

PROGRAM NAME: Digital Video

ACADEMIC YEAR: 2013-2014

INSTRUCTIONAL PROGRAM REVIEW

The timeframe of program review is five years, including the year of the review. Data being reviewed for any item should go back the previous four years, unless not available. Questions regarding forms, calendars & due dates should be addressed to the I.E. Department.

I. PROGRAM RELATIONSHIP TO THE COLLEGE MISSION & STRATEGIC PLAN

A. Describe how the program supports the college [mission](#) and [core values](#).

Collin County Community College District is a student and community-centered institution committed to developing skills, strengthening character, and challenging the intellect.

The Communication Design Digital Video Program supports the Collin Mission by focusing on the student as an individual, a member of a team and a contributor to the community of animators making up the industry. The Digital Video Program also contributes to the local and regional community in three ways:

- Training skilled videographers and editors to fill workforce needs of a rapidly growing and expanding industry.
- Regularly soliciting input from an engaged advisory board made up of local industry professionals and leaders.

The communication Design Department's Digital Video Program supports the College's **mission** by training students in the **skills** to succeed as successful animators in the growing and competitive field of computer animation for both film and computer games. The essence of the animation program lies in acquiring several skill sets offered in two AAS degree tracks, two certificate tracks and one marketable skills award:

- **AAS – Digital Video**
- **Certificate – Digital Video**
- **MSAA – Digital Video**

Collin College Core Values: We have a passion for:

- Learning
- Service and Involvement
- Creativity and Innovation
- Academic Excellence
- Dignity and Respect
- Integrity

Collin's Digital Video Program embodies and supports the College's Core Values in the following key ways:

- **Learning:** Students in the Digital Video Program embark on an extensive curriculum covering all facets of the digital video industry including production and execution. In addition to the coursework focused on video production and design, students achieving AAS degrees also take **core courses** including the following:
 - Analytical Skills (Mathematics)
 - Social Sciences (Psychology)
 - Communication (Speech)
 - Creative Arts (Art Appreciation)
- **Service and Involvement:** Digital Video Program students support the college's core values by submitting works for annual gallery exhibitions, collaborating with music students for sound tracks. Servicing various College departments by producing informative video's such as a piece promoting Sue Anne Richie's Drawing courses. Service extends to the area community through various internships with local industry leaders and non-profits such as Leukemia Society (video produced) and City of Allen (student won Lone Star Emmy for project produce during internship with City of Allen).
- **Creativity and Innovation:** The essence of the Digital Video Program is the combination of creativity and innovation set against the backdrop of formidable technical challenges and constraints. The standard and hallmark of the digital video program as a whole is one of high expectations in respect to constantly re-inventing the user experience as a participant in video production. Digital Video students at Collin know they will emerge from the program ready to work as leaders in the field.

- **Academic Excellence:** The highly competitive digital video industry demands that students challenge themselves to achieve high academic excellence. In order to meet this challenge, the Communication Design Advisory Board meets regularly to offer input on recourses, infrastructure and curriculum. As a result, the tools at the disposal of faculty and students are state of the art in the multiple labs easily accessible on multiple Collin College campuses.
- **Dignity and Respect:** The digital video industry spans a wide variety of collaborative partnerships at the heart of which is the ability to work with individuals from different ethnic, cultural and social cultures. Collin Digital Video students learn to work in teams and treat team members with the dignity and respect to ensure the success of their endeavors both commercially as well as for the community.
- **Integrity:** A central tenet of Collin's Digital Video Program is to remind students of the importance of their integrity when it comes to respecting the intellectual property rights of other artists. The emphasis on the integrity of the individual artist in the Digital Video Program is reinforced through the public exhibitions.

B. Describe how the program supports the college [strategic plan](#).

1. Improve academic success by implementing strategies for completion. In order to improve academic success the Digital Video program has focused on implementing more advising as a strategy for increasing completion. Communication Design faculty regularly participate in college sponsored activities such as Technical Career day. The activity allows faculty to counsel students entering the program. Also, the faculty offers workshops at Booker T. Washington and Frisco ISD career days.
2. Provide access to innovative higher education programs that prepare students for constantly changing academic, societal and career/workforce opportunities. Communication Design faculty are actively engaged in soliciting and developing articulation agreements with several key institutions.
3. The program elicits input from the Advisory Board, and provides internships for students. The Digital Video program actively works to enhance the College's presence in the community. Examples of this engagement are shown on the University/Business and Industry Partnerships chart.
4. The Digital Video curriculum emphasizes creativity and innovation and the ideals of the College's Core Values. The program supports students in finding internships and faculty advise students to help them reach their career and educational goals.

II. PROGRAM CURRICULUM

Sections A, B & C apply only to workforce programs.

- A. Attach all course syllabi with SCANS included. *(Workforce Programs only Appendix A)*
- B. Show evidence that the THECB standards listed below have been met. For any standard not met, describe the plan for bringing the program into compliance. *(Workforce Programs only)*

- Credit Hour Standard: There are no more than 60 credit hours in the program plan.

Number of semester credit hours (SCH) in the program plan: 69.

If there are more than 60 SCH in the plan, show revision of curriculum. Work with the program's curriculum coordinator to bring the revised program plan to the Curriculum Advisory Board (CAB). *(See Appendix B)*

Completers Standard: Average 25 completers over the last five years or five completers per year.

Number of completers: 2

Year	CIP	Award Type
2010 – 2013	500410	Degree: 1 Certificate: 1 Core: 6 MSA: 0 All Awards: 8

If below the state standard, attach a plan for raising the number of completers by addressing barriers to completion and/or

by increasing the number of student enrolled in the program. Definition of completer—Student has met the requirements for a degree or certificate (Level I or II).

- Action Items to improve student completion:

In order to improve academic success the Digital Video program is focused on implementing more advising as a strategy for increasing completing. Communication Design faculty with the recommendation from their Advisory board plan to revise the curriculum to not only reach the 60 credit hour standard, but also to update and add any relevant courses.

Enrollment is a key issue for the Digital Video program. The program began in the 2009 – 2010 academic year. Therefore, each academic year it is imperative that the faculty continues to look at the demands of the local industry and courses offered at competing colleges.

Communication Design faculty are actively engaged in soliciting articulation agreements with regional colleges. Recently, the Digital Video faculty started offering online courses, which consistently fills courses to their capacity. In addition to revising the curriculum online course offerings are opportunities for the program to help support enrollment and program completion by students.

More than 200 students enroll and complete the Communication Design degree plan's introductory course ARTC 1325. The faculty plans to visit each course to inform students about the Digital Video program. This will introduce the program at the beginning of each student's college experience.

1. Licensure Standard: 90 % of first time test takers pass the Licensure exam.

If applicable, include the licensure pass rate: N/A

For any pass rate below state standard, attach a plan for raising the pass rate.

N/A

C. Current Curriculum (*Workforce Programs only*)

1. Is the program curriculum up-to-date? Please review Collin College's program curriculum at the following levels:

- a. Compared to similar programs at peer schools,
 - i. The Digital Video program is in a unique situation that no local schools offer the same degree program. The closest program is that at Dallas County Community College's Northlake campus. Northlake offers a Video Technology degree, which heavily emphasizes the technical aspects of digital video. Northlake offers courses in studio work due to their fully functional digital video studio.
 - ii. The Digital Video department at Collin College offers an overall Media production degree. Students receive comprehensive teachings in video technology, but they also learn the less technical skills such as Storyboarding, Film History and Scriptwriting.
- b. Compared to the first two years of baccalaureate requirements in related fields at Collin College's top ten transfer institutions or existing articulation agreements, and
 - i. As a workforce program, the Digital Video curriculum at Collin College is specifically designed to help students achieve their career goals whether those goals are to enter the workforce as quickly as possible or to continue their education at a senior institution. The coursework is a careful balance of WECM design and software execution courses and academic core transfer courses relevant to the discipline.
- c. Any professional association standards or guidelines that may exist relevant to the program. Every major state has a film commission that recommends guidelines for media production employees to follow. These guidelines range from the major job requirements of a Production Assistant to state incentives for shooting in a particular city. As a part of the Digital Video program students are expected to integrate the commission's fundamental guidelines into their work.

If the program curriculum differs significantly from these benchmarks, explain how the Collin College curriculum benefits students and other college constituents.

2. Advisory Committee

- a. How many employers does your Advisory Committee have? 9

How many attended the last two meetings? 7

Have they contributed any resources to the program (time, equipment, supplies, money, co-op spots)?

Yes No If Yes, briefly describe contributions in Table V.

Status of Advisory Committee curriculum recommendations:

Communication Design Advisory Board Meeting Fall 2014 Attendees	
Chad Briggs Element X Creative <i>Founder/Owner</i>	Gaye Cooksey <i>Dean of Fine Arts</i>
Nic Climer Match.com <i>Executive Creative Director</i>	Laura Flores <i>Chair of Communication Design</i>
Kristin Cobb, M.F.A. <i>Freelance Designer/Consultant</i>	Mike McKee <i>Professor of Communication Design</i>
Ray Gallegos Utility Design Co. <i>Founder/Owner/Designer</i>	Tonya McMillion <i>Professor of Communication Design</i>
Ann Gonzalez <i>Video Producer</i>	Tom Ottinger <i>Professor of Communication Design</i>
Augusto Schillaci Reel FX <i>VFX Supervisor</i>	Marshall Pittman <i>Professor of Communication Design</i>
Don Stokes Post Asylum <i>President</i>	Lupita Tinnen <i>Professor of Photography</i>
Shawn Spetch Nerve Software	Byrd Williams <i>Professor of Photography</i>
	Elizabeth Mellott <i>Professor of Photography</i>
	Gail Ellison

Environment Artist

Tutor/Department Assistant

Introductions

Laura Flores provided introductions around the table and then handed the meeting over to Don Stokes, who served as the Board Chair for the meeting.'

Math/Science Option Change

Laura explained the new option of allowing a science prerequisite in lieu of math only, using SCAD as setting precedent. This enables easier access to creatives, who may not be as adept in math.

Credit Hour Criteria

The mandate that all Associates programs are no longer to exceed 60 hours, or certificates to go over 42 hours, was presented to the board by Tom Ottinger. As such, the meeting quickly became focused upon where to cut as much as 12 hours from some of the programs. The resulting proposals will be presented first to college leadership; then the College Board; and then on to the state. The mandatory schedule change [planning] was pulled up from 2015 to Spring 2014.

Laura Flores added that our programs are workforce programs. In other words, the number one goal is for all the students to enter the job market, although many of our students actually do transfer. Another point Tom made was, there is a possibility that the core requirements may actually drop from 18 to 15 hours, giving the program just a bit of leeway.

Animation & Game Art

Marshall Pittman singled out a few potential courses to examine, in trimming the Animation and Game Art programs: Basic Graphic Design, Digital Sound, and 2D Animation I. Another suggested change is replacing FLMC 2305 (Film Style 3D Animation Production) with ARTV 2351 (3D Animation II – Group Project). On the game track, GAME 2359 (Game & Simulation Group Project) would replace GAME 1304 (Level Design).

Shawn Spetch suggested possibly combining the History of Animation class with Basic Animation. He also notes that the game industry does not require Storyboard (ARTV 1211), as a generic animator does not really need Introduction to Game Design (GAME 1303). At this point, it was explained that the minimum headcount becomes an issue.

Digital Video

Tonya McMillion outlined some new coursework in the Digital Video program. One new course – FLMC 2336 (Producing) was especially well-received by Chad Briggs, who expressed a need for an understanding of the time management element. She also introduced RTVB 2330 as an advanced film-editing course to replace ARTV 2341 Advance Digital Video. Anything in the line of visual effects (tracking, green screen) is addressed in FLMC 1331 (After Effects). It was also noted that students who want to do more in that area can do so in the Advanced Digital Video course.

Graphic Design

Laura Flores and Mike McKee addressed some potential courses to look at cutting from the Graphic Design program, to reduce the hours on those tracks. On the table are: Basic Animation (Flash); Illustration Techniques (Print track); Drawing; and Digital Photography; as well as Digital Sound (WEB track). Also, Art Direction II has been swapped for Design Communication I. In addition placing greater emphasis on group projects in the existing Art Direction I course.

Shawn Spetch questioned the value of the Storyboard course to design students, but Laura explained that this is a skill that can get them work. A further discussion about the value of Flash animation followed (Nic Climer), which led to comments that any software that had a timeline and could produce animated GIF's (Photoshop) was sufficient. Augusto Schillaci continued with a comment that Sketchbook and After Effects were also alternatives. Tom asked whether anyone was using Toon Boom software in production. The consensus was that Toon Boom is not widely used in local studios. He concluded that the Design tracks should keep Storyboard; Nic added that it is a client-based skill.

Further comments:

Don Stokes: As a designer, hand skills should continue to be emphasized.

Nic Climer: On the WEB track, stock photos are frequently used; on the print track, knowledge of photography is essential.

Byrd Williams: Hardware and software are always changing. But looking at images poetically is critical.

Laura Flores: Art Direction I is shifting to better service photography emphasis student.

Nic Climer also asked if there are any resources here for students to learn mobile applications. That is captured in the Computer Science department.

Photography

Elizabeth Mellott only proposed cutting two courses from the associates program: ARTC 1349 (Art Direction I) and ARTC 1313 (Digital Publishing). Nic Climer asked if there are any other courses that help photographers deal with art directors, and vice versa. Don recapped with advice to revise Art Direction to include things may be getting cut with other courses. There is a consensus that communication between photographers and art directors is critical. Laura Flores suggested instead of cutting ARTC Direction I that its curriculum and approach better service the photography students. And suggested the removal of ARTC 1305 Basic Graphic design. Noting that the principles covered were repeated in Digital Photography I. The board member agreed keeping Art Direction I with curriculum revisions and removal of Basic Graphic Design.

2013 Advisory Conclusion

The needs within the community were captured in the discussions about each program, and where the focus is to be placed. No further discussion was made.

Advisory Board Minutes Summary, Fall 2012

The following curriculum changes were proposed to and approved by the Advisory Board:

3D Animation

- ARTV 2355 Character Rigging and Animation course replaced with a new “Character Setup”
- GAME 1314 Character Sculpting added as an elective

Digital Video

- Addition of Marketable Skills Achievement Award

Graphic Design

- ARTC 1305 Basic Graphic Design (2nd semester) swap with ARTC 2311 History of Communication Graphics (1st semester).
- WEB track, ARTV 2330 2D Animation II changed to an elective
- Remove Flash and InDesign

2. Department Mission Statement was proposed to and approved by the Advisory Board

3. Discussion Topics

- Toon boom vs. Flash?
- Premiere vs. final cut?
- Illustration Techniques in the Graphic Design program
- Digital Publishing course focus on print production over e-publishing
- What can the Communication Design Department supply to the community?

Advisory Board Minutes Summary, Fall 2011

Animation/3D Animation

Animation/Game Art

The following revision to the 3D Animation Track were proposed to and approved by the Advisory Board:

- Computer Illustration is no longer one of the technical courses
- Character Rigging is moved up to Semester 1, 2nd Year, and 3D Animation II moved to the follow Semester (2nd Year, Semester 2)
- Intro to Game Design is added to Semester 2, 1st Year

The following revision to the Game Track were proposed and approved by the Advisory Board:

- Fundamentals of Programming is removed as a technical course option

- Reversed 3D Animation Track, Character Rigging and 3D Animation II To reflect prior changes
- Intro to Game Design is added to Semester 2, 1st Year

The board discussed the following topics:

- Desired skill sets for exiting students entering respective fields
- Drawing as a potential prerequisite for Storyboard
- Changes in industry standard software

Commercial Photography

The following revision to the Commercial Photography were proposed and approved by the Advisory Board:

- Digital Video added to the AAS degree
- Digital Publishing and Fashion Photography added to Certificate requirement Option 2 course selection
- Bookmaking included as an elective suggestion for Certificate
- Marketable Skills Achievement Award offered in two track options, Studio Management and Studio Production.

Discussion topics Included:

- Structuring of the program to correlate with area four year institutions for ease of transferability
- Use of Portraiture as a gateway lighting course over Illustrative
- Color Theory and Management curriculum focus on the use of Photoshop /PC's
- Digital Publishing as a necessary course for Commercial Photography curriculum

Digital Video

The following revision to the Digital Video were proposed and approved by the Advisory Board:

- Scriptwriting is moved up to the first year for the certificate program.
- Digital Video is moved up to the first year for the AAS program.
- Lighting has been moved back to the second year for the AAS program.
- History of Film up to Semester 1, Year 1

Discussion topics Included:

- Incorporation of color management in Digital Video curriculum
- Changes in industry standard software

Graphic Design/Print

Graphic Design/Web

The following revision to the Digital Video were proposed and approved by the Advisory Board:

- Photography is changed to Digital Photography

- IMED 2349 (Internet Communications) is now IMED 2359 (Interactive Web Elements)

Discussion topics Included:

- Balance of design and technical skill

Advisory Board Minutes Summary - Fall 2010

3D Animation/Game Art, Digital Video

The following curriculum changes were proposed to and approved by the Advisory Board:

- ARTV 1341 3D Animation – remove prerequisite ARTC 1325 Intro to Computer Graphics; keep ARTV 1345 Modeling & Rendering as a prerequisite.
- ARTV 1345 3D Modeling & Rendering I – change from concurrent only to prerequisite/concurrent for ARTC 1325 Intro to Computer Graphics.
- ARTV 1351 Digital Video – remove ARTC 1325 prerequisite, add FLMC 1331 Video Graphics & Visual Effects as prerequisite/concurrent.
- ARTV 2341 Adv. Digital Video – add FLMC 1304 Lighting for Film or Video as a prerequisite.
- FLMC 1304 Lighting for Film or Video – replaces DRAM 2375 Fundamentals of Stage Lighting, more relevant and under department control for scheduling.
- FLMC 1331 Video Graphics & Visual Effects I – change prerequisite to ARTC 1325 only, remove ARTC 1302 Digital Imaging I prerequisite.
- FLMC 2331 Video Graphics & Visual Effects II – change ARTV 2335 Character Rigging & Animation prerequisite to prerequisite/concurrent.
- ARTV Digital Sound – replaces MUSC 1327 Audio Engineering I to conform with ARTV 1343 used in all other programs.

Discussion Topics Included:

- Prerequisites for digital video
- Suitable Lighting course for Digital Video
- Video equipment recommendations
- Classroom / studio recommendation for video production program
- Course structure meeting student portfolio development needs
- Digital Sound course curriculum

Advisory Board Minutes Summary - Fall 2009

The following curriculum changes were proposed to and approved by the Advisory Board:

- Terminate ARTC 2313 Digital Publishing II, to be replaced by ARTC 2347 Design Communication II
- ARTC 1327 Typography: change prerequisite to ARTC 1325 Intro to Computer Graphics and ARTC 1305 Basic Graphic Design
- GAME 1303 Intro to Game Design & Development: add prerequisite to “consent of instructor or department chair”
- Modify Applied Graphic Design Print/Web Certificate curriculum to incorporate more web-related courses
- Modify Commercial Photography curriculum to incorporate PHTC 2343 Portfolio Development as a capstone option for graduating students

The board discussed the following topics:

- Graphic Design curriculum as it relates to the Web track and Print Track
- Incorporation of more traditional design verses technical projects in Graphic Design curriculum
- Increase demand for video production in the region as it relates to animated content on websites
- Articulation with other four year institutes
- Game track curriculum structure

Advisory Board Minutes Summary - Fall 2008

The following Applied Graphic Design curriculum changes were proposed to and approved by the Advisory Board:

- Name change: Applied Graphic Design Print / Web
- Add former Web-Interactive courses to this program within early semesters
- Elective revisions reflect emphasize on either upper-level print or web-interactive

The following Commercial Photography curriculum changes were proposed to and approved by the Advisory Board:

- Course sequence
- Add Drawing I
- Add Art Direction I
- Replace Photographic Science I with Papermaking/Bookbinding

The following 3D Animation / Game Art & Animation curriculum changes were proposed to and approved by the Advisory Board:

- Name change: 3D Animation / Game Art
- Electives structure
- Remove Video Graphics & Visual Effects I course Computer Illustration I prerequisite

The following Web-Interactive Media / Digital Video AAS & Certificate curriculum changes were proposed to and approved by the Advisory Board.

- Move Web-Interactive curriculum under Applied Graphic Design program
- Name change: Digital Video
- Expand curriculum to focus on Digital Video instructional needs
- Add ARTS 2356 Photography I, DRAM2375 Fundamentals of Stage Lighting, MUSC1327 Audio Engineering I, RTVB 1329 Scriptwriting, MUSC2351 Audio For Video
- Terminate IMED2301 Instructional Design
- Terminate IMED2313 Project Analysis & Design

Briefly explain why any Advisory Committee recommendations were not followed (budget limitations, prohibited by accrediting bodies or regulations, not feasible, not appropriate for college mission, lack of qualified faculty, etc.).

Our Advisory committee is fully aware of our budget and course offerings. Their recommendations are well thought out and useful, therefore our department and the Digital Video program are able to follow through on their recommendations.

How might these barriers to implementation be overcome, if appropriate?

N/A

3. Provide the program-level SCANS matrix or a curriculum map that shows every program outcome is supported by at least two courses and every course supports at least one program outcome to demonstrate that the program curriculum sufficiently addresses the acquisition of the foundational skills and knowledge required for students to achieve competency in the program outcomes? Curriculum Map [Appendix C](#)

D. What are the completion barriers in the program curriculum? *(All instructional programs)*

Go to the Program Review page on Cougar Web and select the program course history for each of the program awards. Links to the Program Review page are found on both the Institutional Effectiveness and Teaching & Learning pages.

1. Review the course retention rate, course success rate, course enrollment and periodic scheduling to identify barriers to program completion.
 - a. Program course retention rate: Attach print out and identify any courses that have a retention rate below the state standard. The retention rate documents are not necessary for this point. The program contains only 2 courses that are not shared among other programs. The two courses are FLMC 1304 Lighting for Video and Film and ARTV 2341 Advanced Digital Video.

- b. Is there sufficient course enrollment to support a stable cycle of required course offerings?

Yes No

Show course enrollment for technical or field of study courses.

Enrollment for Lighting for Video and Film 2009 – 2013 (1 total)

- c. Enrollment for Advanced Digital Video 2009 – 2013 (3 total)

For any required program courses with enrollment below 15, explain a plan to grow enrollment or revise the curriculum.

In the next year the Digital Video program will undergo a drastic revision. The program will no longer share 90% of its courses with other Communication Design courses. The Lighting for Film course, which consistently has low enrollment, will be absorbed by ARTV 1351 Digital Video.

- d. Are the required courses in the program offered at intervals appropriate to enable students to complete “on time” if a student was enrolled full-time and followed the degree plan? Yes No

- e. Identify any required program courses, which frequently require course substitutions to enable students to complete an award.

Lighting for Film and Video: This class has not made since it has been on the schedule starting in the academic year 2012 – 2013. The department decided to take the information provided in this class and combine it with the Digital Video course, ARTV 1351. Our students will receive the basics from the Lighting for Film and Video course and still be able to complete the degree.

2. Considering the course retention information gathered from step 1 above, explain program changes planned to remove or mitigate any observed barriers.

The Digital Video programs first step is to revise the curriculum. The change from 69 credit hours to 60 credit hours has drastically impacted our course offerings. However, with this chance to reexamine the course offerings we are creating a new curriculum structure to better support our students. Our second step then is to provide stronger advising support for each of course students so that they build a community within their program.

III. PROGRAM INFORMATION: ARE THE PROGRAM LITERATURE AND ELECTRONIC SITES CURRENT AND DO THEY PROVIDE AN ACCURATE REPRESENTATION?

Provide program website URL: http://www.collin.edu/academics/programs/COMMDESIGN_DIGITALVIDEO.html

- A. List all program literature (course descriptions, degree plans, catalog entries, etc.) in the table III below.
- B. Provide the review date (within the last three months) in Table III below that shows the elements of information listed on the website and in brochures were checked and updated for accuracy (current academic calendars, grading policies, course syllabi, program handouts, program tuition costs and additional fees, description of articulation agreements, availability of courses and awards, and local job demand in related fields) are accurate and available to the public.

Table III-Program Literature Review

Title	Type	Date Last Reviewed and Updated
Communication Design Program Guide	Outline of degree awards curriculum requirements per catalog year. Available as PDF or Printed	Updated each spring, revised as needed. May 2013
Department Brochure	Provides overview of the Applied Graphic Design Technology department (now Communication Design). Printed tri-fold brochure	2006

College Website	http://www.collin.edu/academics/programs/COMMDESIGN_DIGITALVIDEO.html	Last modified by vstone@collin.edu on 08/08/2013 12:24:33
College Catalog	PDF or purchased as bound book	Last modified by rmichael@collin.edu on 10/07/2013 18:51:43
Department Program Posters	Promotional posters. One for each Communication Design program including Animation	Spring 2010
Communication Design Department Facebook page	Social media tool used to promote the Communication Design department and its programs including Animation	Fall 2013
Energy Show	Bi-annual event exhibiting selected student work in Fine Arts Gallery. The event is used to showcase student work and to promote the Communication Design department and its programs to the community.	Spring 2013, 2011, 2009 (bi-annual event)
Communication Design Invitational	Bi-annual event exhibiting select industry partners work in Fine Arts Gallery. The event is used to inform the community of the industries supported by the Communication Design department and its programs including Animation.	Spring 2012 (bi-annual event)
Booker T Washington	Invitational high school career workshop. Recruitment event centered on providing a workshop explaining the various Communication Design careers and how our programs including Animation support those career paths.	11/2013, 11/12, 11/11, 11/10, 11/09

Frisco ISD Tech Fair	Invitational high school resource fair. Objective to recruit and promote the Communication Design department programs including Animation.	12/12 ,12/11, 12/10, 12/09
Dallas Society of Visual Communication - Collin College Day	Featured at DSVC monthly meeting promoting the Communication Design department and programs including Animation	Spring 2010, 2009
Frisco Arts Gala	Invitational event. Booth promoting Fine Art Division. Featuring the Communication Design department and it programs including Animation	Winter 2010
Frisco Arts in the Square	Multi-day invitational event. Booth promoting Fine Art Division. Featuring the Communication Design department and it programs including Animation	Spring 2010
Global Game Jam	The Global Game Jam is an international event promoting game development. Collin's Animation / Game Art participation and hosting of the event showcases Collin as a leader in Game development field.	January 2013,2012,2011

IV. EMPLOYMENT FOR PROGRAM GRADUATES

Some relevant data is available on [Career Coach](#).

- The United States Department of Labor (USDL), Bureau of Labor Statistics (BLS) projects **3 percent growth** from 2012 to 2022 in the field of production. Some job growth in the motion picture and video industry is expected to stem from strong demand from the public for more movies and television shows, as well as an increased demand from foreign audiences for U.S.-produced films. In addition, production companies are experimenting with new content delivery methods, such as mobile and online TV, which may lead to more work opportunities for producers and directors in the future.
- Note: All Occupations includes all occupations in the U.S. Economy. Source: United States Department of Labor, Bureau of Labor Statistics. <http://www.bls.gov/ooh/entertainment-and-sports/producers-and-directors.htm>

According to Career Coach there are a myriad of potential positions for Digital Video completers

Job	Salary	Employed in Local Area	Estimated Annual jobs	# of workers Approaching retirement
Director – Stage, Motion Pictures, Television, and Radio	\$14.22 – \$45.23 an hour	1297	47	169
Audio and Video Equipment Technician	\$12.88 – 32.33 an hour	1,166	58	122
Audio-Visual and Multimedia Collections Specialist	\$13.01 – 35.24 an hour	364	18	95
Broadcast Technician	\$9.56 – 34.36 an hour	394	16	63
Camera Operator	\$10.22 – 30.08 an hour	447	10	51
Film and Video Editor	\$14,24 – 36.34 an hour	426	11	42
Producer	\$14.22 – 45.23 an hour	1297	47	169
Program Director	\$14.22 – 45.23	1297	47	169

If there is low current demand, as evidenced by few AAS-level job postings, explain why and show evidence that near-term future demand will improve local demand for graduates of this program.

There is a local demand for students; however, the most popular areas for media production workers are in Los Angeles, California and New York City.

- What percent of graduates secure employment in the field? **Information not available**

If the employment rate is below 75% within 12 months of graduation, explain the plan to increase employment of the program's graduates through relationship building.

Information not available

- Average salary of program graduates. **Information not available.**

If average salary is at or below minimum wage plus 15%, explain how the program will be modified to add economic value for graduates.

Information not available.

- Average number of months to employment. **Information not available.**

If the average time to employment exceeds six months after graduation, describe the plan to support employment searches for upcoming (and recent) graduates.

The Digital Video program does not have information available about the two completers of the program, however the program is growing its reputation in the local and regional community of broadcast professionals. Through soliciting input through the Advisory Board, providing students as interns in local businesses, and serving on the advisory boards of other programs and organizations, the Digital Video program actively works to enhance the students experience in the program.

- What actions do the program personnel take to assist the college in obtaining the information required by Title IV and Gainful Employment so that students enrolled in this program are able, if otherwise eligible, to receive federal financial aid? The Digital Video faculty plans to hand out degree applications to every student to collect their information and develop relationships with students to follow up with them once they become gainfully employed.
- What additional actions, if any, are needed to improve the quality of this programs' information needed for college federal reporting requirements?
We currently don't have information on our two Digital Video completers, but our plan is to:
 - i. Work closely with IRO
 - ii. Continue communicating to students through social networking
 - iii. Have students fill out degree plan information in the program's introductory course

Program Data:

Unduplicated, actual, annual enrollment data;

Definitions of data elements can be found on Cougar Web under Teaching & Learning/Program Review/Institutional Research Files for Program Review

- Student/Faculty Ratios

CIP	2009	2010	2011	2012	2013
500410	4.7	4.05	3.95	5.05	4.85

- Average Class Size: **Fiscal years 2009 – 2013 15.3 students**
- Course Enrollment History for all **Communication Design program** courses (workforce programs may exclude reporting core course enrollments)

Term	Unduplicated Enrollment
FY 2009	
Fall 2008	369
Spring 2009	383
Summer I	35
Summer II	8
FY 2010	
Fall 2009	399
Spring 2010	411
Summer 2010	74
Summer II 2010	11
FY 2011	
Fall 2010	437
Spring 2011	462
Summer I 2011	49
FY 2012	
Fall 2011	453
Spring 2012	483
Summer I 2012	83
Summer II 2012	28
FY 2013	
Fall 2012	496
Spring 2013	51
Summer I 2013	51
Summer II 2013	23

- Grade Distributions

Course	Enrollment	Grades Distribution in Courses by Fiscal Year and Term														Course Completion Rate ¹	Course Success Rate ²
		Number							Percentage								
		A	B	C	D	F	W	AU	A	B	C	D	F	W	AU		
FY2009																	
ARTC1302	41	29	4	2	0	3	3	0	70.7	9.8	4.9	0.0	7.3	7.3	0.0	92.7	85.4
ARTC1305	34	12	5	4	1	5	7	0	35.3	14.7	11.8	2.9	14.7	20.6	0.0	79.4	61.8
ARTC1313	10	2	5	0	0	0	2	0	20.0	50.0	0.0	0.0	0.0	20.0	0.0	70.0	70.0
ARTC1321	14	12	0	0	0	0	1	0	85.7	0.0	0.0	0.0	0.0	7.1	0.0	85.7	85.7
ARTC1325	127	65	26	11	0	12	13	0	51.2	20.5	8.7	0.0	9.4	10.2	0.0	89.8	80.3
ARTC1327	10	2	6	0	0	0	2	0	20.0	60.0	0.0	0.0	0.0	20.0	0.0	80.0	80.0
ARTC1349	8	1	4	1	0	0	2	0	12.5	50.0	12.5	0.0	0.0	25.0	0.0	75.0	75.0
ARTC1353	32	20	4	0	0	2	6	0	62.5	12.5	0.0	0.0	6.3	18.8	0.0	81.3	75.0
ARTC2301	1	0	0	0	1	0	0	0	0.0	0.0	0.0	100.0	0.0	0.0	0.0	100.0	0.0
ARTC2305	8	3	1	1	0	1	2	0	37.5	12.5	12.5	0.0	12.5	25.0	0.0	75.0	62.5
ARTC2311	34	14	5	3	4	3	5	0	41.2	14.7	8.8	11.8	8.8	14.7	0.0	85.3	64.7
ARTC2313	8	7	0	1	0	0	0	0	87.5	0.0	12.5	0.0	0.0	0.0	0.0	100.0	100.0
ARTC2335	9	3	2	1	2	0	0	0	33.3	22.2	11.1	22.2	0.0	0.0	0.0	88.9	66.7
ARTC2340	4	1	1	1	0	0	1	0	25.0	25.0	25.0	0.0	0.0	25.0	0.0	75.0	75.0
ARTC2349	5	1	2	2	0	0	0	0	20.0	40.0	40.0	0.0	0.0	0.0	0.0	100.0	100.0
ARTV1211	62	20	12	13	2	8	7	0	32.3	19.4	21.0	3.2	12.9	11.3	0.0	88.7	72.6
ARTV1303	6	3	1	0	0	0	2	0	50.0	16.7	0.0	0.0	0.0	33.3	0.0	66.7	66.7
ARTV1341	18	4	4	1	2	5	1	0	22.2	22.2	5.6	11.1	27.8	5.6	0.0	88.9	50.0
ARTV1343	17	10	4	1	0	2	0	0	58.8	23.5	5.9	0.0	11.8	0.0	0.0	100.0	88.2
ARTV1345	34	11	3	4	0	3	8	0	32.4	8.8	11.8	0.0	8.8	23.5	0.0	61.8	52.9
ARTV1351	11	6	3	1	0	1	0	0	54.5	27.3	9.1	0.0	9.1	0.0	0.0	100.0	90.9
ARTV2335	2	1	0	0	0	0	0	0	50.0	0.0	0.0	0.0	0.0	0.0	0.0	50.0	50.0
ARTV2341	4	2	0	1	0	0	1	0	50.0	0.0	25.0	0.0	0.0	25.0	0.0	75.0	75.0
ARTV2345	17	7	4	2	1	1	1	0	41.2	23.5	11.8	5.9	5.9	5.9	0.0	88.2	76.5
ARTV2351	13	6	2	1	0	3	0	0	46.2	15.4	7.7	0.0	23.1	0.0	0.0	92.3	69.2
ARTV2373	2	1	0	0	0	0	1	0	50.0	0.0	0.0	0.0	0.0	50.0	0.0	50.0	50.0
FLMC1331	14	6	2	1	0	2	3	0	42.9	14.3	7.1	0.0	14.3	21.4	0.0	78.6	64.3
MUSC1331	30	12	8	2	0	7	1	0	40.0	26.7	6.7	0.0	23.3	3.3	0.0	96.7	73.3
MUSC2351	8	8	0	0	0	0	0	0	100.0	0.0	0.0	0.0	0.0	0.0	0.0	100.0	100.0
Fall 2008 Total	583	269	108	54	13	58	69	0	46.1	18.5	9.3	2.2	9.9	11.8	0.0	86.1	73.9

- Contact Hours Taught by Full-Time and Part-Time Faculty
 - The numbers are a combination of all Communication Design programs
 - Full Time Numbers: 27,120/ Percentage 48%
 - Part Time Faculty Numbers 29,168/Percentage 52%

V. PROGRAM RESOURCES SINCE LAST PROGRAM REVIEW

- A. Partnerships and Relationship Building: List all university/business and industry partnerships. Include co-op or internship sites, visiting class presenters, tours of facilities' use, equipment donors, dedicated program scholarship donors, mentors.

: Table V-A: Partnership Resources

University/Business & Industry	Partnership Type	Estimated Market Value, if any
Savannah College of Art & Design (SCAD)	Proposed articulation of workforce courses	Under discussion
Full Sail	Proposed articulation of workforce courses	Under discussion
A Bunch of Short Guys (ABOSG) – Professional organization for the animation, game, film/video industries	Ongoing monthly meetings, many of which take place at Collin-SCC. Annual Industry Giants event held from 2002 – 2009 at Collin-SCC. Department has collaborated with and assisted with technical production this event in subsequent years.	
Reel FX – animation/film/video studio	Advisory Board member	
Post Asylum – animation/video post-production studio	Advisory Board member	
Platinumstar Productions – video production company	Advisory Board member	
Element X Creative – animation/video post-production studio	Student internships, Advisory Board Member	
Janimation – animation/video post-production studio	Student internships	

- B. Employees: List program employees (full-time and part-time), their role, credentials, and known professional development activity since the last program review.

Table V-B: Employee Resources

Employee Name	Role in Program	Credentials	Professional Development since last Program Review
Barnes, Stephen	Associate Faculty	Texas A&M – Commerce	Fall 2012 -

Barnes, Stephen		- BFA	<p>Institution: Northlake College Position: Instructor</p> <p>Spring 2013 - Institution: Eastfield Position: Instructor</p> <p>Spring 2007 - Fall 2007 Institution: Art Institute of Portland Position: Instructor</p> <p>Fall 1996 - Spring 2007 Institution: Art Institute of Dallas Position: Instructor</p> <p>Pursuing MFA in Communication Design from Texas A&M Commerce</p>
Bober, Nicholas B	Associate Faculty	<p>University of North Texas - Master of Music Composition University of North Texas - Bachelor of Music Composition Collin College - Associate of Arts</p>	<p>Additional Teaching History: Richland College: Associate Faculty of Music, Beginning Fall 2010.</p>
Cho, Moon Hui	Associate Faculty	MS - Communication Design, Pratt Institute;	
Cornelius, Ray-Mel	Associate Faculty	East Texas State	Additional Teaching History:

		<p>University - Bachelor of Science</p>	<p>Brookhaven College, Fall 1987 - present Collin County Community College, Fall 2007 - present East Texas State University, Fall 1987 - Fall 1990 Texas A&M University - Commerce, Fall 1993 - present Texas Christian University, Spring 2011 - present</p> <p>Publications: I have worked professionally in the Communication Arts business since 1977, and have owned my own business since August of 1981.</p> <p>Publications including my work and/or articles about it include:</p> <p>American Illustration 3, Abrams, 1983.</p> <p>Communication Arts Annual, Communication Arts Magazine, 1991.</p> <p>Cowboys and Indians Magazine, November 2001. Open Range, Road trips Artist Reception</p> <p>Dallas Arts Revue, March 2008. Tats, Sistahs, 50/50, Verse & Eggs</p> <p>Dallas Arts Revue, June 2009. Speed Bumps 2009</p> <p>Drawing Inspiration, Visual Artists at Work, by Michael Fleishman, Delmar, 2010.</p> <p>Fantasy Art Magazine, February 2008. Artist profile</p> <p>Graphis Annual 85-86, Graphis Press, Switzerland, 1986.</p>
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			<p>Graphis Annual 86-87, Graphis Press, Switzerland, 1987.</p> <p>Graphis Posters 86, 1986, Graphis Press, Switzerland, 1986.</p> <p>How Magazine: Self Promotion 88, How Magazine, 1988.</p> <p>Illustrators 30, New York Society of Illustrators Annual Juried Exhibition, Madison Square Press, 1987.</p> <p>Illustrators 31, New York Society of Illustrators Annual Juried Exhibition, Madison Square Press, 1988.</p> <p>Illustrators 38, New York Society of Illustrators Annual Juried Exhibition, RotoVision, 1996.</p> <p>Illustrators 41, New York Society of Illustrators Annual Juried Exhibition, RotoVision, 1999.</p> <p>Illustrators 42, Juror, New York Society of Illustrators Annual Juried Exhibition, RotoVision, 1999.</p> <p>Illustrators 44, New York Society of Illustrators Annual Juried Exhibition, Society of Illustrators, 2002.</p> <p>Print Casebooks 7, Print Magazine, 1988.</p> <p>Print Regional Design Annual, Print Magazine, 1982.</p> <p>Print Regional Design Annual, Print Magazine, 1984.</p> <p>Print Regional Design Annual, Print Magazine, 1985.</p> <p>Print Regional Design Annual, Print Magazine, 1986.</p>
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			<p>Print Regional Design Annual, Print Magazine, 1987.</p> <p>Print Regional Design Annual, Print Magazine, 1988.</p> <p>Print Regional Design Annual, Print Magazine, 1989.</p> <p>Print Regional Design Annual, Print Magazine, 1990.</p> <p>Society of Publication Designers 32nd Publication Design Annual, Madison Square Press, 1988.</p> <p>Southwest Art Magazine, December 2006. Best of the West, Texas Landscapes</p> <p>Southwest Art Magazine, August 2006. Best of the West, Summer Show</p> <p>Spectrum 2: The Best in Contemporary Fantastic Art, Underwood Books, 1995.</p> <p>Spectrum 3: The Best in Contemporary Fantastic Art, Underwood Books, 1996.</p> <p>Spectrum 4: The Best in Contemporary Fantastic Art, Underwood Books, 1997.</p> <p>Spectrum 5: The Best in Contemporary Fantastic Art, Underwood Books, 1998.</p> <p>Spectrum 6: The Best in Contemporary Fantastic Art, Underwood Books, 1999.</p>
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			<p>Spectrum 7: The Best in Contemporary Fantastic Art, Underwood Books, 2000.</p> <p>Spectrum 9: The Best in Contemporary Fantastic Art, Underwood Books, 2002.</p> <p>Spectrum 10: The Best in Contemporary Fantastic Art, Underwood Books, 2003.</p> <p>Spectrum 11: The Best in Contemporary Fantastic Art, Underwood Books, 2004.</p> <p>Spectrum 12: The Best in Contemporary Fantastic Art, Underwood Books, 2005.</p> <p>Spectrum 13: The Best in Contemporary Fantastic Art, Underwood Books, 2006.</p> <p>Spectrum 14: The Best in Contemporary Fantastic Art, Underwood Books, 2007.</p> <p>Strokes of Genius 4, Best of Drawing, North Light Books, 2012.</p>
Ellison, Gail	Tutor	AS - Pathology; BS Engineering- materials science, electronic materials; AAS Animation	
Fick, Jason C	Associate Faculty	University of Oregon - Master of Music The Pennsylvania State University - Master of	Fall 2007 - Current 2010 Institution: University of North Texas Position: Teaching Fellow

		Music LaGrange College - Bachelor of Arts	Fall 2005 - Spring 2007 Institution: University of Oregon Position: Graduate Teaching Fellow
Flores, Laura E	Full-Time Faculty / Chair	Savannah College of Art and Design - MFA Belmont University - BFA	Teaching History: Summer 2011 - Current Institution: Collin College Position: Chair of Communication Design Fall 2009 - Spring 2011 Institution: Collin College Position: Full-time Faculty Fall 2002 - Fall Institution: Collin County Community College Position: Associate Faculty
Gogerty, Karen E	Associate Faculty	University of North Texas - MA Integrated Communications University of Oklahoma - BA Advertising - Journalism	
Gordon, Nancy J	Associate Faculty	Parsons The New School For Design - BFA, Communication Design Rhode Island School of Design - Certificate, Decorative Painting	Teaching History: Spring 2009 - Institution: Collin College Position: Design instructor Spring 1986 - Summer 1987

			<p>Institution: Massachusetts School of Art & Design Position: Design instructor</p> <p>Publications: Cow Parade, Boston, MA 2006 Awarded honor of painting the “official” kick-off cow for Cow Parade Boston that benefited the Jimmy Fund of Dana-Farber Cancer Institute. The “Boston T Cow” permanently grazes at South Station in Boston.</p> <p>Work shown at "Everything Begins in Water" a New England regional group exhibition, at Mayyim Hayyim in Newton, MA. juried by Judi Rotenberg and Abigail Ross, 2006.</p> <p>Work shown at The DeCordova Museum in Lincoln, MA. 2006 and the Rhode Island School of Design, 2005.</p>
Hicks, John A	Associate Faculty	<p>University of North Texas - Bachelor of Fine Arts San Jacinto College - Associate of Applied Science</p>	
LeBlanc, Richard J	Associate Faculty	<p>University of Southwestern Louisiana - BFA</p>	<p>Publications: Work honored and/or recognized by: Communication Arts Magazine Dallas Addies/American Ad Federation (multiple gold medalist) Print Regional Design Annuals</p>

			American Corporate ID American Advertising & Design Restaurant News New Orleans Art Director`s Show The Dallas Show (Dallas Society of Visual Communications) Texas PRSA
Marshall, Kevin J	Associate Faculty	BA - Commercial Art, Oklahoma Christian University	
McKee, Michael G	Full-Time Faculty	Art Center College of Design Los Angeles, California - BFA	
McMillion, Tonya B	Full-Time Faculty	University of Nebraska at Lincoln - MA, Journalism, Minor in Film Brown University - BA, Cultural Anthropology	Pursuing a PhD in Arts and Technology at University of Texas at Dallas Teaching History: Fall 2009 - Current Institution: Collin College Position: Professor of Communication Design Spring 2010 - Fall 2011 Institution: The Art Institute of Dallas Position: Adjunct Instructor Fall 2007 - Summer Institution: Richland College Position: Visiting Scholar, Program Coordinator

			<p>Fall 2006 - Fall 2007 Institution: Richland College Position: Adjunct Instructor</p> <p>Additional Teaching History: Wartburg College, Senior Lecturer, 2002 - 2006</p> <p>Publications: Presenter, Final Cut Pro An Introduction to Video Editing for Teachers Frisco, TX Winter Working Connections, 2012</p> <p>Presenter, How Technology is Changing Higher Education, Collin College Faculty Workshop, 2012</p> <p>Attended 25th Anniversary South by Southwest Conference, Austin, TX, 2011</p> <p>Presenter, iClassroom: Engaging Students Where They Play, Collin College Faculty Workshop 2010</p> <p>Presenter, Multimedia Training, Digital Video Editing and Output with Adobe Premiere, Tallinn, Estonia, 2008</p> <p>Created Going Green Blog for Richland College. Blog dedicated to inform the public of green energy options in Dallas, 2008</p> <p>Published article For the Love of the Game for the Dallas Morning News, 2006</p> <p>Presenter, Broadcast Education Association (BEA), Integrating Creativity into Production Class Assignments, Las Vegas, NV, 2005</p>
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			Presenter, The Digital Revolution: The Impact of Digital Media and Information Technologies, Using Adobe Audition in the Classroom, South Carolina, 2004
Metoff, Freda Anne	Associate Faculty	Collin College - Associate Liberal Arts Texas A&M University - Commerce - Bachelor of Liberal Studies	Pursuing MFA in Communication Design at Texas A&M Commerce
Moreno, Juan	Associate Faculty	Collin College - Plano Texas - AAS - Commercial Music	Teaching History: Fall 2006 - Current Institution: Collin College - Plano, Texas Position: Associate Faculty Fall 1997 - Spring 1999 Institution: Colegio Sagrado Corazon de Jesus - Valencia, Venezuela Position: Choir Director Spring 1997 - Fall Institution: Fundacion Eduardo Lanz - Valencia, Venezuela Position: Guitar and Music Theory Instructor Fall 1987 - Fall 1997 Institution: Tecnologico de Musica Valencia - Valencia, Venezuela Position: Head of Department/ Instructor of various classes

			<p>Additional Teaching History: Roland Learning Center - Caracas, Venezuela.(1991-1994)/ Assistant to Director/ Guitar and Music Theory Instructor</p> <p>Publications: Guitar and Music Theory class Curriculum/ Tecnologico de Musica Valencia - Valencia, Venezuela.</p> <p>Guitar and Music Theory class Curriculum/ Roland Learning Center - Caracas, Venezuela.</p> <p>Introductory Sightreading Booklet/ Tecnologico de Musica Valencia - Valencia, Venezuela.</p>
Ottinger, Charles Thomas	Full-Time Faculty	<p>University of New Mexico = BFA</p> <p>U.T. Southwestern Medical Center, Biomedical Communications – Graduate Hours</p>	<p>Teaching History: Summer 1995 - Spring 1998 Institution: Collin College Position: Associate Professor, Applied Graphic Design Technology</p> <p>Fall 1988 - Spring 1998 Institution: Dallas County Community College District Position: Associate Professor, Visual Communication</p>
Phelps, Steven	Associate Faculty	<p>University of Texas at Austin - University of Texas at Dallas - B.A., Arts & Humanities Art Institute of Dallas - A.A.S., Graphic Design</p>	<p>Additional Teaching History: Spring 2005 - Spring 2006 Institution: Brookhaven College Position: Instructor - Continuing Education</p> <p>Publications: 2010 - Web Marketing Association Award - Silver 2009 - W3 Awards - Silver 2008 - All-Industry Marketing Awards - Cowboys & Indians, 5</p>

			<p>gold, 3 silver 2007 - All-Industry Marketing Awards - Western & English Today, 6 gold, 2 silver 2005 - Secretary - Graphic Artists Guild - At-Large Chapter 2004 - Best Package Design, Art Institute of Dallas Portfolio Show 2004 - Best Special Interest Newspaper - Texas Lawyer - Dallas Press Club 2003 - Best Special Interest Newspaper- Texas Lawyer - Dallas Press Club 2002 - Best Overall Newsletter - Headnotes - State Bar of Texas 2001 - Best Special Interest Newspaper - Texas Lawyer - Dallas Press Club 2000 - Best Special Interest Newspaper - Texas Lawyer - Dallas Press Club</p> <p>Published Work Writing Johnny Cash Reloaded Cowboys & Indians, April 2011 Gary P. Nunn: Texas Troubador Cowboys & Indians, Sep. 2010 Craig Johnson Cowboys & Indians, July 2010 Angola Prison Blues Cowboys & Indians, March 2010 Vicente Fernandez - Living Legend Cowboys & Indians, Apr. 2009 Cowboy Comics Cowboys & Indians, Apr. 2008 Graphics & The Legal Industry: An Emerging Market - Graphic Artists Guild News, Fall 2007 Go Tell, Come See - Dallas Morning News, 2001</p> <p>Published Work - Photography, Illustration & Design Marfa Magazine, Cowboys & Indians, Western & English Today, Texas Lawyer, Executive Legal Adviser, DeNovo, Headnotes, In-House Texas, Dallas Business Journal, American Lawyer, Sojourn, Dallas Morning News</p>
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			<p>Published Work - Photography, Illustration & Design Marfa Magazine, Cowboys & Indians, Western & English Today, Texas Lawyer, Executive Legal Adviser, DeNovo, Headnotes, In-House Texas, Dallas Business Journal, American Lawyer, Sojourn, Dallas Morning News</p> <p>Guest Lectures "Journalism and the West" - Texas A&M Commerce, 2010 "I Can Shoot - Now What?" - CCCCD Photo dept. Guest Lecture, 2007</p> <p>Workshops PhotoExpo Plus - Seth Reskin - 2006</p>
Pittman, J Marshall	Full-Time Faculty	Valencia Community College - AAS Graphic Design Technology	<p>Teaching History:</p> <p>Fall 2004 - Institution: Collin College Position: Full-time Faculty</p> <p>Spring 2000 - Spring 2004 Institution: Collin College Position: Adjunct Faculty</p> <p>Fall 2001 - Fall 2003 Institution: University of Texas at Dallas Position: Adjunct Faculty</p> <p>Spring 1996 - Spring 1996 Institution: Valencia Community College Position: Adjunct Faculty</p> <p>Additional Teaching History: Full Sail Real World Education</p>

			Lab Instructor Fall 1996 - Spring 1998
Prescher, Joseph D	Associate Faculty	University of Iowa - MFA University of Iowa - MA University of South Dakota - BFA Kansas City Art Institute -	<p>Additional Teaching History: Fall 2007 - Spring 2008 Institution: University of Texas at Dallas Position: Adjunct Faculty</p> <p>Spring 2001 - Summer 2006 Institution: Kirkwood Community College Position: Adjunct Faculty</p> <p>Publications: SOLO EXHIBITIONS: Lusty Lu Tobacco Bowl, April 2006 Iowa City, IA More New Work II, March 2000 Antiquarium, Omaha, NE New Work, December 1999-January 2000 Antiquarium, Omaha, NE Summer Offering, 1999 Java House, Iowa City, IA Title, February, 1998 Tobacco Bowl, Iowa City, IA Pages From the Revised Book of Life, September 1997 Arts Iowa City Gallery, Iowa City, IA Rezoning the Garden, October-November, 1996 Brewed Awakenings, Iowa City, IA Flow, April, 1996 Reservoir Space University of Iowa Graduate Facilities, Iowa City, IA Solo Exhibition, June 1993-February 1994 Uncle John's, Sioux City, IA</p>

			<p>GROUP EXHIBITIONS: Collin College Faculty Exhibition, Oct., 2009 Collin College Plano, TX Collin College Faculty Exhibition, Oct., 2008 Collin College Plano, TX Gelsy Verna and David Dunlap, May, 2006 Madison WI Kirkwood Faculty Exhibition, Jan. 2002 Indian Hills Community College Ottumwa, IA First Annual Winter Solstice Exhibition, December 1997 Summit Street Gallery, Iowa City, IA Arts Iowa City Members Show, November-December 1996 Arts Iowa City Gallery, Iowa City, IA M.F.A. (More Fine Art), May 1997 Old Brick, Iowa City, IA Master of Fine Arts Group Exhibition, May-June 1997 University of Iowa Museum of Art, Iowa City, IA Circuit Breaker, March 1995 Coralville Warehouse, Coralville, IA Weather Art Naught, November 1994 Hickory Hill, Iowa City, IA Artifacts of 5, June 1994 Summit Street Gallery, Iowa City, IA BFA Exhibition, May 1993 University of South Dakota, Vermillion, SD University of South Dakota Art Auction, April 1992 Vermillion, SD</p> <p>JURIED EXHIBITIONS: 1st Erotic Art Show, May, 2005 Chait Gallery, Iowa City, IA</p>
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			<p>16th Annual Student Art Exhibition, April 1998 University of Iowa, Iowa City, IA</p> <p>15th Annual Student Art Exhibition, April 1997 University of Iowa, Iowa City, IA</p> <p>Summer Sensations, June-August 1996 University of Northern Iowa, Cedar Falls, IA</p> <p>14th Annual Student Art Exhibition, April 1996 University of Iowa, Iowa City, IA</p> <p>13th Annual Student Art Exhibition, April 1995 University of Iowa, Iowa City, IA</p> <p>12th Annual Student Art Exhibition, April 1994 University of Iowa, Iowa City, IA</p> <p>Wilbur Stillwell Student Awards Exhibition, January 1993 University of South Dakota, Vermillion, SD</p> <p>Wilbur Stillwell Student Awards Exhibition, January 1992 University of South Dakota, Vermillion, SD</p> <p>Mitchell Area Juried Art Exhibition, November 1991 Mitchell, SD</p> <p>Wilbur Stillwell Student Awards Exhibition, January 1991 University of South Dakota, Vermillion, SD</p> <p>COMMISSIONS:</p> <p>Dr. Linda Camp-Keith, US. Supreme Court Book cover City of Iowa City, Park Entryway</p> <p>Benjamin Chait, Chait Gallery, IC IA, Faux Mosaic</p> <p>Robert Carl, Mtl Vernon, IA, Carving, Eagle, Red Oak</p> <p>Ryan Kickland, Lennox, SD, CD cover</p> <p>Matt and Eileen Nim, Iowa City, IA, 1996 2 charcoal portraits, 1998 Figure sculpture</p> <p>Hope Porter, Omaha, NE, Oil portrait</p> <p>Joseph Pope, Iowa City, IA, 2 Watercolor portraits</p> <p>Michael Duncan, Sioux City, IA, Sculpture bust</p> <p>Collision Ideas, Inc., Vermillion, SD, Illustrations for catalogue and merchandise</p>
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			<p>Steven Riley, Vermillion, SD, Oil portrait The Bluejays, Vermillion, SD, Band Promotional material</p> <p>Publications: Forces 2008-2009 Collin College Literary Magazine Supreme Court, Linda Camp-Keith 2008 Finger Bones Marcella Remund 2008 Collision Ideas Catalogue Collision Ideas 1991</p> <p>PRIVATE COLLECTIONS: Patrick Mueller, Iowa City, IA Matt and Eileen Nims, Iowa City, IA Fred Garber, Sioux City, IA Karen Chesterman, Sioux City, IA Matt Strickner, Vermillion, SD Linda Kogel-Hasse, Vermillion, SD John Banashaik, Vermillion, SD</p> <p>PERTINENT EXPERIENCE: University of Iowa- August 1994-May 1995 Department of Art and Art History Scholarship Eve Drewlowe Gallery and Checkered Space Maintained gallery spaces, scheduled graduate and undergraduate exhibitions. University of South Dakota Various positions within University including Educational Services, Disability Services, Graphic Design, Sculpture, and</p>
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			<p>Painting areas.</p> <p>GALLERY REPRESENTATION: Chait Gallery 218 East Washington Iowa City, IA 52240</p> <p>PROFESSIONAL MEMBERSHIPS: College Art Association Arts Iowa City Center and Gallery ABOSG Texas Sculpture Association Visual Art League of Allen</p>
Presson, Randal D	Associate Faculty	Texas A&M Commerce - MFA Candidate Southern Illinois University - Bachelor of Arts School of Technical Careers - Associates	<p>Publications: 1998 Communications Design Annual 1998 New York Art Director's Annual 1998 New York Type Director's Annual 1996 Print Regional Design Annual 1994 New York Art Director's Annual</p> <p>Pursuing MFA in Communication Design from Texas A&M Commerce</p>
Quirarte, Mary Hopkins	Associate Faculty	Chouinard Foundation School of Art - Art Center College of Design - University of Texas at Arlington – BFA Corporate Communication	<p>Teaching History: Spring 2010 - Current Institution: UTA Continuing Education Position: Graphic Design Instructor</p> <p>Fall 1996 - Fall 2008 Institution: Brooks College. Long Beach, California Position: Graphic Design Instructor</p>

			<p>Additional Teaching History:</p> <p>Instructor: 8/98-12/08 Advertising, Bus. of Graphic Design, Career Planning, Drawing Principles I, Drawing Principles II, Graphic Design I, Graphic Design II, Graphic Design III, Graphic Design IV, Graphic Design V, History of Graphic Design, Merchandising Graphics, Portfolio Preparation, Typography Brooks College Long Beach, California</p> <p>Publications: see my portfolio at: http://www.creativehotlist.com/m-quirarte http://www.cafepress.com/MHQuirarteStudio http://www.wix.com/mhquirarte/studio</p>
Ray, Scott Thomas	Associate Faculty	University of Louisiana at Lafayette - BFA w/emphasis in Advertising Design	<p>Teaching History:</p> <p>Fall 2007 - Fall Institution: Collin College Position: Associate Design Professor</p> <p>Fall 2006 - Fall Institution: Collin College Position: Associate Design Professor</p> <p>Spring 2006 - Spring Institution: Texas A&M - Commerce Position: Associate Design Professor</p> <p>Fall 2005 - Fall</p>

			<p>Institution: Collin College Position: Associate Design Professor</p> <p>Additional Teaching History: Publications: Ray's work has appeared in numerous design publications, including Communication Arts, AIGA Annual, Graphis Annual's, New York Art Director's Annual, Print Regional Design Annual, Creativity and the New York Type Directors Club Annual.</p> <p>In addition, several of Ray's posters were chosen in 1997 by the Museum für Kunst und Gewerbe Hamburg (Museum of Decorative Arts) to hang in their collection. Two of Ray's posters were also finalists in the Worlds' Most Memorable Poster competition judged in France. The Library of Congress also has one of his posters in its permanent collection.</p>
Reitmayer, Samantha Jean	Associate Faculty		
Rickwartz, Amy De Nitto	Associate Faculty	<p>University of North Texas - Bachelor of Fine Art South Plains College - Associate of Applied Science</p>	<p>Publications: Affiliations: Dallas Society of Visual Communications Member since 2005 Board Member 2009 - 2010</p> <p>Professional Photographers of America Member since 2011</p> <p>Awards: Graphic Design USA 2009 Design Awards Dallas Society of Visual Communications 2008 Professional Show</p>

			<p>Graphic Design USA 2008 Design Awards LACP's Annual Report Competition 2006 Vision Awards First Runner-Up 2007 Clampitt Wine Label Contest Dallas Society of Visual Communications 2005 National Student Show</p>
Riley, Melanie Denise	Associate Faculty	University of North Texas - Bachelor of Fine Art	<p>Received 2011 Marketing Excellence Award for the Liz Claiborne launch program.</p> <ul style="list-style-type: none"> • Received 2010 Ruby Award for the Gift Registry redesign program. • Received 2009 Marketing Excellence Award for St John's Bay redesign program. • Received 2008 Racie Award for JCPenney Holiday gift card and carrier programs. • Received 2008 American In-House Design Award for Flirtitude lingerie program. • Received 2007 Marketing Excellence Award for JCPenney Holiday gift card program. • Collaborated on and illustrated children's book, Catie the Caterpillar, published by Liguori Press 2005.
Round, Jillian	Associate Faculty	<p>Collin County Community College - Associate of Arts University of Texas at Dallas - Bachelor of Arts, Arts and Performance</p> <p>University of Texas at Dallas - Master of Fine Arts,</p> <p>Arts and Technology University of Texas at</p>	<p>Teaching History: Fall 2008 - Spring 2012</p> <p>Institution: University of Texas at Dallas</p> <p>Position: Instructor</p> <p>Fall 2011 - Spring 2012</p> <p>Institution: Dallas County Community College: Brookhaven College</p> <p>Position: Adjunct Professor</p>

		Dallas - PhD Candidate	<p>Additional Teaching History: Dallas Museum of Art's Center for Creative Connections Guest Instructor: August 2, 2008 – ART AND SOUND (families) November 15, 2008 – ART OF SOUND DESIGN (adults) January 10, 2009 – PHOTOSHOP MASH-UP (families) February 1, 2009 – DIGITAL MASH-UP (teens) March 28, 2009 – TEACHER TECHNOLOGY WORKSHOP: PHOTOSHOP (adults)</p> <p>Publications: Individual Exhibitions: Times Twenty - MFA Gallery, Dallas, Texas- 2010 x20+- McKinney Avenue Contemporary, Dallas, Texas- 2010 Emotions- Performance Installation, Mezzanine Gallery University of Texas at Dallas- May 2008 Voices of Paintings: Jackson Pollack's Cathedral- Sound, Dallas Museum of Art- January 2007 Untitled #1– Sound, Dallas Museum of Art- 2007 Group Exhibitions: Faculty Group Exhibit, Brookhaven College Visual Arts Gallery, Fall 2011 Timeline- Performance Installation, Spring Arts Festival, University of Texas at Dallas- 2007</p>
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			<p>Installations- Sound Collective installation, University of Texas at Dallas, 2007</p> <p>Apparitions- Sound, Arts and Technology Showcase, University of Texas at Dallas- Spring 2007</p> <p>The Passage of Time- Sound, Dallas Museum of Art-November and December 2006</p>
Sano, Bret	Associate Faculty	Art Institute of Dallas - Associates Degree of Applied Arts in Visual Communication	<p>Publications: DSVC Board Member, 2009-Current Juried the 2009 UCDA Design Competition</p> <p>Published in:</p> <ul style="list-style-type: none"> • Graphis • LogoLounge • PRINT • HOW Magazine <p>Awards:</p> <ul style="list-style-type: none"> • Various DSVC medals • Various ADCH (Art Director Club of Houston) medals • Regional and National Addy Award Winner
Schuh, John F	Associate Faculty	University of North Texas - Bachelor of Arts in Psychology Texas Tech University - Bachelor of Arts in Advertising	<p>Fall 2006 - Current Institution: Texas A&M Commerce Position: Adjunct Professor</p> <p>A BUNCH OF SHORT GUYS - Community Ambassador ADOBE COMMUNITY PROFESSIONAL - After Effects</p>

			<p>ADOBE INDESIGN USER GROUP - Adobe User Group Manager</p> <p>DALLAS PRODUCERS ASSOCIATION - Member</p> <p>DFW USABILITY PROFESSIONALS' ASSOCIATION - Member</p>
Shahidi, Saloumeh Armaiti	Associate Faculty	BFA - Communication Design, University North Texas	
Smithson, Nathan	Associate Faculty	The Art Institute of Dallas - Associates in Computer Animation	
Spetch, Shawn M	Associate Faculty	Art Institute of Dallas - Associate of Arts in Computer Animation	<p>Additional Teaching History:</p> <p>Workshops-</p> <p>Industry Giants 2012 Master Class(environment game art)- http://www.industrygiants.org/component/content/article/115-industry-giants-2012.html</p> <p>Diverge Workshop 2009 (environment game art)- http://www.divergeworkshop.com/</p> <p>Publications:</p> <p>Video Games Shipped-</p> <p>Call of Duty - Black Ops 2</p> <p>Call of Duty - Black Ops 2 DLC Revolution</p> <p>Ghostbusters: The Video Game</p> <p>Def Jam Rapstar</p>

			<p>Kinect: Star Wars Samurai Showdown Anthology The King of Fighters Collection: The Orochi Saga SNK Classics Vol: 1 Brothers in Arms: Hell`s Highway</p> <p>Contracted Games w/ Liquid Development-</p> <p>Killzone 2 The Bourne Conspiracy</p> <p>Winner of the Valve Polycount Competition- http://www.polycount.com/2010/07/15/the-team-fortress-2-polycount-pack-winners/</p>
Thompson, Donald L	Associate Faculty	Art Institute of San Diego - Bachelor of Science	
Titze, Christopher Deniz	Associate Faculty	Art Institute of Dallas - Bachelor of Fine Arts	
Wood, Alexander J	Associate Faculty	Westwood College - Associates Berklee Music College - Certification of Music	<p>Fall 2010 - Institution: Texas A&M Position: Adjunct Professor</p> <p>Additional Teaching History: Adobe Systems, Inc. - Adobe Community Professional 2009 - current Media Cats, Inc. - Adobe Certified Instructor 2003 - current New Horizons - Principle Instructor - 2002-2003</p>

			<p>Conference Speaker Engagements Designer/Developer Workflow Conference - July 2011 - "Creating Interactive Portfolios with InDesign", gave an interview on NBC Photo Pro Summer School - July 2011 - "Social Media for Photographers" OpenCamp Conference - August 2010 - "Photography, Photoshop & the Internet" Big(D)esign Conference - May 2010 - "Creating Interactive Portfolios with Adobe Acrobat"</p> <p>Publications: Featured Lightroom Article in the June 2011 issue of Photoshop User Magazine Guest Lightroom Article in the July 2011 issue of Photoshop User Magazine</p>
Woods, Darrin Ray	Associate Faculty	AAS- New Mexico Junior College	

C. Facilities and Resources: Describe any resources acquired in the last five years, including grants, facilities, and equipment.

Table V-C-1: Facilities Resources

Room/Office Location and Designation	Size	Type	Special Characteristics (i.e. permanent like ventilator hood)	Meets current needs: Y or N	Will meet needs for next five years:	Describe additional needs for any "N" answer in columns 5 or 6.
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Y or N						
H231A	Fac. office		N	N		
K118	Fac. office		Y	Y		
K121	Fac. office		Y	Y		
K129C	Fac. office		Y	Y		
K241	Fac. office		Y	Y		
H232	Classroom	Mac lab	Y	N Standard furniture and equipment updates will be needed over five year period due to normal wear, changing technology and functionality.	Lab needs hardwired network capabilities. Currently Lab is WIFI dependent which is not compatible with instructional needs.	
I116	Classroom	Lecture	Y	Y		
J121	Classroom	Mac lab	Y	N Standard furniture and equipment updates will be needed over five year period due to normal wear, changing technology and functionality.		
K122	Classroom	Mac lab	Y	N Standard furniture		

				and equipment updates will be needed over five year period due to normal wear, changing technology and functionality.		
K129	Classroom	PC lab	Y	N Standard furniture and equipment updates will be needed over five year period due to normal wear, changing technology and functionality.		
K130	Classroom	Mac lab	Y	N Standard furniture and equipment updates will be needed over five year period due to normal wear, changing technology and functionality.		
PRC						

L203	Classroom	Lecture	Y	N Lab's functional needs evolving over five year period requiring the need for additional equipment and furniture.		
L205	Classroom	Mac lab	N	N Standard furniture and equipment updates will be needed over five year period due to normal wear, changing technology and functionality.		

Table V-C-2: Equipment, Supplies, Maintenance/Repairs List *all equipment required by the program that you do not consider supplies*

Current Equipment Item or Budget Amount	Meets current needs: Y or N	Will meet needs for next five years: Y or N	For any no in columns 2 or 3, justify needed equipment or budget change
Digital Camera01	Yes	No	Changing Technology, Functionality
Digital Camera02	Yes	No	Changing Technology, Functionality

Digital Camera03	Yes	No	Changing Technology, Functionality
Digital SLR Camera	Yes	No	Changing Technology, Functionality
Digital SLR Camera Lens	Yes	No	Changing Technology, Functionality
Digital SLR Camera04	Yes	No	Changing Technology, Functionality
Digital SLR Camera05	Yes	No	Changing Technology, Functionality
Intuos2 Graphics Tablet 9x12	Yes	No	Changing Technology, Functionality
Intuos2 Grip Pen 2D	Yes	No	Changing Technology, Functionality
Intuos3 Graphics Tablet 8X6	Yes	No	Changing Technology, Functionality
Intuos3 Graphics Tablet 8X6	Yes	No	Changing Technology, Functionality
Intuos3 Graphics Tablet 8X6	Yes	No	Changing Technology, Functionality
Intuos3 Graphics Tablet 8X6	Yes	No	Changing Technology, Functionality
Intuos3 Graphics Tablet 8X6	Yes	No	Changing Technology, Functionality
Intuos3 Graphics Tablet 8X6	Yes	No	Changing Technology, Functionality
Intuos3 Graphics Tablet 8X6	Yes	No	Changing Technology, Functionality
Intuos3 Grip Pen	Yes	No	Changing Technology, Functionality
Intuos3 Grip Pen	Yes	No	Changing Technology, Functionality
Intuos3 Grip Pen	Yes	No	Changing Technology, Functionality
Intuos3 Grip Pen	Yes	No	Changing Technology, Functionality
Intuos3 Grip Pen	Yes	No	Changing Technology, Functionality
Intuos3 Grip Pen	Yes	No	Changing Technology, Functionality
Light Kit LK01	Yes	No	Changing Technology, Functionality
Light Kit LK02	Yes	No	Changing Technology, Functionality
Light Kit LK03	Yes	No	Changing Technology, Functionality
Light Kit LK04	Yes	No	Changing Technology, Functionality
Portable Wireless Receiver	Yes	No	Changing Technology, Functionality
Portable Wireless Receiver	Yes	No	Changing Technology, Functionality
Tripod 04	Yes	No	Changing Technology, Functionality
Tripod 05	Yes	No	Changing Technology, Functionality
Tripod 06	Yes	No	Changing Technology, Functionality
Tripod 07	Yes	No	Changing Technology, Functionality
Tripod 08	Yes	No	Changing Technology, Functionality
Tripod 09	Yes	No	Changing Technology, Functionality

Video Camera	Yes	No	Changing Technology, Functionality
Video Camera	Yes	No	Changing Technology, Functionality
Video Camera	Yes	No	Changing Technology, Functionality
Video Camera	Yes	No	Changing Technology, Functionality
Video Camera	Yes	No	Changing Technology, Functionality
Video Camera	Yes	No	Changing Technology, Functionality
Video Camera	Yes	No	Changing Technology, Functionality
Video Camera VC01	Yes	No	Changing Technology, Functionality
Video Camera VC02	Yes	No	Changing Technology, Functionality
Video Camera VC03	Yes	No	Changing Technology, Functionality
Video Camera VC04	Yes	No	Changing Technology, Functionality
Video Camera VC05	Yes	No	Changing Technology, Functionality
Video Camera VC06	Yes	No	Changing Technology, Functionality
Video Camera VC07	Yes	No	Changing Technology, Functionality
Video Camera VC08	Yes	No	Changing Technology, Functionality
Video Camera VC09	Yes	No	Changing Technology, Functionality
Video Camera VC11	Yes	No	Changing Technology, Functionality

Table V-C-3: Financial Resources

Source of Funds (i.e. college budget, grant, etc.)	Meets current needs: Y or N	Will meet needs for next five years: Y or N	For any no in columns 2 or 3, explain why	For any no in columns 2 or 3, identify expected source of additional funds
Department Budget	Yes	Yes		

VI. PROGRAM PLANNING

A. Link or attach the last two CIPs. This is the first year the Digital Video program CIP.

The mission of the portfolio course is to create an engaging final product. The portfolio should clearly and effectively communicate to the target audience, should be original, concise and attention grabbing.

A. Outcomes(s) Results expected in this department/program	B. Measure(s) The instrument or process used to measure results	C. Target(s) The level of success expected
<p>Understands and expertly uses appropriate software to achieve desired outcomes.</p> <p>Consistently knows what software/tools to use to create desired elements and effects or uses resources effectively and independently to find out. Uses software efficiently.</p>	Software Proficiency	<p>Passing \geq 75% - Evaluated by the instructor based professional practices and standards.</p>
<p>Demonstrates deep conceptual understanding, high order thinking skills, and knowledge construction of the concepts being taught</p> <p>Portfolio captures the goal of the established criteria is engaging and preplanning preparation is evident in the final product</p> <p>Portfolio clearly and effectively communicates to the target audience. The project is original concise and attention-grabbing</p>	Concept Development	<p>Passing \geq 75% - Evaluated by the instructor based professional practices and standards.</p>
<p>Problem solving/communication skills are clearly evident throughout the process of completing the project</p>	Communication Skills	<p>Passing \geq 75% - Evaluated by the instructor based professional practices and standards.</p>

A. Outcomes(s) Results expected in this department/program	B. Measure(s) The instrument or process used to measure results	C. Target(s) The level of success expected
Original and creative portfolio showcasing exceptional use of design principles and clear and distinct connections to key design concepts.	Proficiency in Design	Passing $\geq 75\%$ - Evaluated by the instructor based professional practices and standards.
<p>Demonstrates deep conceptual understanding, high order thinking skills, and knowledge construction of the concepts being taught</p> <p>Problem solving/communication skills clearly evident throughout the process of creating the project.</p> <p>Designs, organizes and constructs original and creative solutions to the project.</p>	Critical Thinking	Passing $\geq 75\%$ - Evaluated by the instructor based professional practices and standards.

B. Next CIP

1. Attach the next CIP with the data and findings on which it is based. Note: Revisions may be made to the CIP to reflect feedback from the Steering Committee or the Leadership Team. This is the first year of our CIP. The program will be able to reflect back on this first CIP in the next academic year.
2. Based on the program data and the results and finding in the past two CIPs, explain how the program action plans logically flow from the data presented.
This is the first year the Digital Video Program is submitting a CIP.

C. Within the program's base budget, what are the plans to do one or more of the following within the next five years? Check all that apply.

- | | |
|--|--|
| <input checked="" type="checkbox"/> Increase and retain enrollment | <input checked="" type="checkbox"/> Expand curricular opportunities |
| <input checked="" type="checkbox"/> Increase completes | <input checked="" type="checkbox"/> Partner to increase post-graduation employment opportunities |
| <input checked="" type="checkbox"/> Develop resources | <input checked="" type="checkbox"/> Increase transfers to related baccalaureate institutions |
| <input checked="" type="checkbox"/> Update facilities | |

- Increase effectiveness and/or efficiency
- Improve student performance levels
- Expand services

- Transform services
- Anything else? Briefly describe
N/A

- D. What continuous improvement plans do you have, if any, that require additional resources beyond the program's base budget? Briefly describe what resources you will develop to secure these funds.
This material is covered in the previous chapters in the document.

VII. PROGRAM REVIEW REPORT PATHWAY

Completed Program Review Reports will be evaluated by the appropriate deans and Program Review Steering Committees. Following approval by the Steering Committee, Program Review Reports will be evaluated by the Leadership Team who will approve the reports for posting on the intranet. At any point prior to Intranet posting, reports may be sent back for additional development.

Leadership Team members will work with program supervisors to incorporate Program Review findings into program planning and program activity changes during the next five years.

The ongoing challenge for the Digital Video program is to stay abreast of industry needs. As new production techniques are developed, we plan to respond with changes in course content, new courses as needed and curriculum sequence changes. Enrollment is a key issue in the video program and the faculty will address that issue with the curriculum changes, follow up with students and closer advising as the students move forward in the program.

In the Digital Movie area we see a move to short storytelling, such as webisodes. The talent of writing and producing show in three minutes or less is a skill we plan to develop in our program. In addition to adaptation that keep the program current with industry trends, we will continue to focus on overall student successes and preparation for the workplace.

APPENDIX A

Syllabi with SCANS

COURSE SYLLABUS

Course Number: ARTC 1302

Course Title: Digital Imaging I

Course Description: Digital imaging using raster image editing and/or image creation software: scanning, resolution, file formats, output devices, color systems, and image-acquisitions. Lab required.

Course Credit Hours: 3
Lecture Hours: 2
Lab Hours: 4

Prerequisite: ARTC 1325

Student Learning Outcomes: Upon successful completion of this course, students should be able to do the following:

- Identify terminology, advantages and limitations of image editing software (
- Distinguish bit-mapped resolutions for image acquisitions and output devices
- F1, F3, F4, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C7, C8, C9, C11, C12, C13, C14, C15, C16, C18, C19, C20)
- Use digital editing and painting tools
- F1, F3, F4, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C7, C8, C9, C11, C12, C13, C14, C15, C16, C18, C19, C20)
- Use basic half-tone theory in production of images, manipulate, create, and edit digital images for print and for web F1, F3, F4, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C7, C8, C9, C11, C12, C13, C14, C15, C16, C18, C19, C20)
- Specify appropriate file formats
(SCANS: F1, F3, F4, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C7, C8, C9, C11, C12, C13, C14, C15, C16, C18, C19, C20)

Secretary's Commission on the Acquisition of Necessary Skills (SCANS)- SCANS skills are a group of foundational skills and workplace competencies that the Secretary's Commission on the Acquisition of Necessary Skills established as vitally important for workplace success in the 21st century. In Collin's workforce programs, the SCANS skills are developed and reinforced throughout the curriculum to provide students with an opportunity to hone these skills/competencies in the context of their education. Over the course of an entire degree program, the successful student is expected to demonstrate all of the SCANS

skills and competencies as part of their education. The SCANS Foundation Skills and Workplace Competencies are described at: http://www.collin.edu/academics/programs/Workforce_SCANS_Syllabi_Code_Key.pdf

Withdrawal Policy: “See the current *Collin Registration Guide* for the last day to withdraw. “

Collin College Academic Policies: “See the current *Collin Student Handbook*.”

Americans with Disabilities Act: Collin College will adhere to all applicable federal, state and local laws, regulations and guidelines with respect to providing reasonable accommodations as required to afford equal opportunity. It is the student’s responsibility to contact the ACCESS office, SCC-G200 or 972.881.5898 (V/TTD: 972.881.5950) to arrange for appropriate accommodations. See the current *Collin Student Handbook* for additional information.

COURSE SYLLABUS

Course Information

Course Number: ARTC 1305

Course Title: Basic Graphic Design

Course Description: Graphic design with emphasis on the visual communication process. Topics include basic terminology and graphic design principles. Lab required.

Course Credit Hours: 3
Lecture Hours: 2
Lab Hours: 4

Student Learning Outcomes: Upon successful completion of this course, students should be able to do the following:

- Define basic design terminology F1, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C7, C8, C9, C11, C12, C13, C14, C15, C16, C18, C19
- Apply the design process using graphic design principles F1, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C7, C8, C9, C11, C12, C13, C14, C15, C16, C18, C19
- Demonstrate the use of design tools and equipment
(SCANS: F1, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C7, C8, C9, C11, C12, C13, C14, C15, C16, C18, C19)

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COURSE SYLLABUS

Course Information

Course Number: ARTC 1353

Course Title: Computer Illustration I

Course Description: Use of the tools and transformation options of an industry-standard vector drawing program to create complex illustrations or drawings. Includes principles of layout and design and manipulation of text and graphics. Lab required.

Course Credit Hours: 3
Lecture Hours: 2
Lab Hours: 4

Prerequisite: ARTC 1325

Student Learning Outcomes: Upon successful completion of this course, students should be able to do the following:

- Identify terminology, advantages and limitations of vector software F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C7, C8, C9, C10, C11, C12, C13, C14, C15, C16, C18, C19, C20
- Use vector drawing tools manipulate, create, and edit vector drawings for print or web F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C7, C8, C9, C10, C11, C12, C13, C14, C15, C16, C18, C19, C20
- Specify file formats
(SCANS: F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C7, C8, C9, C10, C11, C12, C13, C14, C15, C16, C18, C19, C20)

Secretary's Commission on the Acquisition of Necessary Skills (SCANS)- SCANS skills are a group of foundational skills and workplace competencies that the Secretary's Commission on the Acquisition of Necessary Skills established as vitally important for workplace success in the 21st century. In Collin's workforce programs, the SCANS skills are developed and reinforced throughout the curriculum to provide students with an opportunity to hone these skills/competencies in the context of their education. Over the course of an entire degree program, the successful student is expected to demonstrate all of the SCANS

skills and competencies as part of their education. The SCANS Foundation Skills and Workplace Competencies are described at: http://www.collin.edu/academics/programs/Workforce_SCANS_Syllabi_Code_Key.pdf

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COURSE SYLLABUS

Course Information

Course Number: ARTV 1303

Course Title: Basic Animation

Course Description: Examination of animation concepts, principles, and storyboard for basic production. Emphasizes creating movement and expression utilizing traditionally or digitally generated image sequences. Lab required.

Course Credit Hours: 3
 Lecture Hours: 2
 Lab Hours: 4

Prerequisite: ARTC 1325

Student Learning Outcomes: Upon successful completion of this course, students should be able to do the following:

- Demonstrate animation principles F1, F4, F6, F7, F8, F9, F10, F11, F12, F13, F15, F16, C1, C3, C7, C8, C9, C11, C12, C13, C14, C15, C16, C18, C19, C20
- Communicate conceptual ideas through storyboards F1, F4, F6, F7, F8, F9, F10, F11, F12, F13, F15, F16, C1, C3, C7, C8, C9, C11, C12, C13, C14, C15, C16, C18, C19, C20
- Execute animation sequences F1, F4, F6, F7, F8, F9, F10, F11, F12, F13, F15, F16, C1, C3, C7, C8, C9, C11, C12, C13, C14, C15, C16, C18, C19, C20
- Develop artwork using traditional or digital tools
 (SCANS: F1, F4, F6, F7, F8, F9, F10, F11, F12, F13, F15, F16, C1, C3, C7, C8, C9, C11, C12, C13, C14, C15, C16, C18, C19, C20)

Secretary's Commission on the Acquisition of Necessary Skills (SCANS)- SCANS skills are a group of foundational skills and workplace competencies that the Secretary's Commission on the Acquisition of Necessary Skills established as vitally important for workplace success in the 21st century. In Collin's workforce programs, the SCANS skills are developed and reinforced throughout the curriculum to provide students with an opportunity to hone these skills/competencies in the context of their

education. Over the course of an entire degree program, the successful student is expected to demonstrate all of the SCANS skills and competencies as part of their education. The SCANS Foundation Skills and Workplace Competencies are described at: http://www.collin.edu/academics/programs/Workforce_SCANS_Syllabi_Code_Key.pdf

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COURSE SYLLABUS

Course Information

Course Number: ARTV 1351

Course Title: Digital Video

Course Description: Producing and editing video and sound for multimedia or web productions. Emphasizes capture, editing, and outputting of video using a digital video workstation. Lab required.

Course Credit Hours: 3
 Lecture Hours: 2
 Lab Hours: 4

Prerequisites: ARTC 1325 and ARTV 1211

Student Learning Outcomes: Upon successful completion of this course, students should be able to do the following:

- Use digital video capture and output methods F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C4, C5, C6, C7, C8, C9, C10, C11, C12, C13, C14, C15, C16, C17, C18, C19, C20
- Apply appropriate compression schemes for various output F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C4, C5, C6, C7, C8, C9, C10, C11, C12, C13, C14, C15, C16, C17, C18, C19, C20
- Integrate still graphics and animation into a production F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C4, C5, C6, C7, C8, C9, C10, C11, C12, C13, C14, C15, C16, C17, C18, C19, C20
- Apply principles of video production F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C4, C5, C6, C7, C8, C9, C10, C11, C12, C13, C14, C15, C16, C17, C18, C19, C20
- Identify the components of a digital video system

(SCANS: F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C4, C5, C6, C7, C8, C9, C10, C11, C12, C13, C14, C15, C16, C17, C18, C19, C20)

Secretary's Commission on the Acquisition of Necessary Skills (SCANS): SCANS skills are a group of foundational skills and workplace competencies that the Secretary's Commission on the Acquisition of Necessary Skills established as vitally important for workplace success in the 21st century. In Collin's workforce programs, the SCANS skills are developed and reinforced

throughout the curriculum to provide students with an opportunity to hone these skills/competencies in the context of their education. Over the course of an entire degree program, the successful student is expected to demonstrate all of the SCANS skills and competencies as part of their education. The SCANS Foundation Skills and Workplace Competencies are described at: http://www.collin.edu/academics/programs/Workforce_SCANS_Syllabi_Code_Key.pdf

Withdrawal Policy: See the current *Collin Registration Guide* for last day to withdraw.

Collin College Academic Policies: See the current *Collin Student Handbook*

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COURSE SYLLABUS

Course Information

Course Number: ARTV 1211

Course Title: Storyboard

Course Description: Techniques of storyboarding including organizing a project's content and arranging it in a visual format. Lab required.

Course Credit Hours: 2
Lecture Hours: 2
Lab Hours: 1

Student Learning Outcomes: Upon successful completion of this course, students should be able to do the following:

- Determine a project's content F1, F2, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C7, C8, C9, C10, C11, C12, C13, C15, C16, C18, C19
- Choose or create graphics F1, F2, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C7, C8, C9, C10, C11, C12, C13, C15, C16, C18, C19
- Sequence content to convey the message
(SCANS: F1, F2, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C7, C8, C9, C10, C11, C12, C13, C15, C16, C18, C19)

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COLLIN COLLEGE
COURSE SYLLABUS

Course Number: RTVB 1329

Course Title: Scriptwriting

Course Description: Writing scripts for film and electronic media. Emphasizes format and style for commercials, public service announcements, promos, news, and documentaries. Lab required.

Course Credit Hours: 3

Lecture Hours: 2

Lab Hours: 4

Placement Assessments: Placement in ENGL 1301; College-Level Reading

Student Learning Outcomes: Upon successful completion of this course, the student will be able to do the following:

- Write commercials and public service announcements F1, F2, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C7, C8, C9, C10, C11, C12, C13, C15, C16, C18, C19
- Produce documentary and/or narrative scripts for long-form productions F1, F2, F4, F5, F6, F7, F8, F9, F10, F11, F12, F13, F14, F15, F16, C1, C3, C7, C8, C9, C10, C11, C12, C13, C15, C16, C18, C19

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COURSE SYLLABUS

Course Information

Course Number: ARTV 2335

Course Title: Portfolio Development for Animation

Course Description: A course in the development of a professional portfolio to showcase the student's skills in animation. Includes self-promotion, resumes, portfolio distribution, and interview techniques. Lab required.

Course Credit Hours: 3
Lecture Hours: 2
Lab Hours: 4

Prerequisite: Consent of Department Chair

Student Learning Outcomes: Upon successful completion of this course, students should be able to do the following:

- Prepare a professional portfolio of student's work SCANS: F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F14, F15, F16, C1, CS, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
- Demonstrate effective interview techniques
- SCANS: F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F14, F15, F16, C1, CS, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14

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COURSE SYLLABUS

Course Information

Course Number: ARTS 2348

Course Title: Digital Photography I

Course Description: This is a foundational digital photography course. It is a studio art course that explores the potential of the computer hardware and software medium for visual, conceptual, and practical uses in the visual arts. It includes camera operation and professional image workflow, composition, supplemental lighting and exposure control. Lab required.

Note: Students should expect additional supply costs.

Course Credit Hours: 3

Lecture Hours: 2

Lab Hours: 4

Student Learning Outcomes: Upon successful completion of this course, students should be able to do the following:

1. Appraise and apply aesthetic concepts in the service of contemporary visual communication, while utilizing all capture controls, software applications and presentation means. F1, F2, F3, F4, F5, F6, F7, F8, F9. F10, F11, F12, F14, F15, F16, C1, CS, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
2. Demonstrate the use of the camera for photographing in various lighting situations and supplemental lighting. F1, F2, F3, F4, F5, F6, F7, F8, F9. F10, F11, F12, F14, F15, F16, C1, CS, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
3. Produce a conceptual portfolio of photographs and present work for critical discussion. F1, F2, F3, F4, F5, F6, F7, F8, F9. F10, F11, F12, F14, F15, F16, C1, CS, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
4. Recognize, analyze, and discuss historical and contemporary photographic images. F1, F2, F3, F4, F5, F6, F7, F8, F9. F10, F11, F12, F14, F15, F16, C1, CS, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14

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COURSE SYLLABUS

Course Information

Course Number: ARTV 1343

Course Title: Digital Sound

Course Description: Digitizing sound and incorporating it into video games, multimedia or web projects for various delivery systems. Emphasizes compression issues, sampling, synchronizing, and resource management. Lab required.

Course Credit Hours: 3
Lecture Hours: 3
Lab Hours: 1

Student Learning Outcomes: Upon successful completion of this course, students should be able to do the following:

- Generate sound files from various sources F1,F2, F3, F4, F5, F6,F 7, F8, F10, F11, F12, F13, F14, F15, F`6, C1, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
- Select sounds that are appropriate for a project's content F1,F2, F3, F4, F5, F6, F7,F8, F10, F11, F12, F13, F14, F15, F`6, C1, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
- Use sound editing software to manipulate and improve sound files F1,F2, F3, F4, F5, F6, F7, F8, F10, F11, F12, F13, F14, F15, F`6, C1, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
- Incorporate sound files into a project F1,F2, F3, F4, F5, F6, F7, F8, F10, F11, F12, F13, F14, F15, F`6, C1, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
Synchronize sound files with visuals and animation F1,F2, F3, F4, F5, F6, F7,F8, F10, F11, F12, F13, F14, F15, F6, C1, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14

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COURSE SYLLABUS

Course Information

Course Number: ARTV 2341

Course Title: Advanced Digital Video

Course Description: Advanced digital video techniques for post-production. Emphasizes integration of special effects and animation for film, video, and the Internet. Exploration of new and emerging compression and video streaming technologies. Lab required.

Course Credit Hours: 3
Lecture Hours: 2
Lab Hours: 4

Prerequisite: ARTV 1351

Prerequisite/Concurrent Enrollment: FLMC 1304

Student Learning Outcomes: Upon successful completion of this course, students should be able to do the following:
Integrate animation in video productions F1, F2, F3, F4, F5, F6, F7, F8, F9. F10, F11, F12, F14, F15, F16, C1, CS, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14

- Generate special effects for film/video production F1, F2, F3, F4, F5, F6, F7, F8, F9. F10, F11, F12, F14, F15, F16, C1, CS, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
- Apply video streaming technologies for Internet video F1, F2, F3, F4, F5, F6, F7, F8, F9. F10, F11, F12, F14, F15, F16, C1, CS, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
- Apply chroma-keying in video productions F1, F2, F3, F4, F5, F6, F7, F8, F9. F10, F11, F12, F14, F15, F16, C1, CS, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14

- Plan, edit, and produce a video production F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, F14, F15, F16, C1, CS, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14

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COURSE SYLLABUS

Course Information

Course Number: FLMC 1304

Course Title: Lighting for Film or Video

Course Description: Fundamentals of lighting techniques for film or video production employing filters, in-camera effects, and mood setting techniques. Lab required.

Course Credit Hours: 3
Lecture Hours: 2
Lab Hours: 4

Prerequisite: ARTV 1351

Student Learning Outcomes: Upon successful completion of this course, students should be able to do the following:

- Demonstrate skills in lighting a scene to achieve a professional camera image while on location or in a studio setting F1,F2,F3,F4,F5,F6,F7,F8, F10, F11, F12, F13, F14, F15, F`6, C1, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14

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COURSE SYLLABUS

Course Number: FLMC 1331

Course Title: Video Graphics and Visual Effects I

Course Description: A course in the applications of computers for video production. Design of computer graphic workstations and development of a rationale for selecting software, hardware, and peripherals. Lab required.

Course Credit Hours: 3
Lecture Hours: 2
Lab Hours: 4

Prerequisite: ARTC 1325

Student Learning Outcomes: Upon successful completion of this course, students should be able to do the following:

- Describe the system components of a computer graphics workstation F1,F2,F3,F4,F5,F6,F7,F8, F10, F11, F12, F13, F14, F15, F16, C1, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
- Detail basic computer workflow F1,F2,F3,F4,F5,F6,F7,F8, F10, F11, F12, F13, F14, F15, F16, C1, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
- Design and produce original 2-D computer materials F1,F2,F3,F4,F5,F6,F7,F8, F10, F11, F12, F13, F14, F15, F16, C1, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14

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COURSE SYLLABUS

Course Number: MUSC 2351

Course Title: Audio for Video

Course Description: Advanced audio techniques for video production. Includes synchronization, automated mixdown, audio post production for video, and editing techniques. Lab required.

Course Credit Hours: 3

Lecture Hours: 3

Lab Hours: 1

Prerequisite: ARTV 1343 or MUSC 1327

Student Learning Outcomes: Upon successful completion of this course, the student should be able to do the following:

- Utilize time code F1,F2,F3,F4,F5,F6,F7,F8, F10, F11, F12, F13, F14, F15, F`6, C1, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
- Synchronize audio and video F1,F2,F3,F4,F5,F6,F7,F8, F10, F11, F12, F13, F14, F15, F`6, C1, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
- Use console automation F1,F2,F3,F4,F5,F6,F7,F8, F10, F11, F12, F13, F14, F15, F`6, C1, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
- Demonstrate audio post production techniques F1,F2,F3,F4,F5,F6,F7,F8, F10, F11, F12, F13, F14, F15, F`6, C1, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14

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COURSE SYLLABUS

Course Information

Course Number: ARTV 2335

Course Title: Portfolio Development for Animation

Course Description: A course in the development of a professional portfolio to showcase the student's skills in animation. Includes self-promotion, resumes, portfolio distribution, and interview techniques. Lab required.

Course Credit Hours: 3
Lecture Hours: 2
Lab Hours: 4

Prerequisite: Consent of Department Chair

Student Learning Outcomes: Upon successful completion of this course, students should be able to do the following:

- Prepare a professional portfolio of student's work F1,F2,F3,F4,F5,F6,F7,F8, F10, F11, F12, F13, F14, F15, F`6, C1, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14
- Demonstrate effective interview techniques F1,F2,F3,F4,F5,F6,F7,F8, F10, F11, F12, F13, F14, F15, F`6, C1, C3, C5, C6, C7, C9, C10, C11, C12, C13, C14

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APPENDIX B REVISED CREDIT HOUR CURRICULUM

Digital Video Revised AAS Degree Program 60 CRs			
ARTC 1325	Introduction to Computer Graphics	3 credits	
ARTV 2356	Storyboard	3 credits	
DRAM 2366	History of Filmmaking	3 credits	
ARTS 2348	Digital Arts (Photography)	3 credits	
ENGL 1301	Composition/Rhetoric 01	3 credits	
ARTC 1302	Digital Imaging I	3 credits	
ARTV 1303	Basic Animation	3 credits	
ARTV 1351	Digital Video	3 credits	
RTVB 1329	Scriptwriting	3 credits	
FLMC 2336	Production Development – Producing	3 credits	NEW
MATH 1332	College Mathematics	3 credits	
FLMC 1331	Video Graphics and Visual Effects	3 credits	
ARTV 1343	Digital Sound	3 credits	
RTVB 2330	Film and Video Editing	3 credits	NEW
ARTV 2320	Team Production I	3 credits	NEW
Elective			
<ul style="list-style-type: none"> • ARTV 1345 – 3D Modeling and Rendering • ARTV 2301 – 2D Animation I • FLMC 2331 – Video Graphics and Visual Effects II • IMED 1316 – Web Design I • MUSC 2351 – Audio for Video 			
RTVB 2330	Portfolio Development – Production	3 credits	NEW
ARTS 1301	Art Appreciation	3 credits	
PSYC 2301	General Psychology	3 credits	
SPCH 1311	Fundamentals of Speech Communication	3 credits	
		Total: 60	

APPENDIX C – CURRICULUM MAP

Program Map (I)ntroduced/(P)raticed/(E)mphasized/(A)ssessed					
Program Courses	Program Outcome: Software Proficiency	Program Outcome: Concept Development	Program Outcome: Communication Skills	Program Outcome: Proficiency in Design	Program Outcome: Critical Thinking
ARTC 1302 Digital Imaging I	A	I		I	E
ARTC 1305 Basic Graphic Design	A	A	P	A	E
ARTC 1325 Introduction to Computer Graphics	A	A	I	E	E
ARTC 1353 Computer Illustration I	A	A		A	E
ARTS 2348 Digital Arts	A	P		E	E
ARTV 1303 Basic Animation	A	A		A	E
ARTV 1343 Digital Sound	A	I	I		E
ARTV 1351 Digital Video	A	A	E	A	E
ARTV 2341 Advanced Digital Video	A	A	E	A	E
ARTV 1211	I	A	E	I	E

Storyboard					
FLMC 1304 Lighting for Film and Video	E	A	I		E
FLMC 1331 Video Graphics and Visual Effects I	A	A	I	A	E
MUSC 2351 Audio for Video	P	I	E		E
RTVB 1329 Scriptwriting	P	A	A		E
ARTV 2335 Portfolio (capstone)	A	A	A	A	A