New Course Request

Check Appropriate Boxes: Undergraduate credit □ Graduate credit □ Professional credit □

1. School/Division: Informatics
2. Academic Subject Code: NEWM-N
3. Course Number: 453 (must be cleared with University Enrollment Services)
4. Instructor: Prof. Edgar Huang
5. Course Title: Advanced Video
   Recommended Abbreviation (Optional): (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Fall 2010
7. Credit Hours: Fixed at 3 or Variable from ___________ to ___________
8. Is this course to be graded S-F (only)? Yes □ No □
9. Is variable title approval being requested? Yes □ No □
10. Course description (not to exceed 50 words) for Bulletin publication: P: N353. Application of technical and critical-thinking skills towards understanding the genre of documentary films. Students review, discuss, and analyze several exemplar films, as well as do the research, planning, production, editing, post-production, and evaluation of a short high-quality documentary.

11. Lecture Contact Hours: Fixed at 3 or Variable from ___________ to ___________
12. Non-Lecture Contact Hours: Fixed at 0 or Variable from ___________ to ___________
13. Estimated enrollment: 25 of which 0 percent are expected to be graduate students.
14. Frequency of scheduling: F/S □
15. Justification for new course: Redesign of New Media Curriculum
16. Are the necessary reading materials currently available in the appropriate library? Yes □
17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.
18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.
19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: M. Pauline Bein Date 6/30/2009
Department Chairman/Division Director

Approved by: Dean Date 7/1/2009
Chancellor/Vice-President Date

University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724 University Enrollment Services (White); Chancellor/Vice-President—Blue; School/Division—Yellow; Department/Division—Pink; University Enrollment Services Advance—White
Advanced Video

Credit Hours: 3

Instructor: Dr. Edgar Huang

Course Description

Application of technical and critical-thinking skills towards understanding the genre of documentary films. Students review, discuss, and analyze several exemplar films, as well as do the research, planning, production, editing, post-production, and evaluation of a short high-quality documentary.

Prerequisite

N353

Extended Course Description

You will study the history, theories and aesthetics of documentary movies. The course is very much conceptually oriented. Technology learning takes a minor portion of the class since you are well versed through other lower-level classes. You will conduct research for, produce, and edit a short documentary movie with publishable quality. Through the project, you will learn and/or polish your knowledge about Final Cut Pro and touch on other programs in the Final Cut Studio, especially Motion. Much of such software learning experience will involve peer-learning and self-exploration apart from a small dosage of duck-feeding-style lectures.

The course will be conducted primarily in the seminar form coupled with lectures and hands-on experiences. We will have a lot of discussions about the issues raised in the textbook. You will watch many documentary movies both inside and outside of the class to deepen your understanding of the conceptual and technological aspects of a movie construction. Be prepared for heavy readings. If you cannot afford time to read the books, work on exercises, or do assignments, I suggest that you drop this class this week.

The goal of the class is enabling students to

- learn problem-solving skills through a major project
- learn how to become a life-long learner through active learning and frequent challenges
- enhance the knowledge and skills in video preproduction, production and postproduction you have learned in earlier video courses, and continue to learn more,
- apply such knowledge and skills into a real-life project and get the high-quality project eventually aired by a public venue or accepted by a client, a festival or a competition,
- explore different ways of integrating media such as video, audio, still images, 2-D and 3-D animations and motion graphics to present information effectively.

This course is based on the notion that a good schooling should give you

- A cultural and intellectual perspective on the medium
- Knowledge and history, and some ideas about your role in the medium
- Technical training in the use of the tools, techniques, and concepts
- Help in uncovering your talents, abilities, and energies
- A safe environment in which to experiment at expressing individual vision
- Aspirations to use your professional life to its fullest extent and for the widest good
- Collaborators with whom to face adversity, of which there is plenty in school and after

**Required Text**

**BUY THE TEXTBOOKS TODAY!!!**


**Server Access**

Much of the course materials will be accessible from the Renderm Server. To access the Renderm server from a school PC, go Start > Run > \in-info-renderm (If it does not work for you, key in the IP address: 134.68.246.52 instead.) > double-click classroom > double-click A451. To access it from home, you need to use IUPUI VPN, and then go through the same steps. You can learn how to connect to VPN at http://kb.iu.edu/data/aigk.html. To access the server on a Mac at school, while in the Finder mode, go to Go > Connect to Server > type smb://in-info-renderm > Use your school login ID and password to access the server. Make sure the Workgroup or Domain is ADS. > Press OK. > Choose Class Share and press OK. To access the Server on a Mac at home, you need to connect to VPN first also, and then go through the rest of the steps. You can only read but not write on this server.

**Equipment/Supplies**

1. 6 blank DVD-Rs
2. 1 External hard drive (7200RPM, minimum 500GB) is highly recommended but not required for storing video files. I recommend Lacie and Western Digital. It is your responsibility to back up important data to external hard drive.
3. 4 Mini-DV tapes
4. 1 pair of headphones
5. MiniDV camcorder (NM equipment pool has several camcorders available for checkout, contact Geoffrey Coryell gcoryell@iupui.edu, 278-7607, IT 259, to reserve.)
6. Additional equipment available from equipment pool (lights, microphones, audio recording devices)

**Attendance and participation**

1. **Attendance and Class Performance.** Attendance is vital to your success in this class. You are required to be present in class to learn new knowledge and skills, to participate in discussions, and to present your ideas and your projects. University regulations state: "Students are expected to be present for every meeting of the classes which they are enrolled”. There are reasons for missing class: illness, accidents, or death/serious illness in the family, etc. **For whatever reason, you are allowed to be absent for up to two times. If you are absent three or more times, you have the**
choices of either withdrawing from the class when withdrawing is still possible or
getting an “F” for your course grade.

Absences will cost you points off your course grade. Every undocumented absence will
cost you 2 points of your course grade. With a maximum of 4 points off your course
grade if you are absent twice, it will be difficult for you to earn an “A” for the course. If
you miss a class, you should get notes from a classmate.

You are expected to be at class for the entire duration of the class period, unless you
are dismissed early. Attendance will be taken at the beginning of a class and at the end
of the class. If there is only one signature on the sign-up sheet, you are counted as
being half present and you will get half of the participation and attendance grade for
that day. Two half absences is equivalent to one full absence.

You will not get all the participation credit for simply being present. You are expected
to actively participate in discussions, contribute your ideas and answer questions.
Twenty percent of the course grade has been set aside as your class performance
score. Both you and I will grade your class performance in those class periods
where discussions and presentations are involved. The scores your peers have assigned
to you will take 50% of the weight and mine will take another 50%. When you come to
the class, you should be fully prepared to be engaged in the discussion of the chapters
for the day and movies for the day or in other kinds of presentations.

2. Deadlines. All assignments are due on the date specified. If you turn in your
assignments late occasionally because you have forgot, have been sick, or have a
family situation, I can understand and will show leniency. Any late assignments beyond
the second time, however, will earn 0 point. Also, any assignment that is turned in
seven natural days or more late will earn a score of 0, too.

You must present your course project for the class to review at the designated date
and time, or you will receive a 0 for the project. If you cannot present as scheduled, I
need to know at least a week in advance so we can schedule another time.

3. Redo. This class allows no redo. You are always welcome to show me your work before
you submit so that problems can be solved before they go into my grading.

4. Incomplete. A grade of Incomplete (I) will only be given if you have extenuating
circumstances that prevent you from completing the class. This includes severe
illness/hospitalization. That’s about it. If you simply “get behind” in the class, you will
not be given an “I.” If you get behind, you should drop the class if it is still possible for
you to drop. If, for example, you get busy with work and don’t have time to devote to
the class, you should drop. That is not an extenuating circumstance.

5. Academic dishonesty. You should aspire to high standards of academic honesty. This
class encourages cooperation and the exchange of ideas. However, you are expected to
do your own work. If you are found to have cheated or plagiarized in any projects, you
will get an “F” for the course grade. If you help another student cheat or plagiarize,
your course grade will be “F,” too. If you are not sure whether what you are going to
do will be regarded as academic dishonesty, you’d better ask me first. All academic
dishonesty cases will be reported to the Dean of Students.

All students are responsible for reading the code of student rights, Responsibilities, and
Conduct of IUPUI at http://www.iupui.edu/code/.
6. **Flexibility.** I believe the semester plan is realistic and the objectives are attainable. Nonetheless, I reserve the right to adjust the course content, assignments, etc., based on the class's ability to maintain pace.

7. **Special needs.** If you have a learning disability, a physical disadvantage, or other special needs, please talk to me about it during the first or second week of the semester. I want to work with you to accommodate your situation and help you succeed in this course.

**Movie Screening and Watching**

During the semester, you will watch many documentary movies both inside and outside of the class to understand the theories and practices of such a genre. All the movies are streamed off a password-protected school Web server for easy and timely access but only to our class members. You need your school network ID and password to access the movies at [http://informatics.iupui.edu/~ehuang/documentaries/documentaries.html](http://informatics.iupui.edu/~ehuang/documentaries/documentaries.html). The movies are encoded with VX30.com's Java-based Zentu Encoder. Chances are your computer is already installed with Java Run Time. If not, you will be prompted to download it. You need a broadband Internet connection to watch the movies.

The movies have been duplicated under the Fair Use article under the U.S. Copyright Law for educational purpose only. Please watch the movies by the date for which they are assigned. For instance, if Best Boy is assigned to April 3, please watch it by April 3 so that we can discuss the movie on that date.

For some movies, you can do a rough viewing. For instance, you can watch a movie to the point you think you have got the point, or skim them. For some other movies, you must watch them from the beginning to the end to get the whole picture. I have indicated below by each movie what minimum you should do and please follow the instruction accordingly. Your class performance, your projects and your subsequent grades will greatly benefit from these movies, from which you can draw tremendous amount of knowledge about documentary movie production. So, please don't skip any of them.

**Teamwork**

During the semester, you are strongly encouraged to work on the video projects as a 2-to-3-person team. You will create the teams as you wish. Team members will learn how to manage time, have a clear communication, share comparatively equal amount of responsibility and workload, and learn from one another. If you choose to work by yourself, you can recruit classmates or other people as helpers.

All creative and personal differences must be worked out amicably outside of class. Problems and conflict between team partners have no place in the classroom, these issues and your ability to deal positively with them is a measure of your maturity and professionalism. If these problems intrude into the classroom environment it will be weighed against your final grade.

Sometimes, complaints could arise against a team member because of his/her lack of contribution to the project(s). If most of the team members are not satisfied with a team member's academic performance, they can vote him/her off the team. The member who is voted off the team can work alone or join another team so long as another team is willing to accept and that team's total number of members do not exceed three. Team members will
take care of the team management. You are allowed to regroup during the semester, but regrouping must occur between assignments, not in the middle of an assignment.

Projects

All projects should be turned in as a DVD movie. An MOV or AVI file dragged onto a DVD is not called a DVD movie. The DVD should be in a protective case (hard shell or slip cover) and should have the following information on it:

- Your name
- the date
- project name
- class

Everyone in a group will write a self-critique and a peer review. Tell me what specifically you did for the assignment, what valuable experience you have learned from this assignment, what frustrations you encountered, and what improvement you think you can make. Also tell me what you think about your partners' performance in and contribution to a project. Unsatisfactory participation in a project will be rewarded with a poor grade. Not all members in a team will necessarily get the same grade.

Simply meeting the requirements of a project does not earn you an A or 100%. Meeting minimum requirements is a passing grade, which is a C. Additional effort earns a higher grade, and poor effort lowers the grade. The grading criteria are listed below.

Presentations

Each team will present its completed projects to the class on days assigned by the instructor. You are expected to be on time at the beginning of class on your assigned presentation day. You are expected to demonstrate a positive and healthy attitude at all times and demonstrate a willingness to accept criticism as part of the ongoing creative production process. Student conduct and attitude impact all graded aspects of this class.

Grading

Grading creative works is subjective a lot of times, but I will stick to the criteria listed below so that we can have mutual understanding on what is expected and what is not.

Technical

- Adequate lighting
- Proper focus
- Smooth camera action
- Correct microphone placement and audio levels
- Correct audio mix for dialogue, narration, music and effects
- Clean transitions between shots
- Good continuity
- Good use of the master shot method OR if you break this, consistency and meaning to the shots
- No dead spaces. Every shot is there for a reason to reinforce the narrative
- No extraneous/distracting visual or aural information
• Meets specifications for the project

Creative

• Unique concept and approach
• Well written – proper paperwork
• Engages and maintains audience attention
• Good framing and composition within frame/axis of action
• Proper pacing for the content
• Uses compositional elements (symmetry/asymmetry, psychological distance, breaking the rectangle, using the z axis-foreground and background elements, using diagonals, etc.)
• If humorous, makes us laugh because of good script and acting

Content

• Intelligent, responsible subject matter
• Motivates audience to think
• Motivates audience to feel
• Motivates audience to respond and take action if persuasive (commercial, PSA, etc)

Professionalism

• Efficient pre-production prior to production
• Calm, well organized teamwork during production
• Responsible attitude throughout project
• Adequate time taken to rehearse and create each phase of production

As you prepare your projects, do your own self-evaluations by checking the above criteria. Ask yourself what works well in the project, as well as what needs improvement. Attention to these details will progressively improve the overall quality of your work.

Distribution of grades:

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<table>
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<tr>
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<tbody>
<tr>
<td>Assignment 1</td>
<td>10%</td>
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<tr>
<td>Assignment 2</td>
<td>10%</td>
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<td>Assignment 3</td>
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<tr>
<td>Assignment 4</td>
<td>10%</td>
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<tr>
<td>Paper 1</td>
<td>5%</td>
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<tr>
<td>Paper 2</td>
<td>5%</td>
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<tr>
<td>Course Project</td>
<td>30%</td>
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<tr>
<td>Class Performance</td>
<td>20%</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>100</strong></td>
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</table>

Grading scale is as follows:
96.5-100  A+
92.5-96.49  A
89.5-92.49  A-
86.5-89.49  B+
82.5-86.49  B
79.5-82.49  B-
76.5-79.49  C+
72.5-76.49  C
69.5-72.49  C-
66.5-69.49  D+
62.5-66.49  D
59.5-62.49  D-
59.49-down  F

Late Work

All assignments are due on the date and time specified. They may be turned in up to five school days late, but there will be a penalty of 10 points per day. For example, if you earned a 90 on an assignment and turned it in three days late, your grade would be 60. Assignments submitted five school days (one calendar week) later than the respective deadlines will get a 0.

This class allows no redo. You are always welcome to show me your work before you submit so that problems can be solved before they go into grading.

You must present your course project for the class to review at the designated date and time.

Incomplete

A grade of Incomplete (I) will only be given if you have extenuating circumstances that prevent you from completing the class. This includes severe illness/hospitalization. That's about it. If you simply "get behind" in the class, you will not be given an "I." If you get behind, you should drop the class if it is still possible for you to drop. If, for example, you get busy with work and don't have time to devote to the class, you should drop. That is not an extenuating circumstance.

Academic Misconduct

All students in New Media should aspire to high standards of academic honesty. This class encourages cooperation and the exchange of ideas. However, students are expected to do their own work.

If you are found to have cheated or plagiarized in any assignment, quiz, or final exam, you will get an "F" for the course grade. If you help another student cheat or plagiarize, your course grade will be "F," too. If you are not sure whether what you are going to do will be
regarded as academic dishonesty, you’d better ask me first. All cheating and plagiarism cases will be reported to the Dean of Students.

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**Flexibility**

I believe the semester plan is realistic and the objectives are attainable. Nonetheless, I reserve the right to adjust the course content, assignments, etc., based on the class’s needs or ability to maintain pace.

**Special needs**

If you have a learning disability, a physical disadvantage, or other special needs, please talk to me about it during the first or second week of the semester. I want to work with you to accommodate your situation and help you succeed in this course.

**About your instructor**

Edgar Huang received his Ph.D. degree in Mass Communication from Indiana University in 1999; M.F.A. degree in Visual Arts from University of California, San Diego, in 1995; M.L. in Journalism from People’s University of China in 1988 and B.A. in English from the Institute of International Relations in 1984.

Dr. Huang has taught media convergence, video production and editing, photojournalism, photography, Web publishing, graphic and layout design, research methods, computer-assisted reporting and news writing courses at IUPUI, the University of South Florida St. Petersburg, Northern Illinois University, Indiana University, University of California, San Diego, and Institute of International Relations. Huang started his college teaching career in 1984.

His journal articles on media convergence, rich media, copyright issues related to DVD ripping, online imaging, documentary photography, postmodern photography, digital imaging, streaming video technologies, and the Internet and national development are seen in *Convergence, Journalism and Communication Monographs, Visual Communication Quarterly, Newspaper Research Journal, Information Technology for Development*, etc.

He worked as a photo editor at *China Pictorial* and an independent documentary photographer in China in the 1980s and early 1990s. His freelance experience covers writing, still photography, Web publishing, news design and video production and editing. A documentary video on organ donation that three seniors in his Fall 2005 A451 Advanced Video class and he worked on won the 2007 AACN (American Association of Critical-Care Nurses) Media Award among more than 1,000 entries. A research project “Searching for an Ideal Streaming Technology,” which he worked on with an undergraduate student in an independent study, won Judges’ Choice Award at the 2006 New Media Consortium Summer Conference and was published online at http://www.iupui.edu/~nmstream. In 2004, the Department of Journalism and Media Studies, University of South Florida St. Petersburg, Web site, designed by Huang, won the first place in the Department and School sites category in the annual "Best of the Web" Design Competition run by the Association for Education in Journalism and Mass Communication. The same site and the USFSP College of
Arts and Sciences Web site (designed by Edgar Huang and one of his students) won top awards in the USFSP Web Design competition in 2004. Several public service announcement videos, documentary videos and promotional videos that Huang's students produced in N501 and other classes have been adopted by Riley Hospital, Clarian Methodist Hospital, Indianapolis Parks Foundation, Indiana Organ Procurement Organization, U.S. Courthouse, and so on.

**Class Schedule**

All the movies listed in the schedule can be found at http://informatics.iupui.edu/~ehuang/documentaries/documentaries.html.

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Course Project Fundamentals of Final Cut Pro (1)</th>
<th>Paper 1</th>
<th>Course Project Read: Rabiger Ch 9</th>
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<tbody>
<tr>
<td>Jan 13</td>
<td>Intro and overview of class</td>
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<tr>
<td></td>
<td>Course Project Fundamentals of Final Cut Pro (1)</td>
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**Week 2**

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<td>Jan 20</td>
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**Week 3**

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<tr>
<th>Week 3</th>
<th>Documentary theory and the issue of representation Screening: Super Size Me by Morgan Spurlock Discussing the three movies covered in your Paper 2</th>
<th>Paper 2 is due. Read: Rabiger Ch 6-8 Watch: 1. This Divided State by Steven Greenstreet (Complete) 2. Nobody's Business by Steven Greenstreet (Complete) 3. Supersize Me by Morgan Spurlock (Complete)</th>
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<tbody>
<tr>
<td>Jan 27</td>
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**Week 4**

<table>
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<tr>
<th>Week 4</th>
<th>Recognizing your artistic identity Developing your story ideas Discussing the two movies Fundamentals of Final Cut Pro (2)</th>
<th>Course Project proposal is due. Read: Rabiger Ch 10-11 Watch: 1. From Mao to Mozart: Isaac Stern in China by Murray Lerner (Complete)</th>
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</thead>
<tbody>
<tr>
<td>Feb 3</td>
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<tr>
<td>Week 5</td>
<td>Assignment 1 is due.</td>
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</table>
| Feb 10         | Screening your Assignment 1  
|                | Discussing the three movies
|                | Let's talk about your assignments and course project |

Week 6

<table>
<thead>
<tr>
<th>Feb 17</th>
<th>Revised Course Project proposal is due.</th>
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</table>
|                | Research, research, and research
|                | Proposal writing, budgeting
|                | Genuine caring vs voyeurism
|                | Crew, equipment, location and production checklist
|                | Discussing the movie
|                | Fundamentals of Final Cut Pro (3) |

Week 7

<table>
<thead>
<tr>
<th>Feb 24</th>
<th>Assignment 2 is due.</th>
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</table>
|                | Screening your Assignment 2 
|                | Screen grammar
|                | Interviewing and directing
|                | Discussing the two movies
|                | Soundtrack Pro |

Week 8

<table>
<thead>
<tr>
<th>Mar 3</th>
<th>Assignment 3 is due.</th>
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</table>
|                | Screening your Assignment 3
|                | Shooting, Lighting
|                | Location sound
|                | Greenscreening
|                | Discussing the two movies |

Week 9

<table>
<thead>
<tr>
<th>Mar 10</th>
<th>Assignment 4 is due.</th>
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|                | Screening your Assignment 4  
|                | Paper edit: Designing a structure
|                | From capturing to refinement
|                | Discussing the movie |

Week 10

| Mar 17         | Spring break |

2. The Thin Blue Line by Errol Morris (Complete)

1. Streetwise by Martin Bell, Mary Ellen Mark, Cheryl McCall (Complete)
2. 28 Up by Michael Apted (Skim)

1. Brother's Keeper by Joe Berlinger and Bruce Sinofsky (Complete)
2. Harlan County, USA by Barbara Kopple (Skim)

1. Best Boy by Ira Wohl (Complete)
2. Titicut Follies by Frederick Wiseman (Complete)
3. For Love of Julian by Meira Blaustein (Complete)

1. Me and My Matchmaker by Mark Wexler (Skim)
2. Sherman's March by Ross McElwee (Skim)

1. Crumb by Terry Zwigoff (Complete)
2. Land of Silence and Darkness by Werner Herzog (Skim)
### Week 11
Mar 24  
Mid-production report 1  
Narration  
Editing: The end game  
Using, producing and mixing music  
Titling  
Discussing the three movies  
Motion graphics (1)  
Read: Rabiger Ch 33-37  
Watch:  
1. Legacy by Tod S. Lending  
(Complete)  
2. Shoah by Claude Lanzmann  
(Skim)

### Week 12
Mar 31  
History and future of documentary  
Screening: Triumph of the Will by Leni Riefenstahl  
Discussing the three movies  
Motion graphics (2)  
Watch:  
1. Nanook Revisited by Claude Massot (Skim)  
2. Man of Aran by Robert Flaherty (Skim)  
3. The War Game by Peter Watkins (Skim)  
Read: Rabiger Ch 1-2

### Week 13
Apr 7  
Mid-production report 2  
Discussing the three movies  
Motion graphics (3)  
Watch:  
1. 9/11 by Jules Naudet, Gedeon Naudet, James Hanlon (complete)  
2. WTC by Tracy Granger and Michael Siedlecki (Complete)  
3. America 911: We Will Never Forget by Steven Rosenbaum (Complete)

### Week 14
Apr 14  
Advanced DVD designing  
Discussing the two movies  
Professional DVD production  
Watch:  
1. Mr. Death: The Rise and Fall of Fred A. Leuchter, Jr. by Errol Morris (Complete)  
2. Koyaanisqatsi by Godfrey Reggio (Skim)

### Week 15
Apr 21  
Individual conference  
Discussing the two movies  
Course Project semi-final version is due.

### Week 16
Apr 28  
Market yourself  
Advanced Color correcting  
Advanced sound sweetening  
Read: Rabiger Ch 39-40  
Fine-tuning your course project.  
During the mandatory individual conference, you will defend for your Course Project.

### Week 17
May 5  
Course Project presentation  
Course evaluation  
Course Project is due.