 4022: Geomorphology (3)</td>
</tr>
<tr>
<td></td>
<td>GEOG 4221: The Tropical Atmosphere (3)</td>
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<td>GEOG 4997: Global Change (3)</td>
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<td></td>
<td>GEOG 4083: Environmental Change of the Ice Age (3)</td>
</tr>
<tr>
<td></td>
<td>GEOG 4995: Internship (3)</td>
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</table>

APPROVALS:
Department Faculty Approval Date 1/26/2018
Chair, FS C & C Committee

College Faculty Approval Date 2-21-18
College Dean's Signature 2/8/18
Academic Affairs Approval 3/6/18

Contact Email: fwang@lsu.edu
Justification to Add Climatology Undergraduate Minor

Louisiana’s propensity for weather and climate related disasters (e.g., Hurricanes Katrina, Rita, Gustav, Ike, and Isaac, coastal sea level rise, floods of 2016, and crippling winter storms) and the current 2025 strategic plan of Louisiana State University demonstrate a clear need for a robust curriculum educating students about weather, climate, and atmospheric-oceanic hazards. We intend to build on past successes, and provide a solid institutional grounding for the Climatology undergraduate program by formally creating an undergraduate minor where students interested in climate can work with faculty experts in disasters, climatology, and geospatial methods, especially focused on the coastal zone.

For many years, climate faculty in the Geography and Anthropology Department have worked with graduate students interested in the atmosphere and oceans. While the graduate program continues to thrive, the faculty would like to extend the reach to the undergraduate student body to improve their educational and research opportunities as well as strive toward reaching the greater strategic plan of the University.

The goal is to make an undergraduate minor in Climatology so those majoring in other fields, who are interested in weather and climate, can have a minor on their degree emphasizing the subarea of expertise. The program will also aid in increasing enrollment in our major classes. The program will build on past successes of the student internship program in the Department of Geography and Anthropology.

The Minor in Climatology requires a total of 18 hours: GEOG 2050, 3013, 4014, and 4016 are the required core courses. The student will take one of two Mapping Sciences classes (GEOG 4045 or 4047). The student will also take one elective course from our physical geography courses.

This Form F seeks to add the Climatology undergraduate minor to the Geography and Anthropology department.
Fahui:

We can make this change, and I agree that we are mainly focusing on coastal meteorology. But I would respectfully point out that climatology is not and cannot be the exclusive province of G&A. We at LSU need to integrate it more into our overall curriculum in many disciplines. At a minimum, Geology and Geophysics, Renewable Natural Resources, and our College as well as yours all have legitimate and established interests in this topic. We should develop and cross-list more courses. Our College will support your new minor, of course, for that reason. In fact, I am glad you are proposing it. Ultimately, I hope we can develop a multi-college, interdisciplinary MS and PhD in “Climatology and Meteorology.” It is a gaping hole in the degree offerings of a state university with enormous meteorological and climatological challenges. We should be leading the world when it comes to meteorology and climatology especially from a coastal perspective.

Chris

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http://ga.lsu.edu/faculty/fahui-wang/  
http://ga.lsu.edu/blog/fahui/ (for updates on programs & data)
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http://www.lsu.edu/cce/research/faculty_profiles/kam-biu_liu.php

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<CLIMATOLOGY MINOR.pdf>
<CLIMATOLOGY CONCENTRATION.pdf>
**REQUEST FOR ADDITION OF NEW COURSE**

Department: Screen Arts
College: Humanities and Social Sciences
Date: 02/09/18

### PROPOSED COURSE DESCRIPTION

<table>
<thead>
<tr>
<th>Rubric &amp; No.</th>
<th>SCRN 3014</th>
<th>Title</th>
<th>Film Producing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short Title (≤ 19 characters)</td>
<td>F</td>
<td>I</td>
<td>L</td>
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<tr>
<td>Semester Hours of Credit</td>
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<td></td>
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<td>Lab/Sem/Rec:</td>
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<tr>
<td>Repeat Credit Max. (if repeatable):</td>
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<td>credit hours</td>
<td>Graduate Credit?</td>
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<tr>
<td>Credit will not be given for this course and:</td>
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<td></td>
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<tr>
<td>Course Type (Indicate hours in the appropriate course type.) Lecture</td>
<td>Lab</td>
<td>Seminar</td>
<td>Recitation</td>
</tr>
<tr>
<td>Maximum enrollment per section: (use integer, e.g. 25 not 20-30)</td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grading System:</td>
<td>Letter Grade</td>
<td>Pass/Fail</td>
<td>Final Exam:**</td>
</tr>
</tbody>
</table>

***(Attach justification if the proposed course will not hold a final exam during examination week.)***

**Course Description:**
(Concise catalog statement exactly as you wish it to appear in the General Catalog)

SCRN 3014 Film Producing (3) An in-depth, intensive examination of film producing as related to the business and managerial side of contemporary video and cinema production.

### BUDGET IMPACT (IF ANSWER TO ANY QUESTION IS "YES", ATTACH EXPLANATION.)

If this course is approved, will additional staff be needed? Yes | No
Will additional space, equipment, special library materials or other major expense be involved? Yes | No

Academic Affairs Approval: (Date)

### ATTACHMENTS (ATTACH THE FOLLOWING TO YOUR PROPOSAL)

**JUSTIFICATION:** Justification must explain why this course is needed and how it fits into the curricula. Will the course duplicate other courses?
**SYLLABUS:** Including 14 week outline of the subject matter; titles of text, lab manual, and/or required readings; grading scale and criteria (For 4000-level, specify graduate student grading criteria if requirements differ for graduate and undergraduate students).

### APPROVALS

Department Faculty Approval Date: 2-16-18
College Faculty Approval Date: 2-21-18

Department Chair Signature: 02/09/18 (date)
Graduate Dean Signature: (date)
College Contact: E-mail

College Dean Signature: 2/21/18 (date)
Chief, FS C&C Committee: 3/6/18 (date)
Academic Affairs Approval: (date)
SCRN 3014: FILM PRODUCING

SCRN 3014: Film Producing (3) An examination of the business and managerial side of moviemaking. Either as individuals or teams, students will use this class to develop, refine, and prepare (but not yet actually shoot) a short film, feature film, documentary, web series, video game, or other media project of their choosing.

JUSTIFICATION:

SCRN 3014, Film Producing, will provide students with a permanent course in film producing, thus building on the practice activities that are a part of the Program’s Mission Statement.

Creating such a specific course will provide opportunities for the regular teaching of this course and greater opportunities for students wishing to take courses in film production. Additionally, it will augment the history and theory components also required of students in HSS’s growing Screen Arts Program.

Student interest is such a course is clearly strong. The course was offered in a pilot version in S15 and enrolled at its cap within the first several days of registration. Although the Registrar does not create formal wait lists for Topics courses, SCRN and the instructor compiled an informal list of 10+. More recent offerings F15-17 likewise enrolled at the cap within the first several days of registration.

This course does not duplicate any courses.

The final Project Bible will serve as the Final Exam
SCREEN ARTS 3014:  
PRODUCING MOTION PICTURES  
Mondays 4:30-7:20pm, Coates Studio 151  
Office hours Mondays 2:30-4pm  
Office: 136 Allen Hall  
Telephone: 225-578-XXXX  
Email: instructor@lsu.edu

COURSE OBJECTIVE. To provide students with an in-depth, intensive examination of the business and managerial side of moviemaking, including budgeting; negotiating contracts; hiring and firing; labor expectations and union relations; insurance and legal issues; copyright and clearance; film vs. TV vs. web vs. specialty; studio films vs. independents; narrative vs. documentary; financing sources, investment structures, and investor psychology; the art of the pitch; tax incentives (especially Louisiana’s); assembling bankable elements; dealing with agents and agencies; line producing and production management; film scheduling and working with A.D.S.; on-set crisis management; how distribution works, domestic and foreign, including new media; publicity and marketing; recoupment, residuals, and other aspects of a project’s afterlife.

STRATEGY. Either as individuals or as self-selected teams, students will use this class to develop, refine, and prepare (but not yet actually shoot) a short film, feature film, documentary, web series, video game, or any other appropriate media project of their choosing. Students may, if they wish, base their project on pre-existing material --- a book, article, screenplay, etc. --- but if that work is not their own they must secure formal permission from its author to use it. Especially for larger projects, working as teams is encouraged, but note that a) more is expected from teams than individuals, b) all team members do not necessarily receive the same grade, and c) weekly assignments remain the personal responsibility of each student.

RESOURCES. The following books, available at the bookstore, are required reading:


Other references and reading/viewing suggestions will be posted on Moodle as appropriate.

STUDENT REQUIREMENTS. This class is very focused and intense, so please read the syllabus and recognize to what you are committing. The work load will be heavy. By no later than the beginning of Class #3, students will have to identify a project and, if they choose not to work individually, form a team to develop it. In addition to the assignments on the schedule below, in the course of the semester each student will occasionally be asked to provide the class with on-the-spot oral summaries of topics from the week’s assigned reading. Such pop summaries help determine a student’s grade.

GRADING. Full descriptions of all graded elements found directly below or in class schedule.
Weekly Assignments, 30 points (See class schedule below)
Project Bible, 30 points (See description below)
Role-playing assignment, 10 points (See description below)
Participation, 30 points (See description below)

Late assignments receive zero credit unless a valid excuse is provided. It’s the responsibility of each student to ensure that for any assignment in which they are involved:
   a) it is complete and posted on Moodle by the start of the class on which it is due,
   b) that a hard copy is provided to the professor (one per team, when appropriate), and
   c) it’s additionally available in projectable form to conveniently share with the class.

Project Bible, 30 points.
If the student’s project is a $3,000,000 narrative feature, their project bible may resemble a traditional business plan. If it’s a guerilla-shot web series, the bible might be more a catalog of what and where they can beg, borrow, and steal. Much of an animated film’s project bible could look like a comic book. Any approach that serves as a rational blueprint to getting the specific project made is acceptable, but IN ALL CASES the project bible, when complete, is expected to include a story synopsis, breakdown of key personnel, production schedule, plausible financing scheme, distribution plan, and detailed budget.

Role-playing assignment, 10 points
Each student will be randomly assigned one of the twenty roles listed below and on the specified date will be expected to, for at least five minutes, aloud and in front of the class, accomplish the role’s assigned task with the instructor playing the opposing part. Research and preparation figure big in grading this exercise. If your role is to convince Stephen King, Meryl Streep, or Bill Gates of something, you better research their interests, likes, and dislikes before formulating your pitch. If it’s to deal with a specific crisis, identify and prioritize the business, legal, and ethical issues involved ahead of time. The instructor will do his best to spring surprises on you.

Participation, 30 points
This includes attendance, promptness, useful and polite participation in class discussions, and keeping up with assigned reading as evidenced by your ability to summarize reading topics when called upon. Texting, web surfing, doing outside work, etc., during class deduct from your grade.

Exceptions to all presentations, assignments, and other such graded activities are governed by University PS 22.

LETTER GRADES.
A-, A, A+  90-93, 94-96, 97-100
B-, B, B+  80-83, 84-86, 87-89
C-, C, C+  70-73, 74-76, 77-79
D-, D, D+  60-63, 64-66, 67-69
F        0-59

UNIVERSITY POLICIES.
The LSU student code of conduct explains student rights, excused absences, and what is expected of student behavior. Students are expected to understand this code as described here: http://students.lsu.edu/saa/students/code. Any violations of the LSU student code will be duly reported to the Dean of Students.

LSU’s general policy states that for each credit hour, you (the student) should plan to spend at least two hours working on course related activities outside of class. Since this course is for three credit hours, you should expect to spend a minimum of six hours outside of class each week working on assignments for this course. For more information see: http://catalog.lsu.edu/content.php?catoid=12&navoid=822.

Any student with a documented disability needing academic adjustments is requested to speak with Disability Services and the instructor, as early in the semester as possible. All discussions will remain confidential. This publication/material is available in alternative formats upon request. Please contact Disability Services in 115 Johnston Hall, 225-578-5919 or www.lsu.edu/disability.

SCHEDULE OF CLASSES

Jan 19, no class, Martin Luther King Day

Jan 26, Class #1: WHAT A PRODUCER DOES
Meet your professor. Producer vs. executive producer vs. co-producer vs. line producer vs. associate producer vs. production executive vs. showrunner. Pre-prep, prep, prod, post, delivery, release. What happens on set. The production office. Paperwork. Accounting. What is development? A typical production calendar. Film vs. TV. The short film. Docs & new media. How this class works: roll call, reading, assignments, role play, expectations, grading, projects, teams, and finding partners with complimentary skills. Introductions: who are your fellow students?

Required reading: This syllabus.
Assignment due: Your personal mission statement, in fifty words or less, of what you want to learn from this class and what you plan to do with that knowledge. Be prepared to present it without reading but also provide a typed hard copy to turn in.
Role-playing: none that count but a taste so you know what to expect and how to prepare.
Hand-outs: Role-playing assignments for Classes 2 - 11.

Feb 2, Class #2, DEVELOPING MATERIAL
How it works in Hollywood, and what to do if you’re just starting out. Working with writers. Story structure. Identifying an audience. Attaching elements. Creating momentum. Earning credibility. An appropriate slate. Who pays for lunch and other development costs. How to get highly paid professionals to work for free on a project that doesn’t yet and may never exist.

Required reading: Clevé, Chapter 2; Donaldson, Chapters 1 – 8.
Assignment due: Every student must have three (3) ideas for a movie, short film, TV show, documentary, web series, animated film, or video game, etc., ready to present. You should be able to pitch these concepts in one minute or less for each, but also be prepared to answer hard follow-up questions about who it is aimed at, why people will watch or play or most
important of all spend money on it, how you will reach them, who might pay for producing it, what else out there is like it, and why you’re the exactly right person to take this project on.

**Role-playing:** A) Interview instructor as a possible screenwriter for a $12,000,000 horror film, basically the Dracula story set in a high school. B) Convince Stephen King to let you produce a film based on one of his stories. In this and all subsequent role playing, the instructor will play the person named.

**Hand-outs:** Budget line item assignments for Class #3

Feb 9, Class #3. **BUDGETING**

**Required reading:** Clevé, Chapters 3 – 5 & 9 – 11

**Assignment due:** A draft Project Synopsis including a paragraph describing the project and, if appropriate, a list of team members describing the responsibilities of each.

**Also due:** At the end of Class #2, each student will have been assigned an individual budget line item. Your task is to have researched that topic sufficiently so that in Class #3 you can explain to fellow students exactly what the item is and why it costs so much.

**Role-playing:** A) Your partner is your co-writer, but you’ve decided his/her weak story skills are holding back the project; convince him/her to step aside without breaking up the romance. B) Your producing partner hasn’t been doing his/her share so you’ve decided you need a third producer; convince your existing partner that this additional person should be compensated out of his/her share, not yours.

Feb 16, no class, Lundi Gras

Feb 23, Class #4, **Workshop:** BUDGETING YOUR OWN PROJECT
This is a workshop class. Sometimes all together, sometimes broken into groups, students will explain, challenge, and revise each other’s and their own project budgets. You may work from printed spreadsheet or on your computer, but bring whatever you need including back-up info (from catering menus to maps) and any appropriate budget models you’ve been able to find.

**Required reading:** workshop-style class – no assigned reading.

**Assignment due:** At the beginning of this class, projects and teams become final, so any changes since Class #3 should be reflected on revised Project Synopses.

**Also due:** Each project must now have a topsheet and draft detailed budget to share, discuss, and work on (plus a copy for the instructor).

**Role-playing:** A) Make a Howard Johnsons hotel deal for 80 rooms for 5 nights with three of those rooms being for your stars. Know what you should expect to pay. B) Secure fictional Shady Oak Plantation as a one-day filming location. Hint: think about logistics, parking, feeding the crew, prep and wrap time.

Mar 2, Class #5, **DISTRIBUTION**
How distribution works, domestic and foreign. Publicity and marketing. Delivery costs. Film vs. TV vs. web vs. specialty. Recoupment, residuals, and other aspects of a project’s afterlife. Film
festivals. Distributing documentaries. Distributing phone apps. All the ways you can get cheated (well, not all; new ways are invented every day). The changing distribution landscape.

Required reading: Clevé, Chapter 12; Donaldson, Chapters 18 - 25
Assignment due: Revised budget.
Role-playing: A) Get a website editor excited enough about your film to write about it. B) Pitch LPB to air your completed documentary.

Mar 9, Class #6, RAISING MONEY

Required reading: Donaldson, Chapters 9 - 11
Assignment due: A draft distribution plan that will become part of your project bible.
Role-playing: A) Ask Bill Gates for money to finance your $3.5 million project. B) Ask an ophthalmologist to invest in your $350,000 film.

Mar 10 – mid term grades due, 9am

Mar 16, Class #7, LEGAL ISSUES

Required reading: Donaldson, Chapters 12 – 14
Assignment due: A draft financing plan that will become part of your project bible.
You’re expected to be specific. If your project relies on grants, identify the potential grantors and find out their application deadlines. If you hope to sell your project to a production company or distributor, research the executives there who make such decisions (and have a Plan B ready as well.) If you’re pursuing private money, have an initial hit list of at least a dozen potential investors or contributors ready. (It’s okay to encrypt names, but these should be real people.)

Role-playing: A) Politely refuse to produce my script & talk me out of suing you over it. B) Ask a banker for a line of credit. Have appropriate documents ready.

Mar 23, Class #8, Workshop: NEGOTIATING EVERYTHING
Another workshop-style class. Project by project, the class will try to punch holes in and then collectively find solutions for weak spots in each other’s strategies. Pulling examples of situations students are likely to run into with their specific projects, students will learn and practice procedures for framing negotiations, finding compromise, and closing deals.

Required reading: workshop-style class – no assigned reading.
Assignment due: First draft production bible due. By now it should include an executive summary, story synopsis, personnel breakdown, production schedule, financing & distribution plans, and detailed budget.
Role-playing: A) Convince your director to cut an expensive, unnecessary, scene.  
B) Convince Kevin Spacy to work for scale on your film.

Mar 30, Class #9, HIRING & FIRING
Credit negotiation. Re-casting. Taft Hartley paperwork. Fringes and Workmen’s comp. Payroll 
services. Homeland security and other government requirements. Child labor laws. Hiring 
foreign cast or crew. Calculating and negotiating salaries. Favored nations deals. Expected perks. 
Dealing with agents and agencies. Buying music and hiring composers. Letting someone go, 
why, when, and how. Reading a resume. How to conduct a job interview.

Required reading: Clevé, Chapters 6 - 8
Assignment due: Every student must have their resume ready to apply for a job such as 
Office P.A.

Role-playing: A) You’re in Week 3 of a seven week shoot. Fire your incompetent 
production mixer. B) Interview a production accountant as a possible hire.

Apr 6, no class, Spring Break

Apr 13, Class #10, MANAGING A PRODUCTION – THE SET
Cast/crew hierarchy and etiquette. Set jargon. Location management. Production reports. SAG 
paperwork. Transpo. Meals & meal penalties. Craft service. The order of battle. Film scheduling 
and working with A.D.s. Identifying problems and bottlenecks. Strategies for B.S. detection. 
 Catching up when behind schedule. Handling press and visitors. Stunt work, pyrotechnics, 

Reading & assignment due: Right after Spring Break? Let’s not kid ourselves.
Role-playing: A) Get Meryl Streep to come out of her trailer so your director can shoot.
B) An actor in a minor role trips during a shot and breaks their leg. Deal with it.

Apr 20, Class #11, MANAGING A PRODUCTION – THE PRODUCTION OFFICE
Who does what: production office staff. Workspace organization. Forms, memos, logs, 
checklists. Equipment & software needs. Setting up your files. Arranging travel. Freight & 
shipping. Coddling VIPs. Customs & the INS. Creating cash flows from your budget. Payroll. 
Paying vendors. Negotiating equipment rates. Special needs of the art department. Renting vs. 
buying. Keeping track of deposits and returns. Insurance policies and claims. Completion 

Required reading: Clevé, Chapter 1; Donaldson, Chapters 15 - 17
Assignment due: Every team must submit a draft shooting schedule for their project.
Role-playing: A) Determine if the prop buyer is padding their mileage reimbursements.
B) Convince a hotel manager not to charge you for the damage your star has done to their suite.

Apr 27, Class #12, Workshop: LAST CLASS PITCH-A-THON
Each producer or production team will have several minutes to pitch their project, followed by 
brief class critiques.

Assignment due: Final production bible due.
**Role-playing:** (everybody) Act like a movie producer.

Final Project Bible due on day of Final Exam

*May 12, final grades due, 9am*
REQUEST FOR **ADDITION** OF NEW COURSE

**PROPOSED COURSE DESCRIPTION**

<table>
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<tr>
<th>Rubric &amp; No.</th>
<th>SCRN 4012</th>
<th>Title</th>
<th>Advanced Film Directing</th>
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<td>Semester Hours of Credit</td>
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<td>If combination course type, # hrs of CREDIT for</td>
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<td>Maximum enrollment per section: (use integer, e.g. 25 not 20-30)</td>
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<tr>
<td>Grading System:</td>
<td>Letter Grade X</td>
<td>Pass/Fail</td>
<td>Final Exam: Yes</td>
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**Course Description:** (Concise catalog statement exactly as you wish it to appear in the *General Catalog*)

SCRN 4012 (3) Prerequisite: credit in SCRN 3010, 3012, 3014 or equivalent or permission of instructor. Students will each make a single, semester-long ambitious short film (narrative or documentary) applying all the steps in a director’s journey from idea to finished film.

**BUDGET IMPACT (IF ANSWER TO ANY QUESTION IS "YES", ATTACH EXPLANATION).**

If this course is approved, will additional staff be needed? Yes ___ No X ___

Will additional space, equipment, special library materials or other major expense be involved? Yes ____ No X ____

Academic Affairs Approval: (Date)

**ATTACHMENTS (ATTACH THE FOLLOWING TO YOUR PROPOSAL)**

JUSTIFICATION: Justification must explain why this course is needed and how it fits into the curricula. Will the course duplicate other courses?

SYLLABUS: Including 14 week outline of the subject matter; titles of text, lab manual, and/or required readings; grading scale and criteria (For 4000-level, specify graduate student grading criteria if requirements differ for graduate and undergraduate students).

**APPROVALS**

Department Faculty Approval Date 2/19/18 College Faculty Approval Date 2/21/18

Department Chair Signature (date) Graduate Dean Signature (date)
SCRN 4012, ADVANCED FILM DIRECTING

SCRN 4012, Advanced Film Directing (3). Students working as individuals or self-selected teams under the mentorship of the instructor will each make a single, semester-long ambitious short film (narrative or documentary, as they choose) applying all the steps in a director’s journey from idea to finished film.

JUSTIFICATION:

SCRN 4012, Advanced Film Directing, will provide students with a follow-up to both SCRN 3012: Directing Film and/or SCRN 3010: Cinematography, thus building on the practical foundations that are a part of the Program’s Mission Statement by augmenting the history and theory components also required of students in HSS’s growing Screen Arts Program and building a depth of instruction in the field of film directing.

By providing a structure for students to create films of greater ambition than would usually be possible in other existing courses, students will be creating their own showpiece work – the film equivalent of an artist’s portfolio – which is often the most important single factor in a recent graduate’s ability to secure employment, win grants, get their next film made, or gain entry into the graduate film program of their choice.

Student interest is such a course is strong. The course was offered in a pilot version as FMA/SCRN 4001, Film Directing in S14 and enrolled at its maximum cap of 20. In addition, although the Registrar does not create formal wait lists for piloted Topics courses, FMA and the instructor heard from multiple students petitioning to enroll.

This course does not duplicate any courses.

PRE-REQUISITES: SCRN 3010, 3012, 3014 or equivalent or permission of the instructor.

Final Overview Critique/Analysis will serve as the Final Exam.
SYLLABUS: SCREEN ARTS 4012
ADVANCED FILM DIRECTING
Mondays 4:30-7:20pm, Coates Studio 151
Office hours Mondays 2:30-4pm
Office: 136 Allen Hall
Telephone: 225-578-XXXX
Email: instructor@lsu.edu

COURSE OBJECTIVE. Students who already have at least some background in practical filmmaking will learn in depth and in detail the practices and disciplines that go into film directing by applying what they learn in class to each actually making over the course of the semester a single, ambitious short film. Students are expected to finish SCRN 4012 with a complete or near-complete film suitable for submission to competitive film festivals, etc.

STRATEGY. Students will be shepherded by the instructor through the production of a film project of their own choosing: narrative, documentary, or animated short, web series pilot, promotional piece, etc. These projects may be, when appropriate, either solo ventures or made as a team with fellow members of the class and may even employ the services of people outside the class as long as the SCRN 4012 student(s) retains primary creative control. Instructor lectures, workshop sessions, one-on-one consultations, and student presentations for class critique will all be employed.

RESOURCES. Required and recommended text books to be posted on Moodle prior to the first class. Hand-outs, references, and reading and viewing suggestions will be will be posted on Moodle, provided as in-class hand-outs, and/or put on library reserve.

ASSIGNMENTS. Each student or student team will submit 13 assignments, one at each class after the first class. These assignments will demonstrate how the lessons of the previous class have been applied to the student’s specific project. In some cases, it may take the form of a narrative essay (never more than one page). In other situations, the student or team may provide documents (cast lists, storyboards, scene plans, location photos, etc.) that themselves demonstrate mastery of the specific topic as applied to their project. All assignments are due at the beginning of the class specified. Late assignments receive no credit. Upon arrival, students must copy their assignment files to the instructor’s flash drive AND turn in a hard copy. If you forget either, your assignment will be considered not turned in.

FINAL SUMMATION: CRITIQUE/ANALYSIS.
Assume a distanced role from the film you have created. Do not defend the work, nor think of yourself as a ‘popular film critic.’ Rather, write a disinterested analysis of the project. Form your discussion along lines that suggest issues and situations that have been encountered in making your film. Look particularly at features of the film where the filmmaking process has had an impact on initial vision and final result, noting how that affects the film overall and what a viewer will get from it. 5-7 pp. typed, double-spaced, 12 font (c. 1250-1750 words).

FORMAT FOR TURNING IN FILES. Completed assignments must be brought to class on a ready-to-screen-from flash drive. It is entirely the responsibility of the student(s) involved to make sure in advance that their media will play. Video files may be either in mp4 or Quicktime format and must not
be over 1 gig in size. Files MUST be labeled with course number, your last name (and initial, if any classmates share your last name), assignment number then title, separated by hyphens, such as:

FMA4012S18-Jones-3-GreatRiverStoryboards.pptx or
FMA4012S18-Jones-5Inception-duststormscene.mp4 & FMA4012S18-Jones-5-Inception-analysis.rtf or
FMA4012S18-Jones-4-TheVengefulStudent.mp4.
Be sure you don’t mess this up. It’s a silly way to lose points—and look sloppy, which = unprofessional.

ATTENDANCE & PARTICIPATION. 35% of a student’s grade shall be based on attendance; promptness; participation in and preparation for in-class discussions and exercises; presentation critiques; identification of outside resources to share with the class; appropriate supplemental reading and viewing; and assisting with other students’ films. In the case of students working as a team upon a single project, critiques by fellow team members, when credible, may also impact this score. Roll is taken at the beginning of each class; tardiness docks your grade as do in-class texting, Facebook, etc. If you miss class for a legitimate reason, provide written documentation. Undocumented excuses can’t be accepted.

Exceptions to all presentations, assignments, and other such graded activities are governed by University PS 22.

GRADING.

Assignments 1 – 13, 5% each for a total of 65%
Attendance & Participation, 25%.
Final summary critique/analysis, 10%

LETTER GRADES break out as follows:

97% & higher, A+; 93-96.9%, A; 90-92.9%, A–;
87-89.9%, B+; 83-86.9%, B; 80-82.9%, B–;
77-79.9%, C+; 73-76.9%, C; 70-72.9%, C–;
67-69.9%, D+; 63-66.9%, D; 60-62.9%, D–.
Less than 60, F.

UNIVERSITY POLICIES.

The LSU student code of conduct explains student rights, excused absences, and what is expected of student behavior. Students are expected to understand this code as described here: http://students.lsu.edu/saa/students/code. Any violations of the LSU student code will be duly reported to the Dean of Students.

LSU’s general policy states that for each credit hour, you (the student) should plan to spend at least two hours working on course related activities outside of class. Since this course is for three credit hours,
you should expect to spend a minimum of six hours outside of class each week working on assignments for this course. For more information see: http://catalog.lsu.edu/content.php?catoid=12&navoid=822.

Any student with a documented disability needing academic adjustments is requested to speak with Disability Services and the instructor, as early in the semester as possible. All discussions will remain confidential. This publication/material is available in alternative formats upon request. Please contact Disability Services in 115 Johnston Hall, 225-578-5919 or www.lsu.edu/disability.

SCHEDULE

1st Class – TESTING THE IDEA. How to test one’s assumptions, ask hard questions, how to and when to modify and/or abandon one’s idea in the face of harsh reality.

2nd Class – REFINING THE SCREENPLAY. How to prepare a screenplay for production. Numbering, budgeting, breakdown: the functions of the producer, production manager, assistant directors. The directors homework: how to make a script ready to become a guide to shooting.

3rd Class – SELECTING KEYS. The typical process of hiring crew with an emphasis on the director’s role. What each key member of the director’s team does, the nature of those relationships, conventions and expectations, modes of communication, what can go wrong.

4th Class – SETS & LOCATIONS. The process of finding locations, the difference between a scout and a tech scout, things to look for things to avoid, common traps of inexperienced directors. Set design, working within budgets, ways to cheat the eye, set design as storytelling and character reveal.

5th Class – CASTING. The casting process in Hollywood versus the casting process on small scale in the productions. Expectations from and management of a casting call, callbacks, actor interviews, etc. what to look for in actors and how actors expect to be treated.

6th Class – ART DIRECTION. An exploration of all the ways that careful art direction becomes a means of storytelling. How in our department functions. Working with the art department, respecting the chain of command, working within budgets and schedules. Similarities and differences working with the wardrobe and makeup departments.


8th Class – PRINCIPLES OF COVERAGE. How shots go together. How much to shoot. Which shots or waste of time and resources. Getting coverage as insurance. Getting coverage to allow manipulation of pace. Getting coverage to shoot around problems.

9th Class – THE SHOOT: ORGANIZING EACH DAY. Using (and when to abandon) storyboards, shot list, etc. Which tasks to delegate, which to do yourself. Working with the second unit. A litany of things to go wrong. Ways to improvise the planned schedule proves unworkable.
10th Class – THE SHOOT: USING YOUR TEAM. Expectations on set. Dealing with disappointment. Softening the blow of last-minute changes. Having private discussions in a very public space. How to get your wishes carried out expeditiously.


12th Class – THE SHOOT: SHAPING A SCENE. What it takes to make a scene play. Intros and outros, putting a button on a scene. Determining who scene is it. Building in pacing. What to do when you’re not getting what you want.

13th Class – EDITING. The typical post production process. Working with test audiences. Tips and tricks to enliven a scene just lying flat.

14th Class – WRAP. Screening of students’ work to date. Managing a directing career. Promoting the film and oneself.

Final Overview Critique/Analysis due on date of Final Exam.
**REQUEST FOR ADDITION OF NEW COURSE**

**PROPOSED COURSE DESCRIPTION**

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<th>SCRN 4015</th>
<th>Title</th>
<th>Advanced Film Practices</th>
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<td><strong>Short Title (≤ 19 characters)</strong></td>
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<td>Pass/Fail</td>
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<td><strong>Course Description:</strong></td>
<td>(Concise catalog statement exactly as you wish it to appear in the General Catalog)</td>
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SCRN 4015 (3) Prerequisite: credit in SCRN 3010, 3011, 3012, 3014 or equivalent or permission of instructor. Students will select different specialties/departments on a film crew and create film scenes to increase their knowledge of and skills within the chosen specialty.

**BUDGET IMPACT (IF ANSWER TO ANY QUESTION IS "YES", ATTACH EXPLANATION).**

If this course is approved, will additional staff be needed? Yes | No | X
Will additional space, equipment, special library materials or other major expense be involved? Yes | No | X
Academic Affairs Approval: (Date)

**ATTACHMENTS (ATTACH THE FOLLOWING TO YOUR PROPOSAL)**

JUSTIFICATION: Justification must explain why this course is needed and how it fits into the curricula. Will the course duplicate other courses? SYLLABUS: Including 14 week outline of the subject matter; titles of text, lab manual, and/or required readings; grading scale and criteria. (For 4000-level, specify graduate student grading criteria if requirements differ for graduate and undergraduate students).

**APPROVALS**

Department Faculty Approval Date | 2-19-18 | College Faculty Approval Date | 2-21-18
Department Chair Signature | (date) | College Dean Signature | (date)
Graduate Dean Signature | (date) | Chair, FS C&C Committee | (date)
College Contact | | Academic Affairs Approval | (date)

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Rev. 10/2017
SCRN 4015: ADVANCED FILM PRACTICES

SCRN 4015: Advanced Film Practices (3). Students will select, with instructor approval, from one of ten different specialties representing a different department on a film crew. After several classes devoted to training and pre-production, the class will shoot scenes for an actual film with individual students handling their department’s tasks and thus increasing their knowledge of and perfecting their skills within their chosen specialty.

JUSTIFICATION:

SCRN 4015, Advanced Film Practices will teach current, real-world, moviemaking practices and procedures in enough depth to prepare students, each within their chosen technical specialty, for entry-level positions on a professional motion picture crew and for more responsible positions on lower-budget productions. For students anticipating further study after graduation, SCRN 4015’s intensive course of study will make them especially competitive candidates for nationally-respected MFA film programs, film conservatories such as AFI, and fellowships in the field.

The making of any professional-level narrative motion picture requires artist-technicians from a number of distinct specialties including Camera, Sound, Grip, Electric (that is, Lighting), Art, Wardrobe, Makeup/Hair, Production, A.D., Editing, etc. SCRN 4015 will build on the activities that are a part of the Program’s Mission Statement by offering specialized instruction in separate film practices within a single course.

Student interest is such a course is clearly strong. The course was offered in a pilot version as FMA/SCRN 4001, Special Topics: Film Crew Specialties in S16 and enrolled at its maximum cap of 20. In addition, although the Registrar does not create formal wait lists for piloted Topics courses, FMA and the instructor heard from multiple students petitioning to enroll.

This course does not duplicate any courses.

Prerequisites: SCRN 3010, 3011, 3012, 3014 or equivalent or permission of the instructor.

The Specialization Analysis/Critique will serve as the Final Exam, due on the day of the Final.
SYLLABUS: SCRN 4015
ADVANCED FILM PRACTICES
Mondays 4:30-7:20pm, Coates Studio 151
Office hours Mondays 2:30-4pm
Office: 136 Allen Hall
Telephone: 225-578-XXXX
Email: instructor@lsu.edu

COURSE OBJECTIVE: To teach current, real-world, moviemaking practices and procedures in enough depth to prepare students, within their chosen technical specialty, for entry-level positions on a professional motion picture crew and for more responsible positions on student films, shorts, and other low-budget productions.

STRATEGY: Students will select, with instructor approval, one of ten different specialties, each representing a different department on a film crew. After a few classes devoted to training and pre-production, in subsequent weeks the class will shoot scenes for an actual film (see below) with individual students (or teams) handling their department’s tasks. Some scenes will shoot in the classroom, some at locations on or off campus. (Car pools will be arranged as needed.)

SPECIALTIES will include Camera, Sound, Grip, Electric, Art, Wardrobe, Makeup/Hair, Production, A.D., and Editing/Continuity. In addition, each student will “understudy” a second department, pitching in there when needed. Effort will be made to place students in departments they prefer, but such assignments (and occasional reassignment) are entirely at the instructor’s discretion.

THE FILM TO BE SHOT will be chosen by the instructor and typically be a 15-20 minute scripted narrative film set on a college campus. The screenplay will in part be selected, and then rewritten, so that it includes specific challenges that occasionally occur on film sets in order that the students are able to learn how to deal with them.

PRE-REQUISITES: FMA 3010, 3011, 3012, 3014 or equivalent or permission of the instructor.

HOMEWORK: While there appear to be fewer written materials than in a traditional course, expect to put in many, many hours out-of-class preparing for the next in-class shoot: practicing procedures, learning terminology, researching info, running tests, checking out equipment, maintaining gear, etc. Students will be held to the level of preparation and discipline expected on a professional film set. They should expect to expect to hit the ground running and speed up from there.

ABSENCES: While university policies regarding excused absences will be honored, students must realize that the purpose of this class is to replicate as closely as possible an actual film shoot, including its discipline as to schedule. Unexcused absences and tardiness will severely impact students’ grades, just as on a real-world film set they would get you fired. Students with outside commitments requiring them to skip classes, arrive late, leave early, or show up unprepared, should NOT take this course.

LOCATION CHANGES: The location where the class meets may change from week to week, even (as with an actual film) at the last minute. Students will be provided emailed “call sheets” and texted updates with this information, but it each student’s responsibility to get to class on time, no matter what.
RESOURCES. There is no single text book for the whole class. Hand-outs, references, and reading and viewing suggestions will be provided in class, and some may be put on library reserve. Items will be posted on Moodle as and when appropriate. Depending on which specialty they are assigned to, students may be required to purchase or otherwise secure certain books, supplies, or tools not to exceed $150 total cost which remain their property at course completion.

INDIVIDUAL RESPONSIBILITY. To mirror industry practice, in each department one student will be considered the departmental head or “key,” with other(s) acting as assistants. A student’s position as “key” will be assigned, and may be changed at any time, entirely at the instructor’s estimation of student experience, performance, reliability, and leadership skills. Students’ final, individual on-screen credits will likewise be entirely at the instructor’s discretion; for instance, to have been “key” for a time does not insure screen credit as a key.

GROUP RESPONSIBILITY. Students are graded individually, but any failure at a task cannot help but reflect on all department members. Thus, it is very much in each student’s interest to help out and encourage their department mates as well as the rest of the class as a whole.

UNIVERSITY POLICIES.

The LSU student code of conduct explains student rights, excused absences, and what is expected of student behavior. Students are expected to understand this code as described here: http://students.lsu.edu/saa/students/code. Any violations of the LSU student code will be duly reported to the Dean of Students.

LSU’s general policy states that for each credit hour, you (the student) should plan to spend at least two hours working on course related activities outside of class. Since this course is for three credit hours, you should expect to spend a minimum of six hours outside of class each week working on assignments for this course. For more information see: http://catalog.lsu.edu/content.php?catoen=12&navoid=822.

Any student with a documented disability needing academic adjustments is requested to speak with Disability Services and the instructor, as early in the semester as possible. All discussions will remain confidential. This publication/material is available in alternative formats upon request. Please contact Disability Services in 115 Johnston Hall, 225-578-5919 or www.lsu.edu/disability.

GRADING.
Attendance & promptness, 20%
Maintenance & care of gear & materials, 20%
Preparation, including completion of weekly assignments, 20%
Performance of in-class responsibilities, 20%
Contribution to crew morale and efficiency, 10%
Analysis and Critique of Specialization within the film, 10%

LETTER GRADES break out as follows: 97% & higher, A+; 93-96.9%, A; 90-92.9%, A-;
87-89.9%, B+; 83-86.9%, B; 80-82.9%, B-; 77-79.9%, C+; 73-76.9%, C; 70-72.9%, C-;
67-69.9%, D+; 63-66.9%, D; 60-62.9%, D-. Less than 60, F.
ATTENDANCE & PROMPTNESS, 20% of grade.
All University policies regarding excused absences will be honored. Unexcused absences and tardiness, however, will generally be graded more heavily than students are used to from other classes. It is the nature of SCRN 4015 that the class works as a team and each student has a specific role to play; thus, a student who is late or absent without valid excuse can cause great detriment not only to their own learning but also to the learning and achievements of their classmates. Whether absences or tardiness are excused or not, except in unforeseen circumstances students are expected to notify the instructor or the instructor’s designated student representative as far in advance of class as is reasonably possible. Grades will be reduced proportional to unexcused absences/class meetings. Lateness will be graded at half the reduction of absences.

MAINTENANCE & CARE OF GEAR & MATERIALS, 20% of grade.
Learning filmmaking means, among other things, learning proper care and usage of various pieces of equipment and supplies. Procedures, techniques, and expectations for how students handle these materials will be discussed at length in the early classes of the semester. How well these admonitions are followed will represent 20% of the student’s grade. Cavalier mishandling of expensive equipment will hopefully never happen, but there are subtler measures for this assignment. Has all equipment been neatly returned to its proper case and is that case promptly stowed in its proper place in the Screen Arts equipment storage area? Are all equipment check out slips, damage reports, maintenance schedule forms, etc., that the student is requested to use, complete, legible, and turned into the proper party? Are low inventories of “expendables,” gels for the lighting department, sponges for the makeup department, etc., duly noted and turned in to the instructor or the instructor’s representative with a reasonable amount of advance notice before running out? Grades will be reduced proportional to the number of problems/class.

PREPARATION & COMPLETION OF WEEKLY ASSIGNMENTS, 20%
Each student’s specific assignment will very according to both a) what crew position that student has been assigned and b) which film project has been chosen for the class to shoot that particular semester. Assignments will be announced in class one week before they are due with those assignments generally followed up in writing within 72 hours afterward. Students are always encouraged to contact the instructor if they are unclear in any way what their assignment is. Grades will be an average of weekly grades for assignments.

PERFORMANCE OF IN-CLASS RESPONSIBILITIES, 20% of grade.
Before the first class, students will fill out a questionnaire to help the instructor gauge both their interest and aptitude for each of the various positions on the film crew. During the first class they will be assigned to those positions deemed by the instructor most appropriate. (They will also be assigned a second, “understudy” position to broaden their learning and to allow them to fill in when classmates need extra help.) In most cases, the positions they are initially assigned will not change over the course of the semester, although in multi-member film crew departments, whether they are Key,” that is, in charge of the department, or “company” – working under the key – may change at any time based on performance. For the first several classes of the semester, students will be drilled in the specific duties, responsibilities, and expectations of their specific positions and will be given tailored assignments in order that they learn how to fulfill those duties and responsibilities. Once shooting begins, the filming
that takes place in each class is the equivalent of a weekly test in that it gives the student a chance to demonstrate what they've learned and how well.

**CONTRIBUTION TO CREW MORALE AND EFFICIENCY, 20% of grade.**

Students will NOT be graded on whether they have a naturally sunny disposition. That said, each member of the film crew can have great effect for good or ill on the crew's smooth operation even beyond the performance of their specific duties. Early classes will address how and when any problems and/or interpersonal issues that arise should be brought up and dealt with as well as how to deal in general with the pressures of the film set. “Acting out” will hurt the students grade. So will failure to adhere to the chain of command (as regards the producer/instructor but also including other students who were assigned positions higher up the film crew ladder). At the other extreme, jokes, pranks, and silliness, no matter how good-natured nor well intended may negatively affect the students grade to the extent they serve as distractions to filming operations. Grades will be an average of weekly evaluations.

**FINAL SUMMARY: CRITIQUE/ANALYSIS.**

Assume a distanced role from the film you have created. Do not defend the work, nor think of yourself as a 'popular film critic.' Rather, write a disinterested analysis of the project. Form your discussion along lines that suggest issues and situations that have been encountered in making your film. Look particularly at features of the film where the filmmaking process has had an impact on initial vision and final result, noting how that affects the film overall and what a viewer will get from it. 5-7 pp. typed, double-spaced, 12 font (c. 1250-1750 words).

**LSU POLICIES** regarding academic standards, plagiarism, absences, disabilities, etc., all pertain.

**CLASS SCHEDULE.** FMA 4001 is very demanding. Monday evening classes often run overtime. Substantial commitments of time outside of class will be required of you. If your academic schedule, student job, extracurricular activities, or personal life will not allow you to invest the time necessary, do not take this course.

1st Class – PREP WEEK 1

Procedures & expectations. Introductions. Crew position assignments based on questionnaires sent to, filled out, and returned by students prior to the first class. Tools, supplies, resources & procedures for each specialty are introduced. Initial paperwork is filled out. Instructor gives an overview of the production schedule. Students will have been provided the class film screenplay electronically prior to the first class and are expected to arrive having read it at least twice; based on that, the class as a whole begins a script technical breakdown which students are expected to complete outside of class.

2nd Class – PREP WEEK 2

Production meeting, department by department. Each department does breakdown of the script. Scouting locations, creating look books, pricing purchases, handling departmental budgets. Who does what on set and among the production office staff.

3rd Class – PREP WEEK 3

4th Class – PREP WEEK 4

5th Class – SHOOT WEEK 1. Location and schedule to be announced.

6th Class – SHOOT WEEK 2. Location and schedule to be announced.

7th Class – SHOOT WEEK 3. Location and schedule to be announced.

8th Class – SHOOT WEEK 4. Location and schedule to be announced.

9th Class – SHOOT WEEK 5. Location and schedule to be announced.

10th Class – SHOOT WEEK 6. Location and schedule to be announced.

11th Class – SHOOT WEEK 7. Location and schedule to be announced.

12th Class – SHOOT WEEK 8. Location and schedule to be announced.


14th Class – SCREENING OF FOOTAGE AND SHOOT POST-MORTEM. What worked and what didn’t and lessons learned, department by department and student crew member by student crew member.

The Specialization Analysis/Critique will serve as the Final Exam and be due on the day of the Final.
REQUEST FOR ADDING, CHANGING, SUSPENDING OR DROPPING AN UNDERGRADUATE CONCENTRATION

Department: Interdisciplinary HSS
College: Humanities & Social Sciences
Date: 2/16/18

Name of Concentration: Screenwriting
Name of Curriculum/Major: Screen Arts
Type of Degree: BA

Has this change been discussed with and approved by all departments/colleges affected? Yes ( ) No ( ) N/A (X)

ATTACH JUSTIFICATION for all actions: Use separate sheet.
ATTACH RESPONSE from any departments affected [i.e. any department whose course(s) are to be added.]
ATTACH FORM D ADDENDUM for all new concentration or changes involving General Education courses.

ACTION (check appropriate box):

( ) ADDING: The entire new concentration, by semester, must be typed on plain sheets and attached to Form E. (See sample layout attached.)

( X ) CHANGING: Regardless if all semesters of a concentration are to be changed or only parts, the present and proposed (eight-semester) recommended path should be attached on separate pages. On the Present recommended path, use strikeout and on the Proposed recommended path, highlight areas to identify deletions and additions. Do not use boldface to designate changes as boldface is reserved for critical requirements within the recommended path. Explain all changes adequately on attachment.

( ) SUSPENDING: Provide an adequate explanation for suspending the concentration on plain sheets and attach.
( ) DROPPING: Provide an adequate explanation for dropping the concentration on plain sheets and attach.

CONCENTRATION

<table>
<thead>
<tr>
<th>PRESENT</th>
<th>PROPOSED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total semester hours in current concentration:</td>
<td>9</td>
</tr>
<tr>
<td>Total semester hours in proposed concentration:</td>
<td>9</td>
</tr>
</tbody>
</table>

APPROVALS:

Department Faculty Approval Date 2-16-18
Department Chair's Signature 2/16/18
Chair, HSS C & C Committee 2/23/18

College Faculty Approval Date 2-21-18
College Dean's Signature 2/21/18
Academic Affairs Approval 7/6/18

College/Division/Department Contact: ________________________________
Contact E-mail: ________________________________
## GENERAL EDUCATION REQUIREMENTS

When a department adds a new curriculum or makes changes in an existing one, a Form D Addendum must also be submitted. This form is simply a list of those courses in the curriculum that satisfy the General Education requirement. Include course rubric, number, and credit hours when curricula differ from the default values. Indicate the curriculum semester for all General Education courses.

<table>
<thead>
<tr>
<th>General Education Requirement</th>
<th>Course(s)</th>
<th>Credit Hours</th>
<th>Curriculum Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Composition (6 hrs.)</td>
<td>ENGL 1001 or 1004</td>
<td>3</td>
<td>(x) 1st (y) 5th</td>
</tr>
<tr>
<td></td>
<td>ENGL 2000</td>
<td>3</td>
<td>(x) 1st (y) 5th</td>
</tr>
<tr>
<td>Analytical Reasoning (6 hrs.)</td>
<td>General Education analytical reasoning course (from mathematics department)</td>
<td>3</td>
<td>(x) 1st (y) 5th</td>
</tr>
<tr>
<td>(At least 3 hours credit must be from a MATH course.)</td>
<td>General Education analytical reasoning course</td>
<td>3</td>
<td>(x) 1st (y) 5th</td>
</tr>
<tr>
<td>Arts (3 hrs.)</td>
<td>General Education arts course</td>
<td>3</td>
<td>(x) 1st (y) 5th</td>
</tr>
<tr>
<td>Humanities (9 hrs.)</td>
<td>General Education humanities course ENGL 2231</td>
<td>3</td>
<td>(x) 1st (y) 5th</td>
</tr>
<tr>
<td></td>
<td>General Education humanities course CMST 2040</td>
<td>3</td>
<td>(x) 1st (y) 5th</td>
</tr>
<tr>
<td>Natural Sciences (9 hrs.)</td>
<td>General Education natural science course sequence</td>
<td>6</td>
<td>(x) 1st (y) 5th</td>
</tr>
<tr>
<td>(If 2 course sequence is taken in the physical sciences, the additional 3 hour course must be from the life sciences, and vice versa.)</td>
<td>General Education natural science course</td>
<td>3</td>
<td>(x) 1st (y) 5th</td>
</tr>
<tr>
<td>Social Sciences (6 hrs.)</td>
<td>General Education social science course</td>
<td>3</td>
<td>(x) 1st (y) 5th</td>
</tr>
<tr>
<td>(At least three hours at the 2000-level.)</td>
<td>General Education social science course (2000-level) ENGL/ ANTH 2423</td>
<td>3</td>
<td>(x) 1st (y) 5th</td>
</tr>
</tbody>
</table>
We would like to add the five new courses being proposed under the Screen Arts program to the course options available in the concentrations in History, Theory, & Criticism: Production; and Screenwriting, the 3+3 options for each of the aforementioned concentrations, and the Screen Arts minor.

Specific justifications for each course and its place in the overall curriculum have been placed in the individual justifications.
PRESENT- Bachelor of Arts in Screen Arts

Concentration in Screenwriting

CRITICAL REQUIREMENTS

SEMESTER 1: “C” or better in ENGL 1001.
SEMESTER 3: Gen. Ed. Course - Natural Sciences; Admission to the College.
SEMESTER 4: First Course in Foreign Language Sequence.
SEMESTER 5: ENGL 2000.

Semester 1

- CRITICAL: “C” or better in ENGL 1001.
- 
- ENGL 1001 English Composition (3)
- General Education course - Analytical Reasoning (3)
- First Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)¹
- Approved Elective (2-3)

Total Semester Hours: 15-16

Semester 2


- Second Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)¹
- Approved Electives (7-8)

Total Semester Hours: 14-15

Semester 3
• CRITICAL: Gen. Ed. Course - Natural Sciences; Admission to the College.
  
  • SCRN 2001 Introduction to Screen Arts (3)
  • Third Course in Foreign Language Sequence (4-3)
  • General Education course - Analytical Reasoning (from mathematics) (3)
  • ENGL 2231 Reading Film (3)
  • History, Theory, & Criticism Elective (3)^2

Total Semester Hours: 16-15

Semester 4

• CRITICAL: First Course in Foreign Language Sequence.
  
  • ENGL 2000 English Composition (3)
  • Fourth Course in Foreign Language Sequence (4-3)
  • General Education course - Natural Sciences (3)^1
  • Digital Media Elective (3)^3
  • Approved Elective (3)

Total Semester Hours: 16-15

Semester 5

• CRITICAL: ENGL 2000.
  
  • SCRN 3001 Special Topics in Screen Arts (3)
  • General Education course - Humanities (3)
  • General Education course- Social Sciences (3)
  • CMST 3012 History of Film (4)
  • Approved Elective (2)

Total Semester Hours: 15
Semester 6

- CMST 2040 Introduction to Performing Literature (3)
- ENGL/ ANTH 2423 Introduction to Folklore (3)
- SCRN Production Focus Course (3)*
- Approved Electives (6)

Total Semester Hours: 15

Semester 7

- SCRN 4001 Advanced Topics in Screen Arts (3)
- General Education course - Arts (3)
- Area of Concentration Course (3)*
- Production Elective (3)*
- Approved Elective (3)

Total Semester Hours: 15

Semester 8

- Area of Concentration Courses (6)*
- Digital Media Theory Elective (3)*
- Approved Electives (5)

Total Semester Hours: 14

120 Total Sem. Hrs.

1 - If a two-course sequence is taken in the physical sciences, then the three-hour course must be from the life sciences and vice versa.
2 - In addition to the nine hours of required core courses (SCRN 2001, SCRN 3001, SCRN 4001), 19 hours of SCRN core courses must be completed, with an additional nine hours in a concentration from one of the three concentration areas: (1) History, Theory, & Criticism; (2) Screenwriting; or (3) Production. Nine hours of General Education coursework overlap with major and concentration requirements (CMST 2040, ENGL 2231 = Humanities; ENGL/ ANTH 2423 = Social Sciences).

Note: This course listing is not exhaustive. Courses from participating departments that are relevant to SCRN may be counted toward the concentration requirements with prior approval from the program director. For additional information, contact the Program Director, 136A Allen Hall, 225-578-5876, screenarts@lsu.edu or visit the Screen Arts website at www.lsu.edu/screenarts.

**History, Theory, & Criticism:**

- ENGL 3133 *Introduction to Nonfiction Film and Video*
- ENGL 4231 *Studies in Literature and Film*
- ENGL 4133 *Studies in Nonfiction Film and Video*
- ENGL 3222 *Survey of Popular Genres*
- AAAS 2410 *Black Popular Culture*
- CHIN 2070 *Chinese Cinema*
- CMST 2012 *Introduction to Film*
- CMST 3013 *Topics in Film Genres*
- CMST 4312 *Topics in Critical Media Theory and Practice*
- CMST 3107 *Rhetoric of the Contemporary Media*
- FREN 4031 *The French Film*
- GERM 4046 *German Film*
- SCRN 3001 *Special Topics in Screen Arts*
- SCRN 3030 *Internship in Screen Arts*
- SCRN 3502 *Special Topics in Italian Cinema*
- SCRN 3503 *Special Topics in Asian Cinema*
- SCRN 4001 *Advanced Topics in Screen Arts*
- PHIL 3002 *Philosophy and Film*
- PHIL 4002 *Philosophy of Film*
- WGS 2200 *Gender and Popular Culture*

**Screenwriting:**

- **ENGL 2009 *Introduction to Writing Screenplays*** (Required if the Screenwriting Concentration is chosen)
- **ENGL 4009 *Advanced Screenwriting Workshop*** (Required if the Screenwriting Concentration is chosen)
- Choose 3 hours from:
  - ENGL 4000 *Special Projects for Creative Writing Majors*
  - ENGL 2005 *Introduction to Writing Short Stories*
- **ENGL 2008 Introduction to Writing Drama**
- **ENGL 2029 Drama**
- **CMST 3040 Performance Composition**
- **CMST 2060 Public Speaking**
- **SCRN 3030 Internship in Screen Arts**

### Production

- **SCRN 4001 Advanced Topics in Screen Arts** *(Required if the Production Concentration is chosen)*
- **ENGL 2009 Introduction to Writing Screenplays** *(Required if the Production Concentration is chosen)*
- Choose 3 hours from:
  - **SCRN 3010 Art of Cinematography**
  - **SCRN 3011 Art of Editing**
  - **SCRN 3030 Internship in Screen Arts**
  - **THTR 3026 Introduction to Acting for the Camera**
  - **THTR 3900 Selected Topics in Theatre**
  - **THTR 4026 Acting for the Camera II**
  - **ENGL 4009 Advanced Screenwriting Workshop**
  - **ART 2210 Creative Coding**
  - **ART 2220 Moving Image**
  - **ART 2230 Virtual Space**
  - **ART 4220 Advanced Moving Image**
  - **ART 4230 Virtual Space and Motion**
  - **ART 4240 Topics in Digital Art**
  - **THTR 4138 Film Practicum**

3 - Choose three hours from the following: **ART 2050, CSC 2463, MUS 2745**

4 - Choose three hours from the following: **SCRN 3010, SCRN 3011**

5 - Choose three hours from the following: **ARTH 4468, ARTH 4480, ARTH 4482, ARTH 4484**
PROPOSED- Bachelor of Arts in Screen Arts

Concentration in Screenwriting

CRITICAL REQUIREMENTS

SEMESTER 1: “C” or better in ENGL 1001.
SEMESTER 3: Gen. Ed. Course - Natural Sciences; Admission to the College.
SEMESTER 4: First Course in Foreign Language Sequence.
SEMESTER 5: ENGL 2000.

Semester 1

- CRITICAL: “C” or better in ENGL 1001.
- ENGL 1001 English Composition (3)
- General Education course - Analytical Reasoning (3)
- First Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)
- Approved Elective (2-3)

Total Semester Hours: 15-16

Semester 2


- Second Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)
- Approved Electives (7-8)

Total Semester Hours: 14-15

Semester 3
• CRITICAL: Gen. Ed. Course - Natural Sciences; Admission to the College.

• SCR 2001 Introduction to Screen Arts (3)
• Third Course in Foreign Language Sequence (4-3)
• General Education course - Analytical Reasoning (from mathematics) (3)
• ENGL 2231 Reading Film (3)
• History, Theory, & Criticism Elective (3)²

Total Semester Hours: 16-15

Semester 4

• CRITICAL: First Course in Foreign Language Sequence.

• ENGL 2000 English Composition (3)
• Fourth Course in Foreign Language Sequence (4-3)
• General Education course - Natural Sciences (3)¹
• Digital Media Elective (3)³
• Approved Elective (3)

Total Semester Hours: 16-15

Semester 5

• CRITICAL: ENGL 2000.

• SCR 3001 Special Topics in Screen Arts (3)
• General Education course - Humanities (3)
• General Education course - Social Sciences (3)
• CMST 3012 History of Film (4)
• Approved Elective (2)

Total Semester Hours: 15
Semester 6

- CMST 2040 Introduction to Performing Literature (3)
- ENGL/ANTH 2423 Introduction to Folklore (3)
- SCRN Production Focus Course (3)$^1$
- Approved Electives (6)

Total Semester Hours: 15

Semester 7

- SCRN 4001 Advanced Topics in Screen Arts (3)
- General Education course - Arts (3)
- Area of Concentration Course (3)$^2$
- Production Elective (3)$^2$
- Approved Elective (3)

Total Semester Hours: 15

Semester 8

- Area of Concentration Courses (6)$^2$
- Digital Media Theory Elective (3)$^3$
- Approved Electives (5)

Total Semester Hours: 14

120 Total Sem. Hrs.

$^1$ - If a two-course sequence is taken in the physical sciences, then the three-hour course must be from the life sciences and vice versa.
In addition to the nine hours of required core courses (SCRN 2001, SCRN 3001, SCRN 4001), 19 hours of SCRN core courses must be completed, with an additional nine hours in a concentration from one of the three concentration areas: (1) History, Theory, & Criticism; (2) Screenwriting; or (3) Production. Nine hours of General Education coursework overlap with major and concentration requirements (CMST 2040, ENGL 2231= Humanities; ENGL/ ANTH 2423= Social Sciences).

Note: This course listing is not exhaustive. Courses from participating departments that are relevant to SCRN may be counted toward the concentration requirements with prior approval from the program director. For additional information, contact the Program Director, 136A Allen Hall, 225-578-5876, screenarts@lsu.edu or visit the Screen Arts website at www.lsu.edu/screenarts.

**History, Theory, & Criticism:**

- **ENGL 3133 Introduction to Nonfiction Film and Video**
- **ENGL 4231 Studies in Literature and Film**
- **ENGL 4133 Studies in Nonfiction Film and Video**
- **ENGL 3222 Survey of Popular Genres**
- **AAAS 2410 Black Popular Culture**
- **CHIN 2070 Chinese Cinema**
- **CMST 2012 Introduction to Film**
- **CMST 3013 Topics in Film Genres**
- **CMST 4312 Topics in Critical Media Theory and Practice**
- **CMST 3107 Rhetoric of the Contemporary Media**
- **FREN 4031 The French Film**
- **GERM 4046 German Film**
- **SCRN 3001 Special Topics in Screen Arts**
- **SCRN 3030 Internship in Screen Arts**
- **SCRN 3502 Special Topics in Italian Cinema**
- **SCRN 3503 Special Topics in Asian Cinema**
- **SCRN 4001 Advanced Topics in Screen Arts**
- **PHIL 3002 Philosophy and Film**
- **PHIL 4002 Philosophy of Film**
- **WGS 2200 Gender and Popular Culture**

**Screenwriting:**

- **ENGL 2009 Introduction to Writing Screenplays** (Required if the Screenwriting Concentration is chosen)
- **ENGL 4009 Advanced Screenwriting Workshop** (Required if the Screenwriting Concentration is chosen)
- Choose 3 hours from:
  - **ENGL 4000 Special Projects for Creative Writing Majors**
  - **ENGL 2005 Introduction to Writing Short Stories**
- ENGL 2008 *Introduction to Writing Drama*
- ENGL 2029 *Drama*
- CMST 3040 *Performance Composition*
- CMST 2060 *Public Speaking*
- SCRN 3030 *Internship in Screen Arts*

**Production**

- **SCRN 4001** *Advanced Topics in Screen Arts* (Required if the Production Concentration is chosen)
- **ENGL 2009** *Introduction to Writing Screenplays* (Required if the Production Concentration is chosen)
- Choose 3 hours from:
  - SCRN 3010 *Art of Cinematography*
  - SCRN 3011 *Art of Editing*
  - SCRN 3012 *Film Directing*
  - SCRN 3014 *Film Producing*
  - SCRN 3030 *Internship in Screen Arts*
  - SCRN 4012 *Advanced Film Directing*
  - SCRN 4014 *Advanced Film Producing*
  - SCRN 4015 *Advanced Film Practices*
  - THTR 3026 *Introduction to Acting for the Camera*
  - THTR 3900 *Selected Topics in Theatre*
  - THTR 4026 *Acting for the Camera II*
  - ENGL 4009 *Advanced Screenwriting Workshop*
  - ART 2210 *Creative Coding*
  - ART 2220 *Moving Image*
  - ART 2230 *Virtual Space*
  - ART 4220 *Advanced Moving Image*
  - ART 4230 *Virtual Space and Motion*
  - ART 4240 *Topics in Digital Art*
  - THTR 4138 *Film Practicum*

3 - Choose three hours from the following: **ART 2050, CSC 2463, MUS 2745**

4 - Choose three hours from the following: **SCRN 3010, SCRN 3011**

5 - Choose three hours from the following: **ARTH 4468, ARTH 4480, ARTH 4482, ARTH 4484**
PRESENT - Bachelor of Arts in Screen Arts

Concentration in Screenwriting with 3+3 option

CRITICAL REQUIREMENTS

SEMESTER 1: "C" or better in ENGL 1001.
SEMESTER 3: Gen. Ed. Course - Natural Sciences; Admission to the College.
SEMESTER 4: First Course in Foreign Language Sequence.
SEMESTER 5: ENGL 2000.

Semester 1

- CRITICAL: "C" or better in ENGL 1001.
- ENGL 1001 English Composition (3)
- General Education course - Analytical Reasoning (3)
- First Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)
- Approved Elective (0-2)

Total Semester Hours: 13-15

Semester 2


- Second Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)
- ENGL/ ANTH 2423 Introduction to Folklore (3)
- General Education course - Humanities (3)
- Approved Elective (2)

Total Semester Hours: 15
Semester 3

- **CRITICAL**: Gen. Ed. Course - Natural Sciences; Admission to the College.
- **SCRN 2001 Introduction to Screen Arts (3)**
- Third Course in Foreign Language Sequence (4-3)
- General Education course - Analytical Reasoning (from mathematics) (3)
- **ENGL 2231 Reading Film (3)**
- History, Theory, & Criticism Elective (3)^2

Total Semester Hours: 16-15

Semester 4

- **CRITICAL**: First Course in Foreign Language Sequence.
- **ENGL 2000 English Composition (3)**
- Fourth Course in Foreign Language Sequence (4-3)
- General Education course - Natural Sciences (3)^1
- Select 1 of 3 courses: Area of Concentration Course (3)^2/Digital Media Elective (3)^3/Digital Media Theory Elective (3)^5

Total Semester Hours: 13-12

Semester 5

- **CRITICAL**: **ENGL 2000**.
- **SCRN 3001 Special Topics in Screen Arts (3)**
- General Education course- Social Sciences (3)
- **CMST 3012 History of Film (4)**
- General Education course - Arts (3)
- Production Elective (3)^2

Total Semester Hours: 16
Semester 6

- **CMST 2040 Introduction to Performing Literature (3)**
- **SCRN Production Focus Course (3)**
- **Area of Concentration Courses (6)**
- **SCRN 4001 Advanced Topics in Screen Arts (3)**

Total Semester Hours: 15

Semester 7

- Select 2 of 3 courses: Area of Concentration Course (3)/Digital Media Elective (3)/Digital Media Theory Elective (3)
- **Approved Elective (3)**
- **Approved Electives (6)**
- **Approved Elective (1)**

Total Semester Hours: 16

Semester 8

- **Approved Electives (5)**
- **Approved Elective (3)**
- **Approved Electives (7)**
- **Approved Elective (1)**

Total Semester Hours: 16

120 Total Sem. Hrs.
1 - If a two-course sequence is taken in the physical sciences, then the three-hour course must be from the life sciences and vice versa.

2 - In addition to the nine hours of required core courses (SCRN 2001, SCRN 3001, SCRN 4001), 19 hours of SCRN core courses must be completed, with an additional nine hours in a concentration from one of the three concentration areas: (1) History, Theory, & Criticism; (2) Screenwriting; or (3) Production. Nine hours of General Education coursework overlap with major and concentration requirements (CMST 2040, ENGL 2231 = Humanities; ENGL/ ANTH 2423 = Social Sciences).

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History, Theory, & Criticism:

- ENGL 3133 Introduction to Nonfiction Film and Video
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- ENGL 4133 Studies in Nonfiction Film and Video
- ENGL 3222 Survey of Popular Genres
- AAAS 2410 Black Popular Culture
- CHIN 2070 Chinese Cinema
- CMST 2012 Introduction to Film
- CMST 3013 Topics in Film Genres
- CMST 4312 Topics in Critical Media Theory and Practice
- CMST 3107 Rhetoric of the Contemporary Media
- FREN 4031 The French Film
- GERM 4046 German Film
- SCRN 3001 Special Topics in Screen Arts
- SCRN 3030 Internship in Screen Arts
- SCRN 3502 Special Topics in Italian Cinema
- SCRN 3503 Special Topics in Asian Cinema
- SCRN 4001 Advanced Topics in Screen Arts
- PHIL 3002 Philosophy and Film
- PHIL 4002 Philosophy of Film
- WGS 2200 Gender and Popular Culture

Screenwriting:

- ENGL 2009 Introduction to Writing Screenplays (Required if the Screenwriting Concentration is chosen)
- ENGL 4009 Advanced Screenwriting Workshop (Required if the Screenwriting Concentration is chosen)
• Choose 3 hours from:
  o ENGL 4000 Special Projects for Creative Writing Majors
  o ENGL 2005 Introduction to Writing Short Stories
  o ENGL 2008 Introduction to Writing Drama
  o ENGL 2029 Drama
  o CMST 3040 Performance Composition
  o CMST 2060 Public Speaking
  o SCRN 3030 Internship in Screen Arts

Production

• SCRN 4001 Advanced Topics in Screen Arts (Required if the Production Concentration is chosen)
• ENGL 2009 Introduction to Writing Screenplays (Required if the Production Concentration is chosen)
• Choose 3 hours from:
  o SCRN 3010 Art of Cinematography
  o SCRN 3011 Art of Editing
  o SCRN 3030 Internship in Screen Arts
  o THTR 3026 Introduction to Acting for the Camera
  o THTR 3900 Selected Topics in Theatre
  o THTR 4026 Acting for the Camera II
  o ENGL 4009 Advanced Screenwriting Workshop
  o ART 2210 Creative Coding
  o ART 2220 Moving Image
  o ART 2230 Virtual Space
  o ART 4220 Advanced Moving Image
  o ART 4230 Virtual Space and Motion
  o ART 4240 Topics in Digital Art
  o THTR 4138 Film Practicum

3 - Choose three hours from the following: ART 2050, CSC 2463, MUS 2745

4 - Choose three hours from the following: SCRN 3010, SCRN 3011

5 - Choose three hours from the following: ARTH 4468, ARTH 4480, ARTH 4482, ARTH 4484

6 - Six hours of first year law coursework will substitute for six hours of SCRN major/ concentration coursework.
PROPOSED- Bachelor of Arts in Screen Arts

Concentration in Screenwriting with 3+3 option

CRITICAL REQUIREMENTS

SEMESTER 1: “C” or better in ENGL 1001.
SEMESTER 3: Gen. Ed. Course - Natural Sciences; Admission to the College.
SEMESTER 4: First Course in Foreign Language Sequence.
SEMESTER 5: ENGL 2000.

Semester 1

- CRITICAL: “C” or better in ENGL 1001.
- ENGL 1001 English Composition (3)
- General Education course - Analytical Reasoning (3)
- First Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)
- Approved Elective (0-2)

Total Semester Hours: 13-15

Semester 2


- Second Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)
- ENGL/ ANTH 2423 Introduction to Folklore (3)
- General Education course - Humanities (3)
- Approved Elective (2)

Total Semester Hours: 15
Semester 3

- **CRITICAL**: Gen. Ed. Course - Natural Sciences; Admission to the College.
- **SCRN 2001 Introduction to Screen Arts (3)**
- Third Course in Foreign Language Sequence (4-3)
- General Education course - Analytical Reasoning (from mathematics) (3)
- **ENGL 2231 Reading Film (3)**
- History, Theory, & Criticism Elective (3)

Total Semester Hours: 16-15

Semester 4

- **CRITICAL**: First Course in Foreign Language Sequence.
- **ENGL 2000 English Composition (3)**
- Fourth Course in Foreign Language Sequence (4-3)
- General Education course - Natural Sciences (3)
- Select 1 of 3 courses: Area of Concentration Course (3)/ Digital Media Elective (3)/ Digital Media Theory Elective (3)

Total Semester Hours: 13-12

Semester 5

- **CRITICAL**: **ENGL 2000**.
- **SCRN 3001 Special Topics in Screen Arts (3)**
- General Education course- Social Sciences (3)
- **CMST 3012 History of Film (4)**
- General Education course - Arts (3)
- Production Elective (3)

Total Semester Hours: 16
Semester 6

- **CMST 2040 Introduction to Performing Literature (3)**
- SCRN Production Focus Course (3)*
- Area of Concentration Courses (6)**
- **SCRN 4001 Advanced Topics in Screen Arts (3)**

**Total Semester Hours: 15**

Semester 7

- Select 2 of 3 courses*: Area of Concentration Course (3)* / Digital Media Elective (3)** / Digital Media Theory Elective (3)**
- Approved Elective (3)
- Approved Electives (6)
- Approved Elective (1)

**Total Semester Hours: 16**

Semester 8

- Approved Electives (5)
- Approved Elective (3)
- Approved Electives (7)
- Approved Elective (1)

**Total Semester Hours: 16**

120 Total Sem. Hrs.
1. If a two-course sequence is taken in the physical sciences, then the three-hour course must be from the life sciences and vice versa.

2. In addition to the nine hours of required core courses (SCRN 2001, SCRN 3001, SCRN 4001), 19 hours of SCRN core courses must be completed, with an additional nine hours in a concentration from one of the three concentration areas: (1) History, Theory, & Criticism; (2) Screenwriting; or (3) Production. Nine hours of General Education coursework overlap with major and concentration requirements (CMST 2040, ENGL 2231 = Humanities; ENGL/ ANTH 2423 = Social Sciences).

Note: This course listing is not exhaustive. Courses from participating departments that are relevant to SCRN may be counted toward the concentration requirements with prior approval from the program director. For additional information, contact the Program Director, 136A Allen Hall, 225-578-5876, screenarts@lsu.edu or visit the Screen Arts website at www.lsu.edu/screenarts.

### History, Theory, & Criticism:

- ENGL 3133 Introduction to Nonfiction Film and Video
- ENGL 4231 Studies in Literature and Film
- ENGL 4133 Studies in Nonfiction Film and Video
- ENGL 3222 Survey of Popular Genres
- AAAS 2410 Black Popular Culture
- CHIN 2070 Chinese Cinema
- CMST 2012 Introduction to Film
- CMST 3013 Topics in Film Genres
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- PHIL 4002 Philosophy of Film
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### Screenwriting:

- ENGL 2009 Introduction to Writing Screenplays (Required if the Screenwriting Concentration is chosen)
- ENGL 4009 Advanced Screenwriting Workshop (Required if the Screenwriting Concentration is chosen)
• Choose 3 hours from:
  o ENGL 4000 Special Projects for Creative Writing Majors
  o ENGL 2005 Introduction to Writing Short Stories
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  o ENGL 2029 Drama
  o CMST 3040 Performance Composition
  o CMST 2060 Public Speaking
  o SCRN 3030 Internship in Screen Arts

Production

• SCRN 4001 Advanced Topics in Screen Arts (Required if the Production Concentration is chosen)
• ENGL 2009 Introduction to Writing Screenplays (Required if the Production Concentration is chosen)
• Choose 3 hours from:
  o SCRN 3010 Art of Cinematography
  o SCRN 3011 Art of Editing
  o SCRN 3012 Film Directing
  o SCRN 3014 Film Producing
  o SCRN 3030 Internship in Screen Arts
  o SCRN 4012 Advanced Film Directing
  o SCRN 4014 Advanced Film Producing
  o SCRN 4015 Advanced Film Practices
  o THTR 3026 Introduction to Acting for the Camera
  o THTR 3900 Selected Topics in Theatre
  o THTR 4026 Acting for the Camera II
  o ENGL 4009 Advanced Screenwriting Workshop
  o ART 2210 Creative Coding
  o ART 2220 Moving Image
  o ART 2230 Virtual Space
  o ART 4220 Advanced Moving Image
  o ART 4230 Virtual Space and Motion
  o ART 4240 Topics in Digital Art
  o THTR 4138 Film Practicum

3 - Choose three hours from the following: ART 2050, CSC 2463, MUS 2745

4 - Choose three hours from the following: SCRN 3010, SCRN 3011

5 - Choose three hours from the following: ARTH 4468, ARTH 4480, ARTH 4482, ARTH 4484

6 - Six hours of first year law coursework will substitute for six hours of SCRN major/concentration coursework.
REQUEST FOR ADDING, CHANGING, SUSPENDING OR DROPPING AN UNDERGRADUATE CONCENTRATION

Department: Interdisciplinary HSS
College: Humanities & Social Sciences
Name of Concentration: Production
Name of Curriculum/Major: Screen Arts
Type of Degree: BA

Date: 2/16/18

Has this change been discussed with and approved by all departments/colleges affected? Yes ( ) No ( ) N/A (X)

ATTACH JUSTIFICATION for all actions: Use separate sheet.
ATTACH RESPONSE from any departments affected [i.e. any department whose course(s) are to be added.]
ATTACH FORM D ADDENDUM for all new concentration or changes involving General Education courses.

ACTION (check appropriate box):

( ) ADDING: The entire new concentration, by semester, must be typed on plain sheets and attached to Form E. (See sample layout attached.)

( X ) CHANGING: Regardless if all semesters of a concentration are to be changed or only parts, the present and proposed (eight-semester) recommended path should be attached on separate pages. On the Present recommended path, use strikeout and on the Proposed recommended path, highlight areas to identify deletions and additions. Do not use boldface to designate changes as boldface is reserved for critical requirements within the recommended path. Explain all changes adequately on attachment.

( ) SUSPENDING: Provide an adequate explanation for suspending the concentration on plain sheets and attach.

( ) DROPPING: Provide an adequate explanation for dropping the concentration on plain sheets and attach.

CONCENTRATION

<table>
<thead>
<tr>
<th>PRESENT</th>
<th>PROPOSED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total semester hours in current concentration:</td>
<td>9</td>
</tr>
</tbody>
</table>

APPROVALS:

Department Faculty Approval Date: 2-16-18

Department Chair’s Signature: [Signature] 2/16/18

College Faculty Approval Date: 2-21-18

Chap. FS C & C Committee: [Signature] 2/28/18

College Dean’s Signature: [Signature] 2/21/18

Chair, FS C & C Committee: [Signature] 3/6/18

Academic Affairs Approval: (Date)
# GENERAL EDUCATION REQUIREMENTS

When a department adds a new curriculum or makes changes in an existing one, a Form D Addendum must also be submitted. This form is simply a list of those courses in the curriculum that satisfy the General Education requirement. Include course rubric, number, and credit hours when curricula differ from the default values. Indicate the curriculum semester for all General Education courses.

<table>
<thead>
<tr>
<th>General Education Requirement</th>
<th>Course(s)</th>
<th>Credit Hours</th>
<th>Curriculum Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Composition (6 hrs.)</td>
<td>ENGL 1001 or 1004</td>
<td>3</td>
<td>x 1&lt;sup&gt;st&lt;/sup&gt; ( ) 5&lt;sup&gt;th&lt;/sup&gt;</td>
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<tr>
<td></td>
<td></td>
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<td>2&lt;sup&gt;nd&lt;/sup&gt; ( ) 6&lt;sup&gt;th&lt;/sup&gt;</td>
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<td>3&lt;sup&gt;rd&lt;/sup&gt; ( ) 7&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td></td>
<td>ENGL 2000</td>
<td>3</td>
<td>4&lt;sup&gt;th&lt;/sup&gt; ( ) 8&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>Analytical Reasoning (6 hrs.)</td>
<td>General Education analytical reasoning course (from mathematics department)</td>
<td>3</td>
<td>x 1&lt;sup&gt;st&lt;/sup&gt; ( ) 5&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>(At least 3 hours credit must be from a MATH course.)</td>
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<td></td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; ( ) 6&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td></td>
<td>General Education analytical reasoning course</td>
<td>3</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; ( ) 7&lt;sup&gt;th&lt;/sup&gt;</td>
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<td></td>
<td>4&lt;sup&gt;th&lt;/sup&gt; ( ) 8&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>Arts</td>
<td>General Education arts course</td>
<td>3</td>
<td>x 1&lt;sup&gt;st&lt;/sup&gt; ( ) 5&lt;sup&gt;th&lt;/sup&gt;</td>
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<td>4&lt;sup&gt;th&lt;/sup&gt; ( ) 8&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>Humanities (9 hrs.)</td>
<td>General Education humanities course ENGL 2231</td>
<td>3</td>
<td>x 1&lt;sup&gt;st&lt;/sup&gt; ( ) 5&lt;sup&gt;th&lt;/sup&gt;</td>
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<td>2&lt;sup&gt;nd&lt;/sup&gt; ( ) 6&lt;sup&gt;th&lt;/sup&gt;</td>
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<tr>
<td></td>
<td>General Education humanities course CMST 2040</td>
<td>3</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; ( ) 7&lt;sup&gt;th&lt;/sup&gt;</td>
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<td></td>
<td>4&lt;sup&gt;th&lt;/sup&gt; ( ) 8&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>Natural Sciences (9 hrs.)</td>
<td>General Education humanities course</td>
<td>3</td>
<td>x 1&lt;sup&gt;st&lt;/sup&gt; ( ) 5&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>(If 2 course sequence is taken in the physical sciences, the additional 3 hour course must be from the life sciences, and vice versa.)</td>
<td></td>
<td></td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; ( ) 6&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td></td>
<td>General Education humanities course</td>
<td>3</td>
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<td></td>
<td>4&lt;sup&gt;th&lt;/sup&gt; ( ) 8&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>Social Sciences (6 hrs.)</td>
<td>General Education social science course</td>
<td>3</td>
<td>x 1&lt;sup&gt;st&lt;/sup&gt; ( ) 5&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>(At least three hours at the 2000-level.)</td>
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<td></td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; ( ) 6&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td></td>
<td>General Education social science course (2000-level) ENGL/ ANTH 2423</td>
<td>3</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; ( ) 7&lt;sup&gt;th&lt;/sup&gt;</td>
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<td></td>
<td>4&lt;sup&gt;th&lt;/sup&gt; ( ) 8&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
</tbody>
</table>
We would like to add the five new courses being proposed under the Screen Arts program to the course options available in the concentrations in History, Theory, & Criticism; Production; and Screenwriting, the 3+3 options for each of the aforementioned concentrations, and the Screen Arts minor.

Specific justifications for each course and its place in the overall curriculum have been placed in the individual justifications.
PRESENT: Bachelor of Arts in Screen Arts

Concentration in Production

CRITICAL REQUIREMENTS

SEMESTER 1: “C” or better in ENGL 1001.
SEMESTER 3: Gen. Ed. Course - Natural Sciences; Admission to the College.
SEMESTER 4: First Course in Foreign Language Sequence.
SEMESTER 5: ENGL 2000.

Semester 1

- CRITICAL: “C” or better in ENGL 1001.

  - ENGL 1001 English Composition (3)
  - General Education course - Analytical Reasoning (3)
  - First Course in Foreign Language Sequence (4)
  - General Education course - Natural Sciences (3)¹
  - Approved Elective (2-3)

Total Semester Hours: 15-16

Semester 2


  - Second Course in Foreign Language Sequence (4)
  - General Education course - Natural Sciences (3)¹
  - Approved Electives (7-8)

Total Semester Hours: 14-15

Semester 3
• CRITICAL: Gen. Ed. Course - Natural Sciences; Admission to the College.

• SCR 2001 Introduction to Screen Arts (3)
• Third Course in Foreign Language Sequence (4-3)
• General Education course - Analytical Reasoning (from mathematics) (3)
• ENGL 2231 Reading Film (3)
• History, Theory, & Criticism Elective (3)²

Total Semester Hours: 16-15

Semester 4

• CRITICAL: First Course in Foreign Language Sequence.

• ENGL 2000 English Composition (3)
• Fourth Course in Foreign Language Sequence (4-3)
• General Education course - Natural Sciences (3)¹
• Digital Media Elective (3)³
• Approved Elective (3)

Total Semester Hours: 16-15

Semester 5

• CRITICAL: ENGL 2000.

• SCR 3001 Special Topics in Screen Arts (3)
• General Education course - Humanities (3)
• General Education course- Social Sciences (3)
• CMST 3012 History of Film (4)
• Approved Elective (2)

Total Semester Hours: 15
Semester 6

- CMST 2040 Introduction to Performing Literature (3)
- ENGL/ANTH 2423 Introduction to Folklore (3)
- SCRN Production Focus Course (3)
- Approved Electives (6)

Total Semester Hours: 15

Semester 7

- SCRN 4001 Advanced Topics in Screen Arts (3)
- General Education course - Arts (3)
- Area of Concentration Course (3)
- Production Elective (3)
- Approved Elective (3)

Total Semester Hours: 15

Semester 8

- Area of Concentration Courses (6)
- Digital Media Theory Elective (3)
- Approved Electives (5)

Total Semester Hours: 14

120 Total Sem. Hrs.

1 - If a two-course sequence is taken in the physical sciences, then the three-hour course must be from the life sciences and vice versa.
In addition to the nine hours of required core courses (SCRN 2001, SCRN 3001, SCRN 4001), 19 hours of SCRN core courses must be completed, with an additional nine hours in a concentration from one of the three concentration areas: (1) History, Theory, & Criticism; (2) Screenwriting; or (3) Production. Nine hours of General Education coursework overlap with major and concentration requirements (CMST 2040, ENGL 2231= Humanities; ENGL/ ANTH 2423= Social Sciences).

Note: This course listing is not exhaustive. Courses from participating departments that are relevant to SCRN may be counted toward the concentration requirements with prior approval from the program director. For additional information, contact the Program Director, 136A Allen Hall, 225-578-5876, screenarts@lsu.edu or visit the Screen Arts website at www.lsu.edu/screenarts.

History, Theory, & Criticism:

- ENGL 3133 Introduction to Nonfiction Film and Video
- ENGL 4231 Studies in Literature and Film
- ENGL 4133 Studies in Nonfiction Film and Video
- ENGL 3222 Survey of Popular Genres
- AAAS 2410 Black Popular Culture
- CHIN 2070 Chinese Cinema
- CMST 2012 Introduction to Film
- CMST 3013 Topics in Film Genres
- CMST 4312 Topics in Critical Media Theory and Practice
- CMST 3107 Rhetoric of the Contemporary Media
- FREN 4031 The French Film
- GERM 4046 German Film
- SCRN 3001 Special Topics in Screen Arts
- SCRN 3030 Internship in Screen Arts
- SCRN 3502 Special Topics in Italian Cinema
- SCRN 3503 Special Topics in Asian Cinema
- SCRN 4001 Advanced Topics in Screen Arts
- PHIL 3002 Philosophy and Film
- PHIL 4002 Philosophy of Film
- WGS 2200 Gender and Popular Culture

Production

- SCRN 4001 Advanced Topics in Screen Arts (Required if the Production Concentration is chosen)
- ENGL 2009 Introduction to Writing Screenplays (Required if the Production Concentration is chosen)
- Choose 3 hours from:
  - SCRN 3010 Art of Cinematography
  - SCRN 3011 Art of Editing
- **SCRN 3030** *Internship in Screen Arts*
- **THTR 3026** *Introduction to Acting for the Camera*
- **THTR 3900** *Selected Topics in Theatre*
- **THTR 4026** *Acting for the Camera II*
- **ENGL 4009** *Advanced Screenwriting Workshop*
- **ART 2210** *Creative Coding*
- **ART 2220** *Moving Image*
- **ART 2230** *Virtual Space*
- **ART 4220** *Advanced Moving Image*
- **ART 4230** *Virtual Space and Motion*
- **ART 4240** *Topics in Digital Art*
- **THTR 4138** *Film Practicum*

3 - Choose three hours from the following: **ART 2050, CSC 2463, MUS 2745**

4 - Choose three hours from the following: **SCRN 3010, SCRN 3011**

5 - Choose three hours from the following: **ARTH 4468, ARTH 4480, ARTH 4482, ARTH 4484**
PROPOSED- Bachelor of Arts in Screen Arts

Concentration in Production

CRITICAL REQUIREMENTS

SEMESTER 1: “C” or better in ENGL 1001.
SEMESTER 3: Gen. Ed. Course - Natural Sciences; Admission to the College.
SEMESTER 4: First Course in Foreign Language Sequence.
SEMESTER 5: ENGL 2000.

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- CRITICAL: “C” or better in ENGL 1001.
- ENGL 1001 English Composition (3)
- General Education course - Analytical Reasoning (3)
- First Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)¹
- Approved Elective (2-3)

Total Semester Hours: 15-16

Semester 2


- Second Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)¹
- Approved Electives (7-8)

Total Semester Hours: 14-15

Semester 3
In addition to the nine hours of required core courses (SCRN 2001, SCRN 3001, SCRN 4001), 19 hours of SCRN core courses must be completed, with an additional nine hours in a concentration from one of the three concentration areas: (1) History, Theory, & Criticism; (2) Screenwriting; or (3) Production. Nine hours of General Education coursework overlap with major and concentration requirements (CMST 2040, ENGL 2231= Humanities; ENGL/ ANTH 2423= Social Sciences).

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**History, Theory, & Criticism:**

- ENGL 3133 *Introduction to Nonfiction Film and Video*
- ENGL 4231 *Studies in Literature and Film*
- ENGL 4133 *Studies in Nonfiction Film and Video*
- ENGL 3222 *Survey of Popular Genres*
- AAAS 2410 *Black Popular Culture*
- CHIN 2070 *Chinese Cinema*
- CMST 2012 *Introduction to Film*
- CMST 3013 *Topics in Film Genres*
- CMST 4312 *Topics in Critical Media Theory and Practice*
- CMST 3107 *Rhetoric of the Contemporary Media*
- FREN 4031 *The French Film*
- GERM 4046 *German Film*
- SCRN 3001 *Special Topics in Screen Arts*
- SCRN 3030 *Internship in Screen Arts*
- SCRN 3502 *Special Topics in Italian Cinema*
- SCRN 3503 *Special Topics in Asian Cinema*
- SCRN 4001 *Advanced Topics in Screen Arts*
- PHIL 3002 *Philosophy and Film*
- PHIL 4002 *Philosophy of Film*
- WGS 2200 *Gender and Popular Culture*

**Production**

- **SCRN 4001 Advanced Topics in Screen Arts** *(Required if the Production Concentration is chosen)*
- **ENGL 2009 Introduction to Writing Screenplays** *(Required if the Production Concentration is chosen)*
- Choose 3 hours from:
  - SCRN 3010 *Art of Cinematography*
  - SCRN 3011 *Art of Editing*
○ SCRN 3012 Film Directing
○ SCRN 3014 Film Producing
○ SCRN 3030 Internship in Screen Arts
○ SCRN 4012 Advanced Film Directing
○ SCRN 4014 Advanced Film Producing
○ SCRN 4015 Advanced Film Practices
○ THTR 3026 Introduction to Acting for the Camera
○ THTR 3900 Selected Topics in Theatre
○ THTR 4026 Acting for the Camera II
○ ENGL 4009 Advanced Screenwriting Workshop
○ ART 2210 Creative Coding
○ ART 2220 Moving Image
○ ART 2230 Virtual Space
○ ART 4220 Advanced Moving Image
○ ART 4230 Virtual Space and Motion
○ ART 4240 Topics in Digital Art
○ THTR 4138 Film Practicum

3 - Choose three hours from the following: **ART 2050, CSC 2463, MUS 2745**

4 - Choose three hours from the following: **SCRN 3010, SCRN 3011**

5 - Choose three hours from the following: **ARTH 4468, ARTH 4480, ARTH 4482, ARTH 4484**
PRESENT- Bachelor of Arts in Screen Arts

Concentration in Production with 3+3 option

CRITICAL REQUIREMENTS

SEMESTER 1: “C” or better in ENGL 1001.
SEMESTER 3: Gen. Ed. Course - Natural Sciences; Admission to the College.
SEMESTER 4: First Course in Foreign Language Sequence.
SEMESTER 5: ENGL 2000.

Semester 1

- CRITICAL: “C” or better in ENGL 1001.
- ENGL 1001 English Composition (3)
- General Education course - Analytical Reasoning (3)
- First Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)
- Approved Elective (0-2)

Total Semester Hours: 13-15

Semester 2

- Second Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)
- ENGL/ ANTH 2423 Introduction to Folklore (3)
- General Education course - Humanities (3)
- Approved Elective (2)

Total Semester Hours: 15
Semester 3

- **CRITICAL**: Gen. Ed. Course - Natural Sciences; Admission to the College.
- **SCRN 2001 Introduction to Screen Arts (3)**
- Third Course in Foreign Language Sequence (4-3)
- General Education course - Analytical Reasoning (from mathematics) (3)
- **ENGL 2231 Reading Film (3)**
- History, Theory, & Criticism Elective (3)

Total Semester Hours: 16-15

Semester 4

- **CRITICAL**: First Course in Foreign Language Sequence.
- **ENGL 2000 English Composition (3)**
- Fourth Course in Foreign Language Sequence (4-3)
- General Education course - Natural Sciences (3)
- Select 1 of 3 courses: Area of Concentration Course (3) / Digital Media Elective (3) / Digital Media Theory Elective (3)

Total Semester Hours: 13-12

Semester 5

- **CRITICAL**: **ENGL 2000**.
- **SCRN 3001 Special Topics in Screen Arts (3)**
- General Education course - Social Sciences (3)
- **CMST 3012 History of Film (4)**
- General Education course - Arts (3)
- Production Elective (3)

Total Semester Hours: 16
Semester 6

- CMST 2040 Introduction to Performing Literature (3)
- SCRN Production Focus Course (3)\textsuperscript{4}
- Area of Concentration Courses (6)\textsuperscript{2}
- SCRN 4001 Advanced Topics in Screen Arts (3)

Total Semester Hours: 15

Semester 7

- Select 2 of 3 courses\textsuperscript{6}: Area of Concentration Course (3)\textsuperscript{2}/ Digital Media Elective (3)\textsuperscript{3}/ Digital Media Theory Elective (3)\textsuperscript{5}
- Approved Elective (3)
- Approved Electives (6)
- Approved Elective (1)

Total Semester Hours: 16

Semester 8

- Approved Electives (5)
- Approved Elective (3)
- Approved Electives (7)
- Approved Elective (1)

Total Semester Hours: 16

120 Total Sem. Hrs.
1. If a two-course sequence is taken in the physical sciences, then the three-hour course must be from the life sciences and vice versa.

2. In addition to the nine hours of required core courses (SCRN 2001, SCRN 3001, SCRN 4001), 19 hours of SCRN core courses must be completed, with an additional nine hours in a concentration from one of the three concentration areas: (1) History, Theory, & Criticism; (2) Screenwriting; or (3) Production. Nine hours of General Education coursework overlap with major and concentration requirements (CMST 2040, ENGL 2231= Humanities; ENGL/ ANTH 2423= Social Sciences).

Note: This course listing is not exhaustive. Courses from participating departments that are relevant to SCRN may be counted toward the concentration requirements with prior approval from the program director. For additional information, contact the Program Director, 136A Allen Hall, 225-578-5876, screenarts@lsu.edu or visit the Screen Arts website at www.lsu.edu/screenarts.

History, Theory, & Criticism:

- ENGL 3133 Introduction to Nonfiction Film and Video
- ENGL 4231 Studies in Literature and Film
- ENGL 4133 Studies in Nonfiction Film and Video
- ENGL 3222 Survey of Popular Genres
- AAAS 2410 Black Popular Culture
- CHIN 2070 Chinese Cinema
- CMST 2012 Introduction to Film
- CMST 3013 Topics in Film Genres
- CMST 4312 Topics in Critical Media Theory and Practice
- CMST 3107 Rhetoric of the Contemporary Media
- FREN 4031 The French Film
- GERM 4046 German Film
- SCRN 3001 Special Topics in Screen Arts
- SCRN 3030 Internship in Screen Arts
- SCRN 3502 Special Topics in Italian Cinema
- SCRN 3503 Special Topics in Asian Cinema
- SCRN 4001 Advanced Topics in Screen Arts
- PHIL 3002 Philosophy and Film
- PHIL 4002 Philosophy of Film
- WGS 2200 Gender and Popular Culture

Production

- SCRN 4001 Advanced Topics in Screen Arts (Required if the Production Concentration is chosen)
- ENGL 2009 Introduction to Writing Screenplays (Required if the Production Concentration is chosen)
PROPOSED- Bachelor of Arts in Screen Arts

Concentration in Production with 3+3 option

CRITICAL REQUIREMENTS

SEMESTER 1: “C” or better in ENGL 1001.
SEMESTER 3: Gen. Ed. Course - Natural Sciences; Admission to the College.
SEMESTER 4: First Course in Foreign Language Sequence.
SEMESTER 5: ENGL 2000.

Semester 1

- **CRITICAL:** “C” or better in ENGL 1001.
- **ENGL 1001 English Composition (3)**
- General Education course - Analytical Reasoning (3)
- First Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)
- Approved Elective (0-2)

**Total Semester Hours: 13-15**

Semester 2

**CRITICAL:** Gen. Ed. Course - Analytical Reasoning.

- Second Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)
- ENGL/ ANTH 2423 Introduction to Folklore (3)
- General Education course - Humanities (3)
- Approved Elective (2)

**Total Semester Hours: 15**
Semester 3

- **CRITICAL:** Gen. Ed. Course - Natural Sciences; Admission to the College.
- **SCRN 2001 Introduction to Screen Arts (3)**
- Third Course in Foreign Language Sequence (4-3)
- General Education course - Analytical Reasoning (from mathematics) (3)
- **ENGL 2231 Reading Film (3)**
- History, Theory, & Criticism Elective (3)

Total Semester Hours: 16-15

Semester 4

- **CRITICAL:** First Course in Foreign Language Sequence.
- **ENGL 2000 English Composition (3)**
- Fourth Course in Foreign Language Sequence (4-3)
- General Education course - Natural Sciences (3)
- Select 1 of 3 courses: Area of Concentration Course (3) / Digital Media Elective (3) / Digital Media Theory Elective (3)

Total Semester Hours: 13-12

Semester 5

- **CRITICAL:** **ENGL 2000.**
- **SCRN 3001 Special Topics in Screen Arts (3)**
- General Education course - Social Sciences (3)
- **CMST 3012 History of Film (4)**
- General Education course - Arts (3)
- Production Elective (3)

Total Semester Hours: 16
Semester 6

- **CMST 2040 Introduction to Performing Literature (3)**
- SCRNR Production Focus Course (3)*
- Area of Concentration Courses (6)**
- **SCRN 4001 Advanced Topics in Screen Arts (3)**

Total Semester Hours: 15

Semester 7

- Select 2 of 3 courses*: Area of Concentration Course (3)* / Digital Media Elective (3)** / Digital Media Theory Elective (3)**
- Approved Elective (3)
- Approved Electives (6)
- Approved Elective (1)

Total Semester Hours: 16

Semester 8

- Approved Electives (5)
- Approved Elective (3)
- Approved Electives (7)
- Approved Elective (1)

Total Semester Hours: 16

120 Total Sem. Hrs.
1 - If a two-course sequence is taken in the physical sciences, then the three-hour course must be from the life sciences and vice versa.

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- FREN 4031 The French Film
- GERM 4046 German Film
- SCRN 3001 Special Topics in Screen Arts
- SCRN 3030 Internship in Screen Arts
- SCRN 3502 Special Topics in Italian Cinema
- SCRN 3503 Special Topics in Asian Cinema
- SCRN 4001 Advanced Topics in Screen Arts
- PHIL 3002 Philosophy and Film
- PHIL 4002 Philosophy of Film
- WGS 2200 Gender and Popular Culture

Production

- SCRN 4001 Advanced Topics in Screen Arts (Required if the Production Concentration is chosen)
- ENGL 2009 Introduction to Writing Screenplays (Required if the Production Concentration is chosen)
• Choose 3 hours from:
  o SCRN 3010 Art of Cinematography
  o SCRN 3011 Art of Editing
  o SCRN 3012 Film Directing
  o SCRN 3014 Film Producing
  o SCRN 3030 Internship in Screen Arts
  o SCRN 4012 Advanced Film Directing
  o SCRN 4014 Advanced Film Producing
  o SCRN 4015 Advanced Film Practices
  o THTR 3026 Introduction to Acting for the Camera
  o THTR 3900 Selected Topics in Theatre
  o THTR 4026 Acting for the Camera II
  o ENGL 4009 Advanced Screenwriting Workshop
  o ART 2210 Creative Coding
  o ART 2220 Moving Image
  o ART 2230 Virtual Space
  o ART 4220 Advanced Moving Image
  o ART 4230 Virtual Space and Motion
  o ART 4240 Topics in Digital Art
  o THTR 4138 Film Practicum

3 - Choose three hours from the following: ART 2050, CSC 2463, MUS 2745

4 - Choose three hours from the following: SCRN 3010, SCRN 3011

5 - Choose three hours from the following: ARTH 4468, ARTH 4480, ARTH 4482, ARTH 4484

6 - Six hours of first year law coursework will substitute for six hours of SCRN major/concentration coursework.
REQUEST FOR ADDING, CHANGING, SUSPENDING OR DROPING AN UNDERGRADUATE CONCENTRATION

Department: Interdisciplinary HSS  
College: Humanities & Social Sciences  
Name of Concentration: History, Theory, & Criticism  
Name of Curriculum/Major: Screen Arts  
Type of Degree: BA  
Date: 2/16/18

Has this change been discussed with and approved by all departments/colleges affected?  
Yes ( )  No ( )  N/A (X)

ATTACH JUSTIFICATION for all actions: Use separate sheet.  
ATTACH RESPONSE from any departments affected [i.e. any department whose course(s) are to be added.]  
ATTACH FORM D ADDENDUM for all new concentration or changes involving General Education courses.

ACTION (check appropriate box):

( ) ADDING: The entire new concentration, by semester, must be typed on plain sheets and attached to Form E. (See sample layout attached.)

( X ) CHANGING: Regardless if all semesters of a concentration are to be changed or only parts, the present and proposed (eight-semester) recommended path should be attached on separate pages. On the Present recommended path, use strikeout and on the Proposed recommended path, highlight areas to identify deletions and additions. Do not use boldface to designate changes as boldface is reserved for critical requirements within the recommended path. Explain all changes adequately on attachment.

( ) SUSPENDING: Provide an adequate explanation for suspending the concentration on plain sheets and attach.

( ) DROPPING: Provide an adequate explanation for dropping the concentration on plain sheets and attach.

CONCENTRATION

<table>
<thead>
<tr>
<th>PRESENT</th>
<th>PROPOSED</th>
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<tbody>
<tr>
<td>Total semester hours in current concentration:</td>
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APPROVALS:

Department Faculty Approval Date: 2-16-18  
College Faculty Approval Date: 2-21-18

Department Chair's Signature: [Signature]  
(Date): 2/16/18  
College Dean's Signature: [Signature]  
(Date): 2/21/18

Chair, FS C & C Committee: [Signature]  
(Date): 2/22/18  
Academic Affairs Approval: [Signature]  
(Date): 3/1/18

College/Division/Department Contact: ________________________________
Contact E-mail: ________________________________
GENERAL EDUCATION REQUIREMENTS

When a department adds a new curriculum or makes changes in an existing one, a Form D Addendum must also be submitted. This form is simply a list of those courses in the curriculum that satisfy the General Education requirement. Include course rubric, number, and credit hours when curricula differ from the default values. Indicate the curriculum semester for all General Education courses.

<table>
<thead>
<tr>
<th>General Education Requirement</th>
<th>Course(s)</th>
<th>Credit Hours</th>
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<td>English Composition (6 hrs.)</td>
<td>ENGL 1001 or 1004</td>
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<td>Analytical Reasoning (6 hrs.)</td>
<td>General Education analytical reasoning course</td>
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<td>(At least 3 hours credit must be from a MATH course.)</td>
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<td>(If 2 course sequence is taken in the physical sciences, the additional 3 hour course must be from the life sciences, and vice versa.)</td>
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<td>Social Sciences (6 hrs.)</td>
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<td>(At least three hours at the 2000-level.)</td>
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</tbody>
</table>
We would like to add the five new courses being proposed under the Screen Arts program to the course options available in the concentrations in History, Theory, & Criticism; Production; and Screenwriting, the 3+3 options for each of the aforementioned concentrations, and the Screen Arts minor.

Specific justifications for each course and its place in the overall curriculum have been placed in the individual justifications.
PRESENT: Bachelor of Arts in Screen Arts

Concentration in History, Theory, & Criticism

CRITICAL REQUIREMENTS

SEMESTER 1: “C” or better in ENGL 1001.
SEMESTER 3: Gen. Ed. Course - Natural Sciences; Admission to the College.
SEMESTER 4: First Course in Foreign Language Sequence.
SEMESTER 5: ENGL 2000.

Semester 1

- CRITICAL: “C” or better in ENGL 1001.
- ENGL 1001 English Composition (3)
- General Education course - Analytical Reasoning (3)
- First Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)\(^1\)
- Approved Elective (2-3)

Total Semester Hours: 15-16

Semester 2


- Second Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)\(^1\)
- Approved Electives (7-8)

Total Semester Hours: 14-15

Semester 3
• **CRITICAL**: Gen. Ed. Course - Natural Sciences; Admission to the College.

• **SCRN 2001 Introduction to Screen Arts (3)**
• Third Course in Foreign Language Sequence (4-3)
• General Education course - Analytical Reasoning (from mathematics) (3)
• **ENGL 2231 Reading Film (3)**
• History, Theory, & Criticism Elective (3)

**Total Semester Hours: 16-15**

---

**Semester 4**

• **CRITICAL**: First Course in Foreign Language Sequence.

• **ENGL 2000 English Composition (3)**
• Fourth Course in Foreign Language Sequence (4-3)
• General Education course - Natural Sciences (3)
• Digital Media Elective (3)
• Approved Elective (3)

**Total Semester Hours: 16-15**

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**Semester 5**

• **CRITICAL**: **ENGL 2000**.

• **SCRN 3001 Special Topics in Screen Arts (3)**
• General Education course - Humanities (3)
• General Education course - Social Sciences (3)
• **CMST 3012 History of Film (4)**
• Approved Elective (2)

**Total Semester Hours: 15**
Semester 6

- **CMST 2040 Introduction to Performing Literature (3)**
- **ENGL/ANTH 2423 Introduction to Folklore (3)**
- SCRN Production Focus Course (3)\(^1\)
- Approved Electives (6)

Total Semester Hours: 15

Semester 7

- **SCRN 4001 Advanced Topics in Screen Arts (3)**
- General Education course - Arts (3)
- Area of Concentration Course (3)\(^2\)
- Production Elective (3)\(^2\)
- Approved Elective (3)

Total Semester Hours: 15

Semester 8

- Area of Concentration Courses (6)\(^2\)
- Digital Media Theory Elective (3)\(^5\)
- Approved Electives (5)

Total Semester Hours: 14

120 Total Sem. Hrs.

1 - If a two-course sequence is taken in the physical sciences, then the three-hour course must be from the life sciences and vice versa.
2 - In addition to the nine hours of required core courses (SCRN 2001, SCRN 3001, SCRN 4001), 19 hours of SCRN core courses must be completed, with an additional nine hours in a concentration from one of the three concentration areas: (1) History, Theory, & Criticism; (2) Screenwriting; or (3) Production. Nine hours of General Education coursework overlap with major and concentration requirements (CMST 2040, ENGL 2231= Humanities; ENGL/ ANTH 2423= Social Sciences).

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- ENGL 4133 Studies in Nonfiction Film and Video
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- AAAS 2410 Black Popular Culture
- CHIN 2070 Chinese Cinema
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- CMST 4312 Topics in Critical Media Theory and Practice
- CMST 3107 Rhetoric of the Contemporary Media
- FREN 4031 The French Film
- GERM 4046 German Film
- SCRN 3001 Special Topics in Screen Arts
- SCRN 3030 Internship in Screen Arts
- SCRN 3502 Special Topics in Italian Cinema
- SCRN 3503 Special Topics in Asian Cinema
- SCRN 4001 Advanced Topics in Screen Arts
- PHIL 3002 Philosophy and Film
- PHIL 4002 Philosophy of Film
- WGS 2200 Gender and Popular Culture

Production

- SCRN 4001 Advanced Topics in Screen Arts (Required if the Production Concentration is chosen)
- ENGL 2009 Introduction to Writing Screenplays (Required if the Production Concentration is chosen)
- Choose 3 hours from:
  - SCRN 3010 Art of Cinematography
  - SCRN 3011 Art of Editing
- SCRN 3030 Internship in Screen Arts
- THTR 3026 Introduction to Acting for the Camera
- THTR 3900 Selected Topics in Theatre
- THTR 4026 Acting for the Camera II
- ENGL 4009 Advanced Screenwriting Workshop
- ART 2210 Creative Coding
- ART 2220 Moving Image
- ART 2230 Virtual Space
- ART 4220 Advanced Moving Image
- ART 4230 Virtual Space and Motion
- ART 4240 Topics in Digital Art
- THTR 4138 Film Practicum

3 - Choose three hours from the following: ART 2050, CSC 2463, MUS 2745

4 - Choose three hours from the following: SCRN 3010, SCRN 3011

5 - Choose three hours from the following: ARTH 4468, ARTH 4480, ARTH 4482, ARTH 4484
PROPOSED- Bachelor of Arts in Screen Arts

Concentration in History, Theory, & Criticism

CRITICAL REQUIREMENTS

SEMESTER 1: “C” or better in ENGL 1001.
SEMESTER 3: Gen. Ed. Course - Natural Sciences; Admission to the College.
SEMESTER 4: First Course in Foreign Language Sequence.
SEMESTER 5: ENGL 2000.

Semester 1

- CRITICAL: “C” or better in ENGL 1001.
- ENGL 1001 English Composition (3)
- General Education course - Analytical Reasoning (3)
- First Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)
  Approved Elective (2-3)

Total Semester Hours: 15-16

Semester 2


- Second Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)
  Approved Electives (7-8)

Total Semester Hours: 14-15

Semester 3
• **CRITICAL**: Gen. Ed. Course - Natural Sciences; Admission to the College.

• **SCRN 2001 Introduction to Screen Arts (3)**
• Third Course in Foreign Language Sequence (4-3)
• General Education course - Analytical Reasoning (from mathematics) (3)
• **ENGL 2231 Reading Film (3)**
• History, Theory, & Criticism Elective (3)

**Total Semester Hours: 16-15**

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**Semester 4**

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• **CRITICAL**: First Course in Foreign Language Sequence.

• **ENGL 2000 English Composition (3)**
• Fourth Course in Foreign Language Sequence (4-3)
• General Education course - Natural Sciences (3)
• Digital Media Elective (3)
• Approved Elective (3)

**Total Semester Hours: 16-15**

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**Semester 5**

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• **CRITICAL**: **ENGL 2000**.

• **SCRN 3001 Special Topics in Screen Arts (3)**
• General Education course - Humanities (3)
• General Education course - Social Sciences (3)
• **CMST 3012 History of Film (4)**
• Approved Elective (2)

**Total Semester Hours: 15**
Semester 6

- **CMST 2040 Introduction to Performing Literature (3)**
- **ENGL/ANTH 2423 Introduction to Folklore (3)**
- SCRN Production Focus Course (3)**
- Approved Electives (6)

**Total Semester Hours: 15**

Semester 7

- **SCRN 4001 Advanced Topics in Screen Arts (3)**
- General Education course - Arts (3)
- Area of Concentration Course (3)**
- Production Elective (3)**
- Approved Elective (3)

**Total Semester Hours: 15**

Semester 8

- Area of Concentration Courses (6)**
- Digital Media Theory Elective (3)**
- Approved Electives (5)

**Total Semester Hours: 14**

120 Total Sem. Hrs.

1 - If a two-course sequence is taken in the physical sciences, then the three-hour course must be from the life sciences and vice versa.
In addition to the nine hours of required core courses (SCRN 2001, SCRN 3001, SCRN 4001), 19 hours of SCRN core courses must be completed, with an additional nine hours in a concentration from one of the three concentration areas: (1) History, Theory, & Criticism; (2) Screenwriting; or (3) Production. Nine hours of General Education coursework overlap with major and concentration requirements (CMST 2040, ENGL 2231= Humanities; ENGL/ ANTH 2423= Social Sciences).

Note: This course listing is not exhaustive. Courses from participating departments that are relevant to SCRN may be counted toward the concentration requirements with prior approval from the program director. For additional information, contact the Program Director, 136A Allen Hall, 225-578-5876, screenarts@lsu.edu or visit the Screen Arts website at www.lsu.edu/screenarts.

### History, Theory, & Criticism:

- ENGL 3133 *Introduction to Nonfiction Film and Video*
- ENGL 4231 *Studies in Literature and Film*
- ENGL 4133 *Studies in Nonfiction Film and Video*
- ENGL 3222 *Survey of Popular Genres*
- AAAS 2410 *Black Popular Culture*
- CHIN 2070 *Chinese Cinema*
- CMST 2012 *Introduction to Film*
- CMST 3013 *Topics in Film Genres*
- CMST 4312 *Topics in Critical Media Theory and Practice*
- CMST 3107 *Rhetoric of the Contemporary Media*
- FREN 4031 *The French Film*
- GERM 4046 *German Film*
- SCRN 3001 *Special Topics in Screen Arts*
- SCRN 3030 *Internship in Screen Arts*
- SCRN 3502 *Special Topics in Italian Cinema*
- SCRN 3503 *Special Topics in Asian Cinema*
- SCRN 4001 *Advanced Topics in Screen Arts*
- PHIL 3002 *Philosophy and Film*
- PHIL 4002 *Philosophy of Film*
- WGS 2200 *Gender and Popular Culture*

### Production

- SCRN 4001 *Advanced Topics in Screen Arts* *(Required if the Production Concentration is chosen)*
- ENGL 2009 *Introduction to Writing Screenplays* *(Required if the Production Concentration is chosen)*
- Choose 3 hours from:
  - SCRN 3010 *Art of Cinematography*
  - SCRN 3011 *Art of Editing*
SCRN 3012 Film Directing
SCRN 3014 Film Producing
SCRN 3030 Internship in Screen Arts
SCRN 4012 Advanced Film Directing
SCRN 4014 Advanced Film Producing
SCRN 4015 Advanced Film Practices
THTR 3026 Introduction to Acting for the Camera
THTR 3900 Selected Topics in Theatre
THTR 4026 Acting for the Camera II
ENGL 4009 Advanced Screenwriting Workshop
ART 2210 Creative Coding
ART 2220 Moving Image
ART 2230 Virtual Space
ART 4220 Advanced Moving Image
ART 4230 Virtual Space and Motion
ART 4240 Topics in Digital Art
THTR 4138 Film Practicum

3. Choose three hours from the following: ART 2050, CSC 2463, MUS 2745

4. Choose three hours from the following: SCRN 3010, SCRN 3011

5. Choose three hours from the following: ARTH 4468, ARTH 4480, ARTH 4482, ARTH 4484
PRESENT- Bachelor of Arts in Screen Arts

Concentration in History, Theory, & Criticism with 3+3 option

CRITICAL REQUIREMENTS

SEMESTER 1: “C” or better in ENGL 1001.
SEMESTER 3: Gen. Ed. Course - Natural Sciences; Admission to the College.
SEMESTER 4: First Course in Foreign Language Sequence.
SEMESTER 5: ENGL 2000.

Semester 1

- CRITICAL: “C” or better in ENGL 1001.
- ENGL 1001 English Composition (3)
- General Education course - Analytical Reasoning (3)
- First Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)
- Approved Elective (0-2)

Total Semester Hours: 13-15

Semester 2


- Second Course in Foreign Language Sequence (4)
- General Education course - Natural Sciences (3)
- ENGL/ ANTH 2423 Introduction to Folklore (3)
- General Education course - Humanities (3)
- Approved Elective (2)

Total Semester Hours: 15
Semester 3

- **CRITICAL**: Gen. Ed. Course - Natural Sciences; Admission to the College.
- **SCRN 2001 Introduction to Screen Arts (3)**
- Third Course in Foreign Language Sequence (4-3)
- General Education course - Analytical Reasoning (from mathematics) (3)
- **ENGL 2231 Reading Film (3)**
- History, Theory, & Criticism Elective (3)²

**Total Semester Hours: 16-15**

Semester 4

- **CRITICAL**: First Course in Foreign Language Sequence.
- **ENGL 2000 English Composition (3)**
- Fourth Course in Foreign Language Sequence (4-3)
- General Education course - Natural Sciences (3)¹
- Select 1 of 3 courses: Area of Concentration Course (3)²/ Digital Media Elective (3)³/ Digital Media Theory Elective (3)⁴

**Total Semester Hours: 13-12**

Semester 5

- **CRITICAL**: **ENGL 2000**.
- **SCRN 3001 Special Topics in Screen Arts (3)**
- General Education course- Social Sciences (3)
- **CMST 3012 History of Film (4)**
- General Education course - Arts (3)
- Production Elective (3)²

**Total Semester Hours: 16**
Semester 6

- CMST 2040 Introduction to Performing Literature (3)
- SCRN Production Focus Course (3)*
- Area of Concentration Courses (6)**
- SCRN 4001 Advanced Topics in Screen Arts (3)

Total Semester Hours: 15

Semester 7

- Select 2 of 3 courses*: Area of Concentration Course (3)**/ Digital Media Elective (3)**/ Digital Media Theory Elective (3)**
- Approved Elective (3)
- Approved Electives (6)
- Approved Elective (1)

Total Semester Hours: 16

Semester 8

- Approved Electives (5)
- Approved Elective (3)
- Approved Electives (7)
- Approved Elective (1)

Total Semester Hours: 16

120 Total Sem. Hrs.
1. If a two-course sequence is taken in the physical sciences, then the three-hour course must be from the life sciences and vice versa.

2. In addition to the nine hours of required core courses (SCRN 2001, SCRN 3001, SCRN 4001), 19 hours of SCRN core courses must be completed, with an additional nine hours in a concentration from one of the three concentration areas: (1) History, Theory, & Criticism; (2) Screenwriting; or (3) Production. Nine hours of General Education coursework overlap with major and concentration requirements (CMST 2040, ENGL 2231= Humanities; ENGL/ ANTH 2423= Social Sciences).

Note: This course listing is not exhaustive. Courses from participating departments that are relevant to SCRN may be counted toward the concentration requirements with prior approval from the program director. For additional information, contact the Program Director, 136A Allen Hall, 225-578-5876, screenarts@lsu.edu or visit the Screen Arts website at www.lsu.edu/screenarts.

**History, Theory, & Criticism:**

- ENGL 3133 *Introduction to Nonfiction Film and Video*
- ENGL 4231 *Studies in Literature and Film*
- ENGL 4133 *Studies in Nonfiction Film and Video*
- ENGL 3222 *Survey of Popular Genres*
- AAAS 2410 *Black Popular Culture*
- CHIN 2070 *Chinese Cinema*
- CMST 2012 *Introduction to Film*
- CMST 3013 *Topics in Film Genres*
- CMST 4312 *Topics in Critical Media Theory and Practice*
- CMST 3107 *Rhetoric of the Contemporary Media*
- FREN 4031 *The French Film*
- GERM 4046 *German Film*
- SCRN 3001 *Special Topics in Screen Arts*
- SCRN 3030 *Internship in Screen Arts*
- SCRN 3502 *Special Topics in Italian Cinema*
- SCRN 3503 *Special Topics in Asian Cinema*
- SCRN 4001 *Advanced Topics in Screen Arts*
- PHIL 3002 *Philosophy and Film*
- PHIL 4002 *Philosophy of Film*
- WGS 2200 *Gender and Popular Culture*

**Production**

- SCRN 4001 *Advanced Topics in Screen Arts* (Required if the Production Concentration is chosen)
- ENGL 2009 *Introduction to Writing Screenplays* (Required if the Production Concentration is chosen)
• Choose 3 hours from:
  o SCRN 3010 Art of Cinematography
  o SCRN 3011 Art of Editing
  o SCRN 3030 Internship in Screen Arts
  o THTR 3026 Introduction to Acting for the Camera
  o THTR 3900 Selected Topics in Theatre
  o THTR 4026 Acting for the Camera II
  o ENGL 4009 Advanced Screenwriting Workshop
  o ART 2210 Creative Coding
  o ART 2220 Moving Image
  o ART 2230 Virtual Space
  o ART 4220 Advanced Moving Image
  o ART 4230 Virtual Space and Motion
  o ART 4240 Topics in Digital Art
  o THTR 4138 Film Practicum

3 - Choose three hours from the following: ART 2050, CSC 2463, MUS 2745

4 - Choose three hours from the following: SCRN 3010, SCRN 3011

5 - Choose three hours from the following: ARTH 4468, ARTH 4480, ARTH 4482, ARTH 4484

6 - Six hours of first year law coursework will substitute for six hours of SCRN major/concentration coursework.
PROPOSED- Bachelor of Arts in Screen Arts

Concentration in History, Theory, & Criticism with 3+3 option

CRITICAL REQUIREMENTS

SEMESTER 1: “C” or better in ENGL 1001.
SEMESTER 3: Gen. Ed. Course - Natural Sciences; Admission to the College.
SEMESTER 4: First Course in Foreign Language Sequence.
SEMESTER 5: ENGL 2000.

Semester 1

• CRITICAL: “C” or better in ENGL 1001.
• ENGL 1001 English Composition (3)
• General Education course - Analytical Reasoning (3)
• First Course in Foreign Language Sequence (4)
• General Education course - Natural Sciences (3)\(^1\)
• Approved Elective (0-2)

Total Semester Hours: 13-15

Semester 2


• Second Course in Foreign Language Sequence (4)
• General Education course - Natural Sciences (3)\(^1\)
• ENGL/ ANTH 2423 Introduction to Folklore (3)
• General Education course - Humanities (3)
• Approved Elective (2)

Total Semester Hours: 15
Semester 3

- **CRITICAL**: Gen. Ed. Course - Natural Sciences; Admission to the College.
- **SCRN 2001 Introduction to Screen Arts (3)**
- Third Course in Foreign Language Sequence (4-3)
- General Education course - Analytical Reasoning (from mathematics) (3)
- **ENGL 2231 Reading Film (3)**
- History, Theory, & Criticism Elective (3)

Total Semester Hours: 16-15

Semester 4

- **CRITICAL**: First Course in Foreign Language Sequence.
- **ENGL 2000 English Composition (3)**
- Fourth Course in Foreign Language Sequence (4-3)
- General Education course - Natural Sciences (3)
- Select 1 of 3 courses: Area of Concentration Course (3) / Digital Media Elective (3) / Digital Media Theory Elective (3)

Total Semester Hours: 13-12

Semester 5

- **CRITICAL**: **ENGL 2000**.
- **SCRN 3001 Special Topics in Screen Arts (3)**
- General Education course- Social Sciences (3)
- **CMST 3012 History of Film (4)**
- General Education course - Arts (3)
- Production Elective (3)

Total Semester Hours: 16
Semester 6

- **CMST 2040 Introduction to Performing Literature (3)**
- SCRN Production Focus Course (3)
- Area of Concentration Courses (6)
- **SCRN 4001 Advanced Topics in Screen Arts (3)**

**Total Semester Hours: 15**

Semester 7

- Select 2 of 3 courses: Area of Concentration Course (3)/Digital Media Elective (3)/Digital Media Theory Elective (3)
- Approved Elective (3)
- Approved Electives (6)
- Approved Elective (1)

**Total Semester Hours: 16**

Semester 8

- Approved Electives (5)
- Approved Elective (3)
- Approved Electives (7)
- Approved Elective (1)

**Total Semester Hours: 16**

120 Total Sem. Hrs.
1 - If a two-course sequence is taken in the physical sciences, then the three-hour course must be from the life sciences and vice versa.

2 - In addition to the nine hours of required core courses (SCRN 2001, SCRN 3001, SCRN 4001), 19 hours of SCRN core courses must be completed, with an additional nine hours in a concentration from one of the three concentration areas: (1) History, Theory, & Criticism; (2) Screenwriting; or (3) Production. Nine hours of General Education coursework overlap with major and concentration requirements (CMST 2040, ENGL 2231 = Humanities; ENGL/ ANTH 2423 = Social Sciences).

Note: This course listing is not exhaustive. Courses from participating departments that are relevant to SCRN may be counted toward the concentration requirements with prior approval from the program director. For additional information, contact the Program Director, 136A Allen Hall, 225-578-5876, screenarts@lsu.edu or visit the Screen Arts website at www.lsu.edu/screenarts.

History, Theory, & Criticism:

- ENGL 3133 Introduction to Nonfiction Film and Video
- ENGL 4231 Studies in Literature and Film
- ENGL 4133 Studies in Nonfiction Film and Video
- ENGL 3222 Survey of Popular Genres
- AAAS 2410 Black Popular Culture
- CHIN 2070 Chinese Cinema
- CMST 2012 Introduction to Film
- CMST 3013 Topics in Film Genres
- CMST 4312 Topics in Critical Media Theory and Practice
- CMST 3107 Rhetoric of the Contemporary Media
- FREN 4031 The French Film
- GERM 4046 German Film
- SCRN 3001 Special Topics in Screen Arts
- SCRN 3030 Internship in Screen Arts
- SCRN 3502 Special Topics in Italian Cinema
- SCRN 3503 Special Topics in Asian Cinema
- SCRN 4001 Advanced Topics in Screen Arts
- PHIL 3002 Philosophy and Film
- PHIL 4002 Philosophy of Film
- WGS 2200 Gender and Popular Culture

Production

- SCRN 4001 Advanced Topics in Screen Arts (Required if the Production Concentration is chosen)
- ENGL 2009 Introduction to Writing Screenplays (Required if the Production Concentration is chosen)
• Choose 3 hours from:
  o SCRN 3010 Art of Cinematography
  o SCRN 3011 Art of Editing
  o SCRN 3012 Film Directing
  o SCRN 3014 Film Producing
  o SCRN 3030 Internship in Screen Arts
  o SCRN 4012 Advanced Film Directing
  o SCRN 4014 Advanced Film Producing
  o SCRN 4015 Advanced Film Practices
  o THTR 3026 Introduction to Acting for the Camera
  o THTR 3900 Selected Topics in Theatre
  o THTR 4026 Acting for the Camera II
  o ENGL 4009 Advanced Screenwriting Workshop
  o ART 2210 Creative Coding
  o ART 2220 Moving Image
  o ART 2230 Virtual Space
  o ART 4220 Advanced Moving Image
  o ART 4230 Virtual Space and Motion
  o ART 4240 Topics in Digital Art
  o THTR 4138 Film Practicum

3 - Choose three hours from the following: ART 2050, CSC 2463, MUS 2745

4 - Choose three hours from the following: SCRN 3010, SCRN 3011

5 - Choose three hours from the following: ARTH 4468, ARTH 4480, ARTH 4482, ARTH 4484

6 - Six hours of first year law coursework will substitute for six hours of SCRN major/concentration coursework.
REQUEST FOR ADDING, CHANGING, SUSPENDING OR DROPPING UNDERGRADUATE MINOR

Department: Interdisciplinary HSS  
College: Humanities & Social Sciences  
Name of Minor: Screen Arts  
Date: 2/16/18

Has this change been discussed with and approved by all departments/colleges affected? Yes ( ) No ( ) N/A (X)

ATTACH JUSTIFICATION for all actions: Use separate sheet.
ATTACH RESPONSE from any departments affected (i.e. any department whose course(s) are to be added).

ACTION (check appropriate box):
( ) ADDING: Show the entire new minor using catalog format. Use plain sheets and attach.
(x) CHANGING: List present catalog description which is to be changed (left column) and the changes proposed (right column). In proposed column use strikeout and bold to indicate deletions and additions. Explain all changes adequately on attachment.
( ) SUSPENDING: Provide an adequate explanation for suspending the minor on plain sheets and attach.
( ) DROPPING: Provide an adequate explanation for dropping the minor on plain sheets and attach.

MINOR

PRESENT | PROPOSED
--- | ---
Total semester hours in current minor: | 18  
Total semester hours in proposed minor: | 18

To graduate with a minor in screen arts, students must complete SCRN 2001 and an additional 15 hours of electives from the following list. At least nine hours must be at the 3000 level or above, and no more than nine hours may be taken in any single department.

- SCRN 3001, SCRN 3010, SCRN 3011, SCRN 3502, SCRN 3503, SCRN 3504, SCRN 3505, SCRN 4001; ARTH 4480; CHIN 2070; CLST 2070; CMST 2012, CMST 3012, CMST 3107, CMST 4107, CMST 4312; ENGL 2009, ENGL 2231, ENGL 3133, ENGL 4009, ENGL 4133, ENGL 4231; FREN 4031; GER 4046; HIST 4077; ITAL 3502; PHIL 3002, PHIL 4002; SPAN 4201.

- In addition, special topics courses and courses with sections relevant to film and media arts may be accepted for the minor.

For further information, contact the Program Director, 136A Allen Hall, 225-578-5876, screenarts@lsu.edu or visit the Screen Arts website at www.lsu.edu/screenarts.

APPROVALS:
Department Faculty Approval Date 2-19-18  
College Faculty Approval Date 2-21-18
We would like to add the five new courses being proposed under the Screen Arts program to the course options available in the concentrations in History, Theory, & Criticism; Production; and Screenwriting, the 3+3 options for each of the aforementioned concentrations, and the Screen Arts minor.

Specific justifications for each course and its place in the overall curriculum have been placed in the individual justifications.