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**Office:** 1536 Buzzard Hall  
**Office Hours:** M 6-7 p.m. / T 4-6 p.m. / W 1-2 p.m.

Always use Panthermail outside of class to contact (allow 24 hours for a response). Face to face communication works great and will get you in-depth answers quickly.

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### **Required Texts and Materials:**

Artis, A. Q. (2014). *The shut up and shoot documentary guide: A down & dirty DV production* (2<sup>nd</sup> ed.). Focal Press.

Stockman, S. (2013). *How to shoot video that doesn't suck: Advice to make any amateur look like a pro.* Workman Publishing Group.

In addition to the two texts, there will be several extremely applicable foundational readings provided to you at the beginning of the semester via a flashdrive, which you will bring to class in the first week. Additionally, bring a notebook and pen as well for in-class writing and storyboarding. You will also need to buy/accrue the following:

- Sign up for a Youtube, Vimeo or other online video hosting site.
- Sign up for WordPress Account
- **A computer with Adobe CS or CC.** (An investment in your self, your future, and your sanity for only \$19.99 a month...)
  - Having a computer with this program suite will make your life exponentially easier. It will allow you to both construct and revise projects at home and ensure that your files will be where you left them (instead of losing media).
  - If you absolutely cannot acquire any version of Adobe, Buzzard, Coleman, Gregg and some other buildings on campus have the required software in various, often non-compatible versions (ex: a file created on 2019CC will not open on 2017 CC). In this scenario, you are required to purchase an external harddrive (not jump drive) formatted for Mac as multiple students use these computers and the files on these units are routinely wiped by the university. These projects take significant time in Premiere and Audition and they require multiple cuts. Your life will be a nightmare without it.
- A camera that can shoot good quality video. A DSLR, camcorder, or smartphone in good functioning shape with the resolution and audio bit rate set properly will work. If shooting on a smartphone, download the ProCamera application (it is worth the \$4.99).

### **Course Description**

This production-centered course teaches the foundational elements of visual storytelling through video, television, and film. These foundational elements include narrative construction, visual composition, genre aesthetics, visual brand development, characterization, and non-linear editing in order to communicate a unified message through video, audio, and graphics.

### **Course Objectives**

After completing this course, students will be able to:

- Manage media projects through all three stages of production (pre-production, production, and post-production).
- Integrate the symbolic building blocks of communication theory into video and audio content.

- Apply a variety of narrative structures and visual storytelling practices to both scripted and interview-based audiovisual messages.
- Implement the aesthetics of various genres into productions.
- Understand the role of continuity between a producer's media messages.
- Critique and evaluate peer projects based on communication goals and symbolic practices.

## **Criteria for evaluation**

### **Objective report (1 point)**

Objectives should drive any media production. In this report, students will select an actual campus / local organization with which to work for the semester. By comparing their organization's media presence to other well-constructed organizations, they will conduct an analysis of symbolic practices, reputation, symbolic needs, market position, and potential audiences. Upon considering their analysis, students will then write about their media objectives throughout the semester and the messages that they will use to complete these objectives.

### **Self-branding video (1 point)**

In their first video of the semester, students will use proper visual composition, production techniques, and *mise en scene* to produce a direct address video where they introduce themselves and their goals for the semester in one-minute.

### **Narrative structures (1 point)**

Before filming, students need to consider narratives in a structural manner using the Barthesian structure in addition to the 4 C's of story. After learning about basic narrative structures in television, video, & film, students will construct a Barthesian narrative structure for the organization / issue they have chosen. Additionally, they will structure three serialized narratives all in bullet point form.

### **Photo slideshow narrative (2 points)**

To learn about visual storytelling and non-linear editing, students will tell a story through photographs. Students will select one of the narratives from the Narrative Structures assignment and translate it into a photo slideshow through a mix of 30 photos of exposition and narrative actions. They will combine visual storytelling structures, visual variety in composition (especially distances), and a fitting music bed in a non-linear editing program to tell a basic "day in the life" story. Shot logs are required.

### **"On Location" Podcast pilot (2 points)**

Sound conveys as much information as the visual in television, video, and film. This project teaches the symbolic properties of audio as students create a podcast pilot about their organization with an emphasis on in-depth interviewing and ambience/natural sound. In a format that could continue indefinitely, students will conduct an audio interview of at least five minutes. They will edit the interview down to 1:30 and overdub "natural sound" to cheat an exciting location (at which you are not). Finally, students will do a voice over for the beginning selling the interview/concept of the show, and at the end to preview the next episode. It must be an actual interview and transcripts/the original audio file are required.

### **30-59 second promotional video (3 points)**

Actuality-based storytelling utilizes the testimony of real people to tell a master narrative through creative interviewing, retro-scripting, and "say and show" editing. This project will use interviews with three separate individuals (say) interspliced with informational b-roll (show) to tell a story about the organization / the people involved. Students will create a program objective, an interview guide, transcripts, and a shot list for the project. Transcripts, an editing script, release forms, and shot logs are required.

### **Webisode 1 (3 points)**

In this project, students will transfer their storytelling skills into the narrative and creative realm to develop, script, produce, film, edit, and deliver an original webisode about their organization. A webisode is a narrative and character-driven piece of video content in the style of a recognizable genre of television or film delivered in through a Video On Demand site. In this project, students will produce the first episode of their series / serial / anthology. They will map their inspirational genre and develop characters, narratives, and visuals accordingly. Script, release forms, and storyboard are required.

### **Continuing content / future directions (5 points)**

Media producers must consistently create content and this project provides students with an opportunity to refine their interview-based and scripted storytelling abilities. This final project requires three videos. For the first two (and the major component of this project) students will produce either two continuations of their webisode, promotional video, or one of each. When their productions have concluded, for the final video, they will produce a future directions video in the direct address style of their introduction video where they discuss what they have accomplished (with b-roll of the projects) and how they would recommend that the issue / organization continue their content. Scripts, forms, and all necessary pre-production are required.

### **Brings (4 points)**

Each class period, students are required to bring examples of that day's topic from the world of media that will help you produce your upcoming project. The best way to figure out how to make great television/video/film is to watch great television/video/film. This informal mapping of symbolic practices provides students with a personalized vantage point into their particular interest area, adds diversity and depth to course discussions, and demonstrates the link between theory and the messages of the industry. In order to get full credit, you must be present with every single element of the "bring" for the entire duration of the class period (there are no exceptions) and no more than five minutes late to the class. These are worth 4 points of the class and there are 30 "brings" in the class, thus 7 brings = 1 point. Two "brings" can be missed without penalty.

**22 Points in Total**

### **General Grading Guidelines:**

Television, video, and film production in the professional world does not give partial credit nor does it allow for poor work to circulate and damage the reputation of an organization. They are either of the best quality possible or not. However, polished, quality projects seldom happen on a first draft. They nearly always require revisions that ultimately improve the project. Therefore, the assessment in this class will mirror the professional world of promotional media. For each assignment, there are a set of rules:

- All assignments are assigned orally. There is always substantial time for clarification.
- You must have your project in class during the class that it is due or else you receive a zero and cannot do the revisions. You are given a five minute window in the beginning of class, but after that it is considered late and not accepted. Additionally, it must be in the form of a reasonable draft of the assignment (ex: an actual rough cut, not just a single shot that you air to our confusion). I require this so I can provide substantive feedback.
- There is only the score of full points or zero. The score of full points will be awarded to technically proficient projects that communicate brand well, as well as meeting all other criteria assigned (ex: time length, narrative).
- All feedback on the project will be received orally and publicly.
- If you get a zero, you have until the last class meeting of week 14 to redo the project and air it publicly in class. If it meets the quality required, you receive full credit. The exception is with the two written assignments (objective report and narrative structures). You will have one week to make the revisions on these assignments once I return them with notes.
- I am on your team and will do everything I can to help you get the project to a polished level of quality. Listening to feedback and implementing it into your work makes you stronger. Remember, we serve the product, not our egos!

There are several advantages to this grading process. First, it mirrors a professional environment, where your work is not complete until it is broadcast ready or can go “live.” Second, it rewards good work with full credit. Remember, you start this (and every course) with zero points, and you must earn your way up Point Mountain. Third, it allows for revision, which is an invaluable skill and will motivate you to do quality work as you must stand by your work. Unlike other classes “just getting it done,” does not get you points; it must be right.

Grades will be assigned as follows:

**100-90% = A**      **89-80% = B**      **79-70% = C**      **69-60% = D**      **59- 0% = F**

### **Attendance, late work, and two extension coupons:**

While there is no formal attendance policy in the course, this class is practically impossible to pass without constant attendance. Additionally, you are required to be present on-time and for the duration of a class where is an assignment is due or it will not be accepted (this includes “brings”). Let me reiterate, no late work is accepted in this course as it only leads to future problems. That being said, life does happen sometimes. With this in mind, this syllabus includes two extension coupons that can be used on any assignment for any reason without any explanation needed. This coupon allows you an extension on any assignment (bring or project) until the next class period, and you still receive full points if you accomplish the assignment satisfactorily. Here is how to use the coupon:

1. You may only use two coupons per semester. This system is meant to be flexible and to simplify life for both of us in the event that you miss class or cannot complete an assignment on time. By using these coupons, you will not ask me to accept any other late work this semester regardless of your circumstance. If you ask me to accept late work after using your coupons, the previous coupons will be considered null and void and you will receive zeros on those projects.
2. These coupons can be used at any point in the semester through week 14. This means that coupons cannot be used in the final two weeks of the semester.
3. Write your name on it and staple or paper clip it to your assignment. Folded over does not count and will not be accepted.

### **Cell Phones & Digital Devices:**

Absolutely no cell phone / tablet / laptop / digital device usage is allowed in this class. Unless directly directed to use the device for in-class research or if you inform the professor about an urgent situation where someone will be contacting you, device usage is absolutely banned. This classroom is a space for complex thought and conversation. In order to have complex thought and conversation, you need to be present without disruption. This policy is supported by unequivocal data on the negative correlation between screens in the classroom and learning.

1. A Massachusetts Institute of Technology study demonstrated that it is impossible for the brain to multi-tasking and any attempt to do so “ruins productivity, causes mistakes, and impedes creative thought.” Disrupting a thought process by checking digital content is not good for learning or the generation of new ideas.
2. Multiple empirical studies have demonstrated that screens in the classroom diminish learning. A Princeton study demonstrated how taking notes on a laptop lowered comprehension of material and retention. Studies by Kaspersky found that the mere presence of a smart phone on a desk lowered test scores by 23%, causes “digital amnesia,” and makes employees 26% overall less productive at work.
3. Checking your phone also makes class time emotionally less enjoyable. The National Institute of Health found that a rise in anxiety and stress is directly related to problematic cell phone usage. If you believe you will have a difficult time abstaining from digital devices, you are not alone. A Baylor University study found that 60% of college students felt mentally and physically addicted to their cell phones.

In order to encourage a singular focus, I will not accept whatever assignment is due that day from you and you will receive a zero on it if you look at your digital device during class. This is any glance at a cell phone, tablet, or lap top. Notes should be taken by hand (and then transcribed later if you wish). There are no warnings. If you

continue to look at the device, you will lose a previous “bring” point for each infraction. To add some spice to the equation, if I miss the infraction, and your classmate informs on you, he/she gets the “bring” point taken from you.

I run a classroom that places a premium on showing up and engaging with a topic. Under this system, conversations are more intriguing, students report a deeper understanding of material, and every class period goes by faster. “Be here now,” as there is no advantage to thinking about somewhere else that you are not.

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### **Academic integrity:**

Students are expected to maintain principles of academic integrity and conduct as defined in EIU’s Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards. Consequences of academic dishonesty range from failing of the course to expulsion from the university. There is a zero tolerance policy of plagiarism in this course.

### **Students with disabilities:**

If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583 to make an appointment.

### **The Student Success Center:**

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center ([www.eiu.edu/~success](http://www.eiu.edu/~success)) for assistance with time management, text taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581- 6696, or go to 9th Street Hall, Room 1302.

## **Tentative Course Schedule**

### **Week 1**

M Introduction to television / video / film production & course

Bring: Your self to discuss the superpowers of television, video, & film.

W Objective-driven production Assign: Objective report  
Purpose – Persuasion, emotion, information, entertainment (and combinations of the four)  
Determining audience(s)  
Understanding the medium  
Objectives  
Money comes from somewhere  
Professionalism in communication

Bring: Video content has the power to persuade, convey emotion, inform, and entertain. Print out and bring an example of a video / television show / film accomplishing each of these objectives. You should have four screengrabs in total (one per objective). Underneath each screengrab, provide a sentence on how the video symbolically accomplishes this objective.

### **Week 2**

M Semiotics: Message and Meaning  
Communicating meaning through video, television & film  
*Mise en scene*  
Production elements  
Syntagmatic and paradigmatic choices

Bring: Select any of your favorite television program or film. It should be a recent release (still on the air / currently in theatres) and be popular enough to provide the required examples. Take two screenshots from each of the following:

1. A scene from the actual program/series/film. Underneath, write down four message elements and what each element communicates.
2. An official teaser or trailer. Underneath, write down four message elements and what each element communicates.
3. A slate (like the kind used on a streaming service). Underneath, write down four message elements and what each element communicates.

W Visual brand, aesthetics, & media audits      Read: Goldman & Papson - "Introduction" & "Chapter 1"  
Commodity Signs (adding value visually)      Schrubbe – Potts - "Chapter 1"  
Program objectives  
Research and report: goals, audiences, position, essence, strengths, boiler plate  
Media audits

Bring:

1. You will have your client selected by today along with formal permission. Bring some type of permission (either an e-mail with a conversation demonstrating the specifics of the projects or a signed sheet of paper with the same) to demonstrate their willingness to participate in all of the projects for the entire semester. Note that without this explicit permission, I will not accept any assignments.
2. Find three amazing brands in a field similar to that of your organization from anywhere in the U.S. For each of these three brands, find and print:
  - A. A boilerplate for the organization.
  - B. Screen shots from two great videos.
  - C. A screen shot of two compelling still (print/digital) ads.

### Week 3

M No classes held at university (Labor day)

W Narratives  
Narrative structures  
One act, promotional, televisual [A/B/C], cinematic)  
The Narrative Machine (TM)  
Episodic / serial / anthology  
Visual story-telling (Show, not tell)  
Exposition, establishing, & transitions  
Storyboards

**Due: Objective Report**  
Assign: Narrative Structures

Bring:

1. An example of an organization telling the same story in text and in video. Bring the text and three screenshots of the video. Make notes on how the video communicated the message in a manner that words could not?
2. An example of a compelling brand narrative to your own where the organization overcomes some type of conflict.

### Week 4

M Basic shot composition and *mise en scene*      Assign: Self-branding video  
Matching message to meaning through the lens      Read: Stockman – "Part 1 – Think Like a Director"  
Direct address: Scripting, tone, & performance  
Narrative reinforcement exercise

Bring: Find three videos that feature a well-done direct address (down the barrel). Take a screengrab of each. Then, underneath each one (three times in total), list one positive about:

- A. *Mise en scene* and how you can utilize something similar in your self-branding video.
- B. Non-verbal delivery and how you can utilize something similar in your self-branding video.
- C. Language/rhetorical techniques of the direct address and how you can utilize something similar in your self-branding video.
- D. Vocal performance and how you can utilize something similar in your self-branding video.

W	Producing direct address	<b>Due: Narrative Structure</b>
	Scouting locations / Staging a location / set dressing	Read: Stockman - "Part 2 – Preparation"
	Writing for the ear	Arris – "Chapter 6 - Composition"
	"Natural" lighting	
	Directing, blocking talent (Performance / Corporeal / Personality)	
	Cue cards	

Bring:

1. Your completed, double-spaced script for your self-branding video.
2. The location you will film it at.
3. The costuming and styling you will wear on camera.
4. All *mise en scene* elements present in the shot.
5. A sketch of the location with camera and talent placement.

### Week 5

M	Photographs and visual signification	<b>Due: Self-Branding Video</b>
	Narrative & characterization	Assign: Photo Slideshow Narrative
	Exposition & setting	Read: Stockman - "Chapter 4 – How to Shoot Video that Doesn't Suck"
	Pre-production practices	
	Storyboarding & narrative	
	Visual variety (Or: You can't cut from a mid to a mid)	

Bring: 1. Print out and bring six photographs that successfully tell the story of an organization similar to your own. Three must overtly tell a story and three must overtly be exposition.

W	Photography and composition	In-class work on image composition
	Applied narrative and exposition	Read: Artis - "Chapter 3 – Setting the stage"
	Personal brand	

Bring:

1. Your self dressed professionally as we will take professional pictures.
2. A camera or a smart phone with good imaging with ProCamera installed.
3. Three props for staging in these photos that will best promote your personal brand.

### Week 6

M	In-class work on photo slideshow	Read: "Stockman – Chapter 6 – After the Shoot"
	Non-linear editing (Adobe Premiere workshop)	
	Symbolic practices	
	Basic logging	
	Editing script / storyboard	

Bring:

1. The photographs for your slideshow on your computer's hard drive / external hard drive (note: it absolutely must be transferred off the device on which you took them).

2. Log sheets for your photographs.
3. A computer with Adobe Premiere installed.
4. A Creative Commons Zero (CC0) music file on external hard-drive (must be CC0 or your own scoring!)

W     Motion & keyframes  
        Typeface, color scheme, and graphics in video

Bring: The goal of this course is to create a motion slate for your very own production company. To do this you must bring (note numbers 2-5 must be printed out on a sheet of paper).

1. A computer with Adobe Premier installed.
2. A name for your production company that passes the “Google Test.”
3. A typeface / font selected for your company's name.
4. A color palette selected.
5. A copyright-free graphic or photograph.

### Week 7

M             Symbolizing through sound  
                Audio building blocks (theory & technique)  
                Interviewing & hosting  
                    Pre-interviews  
                Voice work & techniques  
                Microphone placement

**Due: Photo Slideshow Narrative**  
 Assign: “On Location” Podcast

Bring:

1. Find a podcast that makes you care about something that you ordinarily would not. Print out descriptions of five episodes of that podcast.
2. Find two voice actors / on-air talents who you wish you sounded like. For each, write down three elements of their voice / delivery that you like / will steal.
3. Bring a device that can capture audio. Portable flash recorders or smartphones/tablets/laptops with a dedicated capturing program and microphone will work (as long as you go into your settings to put them on maximum quality). We will be editing down an audio interview to be seamless.

W     In-class audio capture and edit exercise  
        Room tone, soundscape, & foley  
        Thinking aurally  
        Editing actualities  
        Transcribing  
        Introductory audio processing

Read: Artis - “Chapter 5 – Sound Recording”

Bring:

1. Find a scene from any quality scripted television program / film shot “on location.” Listen to it without watching. Write down every sound that you hear (ex: footsteps, cars going by, background voices, etc.)
2. A device that can capture audio. Portable flash recorders or smartphones/tablets/laptops with a dedicated capturing program and microphone will work (as long as you go into your settings to put them on maximum quality).

### Week 8

M     In-class audio workshop in Audition.  
        Audio mixing & mastering

Bring:



1. All of your recorded audio files (the 5-10 minute interview, the introduction, the conclusion, the ambience/natural sound, and the CC0 music) on your hard-drive / external drive.
2. A complete transcript of the audio interview.
3. A computer with Adobe Audition installed on it.

**W** Video composition & structures

The video interviewing process – From research to recording  
 Interview composition  
 Shooting creative exposition  
 Basic secondary motion  
 Visual variety

**Due: “On Location” Podcast**

Assign: 30-59 Second Promotional Video

- Bring: 1. A camera for an in-class video exercise and a makeshift tripod of your choosing.  
 2. A list of the best three applications for capturing video on a smartphone (with one sentence description).

**Week 9**

**M** Interviewing and capturing dialogue

In-class interviewing for video

Directing an actuality-based story (blocking, tone)

Read: Artis - “Ch 7 – Interview Prep”

Artis - “Ch 8 – Conducting Interviews”

Bring:

1. Find three videos / television shows / films that use only interviews to tell a compelling story. For each, take a screenshot of the most visually compelling and list out five signifiers that make it visually communicate so effectively.
2. A camera that can capture video with the settings on maximum quality with the application you have chosen to install.

**W** Storytelling through video interview

Narrative conversion

Say and show / Show and say

Pacing & continuity

Bring:

1. Find an excellent (and under one-minute) promotional video that uses interviews (say) and exposition (show) to tell a compelling story (this, but then, which led to). Take a screen shot of every shot of b-roll/exposition that they utilize and underneath each, type out the words that the interviewee was saying as the b-roll/exposition played.
2. A prepared pitch for your organization's 30-59 second promotional video. This should include the story you wish to tell, the specific individuals who you will interview, the locations at which you will shoot, and ideas for exposition.
3. A camera that can capture video.

**Week 10**

**M** In-class editing workshop

Advanced logging & editing scripts

Refining audio in video

Read: Artis - “Chapter 9 – Post-production”

Bring:

1. The footage for your 30-59 second promotional video on your external hard drive or computer with Adobe CS/CC ready to edit.
2. Complete transcripts from your three interviews.

3. The Narrative Machine (TM) of your story / editing script (this / but then / which led to with direct quotes from the transcripts underneath).
4. A log sheet of all of your expositional footage.

W Narrative and character in video  
Mapping webisodes

**Due: 30-59 Second Promotional Video**  
Assign: Webisode Pilot

Bring: Find two examples of webisodes (an entertaining web-based series or featurette still meant to promote brand) related in some manner to your organization (either in regard to the organization or the aesthetic of the webisode that you can attach). The best examples would be episodic content reminiscent of a genre from television or film. Include a screenshot and logline for each.

## Week 11

M Development  
Serializing content  
Genre & visual style  
Characterization  
Dialogue / character sketches / scripting  
Narrative arcs in webisodes

Read: Kozloff - "Narrative Theory and Television"

Bring:

1. Select two genres of television / film that you enjoy and watch. For each genre find an episode with the same premise (ex: people must stop a crime, will two characters get together, etc.) and watch them. Include a screenshot of each. At the bottom of the page, make notes on how they differed in telling the same story. (ex: How it was shot, characterization, post-production techniques, pacing, and anything else you noticed).
2. From the two shows above, select the most compelling character from each. Include a screenshot of that person and list out what conflict they dealt with in the episode, in that arc, and three reasons why you find them compelling.

W Pre-production & Producing  
Character development (texture, traits, motivations)  
Basic casting  
Directing dialogue (Or: Try it like this...)  
Reads / rehearsals  
Notes/ reversals  
Producing scripted content  
Securing location, set dressing, costuming  
Timelines & project management

Bring:

1. A one-page original script (properly formatted) with three characters that uses the narrative machine (Things are fine, but then, which led to complications and the scene continuing...). This script can be about anything, as long as it is dialogue-driven and TV-PG.
2. A pitch for your webisode. The pitch includes: What genre it is similar to from television or film, the enigma/delay/resolution of narrative, conflict, characters, and the arc of the three episodes.

## Week 12

M Producing scripted content  
Shooting for editing  
Directing & Blocking  
Structuring a scene – Takes & Visuals  
Shot / reaction shot

Coverage / cutaway / hide shots / XY shooting  
Shooting in and out of scenes  
Continuity / 180 line / motion

1. A one-page original script (properly formatted) with three characters that uses the narrative machine (Things are fine, but then, which led to complications and the scene continuing...). This script can be about anything, as long as it has movement and TV-PG.
2. A printed list of your cast, locations, costumes, props, and production gear you have lined up for your webisode.

W Post production process for Narrative & Creative content  
Logging footage  
Shot selection  
Viewing dailies  
Pick up shots  
Audio dubbing / sweetening  
Shooting genre exercise (Or.. Same scene, different genres)

Bring:

1. A sheet noting the camera, acting, editing, graphics, and sound techniques of your selected genre. Note a minimum of three sources (television episodes, films) from which you came to these conclusions.
2. Footage from your first webisode on your external hard drive or computer with Adobe CC. We will be viewing dailies.

### Week 13

M Webisode editing and feedback Assign: Continuing Content / Demo Reel

Bring:

1. The completed footage and assets for your webisode on a harddrive.
2. A computer with Adobe Premiere.
3. All completed log sheets.
4. A screenshot and links to two television programs / films in a genre from which you are pulling (to compare looks, feel, and pacing).

W In-class viewing & Continuing content pitch **Due: Webisode Pilot**

Bring: The loglines for webisodes # 2 and #3. After your pilot airs, you will read them to the class.

### Week 14

M Recuts /reshoots/re-air/in-class work time **Due: All Revisions (excepting Webisode Pilot)**

Note: All reshoots/re-air are due this class period (excepting the webisode). If your revised project is not shown by the end of class on this date, you will receive a zero.

Bring: Your self and enjoy the polished products of your colleagues.

W Mandatory in-class work time **Due: Revision of Webisode Pilot**

Webisode 1 re-air due this class period. If your revised webisode is not shown by 9:40 a.m. on this date, you will receive a zero on it.

Bring:

1. A printed script for your demo reel with notes on what specific cutaways you will use as b-roll.
2. Your pitch for your next webisode / actuality promotional videos as part of the final project. This includes premise and logistics. (note: This is the floor, not the ceiling. I am glad to look at scripts, cuts, or anything during this period).

### **Week 15**

M Mandatory in-class work time

Bring: The complete footage of your next webisode / actuality promotional video on your computer with Adobe Premiere on it.

W Mandatory in-class work time

Bring:

1. One completed video for the continuing content project to receive feedback.
2. The complete footage of your next webisode / actuality promotional video on your computer with Adobe Premiere on it.
3. The complete footage of your direct address for the demo reel and list of corresponding b-roll.

### **Week 16**

Thurs, Dec. 12 at 8 a.m. (as scheduled by the university) **Due: Continuing content & future directions**

Bring: Congratulations! You are now in charge of a major television / film production company and received a letter from a student just starting Production I asking you for advice about how to be successful / what you wish you had known when you were in their position. Write the intern a letter providing them with advice on what you learned about production back when you were in their position.

**This coupon entitles \_\_\_\_\_ to turn in any one assignment the next class period of CMN \_\_\_\_\_ for literally any reason. This includes all excused or unexcused reasons including, but certainly not limited to: illness, alarm clock malfunction, oversleeping, leaving for vacation, printer malfunction, funerals, weddings, "just totally spacing on it," work issues, computer explosions, not understanding an assignment, exhaustion, vehicle malfunction, or literally any reason. This coupon provides you with an extension to do the assignment (from "brings" to major projects) without question or judgment. This coupon must be attached to the late assignment.**

### **EXTENSION COUPON**

**Usage Notes: There is an absolute limit of two extensions per semester.**

**Additional requests result in the voiding of all coupons. If you choose to use this coupon on a typically unexcused reason and then you have a family emergency / illness / some other typically excused reason, you are out of luck. Use these wisely.**

**Restrictions: Non-transferrable. Not valid after Week 14. Individual use only.**

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