

Communications and Theatre  
Program Review

Executive Summary

2003-2004

## EXECUTIVE SUMMARY

The Department of Communication and Theatre at Point Loma Nazarene University enters the 2003-2004 year a healthy academic unit, with strong faculty, quality programs and more than 200 students choosing its major programs of study. It has achieved this status through investments by the administration in personnel, resources and program development. Students also respond positively to the sustaining co-curricular programs of the department which have brought regional and national attention to the school.

Nevertheless, the department faces challenges, some of which are distinct to PLNU, and others that relate to the natural vagaries of a fast-growing program. PLNU is now faced with an enrollment cap, which has effectively eliminated any proportional growth in programs. This has implications for staffing, even as this department reaches most of its targets for full-time faculty. Budget resources are tighter, and investment in costly infrastructure, such as new academic buildings will be limited both by economic and geographic concerns on the Point Loma campus.

In this report, the department identifies critical areas of need, primarily with a view to managing in the current environment rather than suggesting a massive overhaul or an unrealistic spending increase. The department seeks to use its existing personnel and physical resources more efficiently, while requesting additional staffing support and physical plant investment in areas that need immediate attention. In particular, the report addresses class sizes in general education courses that may require more staffing, additional load release for theatre personnel, and staff-level technical support for media operations. While many facilities are adequate, demand on the facilities continues to increase and students need more time and access to assure continued excellence. There are also significant, ongoing needs to improve the university's theatre building as a step towards assuring the quality of the Theatre major and its contribution to the cultural interests of the campus.

The department is also implementing changes of its own to both maintain quality control and manage its existing programs more effectively. A first-ever assessment plan is outlined for the department, to be instituted in Spring 2004. A series of curricular proposals concludes this document, aimed at utilizing instructional resources more efficiently, improving instruction in foundational areas, offering more diversity and choice, centralizing programs around the department's core values, and keeping pace with changes in the communication discipline.

The faculty of this department consider their work at PLNU a privilege and a fulfillment of their Christian calling. There is great satisfaction in the department that has formed over the last 10 years, but also gathering concern about the challenges ahead. These pages represent their best effort to clearly and honestly take the pulse of the department in terms of present realities. Their desire is to maintain a quality program for the many students still to come, allowing them to discover and nurture their gifts as communicators in an environment that asks their best and offers nothing less in return.

# Current Status of the Department

## CURRENT STATUS OF THE DEPARTMENT

### Introduction

The Department of Communication and Theatre is one of PLNU's five largest academic units, as measured by total number of students enrolled in its majors. During the last decade, the department has diversified and broadened its programs, emerging from a traditional speech communication and theatre department, into a modern center of communication education with areas of study that are academically and professionally challenging. The department has developed primarily because of quality personnel, new facilities and a focus on curriculum development that has kept pace with the communication discipline. Consistent with this excellence is a focus on the mission of the university, understanding how PLNU's Christian and Wesleyan traditions permeate and inform the study of communication.

In many ways, the report and recommendations that follow are more surgical, than revolutionary. Many of the changes emerging from the department's first-ever review in 1998-99 have been implemented, with great success. The "heavy lifting" of curriculum and facility change was done in preparation for or as a result of that first review. The department faculty believe the challenges of the next five years have more to do with maintaining programmatic excellence, than seeking radical change. These challenges are framed by institutional realities that are discussed here so all readers have a common frame of reference:

1. Enrollment Cap – Conditional use permits with the city of San Diego limit PLNU's FTE on the main campus to 2000. Since the 2000-01 academic year, this has meant a leveling of the number of students admitted annually. While departments have not been told to set limits in individual programs, the result has been a proportional stasis across all departments. This cap has implications for budget, staffing, recruitment, curriculum and infrastructure. Virtually no entity on campus is unaffected by the reality that PLNU is not growing on its main campus.
2. Physical Plant – PLNU has been blessed with natural beauty and a well-developed campus plan; but it is clear most of the 90-acre campus has been developed to meet current needs and there will be few major construction projects in the next five to ten years. This has implications for the Department of Communication and Theatre, which needs additional space for instruction, theatre, media and forensic activities. During an academic year, this department will utilize parts of six campus buildings on a regular basis for sustaining programs not related to specific classes. The department is unable to hold all of its classes in one place. It appears this will not be changing any time soon.
3. Staffing – Primarily due to the enrollment cap, most areas of the department will not likely see an increase in its number of faculty. One exception to this generalization is the MOCM major which at any time has between 80-100 students enrolled. This alone would justify a third faculty member assigned to the program. However, if the university proceeds with a Master of Arts in Organizational Leadership that involves this department, an additional faculty member will be essential.

These challenges are discussed here simply to give a foundation for the report that follows. The department recognizes that not everything faculty desire can be delivered here or in any institution. But inasmuch as this process is designed to hold a mirror up to the current program, reviewers and administrators must understand how these institutional realities impact the continuing desire for excellence.

## **Mission and Values**

PLNU's mission statement declares:

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

More simply, the University desires:

TO TEACH \* TO SHAPE \* TO SEND

The Department of Communication and Theatre reflects this mission through a series of core values found in each of its program:

1. Communication – Competence with human communication, whether it be spoken, written, or mediated, is foundational to this field of study. Students are exposed in multiple ways to instruction and application that will build these skills, appropriate for both general educational goals and specific professional fields.
2. Critical Thinking – The department believes the skills of Communication are not enough. The student must know the content of the field from history, to philosophy to theory. Students must know their field, and they must be able to critique it using the best traditions of the discipline.
3. Collaboration – Communication is a community enterprise. On stage, in a studio, on a work team or public service, communicators must work with people and in that engagement create shared meaning and purpose. Students in this department have multiple opportunities to create their work through the group dynamics so critical to modern society.
4. Character – In direct and indirect ways, the department helps students understand their faith as the foundation of their communication and the ethical implications of living out that faith in a modern world. The department believes that good communicators, especially good Christian communicators, place paramount importance on caring for and serving the interests of the community around them, and utilize communicative skills in a compassionate rather than self-serving manner. The department seeks strategic ways to reinforce and nurture the Christian character of its students by applying it directly to the content and skills they are learning.

## **Programs and Statistics**

### Majors

The majors are designed to provide comprehensive training, knowledge, and skill acquisition for those desiring to enter the fields of mass communication, management, public relations, theatre, sales, corporate affairs, and training and development. This overview can be supplemented using the university catalog and other supporting documents provided with this report:

#### Communication

This major prepares students for a variety of communication-intensive careers by improving their oral and written communication skills, and by enhancing their knowledge of non-verbal communication and the dynamics of group communication. The major includes two concentrations: societal and public address.

#### Managerial & Organizational Communication

This major prepares students to be more effective and efficient organizational members in business, non-profit, government, religious, and education contexts. The major is devoted to the study and practice of those organizational activities most dependent on communicative behavior (interpersonal competence, conflict management, leadership, decision-making, group process management) and other areas in an effort to create healthier corporate habitats.

#### Media Communication

This major is devoted to the study and practice of media. This includes media systems, purposes, techniques, and effects of media on individuals and society. The major includes four concentrations, which include production, performance, multimedia, and film studies.

#### Theatre

The purpose of this major is to achieve an understanding of the elements and practice of theatre, including a general knowledge of the theatre arts, an awareness of the historical context, and an appreciation of the effect of theatre on society.

#### Broadcast Journalism

This major is devoted to the study and practice of broadcast news. Students are prepared for reporter and management careers in broadcast and cable television and radio. It is a cross-department major, managed jointly by this department and the Department of Literature, Journalism and Modern Languages. Some more historical context to this unique major is provided in the section titled "Action Taken Since Last Review."

## Statistics

<b>Enrolled Majors</b>	<b>1999</b>	<b>2000</b>	<b>2001</b>	<b>2002</b>	<b>2003</b>
Broadcast Journalism	-	-	4*	13*	30*
Communication	48	25	47	58	50
Media Communication	65	45	49	49	47
Managerial and Organizational	62	84	78	90	84
Theatre	18	16	12	11	13
<b>Total</b>	<b>193</b>	<b>170</b>	<b>190</b>	<b>221</b>	<b>224</b>

<b>Degrees Granted by Major</b>	<b>1999</b>	<b>2000</b>	<b>2001</b>	<b>2002</b>	<b>2003</b>
Broadcast Journalism	-	-	-	-	1*
Communication	8	17	9	9	14
Media Communication	7	5	11	9	6
Managerial and Organizational	15	26	22	17	34
Theatre	0	1	2	1	2
<b>Total</b>	<b>30</b>	<b>49</b>	<b>44</b>	<b>36</b>	<b>57</b>

\* Broadcast Journalism majors are divided evenly between two departments. Totals shown here.

## Minors

Communication: this minor contributes to the development of student's oral and written communication skills, along with their knowledge of non-verbal communication and the dynamics of group communication.

Media Communication: this minor contributes to the development of student's understanding of media technologies, including their systems, and techniques of production.

Theatre: this minor contributes to the development of student's understanding of the history and techniques of theatre.

### Enrollment by Minor - 2003

Communication	2
Media	3
Theatre	3

## Sustaining Activities

The department is committed to offering sustaining co-curricular programs that provide learning laboratories for student's skill and leadership development. In addition to serving majors in this department, the activities serve a broad constituency across campus. Each activity is also supported by members of the full-time faculty, receiving load compensation:

Forensics – PLNU maintains a nationally ranked Speech and Debate team, ending the 2002-03 year with two national championships in parliamentary debate, one for Christian colleges (NCCFI) and one for all schools participating in this activity (NPDA). Approximately 25-30 students compete regularly on the team, traveling to 20 tournaments. Over the last seven to eight

years, Point Loma has ranked in the top five programs in the nation for parliamentary debate, and has hosted three major national championship tournaments, in addition to hosting several other prestigious tournaments each year.

KPLR Radio – The department supervises courses and advising activities for an on-campus, carrier current and Internet-distributed radio station. Approximately 30-40 students are involved with the station each semester, which also is student-managed.

Campus Cable Television – Effective Fall 2004, the department will supervise an on-campus, student-managed cable channel. A full-time faculty member will advise the channels programming and production activities.

Theatre – Salomon Theatre produces three major productions each year, in addition to several one-act play festivals and a bi-annual musical production in cooperation with the Department of Music. Department faculty typically serve as directors and technical directors of each production.

### Special Events

The department sponsors a number of activities each year that benefit students across campus:

Sunset Cliffs Invitational – This national tournament for speech and debate is hosted each February, bringing 700-800 students to campus from 90 colleges and universities across the country.

The Point Loma Round Robin Tournament of Champions – This event brings the top 20 debate teams in the country for an elite competition.

The San Diego Classic – This speech and debate tournament is offered to help the growing home school forensics league (NCFCA).

International Study – The department is leading two international study residential programs in 2004. One will be a communication-focused summer study program in London. The other is a residential London semester in Fall 2004 with a general education focus, but significant involvement by two faculty of this department.

Broadcast Education Association – In addition to being an institutional member of BEA, the department sponsors bi-annual trips to the national convention in Las Vegas, and two PLNU students have received BEA scholarships.

Western Communication Association – The department supports bi-annual trips to the WCA undergraduate communication research conference.

Media Festival – The department sponsors a video/audio festival showcase of student work at the end of each academic term. An average of 100 students have attended each of the last five years.

Los Angeles Films Studies Center – PLNU has placed seven students over the last five years in the LAFSC program sponsored by the Council for Christian Colleges and Universities. The program is an integrated concentration of the media communication major.

San Diego BestFest – The department hosts the final judging for the largest student film festival in America. Eight PLNU communication majors participated through film submissions, and three PLNU faculty and several students participated as board members, hosts, and/or judges.

## **Staffing**

In addition to its majors, the department services the general education core through:

COM100 Principles of Human Communication – required of all students. Focus is on interpersonal, group and public communication with a central outcome of public speaking competency.

TRE101 Introduction to Theatre – one of three fine arts options for required for all students. The course is a survey of history and appreciation for the art form.

In the 2003-2004 academic year, the department is responsible for 218 total units of instruction. Full-time faculty have 24 unit loads by contract.

This staffing is accomplished through:

Full-time faculty: (8 total – see appendix for curriculum vitas)

Paul Bassett, Professor of Communication Studies (1978).

J.D.	Southern Methodist University
M.F.A	Trinity University
B.A.	Pasadena College
Responsibilities: Theatre Major and Director of Salomon Theatre	

Kathleen Czech, Assistant Professor of Communication (2001)

Ed.D., Candidate	University of San Diego
M.A.	University of Nevada, Reno
B.A.	Northern Arizona University
Responsibilities: Co-advisor Managerial and Organizational Communication, Co-advisor Communication	

G.L. Forward, Professor of Organizational Communication (1995)

Ph.D.	The Ohio State University
M.A.	Emerson College
M.Div.	Nazarene Theological Seminary
B.A.	Eastern Nazarene College
Responsibilities: Managerial & Organizational Communication, Director of Internship Program	

Alan C. Hueth, Professor of Communication Studies (2002)

Ph.D. University of Dayton  
M.A. San Diego State University  
B.A. California State University, Chico  
Responsibilities: Co-advisor Media Communication

Randall E. King, Associate Professor of Communication Studies (1997)

Ph.D. University of Tennessee  
M.A. Southwestern Baptist Theological Seminary  
B.A. Olivet Nazarene College  
Responsibilities: Department Chair, Co-advisor Media Communication, Co-advisor  
Broadcast Journalism

Lewis E. (Skip) Rutledge, Associate Professor of Communication & Forensics (1989)

Ph.D., Candidate Regent University  
B.A. Claremont McKenna College  
M.A. San Diego State University  
Responsibilities: Director of Forensics, Co-advisor Communication

Walter Williams, Associate Professor of Communication & Theatre (2000)

Ph.D. Regent University  
M.A. Regent University  
B.A. University of California, Los Angeles  
Responsibilities: Co-advisor Theatre, Coordinator of Basic Course

Ronda Rice Winderl, Professor of Communication & Theatre (2003) (on leave Fall 2003)

Ph.D. New York University  
M.A. Emerson College  
B.A. Olivet Nazarene University  
Responsibilities: Co-advisor Theatre

#### Part-Time Faculty (4 total)

Greg Ghio, M.A., San Diego State University

Becky Johnson, M.A., Candidate, Theology, PLNU

Melissa Lazaro, M.A., Communication, San Diego State University

Katie Rodda, Ph.D., University of California, Santa Barbara

#### Support Staff

Department Administrative Assistant - 30-hours/week (10-month contract).

Studio Assistants – 2 students support studio, 10-20 hrs. weekly each – 9 month.

Assistant Director of Forensics – team support, coaching and travel – app. 10 hrs. week.

## Special Staffing Considerations

Staffing in many ways is adequate and, as noted, reaches targets set five years ago for full-time faculty. While the department recognizes the number of full-time faculty may not realistically increase, it believes the time and energy of those already employed can be used more effectively. Doing so may cause stress in other areas, necessitating additional adjunct, support staff or perhaps one more full-time faculty member. These issues are being addressed currently with administrators, but are noted here for background:

1. Student-Teacher Ratios in General Education – The public speaking courses serviced by the department are capped at 29 students. With variations in enrollment, these limits are sometimes pushed higher – i.e. Fall 2003 when all COM100 classes were mandated to accept 30 students. Research conducted by the department of similar schools shows PLNU’s class size to be on the extreme high end for a public speaking course. This impacts the educational goals for the course and presents challenges that do not exist in many similar skills courses on this and other campuses. Similar high enrollments exist for Introduction to Theatre. The department has a five-year plan to bring these class sizes down incrementally, but was not allowed to begin implementing it this year. This issue is of critical staffing and pedagogical importance. The department strains to meet its obligations to the general education program and if class sizes shrink, staffing must be increased.
2. Activity Load Release – As noted earlier, the department views its sustaining activities as central to its academic mission. Currently, the load release given for forensics is sufficient, but there are deficiencies in the load release given for theatre productions. An appeal for additional release credit for theatre faculty is being sought from the academic administration and is viewed as a critical step towards excellence and growth in this major.
3. Technical Support Staff – There is currently no technical support staff assigned to the campus media facilities managed by this department. The studio, editing labs, field cameras and all equipment related to two radio studios – are maintained through a combination of contract engineers, student assistants and faculty involvement. The long-term health of the media facilities depends on adequate support that cannot be provided in this manner as programs grow. These requests will likewise be made directly to the academic administration.

## **Facilities, Equipment and Physical Space**

### Cabrillo Hall

The academic home of the Department of Communication and Theatre is Cabrillo Hall. One of the oldest buildings on campus, Cabrillo has been remodeled several times during the last eight years to accommodate the department’s needs. It currently has seven faculty offices, four classrooms, a department office and two restrooms on its two main floors. While the historical charm of Cabrillo creates a unique environment, it also presents educational challenges. There is no air conditioning in the building and winter heating is inconsistent at best. For this reason,

windows are often open mere feet from the busiest street on campus. Vehicles and maintenance work create noise barriers that regularly disrupt instruction. Even with windows closed, sound restriction is poor. Several of the classrooms are quite crowded, and difficult to configure for the type of small group and interactive sessions useful to communication-oriented classes.

A basement of the building has expansive space that could be used for additional department activities, however use of that space was awarded to another department when it became available four years ago, continuing the fragmentation of Communication and Theatre.

#### Speech Lab Rooms:

For the last several years, the forensics program has had the use of lab rooms, offices, and a classroom for meetings, practices, research, and materials storage. Recent construction projects have forced the department to give up that space temporarily, but when returned following completion of the construction, the buildings will adequately meet the needs of the program.

#### Salomon Theatre:

Salomon Theatre is home for theatre majors and minors and for most campus productions. It has seating for an audience of 186 people. The theatre includes a small workshop for set construction, dressing rooms, several small rooms for costume construction and production management, and a recently remodeled sound and lighting control booth. One faculty member maintains a very small office in the building. (There is also one office currently being occupied by an Art Department faculty member.) Significant investments have been made by the university in Salomon in the last five years which have addressed several of the concerns noted during the last self-study. A new state-of-the-art lighting system dramatically increased lighting capability and added air conditioning to the control booth.

However, the theatre remains an inadequate working environment and makes a poor impression on current and potential students. In spite of the support of the university in terms of an interior face-lift and the new lighting system, there are substantial limitations in terms of the building's use as a theatre. Some of these limitations are functional and some are in terms of ADA and safety requirements for both audience and theatre artists.

Salomon Theatre was built in the early 1960's, reflecting the performance modes of that era and the limitations of the institution that built it. Even at that point in time, California Western University realized the restrictions of Salomon and built the Keller facility next door to answer the shop and studio needs. When Pasadena College moved to the campus, Keller became the home of the Art Department and Salomon Theatre was returned to the limitations it had when it was built. e.g. The shop had to be relocated in the area of Salomon that was originally the Green Room.

Salomon is also an oddity visually, poorly designed to fit in with the modern buildings surrounding it. The fact that it is an anachronism works against the success of the theatre program, suggesting that the program itself is out of step with current trends in the field. Salomon Theatre needs to receive further remodeling at the very least. The list of items that need to be addressed seems to indicate that it might be cheaper and safer to build a new facility.

However, if that is not feasible, certainly the list needs to be addressed for the safety and welfare of students, faculty, and audience.

It should also be noted that the bi-annual musical production cannot be staged in Salomon so the nearby Crill Hall is used. Although the musical is a shared production with the Department of Music, rehearsal and technical access to Crill Hall is limited, making the production process even more difficult for all involved.

### Ryan Library

The department's television studio, editing facilities and radio station offices are housed in one section of the Ryan Learning Center and Library complex. This space was dedicated for studio use in 1998. The studio includes a three-camera system, with lights, sound, video switching, along with signal monitoring and processing systems. The television complex also includes a small storage room, and a common meeting/office area with five computers primarily used for writing and office functions, but also able to perform simple video editing. There are two advanced digital video edit suites with doors to secure isolation. The TV system is supplemented by four portable digital camcorders, three portable lighting kits, and related accessories.

The KPLR office area across the hall was secured in 2002 and includes space for office functions, small meetings, a production studio and another small newsroom workstation. The main broadcast booth for KPLR is a small room in the Nicholson Commons student center. The two studios can be interconnected for live broadcasts.

A dramatic increase in the number of students using these facilities has created some unique challenges in the programs. Television equipment installed in 1998 has been used extensively over the years, and several major items need to be replaced. The studio and KPLR location in the Ryan Library results in unusually limited access to production and editing equipment, which is especially problematic as the student population (and resultant need for increased access) in production courses increases. The dual-use of the TV studio as classroom, screening room, and production laboratory creates additional set-up time and pedagogical challenges, which negatively affects class and lab instruction. The need for technical support has expanded with program growth, as noted earlier in the staffing section.

The studio facilities have been well supported by the university both initially and in continuing equipment purchases. In many ways, the Ryan Library studio is a source of pride for this department and in 1998; it was a huge step for the university to build it. The department accepts the reality of staying in this space for the foreseeable future, but the current facilities will require more technical support and greater access beyond library hours to assure continuing excellence. The addition of a campus cable television station in 2004 will only add to this demand.

## **Department Strengths and Weaknesses**

### Major in Communication

#### Strengths:

1. General, broad-based program preparing majors for continuous change and a variety of fields, including banking, health care, management, politics and law.
2. A limited number of lower division requirements, along with overlapping requirements with other communication majors allowing some flexibility for change prior to student's junior year.
3. Greater opportunity for student design of upper-division curriculum.
4. Additional public speaking, media writing, intercultural communication, and technology courses have enhanced graduate's marketability in a variety of professions.

#### Weaknesses:

1. Currently Rhetorical Theory and Rhetorical Criticism are combined in the same course. Ideally this should be separated into two courses to better prepare students for graduate school.

### Major in Managerial & Organizational Communication

#### Strengths:

1. Faculty: Principal faculty members hold a Ph.D. in Organizational Communication and Ed.D in Leadership. This faculty has been active publishing original research, presenting at specialty, regional, and national conferences and in consulting for business, educational, and religious institutions.
2. Course content: We have intentionally designed our courses around the integration of theory, practice, and original student research. Many student projects have been presented at communication conferences.
3. Course options: We have increased the usefulness and flexibility of the MOCM program in three ways since last review, including (a) new courses, (b) additional options permitting student choice, and (c) increased frequency of course offerings.
4. Interdisciplinary: MOCM courses not only combine a traditional emphasis on the Liberal Arts with a pragmatic concern for vocational application, but we also include courses from economics, management, and business in our curriculum.
5. Internship: Every semester 20-25 students are placed in a wide range of internship situations in large and small organizations providing experience, networking opportunities, and often job offers.
6. Feedback: Systematic surveys of MOCM graduates at one and five years show high evaluations of the MOCM program and reveal that most are employed in areas relating to their program.

Weaknesses:

1. Advising Load: The advising load in MOCM is too heavy and should not exceed 40-45 students for any individual.
2. Course options: MOCM has few occupationally oriented courses. We would like a new course in Public Relations Practices in the near-term with the possibility of developing a PR concentration.
3. Cooperation: Although MOCM students take several course in the business department, there is little cooperation from that department with a history of active opposition and disinformation originating from some business department faculty and staff.
4. Staffing: The size of the MOCM major warrants a third faculty member with teaching and advising responsibilities in this area of the department.

Major in Media Communication

Strengths:

1. Curriculum that stresses liberal arts and selected professional training.
2. Additional courses in communication theory and research, media literacy, law and regulation, film, and other courses balances professional training with scholarly historical and theoretical critique and analysis.
3. Principal faculty members hold Ph.D.'s in mass communication and educational leadership with emphasis in communication technologies and learning. Both involved in scholarly activity and have over 41 years of combined professional experience in commercial news, documentary, corporate, and print media.
4. An expanded interdisciplinary major with required courses in writing/journalism, art, business, and curricular involvement with other campus media.
5. Professional-quality studio and media production and post-production center, along with on-campus radio station, KPLR.
6. Successful student internship placements in broadcast, cable, and film organizations in southern California.
7. Hosted final judging of BestFest, the largest student film festival in America.
8. Closed-circuit cable TV system, including a department channel for student programming and projects, was approved by PLNU cabinet. System to begin operation in Fall 2004.

Weaknesses:

1. As discussed earlier, the studio facility, while adequate, has reached the limits of its capabilities to service existing courses and activities. A relatively small studio space now serves both lecture and lab needs, which requires additional set-up for screening, lecture and planning, and other non-lab activities, which negatively impacts course pedagogy. Second, additional editing computers have had to be added in the meeting/planning room (common area) of the studio facility, due to limited space. This multi-use situation will limit access to space initially dedicated to student project planning, and will also place limits on student access to (and privacy with) the additional editing systems. Media communication needs regular access to a nearby classroom in the Ryan Library to accommodate the screening and formal lecture/discussion sessions.

2. More numerous (and larger) course sections in production courses are causing some critical equipment failures. Support for replacing and improving the infrastructure has been strong. But more critical and expensive replacement will be necessary in a very short time to keep up with maintenance demands and changes in the professional field.
3. While KPLR radio is an asset to the program, current experience suggests the station will never grow much further in audience or credibility without a true broadcast signal. This is difficult in San Diego, with a jammed FM dial and no apparent educational frequencies available. However, the department should investigate broadcast options, including a more aggressive approach to a new low-power FM or buying an existing educational frequency from another institution.
4. While students in the major take a variety of writing courses in the university's journalism program, there are deficiencies in student preparation in scriptwriting and pre-production. This is being addressed through a curricular proposal contained in this program review.

### Major in Theatre

#### Strengths:

1. Comprehensive student involvement and training in all aspects of the theatrical profession, including technical theatre, directing, acting, and administration.
2. Faculty has a variety of professional theatre experience.
3. Strong internship placement in local theatres.
4. New state-of-the-art lighting system installed.
5. Additional full-time theatre faculty hired.

#### Weaknesses:

1. While load reduction units have been increased for productions from six units in 1998 to the current nine units, the demands of technical theatre still requires excessive hours well beyond the allotted load reduction units.
2. The theatre facility (also addressed elsewhere in this document) makes rehearsal and the building of productions difficult. The stage is currently the only available space for classes, rehearsal, and production building. This results in late night and weekend scheduling to accomplish the tasks of putting up productions.
3. Lack of scholarship monies makes it difficult to attract competitive theatre students as incoming freshman.

### Major in Broadcast Journalism

#### Strengths:

1. This inter-departmental major represents the best effort to serve a specialized group of students under the present university structure. There are two principal faculty advisors, one from each department, tasked to this major. Each has extensive professional and academic experience in journalism and broadcasting.

2. The program has a strong core in journalistic writing. Employers constantly stress this as their number one concern with new hires. Anecdotal evidence suggests PLNU journalism majors excel in this dimension.
3. The senior capstone TV News class is a defining experience for students in the program. Producing a weekly newscast, on deadline, puts real-world skills to use and brings the demands of this industry to the forefront.
4. The required internship experience has validated the programs approach. Local broadcasters have commented quite positively on the preparation students receive. One local NBC news manager recently declared publicly PLNU has the best program in the region. Also, four graduates or senior students of this major are employed in San Diego newsrooms.

Weaknesses:

1. Although the major represents a huge step forward in inter-departmental cooperation, the nature of this construction will always present challenges. Promotion, administration, and basic instruction must serve the demands of two academic departments, with somewhat different philosophies and approaches to the field. This is surmountable, but nonetheless challenging.
2. Scheduling issues with facilities have made it difficult to maintain a logical sequence in the major. Students are often taking the capstone television news course concurrent with a basic production class. These scheduling issues especially impact transfer students.
3. It has been difficult to get students actually producing broadcast news at an early point in their course sequence. Efforts to develop a radio news department on KPLR have been mixed. More focus on radio news as a course is necessary, and more dedicated attention from faculty is needed to the news department – perhaps with additional load reduction.
4. Students that actually belong to both departments in some ways are home in neither. It will always be difficult to give these students a separate identity as a group of majors given the inter-departmental structure.

## Action Taken Since Last Review

## **ACTION TAKEN SINCE LAST REVIEW**

### **Background**

The Department of Communication and Theatre went through program review in the 1998-99 academic year. As mentioned previously, a great deal of restructuring and course additions resulted from that process. The full text of the reviewers' final report is attached in the appendix of this document. Key changes since the 1998-99 review are summarized here.

### **Course and Program Changes**

On pages 3-4, reviewers Schultze and Lewis reacted to curricular proposals offered by the department. These changes are summarized below, with updated information since that time:

1. Applied Communication and Speech were compressed into one new major called "Communication" with concentrations in Societal and Public Address. Additional courses have subsequently been added in Intercultural and Interpersonal Communication and a new course in Media Literacy became a requirement for this major.
2. Managerial and Organizational Communication added courses in Management Communication, Communication and Training, and new options in Multimedia, and Interpersonal Communication.
3. Media Communication restructured its offerings around a core group of classes, with four concentrations: Production, Performance, Multimedia and Film Studies. New courses were added in Multimedia Production, Audio Production, Broadcast Performance and Media Literacy. A video festival began in 1999 to showcase student work and has been well received each year since.
4. Theatre added a course in Directing and is offering Musical Theatre on spec basis during the Spring 2004 semester. The number of faculty supporting this area has increased and significant improvements have been made to the physical plant and technical areas of Salomon Theatre.
5. Broadcast Journalism – On page 9, the reviewers discuss the relationship with the Journalism program at PLNU and its somewhat unique history as an outgrowth of the Literature, Journalism and Modern Languages department. While journalism remains part of that department, since the review the two departments have created the Broadcast Journalism major which appears to grow stronger each year. There are challenges with this approach that have been discussed elsewhere. But in the main, this has been a positive step that has actually increased the total number of students studying in media fields, allowing them to separate into a more specialized area of broadcast news if so desired.

### **Long-Term Recommendations**

On page 5, the reviewers begin a series of long-term recommendations. Progress on each of these is discussed:

1. Ensure departmental goals – the department has sought to guarantee that all majors receive courses and experiences in five major areas: theory, history, criticism, ethics and

performance/production. As currently configured, all majors in the department do meet these criteria, albeit differently in different programs.

2. Core curriculum – All students have these courses in common: COM100 Principles of Human Communication, COM485 Communication Values and Society, and COM365 Theory and Research. With the diverse nature of the department, faculty believe it is difficult at this time to add to this list. However, the department is committed to common experiences and more intra-departmental enrollment. To that end, during the last five years, many courses within the department have been added as options to existing majors and content has been adjusted accordingly.
3. Redefine existing curricula - Some progress has been made to use existing courses more creatively. Significant steps towards that end will also be made in this review.
4. Adjust course contents – The department has found ways to adjust course numbers and content to be more consistent with the communication field.
5. Cross-listing – Some cross-listing is evident in obvious areas of cooperation such as Journalism. However, PLNU has not historically been amenable to such efforts and little effort has been made on this suggestion.
6. Special Topics – Occasional special topics courses have been offered during the last five years, however the effort has not been systematic. A proposal in this review will address this idea.
7. Expand the range and relevance of subject matter – See #3 and #4 above. However, this goal has largely gone undefined.
8. Require fewer specific courses in each major and allow more choice – Most of the majors in this department are allowed a greater degree of choice and proposals in this review will continue this effort.
9. Eliminate general college core requirements from major listing – This has been accomplished except for those areas in which a general education option is also a major option – because a student may not know to take that course and meet both requirements unless particularly directed to do so in department literature.
10. Establish a curricular schedule – The department has successfully implemented a two year cycle of classes that is published and distributed regularly to students.
11. Student mentor system – To date this recommendation has not been addressed.
12. Establish a general, Christian view of communication – The addition of COM485, Communication, Values and Society, has been a huge step in accomplishing this goal. All students in the major confront matters of faith in the context of communication through activities and discussions in this class. A major component of Media Literacy – required for three of five majors in the department – directly addresses faith issues related to media criticism as well.
13. Shift forensics management to the department – The forensics team now functions under the academic administration with accountability to the department and its respective leadership. There is always more room for scholarship development, but having the program fully under the department is appropriate and has greatly improved administration of team activities. The department views this team as one of its jewels and takes great pride in its accomplishments.
14. Low-power FM – FCC applications were filed in 2000 when Low-power FM appeared to be on the fast track. However, more than 60 applications were filed for the same frequency in San Diego, and legislation implemented by Congress in Fall 2000 effectively killed the FCC’s plan, and PLNU’s application.

15. Studio Staff Support – as discussed elsewhere, a staff studio manager is still needed and will be a matter of discussion with administrators in the next year.
16. Teaching in Areas of Scholarly Interest – Most department faculty already teach at least one course that connects to scholarly and professional interests. A systematic Special Topics course program may improve this possibility.

## **Conclusion**

In many ways, the vision of the 1998-99 review still echoes in the department's current efforts. Changes that could not be implemented immediately have taken place incrementally each year and continue throughout the current process. For that reason, many of the goals and proposals that will conclude this document do not represent a radically new direction, but continue the spirit of the last review that has resulted in a stronger communication program.

# Assessment Plan

## ASSESSMENT PLAN

### Outcomes and Means of Assessment for the Communication Major

**Outcome #1:** Students will exhibit interpersonal, teamwork, and public presentation skills necessary for career or occupational success.

#### (A). Societal Concentration

*Means of Assessment (1):* All students focusing on the societal concentration will complete a 3-unit internship experience and be evaluated by a supervisor at a midpoint and conclusion of their internship.

*Means of Assessment (2):* COM majors will be surveyed at 1 and 5 years following graduation and will be asked to assess the extent to which their program enhanced their interpersonal relationships, teamwork abilities, and overall communication competence.

*Criteria of Success (1):* The average of all interns in a given semester will be a 4.0 or better on the 5.0 scale of attitude, ability to learn, quality of work, interpersonal relations, maturity/poise, quantity of work, and judgment. The average of all interns will be 3.0 or better on the 4.0 scale on dependability and initiative.

*Criteria of Success (2):* Students will have an average score of 3.0 or better on a 5.0 scale used in each category.

#### A) Public Address Concentration

*Means of Assessment (1):* All students focusing on the public address concentration will successfully complete an exercise in public presentation. Students are encouraged to participate in an intercollegiate forensics competition in debate or individual events (oral interpretation, platform address, or limited preparation speeches such as impromptu and extemporaneous speaking). Alternatives, such as delivering a sermon may be considered acceptable at advisors discretion. Adequate criteria of success must be proposed with any such alternative proposal.

*Means of Assessment (2):* COM majors will be surveyed at 1 and 5 years following graduation and will be asked to assess the extent to which their program enhanced public presentation and speaking skills, ability to gather evidence and use evidence, as well as overall communication competence.

*Criteria for Success (1):* Students will perform presentations for which the average quality of presentation should meet or exceed 75% of the maximum score available on ballots completed by judges from other colleges or universities. Guidelines for average ratings given in American Forensics Association or National Parliamentary Debate Association sanctioned or patterned events will be followed.

*Criteria for Success (2):* Students will average a score of 3.0 or better on a 5.0 scale in each category.

**Outcome # 2:** Students will demonstrate an ability to gather and analyze research data from expert sources.

*Means of Assessment:* Students will complete a portfolio including three analytical compositions clearly arguing for a controversial thesis based on research and evidence. Research should include both standard library and internet databases. This portfolio should include an outlined debate style brief or case (COM 231). Students will complete their portfolio with a comprehensive research paper on a significant communication phenomenon (COM 460). The paper should be at least 15 pages and contain at least 15 research citations following MLA or APA style guidelines.

*Criteria for Success:* Portfolios will be reviewed and evaluated by a jury of communication studies professors.

**Outcome # 3:** Students will be able to articulate the spiritual foundation of ethical communication as it relates to their area of vocational interest (COM 485).

*Means of Assessment:* Students will complete an essay on this topic as part of the requirements for COM 485.

*Criteria for Success:* Essays will be reviewed and evaluated by a jury of communication studies professors.

## **Outcomes and Means of Assessment for the Managerial & Organizational Communication Major**

**Outcome #1:** Students will exhibit the personal and professional skills necessary for successful organizational performance.

*Means of Assessment:* All students will complete a three-unit Internship and be evaluated by their immediate supervisor at the midpoint and conclusion of their assignment.

*Criteria for Success:* The average of all interns in a given semester will be a 4.0 or better on the 5.0 scales of attitude, ability to learn, quality of work, interpersonal relations, maturity/poise, quantity of work and judgment. The average of all interns will be 3.0 or better on the 4.0 scales on dependability and initiative.

**Outcome #2:** MOCM Students will demonstrate competence in the basic canons of social science including the collection, analysis, and presentation of original research.

*Means of Assessment (1):* Two outside evaluators will assess the research projects completed and presented at the conclusion of COM465: Communication Theories & Research in terms of the research procedures and analysis, the clarity and detail included in the poster session and abstract, and the competence of the oral presentation.

*Means of Assessment (2):* MOCM majors will be surveyed at 1 and 5 years following graduation and will be asked to assess the extent to which their program enhanced data collection, analysis, and presentation skills.

*Criteria for Success (1):* Students will have an average score of 5.0 or better on a 7.0 scale in each of the three categories.

*Criteria for Success (2):* Students will average a score of 3.0 or better on a 5.0 scale in each category assessed.

**Outcome #3:** Students will report the favorable effect of communication studies on their personal and professional lives.

*Means of Assessment:* MOCM majors will be surveyed at 1 and 5 years following graduation and will be asked to assess the extent to which their program enhanced their personal and professional lives.

*Criteria for Success (1):* An exit survey of graduating seniors will indicate that at least 70% believe that communication studies have had a favorable effect on their personal and organizational lives.

*Criteria for Success (2):* A survey of alumni 5 years out will indicate that at least 70% believe that communication studies have had a favorable effect on their personal and organizational lives.

### **Outcomes and Means of Assessment for the Media Communication Major**

**Outcome #1:** Media Communication majors will demonstrate skills in the theoretical and/or historical critique of media. This includes the critique of radio, TV, film, the internet, and/or corporate media programming

*Means of Assessment:* By their senior year, media communication majors will have conducted and published/produced at least one (1) media critique.

*Criteria for Success:* This critique must be produced in one of the following forms. It can be published in the local student, local, or regional newspaper. It can be produced as a part of the content of a local campus cable, local cable TV, or commercial or public broadcast TV or radio program, or selected as a paper in a competitive local, regional, or national student essay competition.

**Outcome #2:** Media Communication majors will demonstrate scriptwriting skills for radio, TV, film, and/or corporate media industries.

*Means of Assessment:* By their senior year, media communication majors will have compiled a portfolio of at least three (3) produced scripts.

*Criteria for Success:* These programs must have aired on the campus cable, local cable TV, or commercial or public broadcast TV or radio stations, and/or won awards in scriptwriting in a competitive local, regional, or national student TV/film/media festival.

**Outcome #3:** Media Communication majors will demonstrate production and/or performance skills in radio, TV, film, and/or corporate media industries.

*Means of Assessment:* By their senior year, media communication majors will have compiled a portfolio of at least three (3) projects in which they had a substantial role in production and/or performance. A substantial role in production includes serving as on-camera or voice-over talent, producing, directing, shooting, and/or editing.

*Criteria for Success:* These projects must have aired on the campus cable, local cable TV, or commercial or public broadcast TV or radio stations, and/or won awards in production/performance in a competitive local, regional, or national student TV/film/media festival.

**Outcome #4:** Media Communication majors will demonstrate professional socialization skills in a radio, TV, film, and/or corporate media industry.

*Means of Assessment (1):* All media communication majors are required to complete an internship with a cable, commercial, or public broadcast television or radio station, or film, or other media production company.

*Means of Assessment (2):* Students will submit a portfolio of their work to their major advisor. The portfolio will include their media critique(s), produced scripts, and tapes that exhibit their production/performance projects.

*Criteria for Success (1):* Follow-up surveys with student's internship supervisors will determine overall preparation and competence in the following areas: attendance, patterns of behaviors, appearance, relationships with fellow workers, communication skills, and more specific job-related skills related to the student's internship assignment. Students will have an average score of 3.0 or better on a 5.0 scale used in each category.

*Criteria for Success (2):* These portfolios will be reviewed and evaluated by a jury of three (3) local San Diego media professionals. These reviewers will rate 85% of the work as average, above average, or superior professional-level work.

## Outcomes and Means of Assessment for the Theatre Major

**Outcome #1:** Students will exhibit competence in the craft of theatre. All students will choose one of two areas for their assessment. These two areas of assessment are A) acting/directing competency or B) technical/design competency.

**A). Acting/Directing. Students will demonstrate successful acquisition of skills in acting, directing, movement and theatre history. They will demonstrate this by:**

*Means of Assessment (1):* Assessment of a performance or a directed one-act play during their junior or senior year.

1. Evaluation by three persons. (Two from the theatre faculty and one from outside the department to be selected by the student with approval from the theatre faculty). Evaluation will be based on the application of knowledge and skills taught in the acting, movement, and theatre history courses.
2. Evaluation will include the critique of a submitted written portfolio of experience to the theatre faculty and the outside evaluator (i.e. score and character analysis for an actor, production book and analysis for a director.)

*Means of Assessment (2):* Assessment of an internship at a local theatre company by their supervisor at the theatre company..

*Criteria for Success (1):* Students will be evaluated on a scale of No Pass (Fail), Low Pass, Pass, High Pass, and Honors. 90% of all evaluated students will have a Pass or better and 50% will have a High Pass or better on critiqued performances and portfolios.

*Criteria of Success (2):* The average of all interns in a given semester will be 4.0 or better on the 5.0 scale of attitude, ability to learn, quality of work, interpersonal relations, maturity/poise, quantity of work, and judgment. The average of all interns will be 3.0 or better on the 4.0 scale of dependability and initiative.

**B). Technical/design. Students will demonstrate successful acquisition of skills in technical theatre and design. They will demonstrate this by:**

*Means of Assessment (1):* Three design projects from TRE 436 and TRE 437. Submitting a design portfolio to the evaluators. The portfolio will include light plots, costume renderings and/or scenic designs from student directed one-acts or main stage productions

1. Portfolio evaluations will be made by a committee of three persons. (Two from the theatre faculty and one from outside the department to be selected by the student with approval by the theatre faculty.)
2. Evaluation will include an oral defense of the projects evaluated.

*Means of Assessment (2):* Assessment of an internship at a local theatre company by their supervisor at the theatre company.

*Criteria of Success (1):* Students will be evaluated on a scale of No Pass (Fail), Low Pass, Pass, High Pass, and Honors. 90% of all evaluated students will have a Pass or better and 50% will have a High Pass or better on critiqued projects and designs.

*Criteria of Success (2):* The average of all interns in a given semester will be 4.0 or better on the 5.0 scale of attitude, ability to learn, quality of work, interpersonal relations, maturity/poise, quantity of work and judgment. The average of all interns will be 3.0 or better on the 4.0 scale of dependability and initiative.

**Outcome #2:** Students will report the favorable effect of theatre on their personal and professional lives.

*Means of Assessment:* Theatre majors will be surveyed at (1) graduation and (2) five years following graduation and will be asked to assess the extent to which their program enhanced their personal and professional lives.

*Criteria for Success (1):* An exit survey of graduating seniors will indicate that at least 70% believe that theatre studies have had a favorable effect on their personal and professional lives.

*Criteria for Success (2):* A survey of alumni 5 years after graduation will indicate that at least 70% believe that theatre studies have had a favorable effect on their personal and professional lives.

### **Outcomes and Means of Assessment for the Broadcast Journalism Major**

**Outcome #1:** Broadcast Journalism majors will be able to write a brief essay without significant errors of grammar, spelling, punctuation or vocabulary usage.

*Means of Assessment:* By their senior year, Broadcast Journalism majors will have compiled a portfolio of at least five published or publishable pieces. On the average, there will be no more than one serious error each of grammar, spelling, punctuation or vocabulary usage in these pieces.

**Outcome #2:** Broadcast Journalism majors will create a portfolio of writing including four different types of writing (different audience or media) deemed of good to excellent quality by a jury of journalism professionals.

*Means of Assessment:* By their senior year, Broadcast Journalism majors will have compiled a portfolio of at least five published or publishable pieces. A jury of three journalism professionals will judge 70 percent or more of these pieces as good to excellent quality. No one type of journalistic piece will be judged as good or excellent less than 50 percent of the time.

**Outcome #3:** Broadcast Journalism majors will be better prepared to begin journalism careers than similar majors from other schools, particularly in areas of leadership, ethics, and understanding of key issues in journalism, both print and non-print.

*Means of Assessment (1):* In the senior year or earlier, Broadcast Journalism majors will complete an internship in the profession. Supervisors are sent a survey at the end of the internship, asking about the preparation and performance of the intern. Seventy percent of supervisors will mark PLNU interns as very good or excellent in overall preparation. On the average among all interns, each area of preparation will be marked as very good or above.

*Means of Assessment (2):* Students will write a self-assessment at the end of the internship, reflecting on the skills, ethical problems, leadership challenges and journalism issues they encountered in the internship. At least 80 percent of interns in Broadcast Journalism will mark their PLNU training as very good or excellent in overall preparation for the profession. On the average among all interns, each area of preparation will be marked as very good or above.

**Outcome #4:** Broadcast Journalism majors will demonstrate professional entry-level skill with non-print news media.

*Means of Assessment:* By their senior year, Broadcast Journalism majors will have compiled a portfolio including at least three pieces documenting experience with varied non-print news media. A jury of three journalism professionals and educators will judge 70 percent or more of these pieces as good to excellent quality.

# Future Goals and Directions

## **FUTURE GOALS AND DIRECTIONS**

As stated in the introduction to this report, the department has approached this process accepting the limitations presented by enrollment, staff and facility realities at PLNU. It is also clear that many of the changes brought about in the 1998-99 review are still impacting the effectiveness of the department. The assessment plan will give faculty more information about the achievement of desired outcomes. Each of these steps indicates Communication and Theatre is a mature department, seeking to maximize its current resources and achieve continuing excellence within the current structure. In that light, the following goals will be reflected in the proposals that follow:

1. Core Values – Where possible, the department will strive to build courses around its core values: communication, critical thinking, collaboration, and character.
2. Departmental Unity - Continuing efforts are being made to enroll students intra-departmentally. Where possible courses are not tailored to a single major, but more broadly to the other communication and theatre tracks.
3. Smaller Majors – The department has sought ways to reduce the number of units required to complete a major, in many cases moving requirements to options. This is in the best interest of students, encouraging more electives across their educational experience, while still protecting those areas of study most essential to their field.
4. Diversity and Choice – The department desires a diverse list of courses exploring different aspects of the discipline, allowing students to tailor programs to particular needs. A systematic approach to “Special Topics” courses specifically meets this goal.
5. Maximizing Studio and Facility Usage – With the strain placed on department studios and other laboratories, there is a clear plan to spread out the usage of these facilities on a more even basis. This will help avoid extreme peaks of use, and may improve instruction by building more continuity.
6. Emphasis on Foundations – The department has examined certain program weaknesses in foundational areas such as writing, performance, and technical skill. Several proposals seek to improve student learning in these areas by increasing instructional time and adding courses where possible.
7. Responding to Needs – The department has tried to address professional and academic needs expressed by graduates and current students. While an academic department should never be fully market driven, where there is significant interest that matches an important area in the discipline, changes have been sought in response. New courses in Public Relations and Film History directly reflect this.

In the section that follows, the department has limited its focus to curriculum and major design, which is the most immediate and actionable outcome of this review. Other matters, such as staffing and facilities remain primary concerns, but cannot be directly addressed by the Academic Policy Committee which will consider these proposals.

# Recommended Changes

**DEPARTMENT OF COMMUNICATION AND THEATRE  
ACADEMIC POLICY COMMITTEE PROPOSALS  
2004-2005**

<b>Number</b>	<b>Name</b>	<b>Units</b>	<b>Schedule</b>	<b>Annual Unit Change</b>
<b>New Courses Added</b>				
COM175	Scriptwriting for Television and Film	3	Yearly	3
COM225	Television Workshop	1	Semester	2
TRE 250	Voice and Diction	2	Alternating	1
COM300	Narrative & Doc. Film	3	Yearly	3
COM390	Public Relations	3	Alternating	1.5
COM425	Adv. Television Workshop	1	Semester	2
<b>Courses Changed</b>				
TRE436	Stagecraft Techniques	3	Yearly	1
TRE437	Lighting and Makeup	3	Yearly	1
<b>Annual Units Added</b>				+14.5
<b>Courses Dropped</b>				
COM115	Intro to Broadcasting	1	Semester	2
COM242	Video Production	3	Yearly	3
COM372	Multimedia Production	2	Yearly	2
COM375	Audio Production	2	Alternating	1
COM380	Broadcast Performance	2	Alternating	1
COM400	Com in the Classroom	3	Yearly	3
<b>Annual Units Dropped</b>				-12
<b>Net Unit Impact</b>				+2.5
<b>Staffing Impact</b>				.105

## **Media Communication Major**

### **Summary**

The following proposals reflect an overall restructuring of the Media Communication major. This includes a new foundational course in scriptwriting and new options in film history and public relations. There is also restructuring in the skill areas of television and radio. Rather than introductory courses in these areas, the department will offer foundational training in the context of television and radio workshops – ongoing activity courses producing programming for campus media. There is no change in the amount of instruction students receive, but their experiences will be spread over a longer period of time. The resulting changes discussed further in these proposals reduce the overall size of the major to 42 units and have minimal impact on the overall staffing for the department.

### **Proposal I: Drop COM115 Introduction to Broadcasting (1)**

#### **Rationale**

This supports a reconfiguration of the Broadcasting Workshop sequence. Beginning students for the campus radio station will receive foundational instruction in their first semester of COM215.

**Units Added/Dropped: -1** (-2 annually)

**Staffing Impact:** (see Departmental Summary)

### **Proposal II: Drop COM242 Video Production (3)**

#### **Rationale**

1. Rather than taking one 3-unit course in video production, students will enroll for Television Workshop on a continuing basis – up to four semesters for credit. This spreads out the experience and brings continuity to their education. Skills can be built upon each semester rather than being unused until another course is available.
2. The strain on physical and instructional resources is eased by spreading studio usage over a longer period of time. It is sometimes necessary to offer two sections of the existing 3-unit course in a given semester to meet demand. If this is concurrent with an advanced production course, it means up to 40 students may be using the studio and field equipment at the same time. This demand is difficult for instructors and other staff.

**Units Added/Dropped: -3** (-3 annually)

**Staffing Impact:** (see Departmental Summary)

**Proposal III:** Drop COM375 Audio Production (2)

**Rationale**

1. The experience students receive in Television Workshop will be mirrored in the workshop experience for the campus radio station. Rather than taking a selected course in audio production, students working for the radio station will now receive more instruction and skill opportunities in the course of their ongoing radio work.
2. This also eases demand on facilities. COM375 has historically enrolled 18 students, all using one audio studio during a very short period of time.

**Units Added/Dropped: -2** (-1 annually)

**Staffing Impact:** (see Departmental Summary)

**Proposal IV:** Drop COM380 Broadcast Performance (2)

**Rationale**

1. Performance activities and instruction will be a focus of both Advanced Radio Workshop and Advanced Television Workshop under the proposed structure.
2. A course proposed new course, TRE250 Voice and Diction will serve as a concentration option for those students giving more attention to vocal performance dynamics.

**Units Added/Dropped: -2** (-1 annually)

**Staffing Impact:** (see Departmental Summary)

**Proposal V:** Drop COM372 Multimedia Production (2)

**Rationale**

1. This change is joined with Proposal XI to change the Multimedia concentration for the major. Although digital multimedia remains an important, new field of study in academia, it is uncertain whether it will grow to become part of media communication or art/design programs. Currently, the Department of Communication and Theatre does not have the faculty expertise to continue teaching the course at a high level of excellence. If something cannot be done well, it should not be continued.
2. The enrollments in COM372 have been high mostly due to the inclusion of Managerial and Organizational communication students. The number of Media Com students who desire multimedia skills, in this kind of course, has been small. To date, only two students are enrolled in the Multimedia concentration.
3. An existing sequence of two courses approved by the faculty for the Art Department will teach multimedia skills in a more robust fashion than currently available. To continue COM372 in its present fashion would be unnecessarily redundant.

**Units Added/Dropped: -2** (-2 annually)

**Staffing Impact:** (see Departmental Summary)

**Proposal VI:** Add a new course, COM175 Scriptwriting for Television and Film

### **Catalog Copy**

COM175 (3) Scriptwriting for Television and Film

A survey of the process, forms, and techniques for writing scripts for television and film. This includes advertising, documentary, corporate training and promotion, magazine, sports, variety, drama, and comedy.

### **Rationale**

It is clear Media Communication majors need to understand scriptwriting from a visual, producing perspective. While other curriculum in writing (print media) enhances students understanding of storytelling elements (character, plot, theme, etc.), this course will especially focus on the unique challenges and techniques of storytelling for television and film. This includes the differences in form, style, and technique. Our students need to understand the basics of writing for these various forms of TV/film, and this course will provide a foundation for increasing student knowledge and expertise, and will improve the quality of their production projects and their portfolios.

**Units Added/Dropped: +3** (+3 annually)

**Staffing Impact:** (see Departmental Summary)

**Proposal VII:** Add COM225 Television Workshop (1)

### **Catalog Description**

Fundamentals of in-studio television production and single-camera field production. Required for all students working as staff on the campus cable television. May be repeated up to a total of four units.

### **Rationale**

1. As discussed in Proposal II, this course replaces the beginning video production course and seeks to give students a continuing series of production experiences. The degree of instruction will not change, but will be re-focused around the ongoing programming of a student cable television channel.

2. As an activity course, this provides stability for a new on-campus medium that will provide consistent training for students in Media Communication and Broadcast Journalism.

**Units Added/Dropped: +1** (+2 annually)

**Staffing Impact:** (see Departmental Summary)

**Proposal VIII:** Add COM425 Advanced Television Workshop

### **Catalog Description**

Planning, production and presentation of television programming for multiple audiences. Required of upper-division students working as staff for campus television channel. May be repeated up to a total of four units.

**Units Added/Dropped: +1** (+2 annually)

**Staffing Impact:** (see Departmental Summary)

**Proposal IX:** Add COM300 Narrative and Documentary Film (3)

### **Catalog Description**

A survey of narrative and documentary motion pictures, from Edison and Lumiere to the present. Course covers the historical, structural, technological, and aesthetic trends of motion pictures through the viewing and analysis of selected classic films that exemplify these trends. Course also includes readings and online discussion about issues of Christian faith and film.

### **Rationale**

1. This course will provide a foundation for understanding the history, evolution, and aesthetics of visual storytelling for both film and television. This includes both narrative and documentary forms, which will enhance both media communication (focused on film or TV) and broadcast journalism majors' understanding of their storytelling heritage.
2. The course will introduce issues, topics, and concerns of faith related to film, and provide a forum for discussion, reflection, and analysis—leading to a deeper, more sophisticated understanding of this most powerful medium. The goal: the creation of deeper, vigilant, more critical thinking about film.
3. Including the course as regular part of the curriculum enhances opportunities for students outside of this department to participate in the study of film as an art form and social influence. The desire for such study is clear in recent years through activities such as the Wesleyan Center Senior Colloquium on Film, the center's study group on popular culture, and the Film Forum that has come through the Office of Spiritual Development.

**Units Added/Dropped: +3** (+3 annually)

**Staffing Impact:** (see Departmental Summary)

**Proposal X:** Change title of COM215 to Radio Workshop and COM415 to Advanced Radio Workshop

### **Rationale**

This change gives greater specificity to the existing course – which is generically named “Broadcasting Workshop”.

### **No Staffing or Unit Impact**

**Proposal XI:** Reconfigure Media Communication Major to accommodate new courses and changes to requirements as summarized here and on the next page:

1. Adds COM175 as required course.
2. Drops COM115 as required, new requirement of 215 or 225 – Radio or TV Workshop.
3. Adds COM300 Narrative and Documentary Film, COM390 Public Relations and COM490 to a group of six upper-division electives, from which students must choose three.
4. Moves WRI250 Intro to Journalism from requirement to a group of writing electives.
5. Adds WRI322 and WRI323 to a group of writing elective courses – students must choose two.
6. Adds TRE437 Lighting and Makeup Techniques to list of concentration options for students in Production.
7. Changes to the Multimedia concentration (see Proposal V).
8. Add TRE250 Voice and Diction to the concentration options for students in Performance.

### **Rationale**

The net impact of this reorganization is a smaller major (from 45 to 42 units) and more choices for students. While the major still protects a core set of principles – in content, skills, writing and theory, it recognizes the diversity that exists in the media field and allows the student some freedom of choice to follow particular professional interests.

Smaller, yet more diverse course requirements benefit the overall educational experience, allowing for more electives, minors and diverse experiences such as study abroad, internships, etc.

**Courses Added/Dropped** (contained in previous proposals)

**Change to Major:** (-3) – 42 units total for all concentrations except Film Studies (47)

**MEDIA COMMUNICATION MAJOR (proposed)  
2004-2005**

**Lower Division Core Requirements**

COM 150	Introduction to Media Comm. (3)
COM 175	Scriptwriting for TV and Film (3)
COM 195	Media Literacy (3)
COM 215/225	Radio or TV Workshop (1)
WRI 215/216/217	Journalism Workshop (1)

Total Lower Division Core 11

**Upper Division Core Requirements**

COM 421	Communication Internship (3)
COM 465	Comm. Theories and Research (3)
COM 485	Comm Values & Society (2)

Upper Division Core 8

**Upper Division Electives – 9 units from:**

COM 300	Narrative and Docu. Film (3)
COM 340	Organizational Communication (3)
COM 350	Electronic Media (3)
COM 390	Public Relations (3)
COM 490	Special Topics in Communication
WRI 340	Media Ethics and Law (3)

Total Upper Division Electives 9

**Writing Electives - 6 units from:**

WRI 250	Intro to Journalism (3)
WRI 320	Creative Writing: Mixed (3)
WRI 322	Creative Writing: Fiction (3)
WRI 323	Creative Writing: Non-Fiction (3)
WRI 350*	Writing for the Mass Media

Total Writing Electives 6

**Concentrations (choose one track and pick electives among the choices)**

**Production - 8 units from:**

COM 215/415	Radio Workshop (3 additional)
COM 225/425	Television Workshop (3 additional)
COM 420	Communication Practicum (1/2)
COM 442*	Field Production (2)
COM 443*	Studio Production (2)
COM/WRI 445	Television News (3)
TRE 436	Stagecraft Techniques (3)
TRE 437	Lighting and Makeup (3)

**Multimedia – 8 units**

ART 103	Two Dimensional Design (3)
ART 215**	Intro to Computer Graphics (3)
ART 315	Intro to Interactive Applications (3)
ART 450	Advanced Concepts of Graphic Design: Interactivity (3)
COM 420	Communication Practicum (1/2)

**Performance - 8 units from:**

COM 215/415	Radio Workshop (3 additional)
COM 225/425	TV Workshop (3 additional)
COM 231	Argumentation & Debate (3)
COM 260*	Adv. Public & Professional Speaking (3)
COM/WRI 445	Television News (3)
TRE 250	Voice and Diction (2)
TRE 270	Acting I (3)

**Film Studies - 13 units**

COM 470	Hollywood Symposium (1)
COM 471	Faith Film and Culture (3)
COM 472	Internship: Inside Hollywood (3)**
Two of the following:	
COM 473	Introduction to Filmmaking (3)
COM 474	Screenwriting (3)
COM 475	Seminar in Ind. Film (3)
COM 476	Acting in Hollywood (3)

(Student must be accepted into the LA Film Studies program in order to complete this concentration)

\* Pre-requisite required

\*\* Film studies students enroll for 3 units of COM 472, and 3 units of COM 421 during the LA semester in order to complete the department internship requirement.

**Total Units Required for major: 42 (47 for Film Studies)**

## **Broadcast Journalism Major**

(Proposal XII and XIII have been approved by both departments. Subsequent proposals are subject to LJML approval only and are provided here as information. A summary of these changes is attached).

**Proposal XII:** Drop the following requirements from courses either required or offered as options by the Communication and Theatre Department:

COM115	Introduction to Broadcast Techniques
COM242	Video Production
COM372	Multimedia Production
COM375	Audio Production
COM380	Broadcast Performance

Replace with the following new or existing courses:

COM215	Radio Workshop (1) – required 2 units
COM225	Television Workshop – new, required 2 units
COM415	Adv. Radio Workshop (1) – required 1 unit
COM425	Adv. TV Workshop (1) – required, 1 unit
TRE250	Voice and Diction (2) - elective

## **Rationale**

1. These changes reflect a restructuring of the foundational TV and radio training offered in the Department of Communication and Theatre. Several courses in audio and video production are being dropped, and their content will be taught in the ongoing work of the campus radio station, and the new cable television channel. The amount of instruction does not change, but instead will be spread out over a longer period of time in a continuing enrollment process.
2. This approach is greatly beneficial to BJRN students. Potential employers look for consistent involvement in campus radio and television stations from student applicants. The work of broadcasting is continuous, rather than discrete, so it is logical to involve these students in a day-to-day operation. All broadcast journalism students will now spend three semesters each on the campus radio and TV station, much of the time focused on news-type programming.
3. The overall impact of the changes lowers the required units to complete the major from 46-48 to 43-45, depending on configurations. This meets institutional goals for smaller majors and makes the major somewhat less difficult to complete.

**Units Added/Dropped: -3**

**Staffing Impact:** None.

**Proposal XIII:** Modify the catalog description for COM445/WRI445 Television News to include the following statement:

Must be taken concurrently with WRI312 Television Newswriting.

**Rationale**

Television News is the capstone course for the broadcast journalism major. It is apparent this experience would benefit from two major changes – additional time focused on the newscast effort and team-teaching of faculty from both academic departments. This change effectively gives students a six-hour block focused on the creation of original newscasts. Both instructors will participate in the foundational instruction period, segmenting their teaching along particular areas of expertise. They will then work jointly on the critique, review and planning process that is so critical – and time consuming – in the second half of the course. Since these two courses are in place, this change can be made without staffing impact.

**Units Added/Dropped: 0**

**Staffing Impact:** None.

The following two proposals will be coming separately from the LJML department and are summarized here for information, not action:

**Proposal XIV:** Change requirements for lower division writing courses from WRI215 or 216 or 217 to read only WRI215 Journalism Workshop.

**Rationale**

The broadcast journalism faculty believe students preparing for news-oriented careers are best served in their training by working at least one semester for the campus newspaper. While other student media are valid experiences for the larger community of Journalism and Media Communication majors, the nature of the BJRN major is quite specialized towards daily newsgathering.

**Proposal XV:** Change title of WRI311 Broadcast Journalism to “Radio Newswriting” and reduce to a 2-unit course.

**Rationale**

Radio news is the foundation of broadcast journalism historically and in the traditions of education in this field. The student in radio learns to write conversational, broadcast copy without the complications of television production. This is a logical precursor to the capstone experience in television news and allows for students to learn writing in a context of broadcast production and performance. This course can also feed into student’s work on the campus radio station, gathering and delivering news on a regular basis.

# Broadcast Journalism Major

Proposed 2004-2005

## LOWER DIVISION CORE REQUIREMENTS

### WRITING COURSES

*WRI 215 Newspaper Workshop (1)*  
*WRI 250 Intro to Journalism (3)*

### COMMUNICATION COURSES

COM 150 Intro to Media Communication (3)  
COM 195 Media Literacy (3)  
COM 215 Radio Workshop (2)  
COM 225 Television Workshop (2)

**Total Lower Division Core Units: 14**

## UPPER DIVISION CORE REQUIREMENTS

### WRITING COURSES

*WRI 311+ Radio Newswriting (2)*  
*WRI 312 Television Newswriting (3)*  
*WRI 340 Media Ethics and Law (3)*  
*WRI 323 (3) Creative Writing: Non-fiction (3)*  
Take one (1) other Upper Division Literature  
Course beyond G. E. (3)

### COMMUNICATION COURSES

*COM 350\* Electronic Media in Com. (3)*  
*COM 415 Advanced Radio Workshop (1)*  
*COM 425 Advanced Television Workshop (1)*

*WRI 470 Writing Internship (2) OR → →*  
*WRI 445 Television News (3) OR → →*

*COM 421 Communication Internship (3)*  
*COM 445 Television News (3)*

Total Upper Division Core Units: 24-25

## ELECTIVE REQUIREMENTS

### WRITING ELECTIVES

Take one (1) course from the following:  
*WRI 310 Advanced Reporting (3)*  
*WRI 313 Electronic Journalism (3)*  
*WRI 350 Writing for the Mass Media (3)*

### COMMUNICATION ELECTIVES

Take one (1) course from the following:  
TRE250\* Voice and Diction (2)  
*COM 442\* Field Television Production (2)*  
WRI 330 Photojournalism (3)

**Total Upper Division Elective Units: 5-6**

**TOTAL UNITS REQUIRED FOR THE BROADCAST JOURNALISM MAJOR: 43-45**

Note: *ITALICIZED COURSES HAVE PREREQUISITES.*

+ Offered alternate (even) years.

\* Offered alternate (odd) years.

## **Theatre Major**

**Proposal XVI:** Increase the number of units for Stagecraft Techniques TRE436 from its present two units to a total of three units.

### **Rationale**

It is not possible to adequately teach the current course content in a 2-unit configuration. The continual growth in skills and information that need to be taught in this course demands the additional time of a 3-unit course.

**Units Added/Dropped: +1**

**Proposal XVII:** Increase the number of units for Lighting and Makeup TRE437 Techniques from its present two units to a total of three units.

### **Rationale**

It is not possible to adequately teach the current course content in a 2-unit configuration. The continual growth in skills and information that need to be taught in this course demands the additional time of a 3-unit course.

**Units Added/Dropped: +1**

**Proposal XIII:** Add TRE250 Voice and Diction as a requirement for the Theatre major (2 units - alternate years).

### **Catalog Copy**

Practical training in developing the speaking voice, articulation, and pronunciation through a variety of applications including stage, film, and broadcasting.

### **Rationale**

1. This course will be an option for the Performance concentration in MDCM and the Public Address concentration in COM, as well as being a required course in the Theatre major. The course will address deficiencies in oral aspects of performance. There is currently no course where this takes place in a specific concentrated way, nor is there time within any existing course to integrate this material.
2. Actor training should take place on several essential levels: (a) development of the imagination as applied to character, (b) the development of the body to express the physicality of the character, and (c) the development of the voice (including diction and articulation) to incorporate and fully realize the playwright's text. The first two levels are currently being addressed in the PLNU theatre major. The third (Voice and Diction) is not.

3. The problem is becoming increasingly apparent because of the current lack of vocal discipline our students (and this current generation) exhibit. Our theatre students must be equipped to express the ideas of playwrights throughout time and not simply the vocal style of twentieth century southern California writers.

**Units Added/Dropped: +1.5**

**Proposal XIX:** Offer the option of choosing COM460 Rhetorical Theories and Models or COM465 Communication Theories and Models as a requirement for the Theatre major.

### **Rationale**

1. COM460 Rhetorical Theories and Models is a better fit for theatre majors than COM465 Communication Theories and Research. COM460 is a qualitatively based course, while COM465 is grounded more in quantitative material. Theatre majors will be able to make a better application of course material to their discipline.
2. The Department of Communication and Theatre agrees that all of its majors should have a theoretically based course and this change will still fulfill that department objective.

**Units Added/Dropped: 0**

### **Managerial and Organizational Communication Major**

**Proposal XX:** Remove the statement concerning computer literacy from the list of MOCM requirements.

### **Rationale**

1. It is increasingly apparent that including a statement concerning computer literacy is superfluous and in many respects redundant. Entering students understand that computer skills are expected for college freshmen and computer related work is required in many classes (e.g., MTH203, ACC201, COM340, 345, 465, et al.).
2. There is no consistent mechanism for recording the manner in which this requirement has been satisfied. It has never been a part of the degree audit maintained by Records.

**Staffing Impact: None.**

**Proposal XXI:** Remove Economics 101 as required course.

### **Rationale**

1. Macro-level economics is not a focus of the MOCM program.
2. This course is not a prerequisite to any other courses required of an MOCM student.

3. There is a department-wide effort to reduce the number of required units in each of our majors and this facilitates that objective.

**Staffing Impact:** Since this course is in the General Education curriculum, there should not be any staffing impact due to this change.

**Proposal XXII:** Create a new course: COM390 Public Relations (3).

**Catalog copy**

An introduction to the theory and practice of public relations. This includes public relations roles, publics, research, media relations, special events, and an introduction to cases and campaigns of public relations. This course considers the process of public information dissemination in business, educational, and non-profit organizational settings.

**Rationale**

1. This course will service a number of MOCM, COM (General), and Media students who are interested in Public Relations.
2. It is usually a part of the communication curriculum as noted below.

Comparable Institution	Organizational Communication Major?	Public Relations Course(s)?
Biola	NO	<u>COM284, COM389</u>
Westmont	NO	NO
Azusa Pacific	YES	<u>COM450</u>
Seattle Pacific	YES	NO
Taylor	NO	<u>CAS461</u>
Gordon	NO	CO212
Messiah	NO	COM205, COM247
Calvin	NO	CAS248
Anderson	NO	COMM3140, COMM3240, COMM3340
George Fox	NO	COMM320

3. It will be one of the few courses in the MOCM and COM programs that focus on communication skills necessary for specific jobs often sought by communication majors.

**Units Added/Dropped: +3**

**Staffing Impact:** (see Departmental Summary)

**Proposal XXIII:** Reconfigure requirements to read as follows:

Take 3 of the following 5 courses:

- COM231 Argumentation & Debate (3)
- COM330 Persuasion (3)
- COM390 Public Relations (3)
- COM450 Training & Development (2)
- COM490 Special Topics in MOCM (3)

### **Rationale**

This reconfiguration is designed to enhance flexibility for students, increase options, and permit students taking a COM490 to count these units toward their degree.

**Staffing Impact:** None.

**Proposal XXIV:** Change the prerequisites for COM450 to read “Junior or Senior standing or consent of instructor.”

### **Rationale**

This change will still encourage advanced students to take this course but will make it easier for other qualified students or students who are concurrently enrolled in other upper-division courses to take this course at the same time.

**Staffing Impact:** None.

**Proposal XXV:** Add COM260 to the list of options including BUS213 and WRI365.

### **Rationale**

1. COM260 is designed to focus on oral competency and prepare students for both academic and professional presentations. This particular focus is appropriate for students earning a degree in communication.
2. By including this course as an option for MOCM majors, the department will increase flexibility for our students.
3. This change will help provide a higher enrollment in a course that has sometimes been under-subscribed.

**Staffing Impact:** None.

## MANAGERIAL & ORGANIZATIONAL COMMUNICATION MAJOR

### ***Lower Division Requirements***

1. COM 190 Interpersonal Communication (3)
2. ECO 102\*\* *Principles of Economics II* (3)
3. COM 220 Small Group Communication (3)
4. ACC 201 *Principles of Accounting I* (4)
6. MTH 203 *Introduction to Statistics* (3)

Lower Division: 16 Units (13 units excluding 3 counted toward General Education).

\*\* Satisfies General Education Requirement

### **Upper Division Requirements**

1. COM 340 Organizational Communication (3)
2. COM345 Management Communication (3)
3. COM 421 *Communication Internship* (3)
4. COM 465 *Communication Theories and Research* (3)
5. COM 485 *Communication, Values and Society* (2)
6. Take one (1) course from the following:  
BUS 213 *Administrative Communication* (4) or,  
WRI 365 Technical and Business Writing (3) or,  
COM 260 *Advanced Public and Professional Speaking* (3)
7. Take three (3) courses from the following five (5) options:  
COM 231 Argumentation and Debate (3)  
COM 330 Persuasion (3)  
COM390 Public Relations (3)  
COM 450 *Communication Training & Development* (2)  
COM490 Special Topics in MOCM (3)
8. Take two (2) courses from the following nine (9) options:  
BUS 332 *Principles of Marketing* (4) or,  
BUS 334 *Professional Selling and Sales Management* (4) or,  
BUS 336 *Advertising & Promotion Management* (4) or,  
BUS 340 *Real Estate Principles & Practices* (4) or,  
COM 365 *Intercultural Communication* (3) or,  
BUS 374 *I/O Psychology* (4) or,  
BUS 423 *International Business Communication* (4), or  
BUS 470 *Not-For-Profit Organization Management* (4), or  
HON 498/499 *Honors Project I & II (Counts as one course)*(3).

Upper Division Semester Units: 31 to 35

***ITALICIZED COURSES HAVE PREREQUISITES – PLEASE CHECK THESE.***

Total Units Required for Major: 44 to 48 (depending on specific courses selected and not including General Education requirements).

## **Communication Major**

**Proposal XXVI:** Drop COM400, Communication in the Classroom, for the Communication major.

### **Rationale**

This course is no longer required or an option for liberal studies major. The state education guidelines for teachers and credentialing no longer require the course. The course was designed for education majors who will no longer be taking the course.

**Units Added/Dropped: -3**

**Staffing Impact:** (see departmental summary)

**Proposal XXVII:** Revising current course and catalog number, COM360 Advanced Public Speaking, becomes COM260 Advanced Public and Professional Speaking.

### **New Catalog Copy**

#### **COM260 (3) ADVANCED PUBLIC AND PROFESSIONAL SPEAKING**

Development of speaking skills for public and professional arenas, such as business, government, media, education and the ministry. Appropriate presentational technology will be examined along with audience analysis and adaptation techniques.

### **Rationale**

The course is being moved from a 300-level to a 200-level course to better encourage students to complete the course as Sophomores to better aid their presentations in the more advanced courses and internships.

The content change of the course is designed to better serve the future professional presentational needs of multiple majors within the department, rather than primarily meeting the needs of the just one major, for which the course is currently designed. Most departmental majors will be required to take or have the option of taking this course for their major. The course will also be open to students from other departments as an elective to help prepare them for careers (such as education, business, political science and ministry) featuring public speaking.

**Units Added/Dropped: 0**

**Staffing Impact:** None.

## **Departmental Proposal – impacting all programs**

**Proposal XXVIII:** List COM490 Special Topics as an upper division elective option for the MOCM, MDCM and COM majors, and TRE490 as same option in the Theatre major.

### **Rationale**

1. The department recognizes a number of specialized courses could be available to students on a regular basis and this proposal will give students ways to count these courses towards their majors.
2. In addition to special on-campus courses, the department needs a mechanism for study abroad and other international experiences to count towards the major at those times where Communication and Theatre faculty are principally involved and there is an instructional component.
3. The department plans to regularly offer the majority of these COM490 experiences in summer school, so the impact is revenue neutral and does not increase the number of units required for the major. This may, in fact, increase summer school participation for this department, where it has historically been weak.

**Staffing Impact:** None.