Department: COM

Initiator name: kelly wittenberg

Initiator email: kelly.wittenberg@wmich.edu

Proposed effective term: 201940

Does course need General Education approval?: N

Will course be used in teacher education?: N

If 5000 level course, prerequisites apply to: U

Proposed course data:
Change Course COM 2550
Specific Course Change type selected: Title Specific Course Change type selected: Description Specific
Course Change type selected: Enrollment restriction Specific Course Change type selected: Pre or Co-
requisites

1. Existing course prefix and number:
   COM 2550

2. Proposed course title:
   Introduction to Digital Video Production

3. Existing course prerequisites:
   Prerequisites and Restrictions:
   COM 1000  Minimum Grade of C

4. Proposed course prerequisites:
   COM 2410

5. Existing course corequisites:
   No Corequisites exist for COM 2550 in term 201940.

6. Proposed course corequisites:
   None.

7. Proposed course prerequisites that may be taken concurrently (before or at the same time):
   None.

8. Minimum grade for prerequisites (default grades are D for Undergrad and C for Grad):
   Minimum Grade of C

9. Major and/or minor restrictions:
   Include
10. List all the four-digit major and/or minor codes (from Banner) that are to be included or excluded:
This course is restricted to the following major(s):
- Pre-Public Relations (PURP)
- Public Relations (PURJ)
- Pre-Journalism (JNLP)
- Journalism (JNLJ)
- Pre-Film, Video, & Media Stds (FVMP)
- Film, Video, & Media Studies (FVMJ)

11. Do prerequisites and corequisites for 5000-level courses apply to undergraduates, graduates, or both?
Not Applicable

12. Existing Banner course title:
Basic Digital Filmmaking

13. Proposed course title to be entered in Banner:
Intro to Digital Video Prod

A. Please choose Yes or No to indicate if this class is a Teacher Education class:
No

B. Please choose the applicable class level:
Undergraduate

C. Please choose Yes or No to indicate if this class is a General Education class:
No

D. Explain briefly and clearly the proposed improvement.
We propose to change the title of this existing course from Introduction to Digital Filmmaking to Introduction to Digital Video Production, adjust the catalog language to reflect course content, change the prerequisite from COM 1000 to COM 2410 with a grade of 'C' or better, and change restrictions.

E. Rationale. Give your reason(s) for the proposed improvement. (If your proposal includes prerequisites, justify those, too.).
The title and description change of this existing course will more accurately describe course content and activities, and make it easier to provide a predictable, deliverable, sequence of courses for students. The new prerequisite and restrictions will help to manage anticipated enrollment increases.

F. List the student learning outcomes for the proposed course or the revised or proposed major, minor, or concentration. These are the outcomes that the department will use for future assessments of the course or program.
1) Students will be able to relate an understanding of digital media technology to production practice, understanding the goals of both narrative and non-narrative productions. 2) Students will develop pre-production planning skills writing treatments, shooting scripts, and budgets, and basic skills in camera operations, including purposeful and effective use of composition, lighting, camera distance, camera angles, camera movement, and depth of field. 3) Students will demonstrate competence in editing images, including knowledge of digital files and their capture, media storage and conversion, components and operations of non-linear editing systems, and the basic elements of editing such as continuity, transitions, and film language.
G. Describe how this curriculum change is a response to student learning assessment outcomes that are part of a departmental or college assessment plan or informal assessment activities. This revision is a response to informal assessment and review of student videos. We have noticed a wide range of skills across our current production courses: some students enter with little technical knowledge, while others appear to have been making amateur video for years. This revision responds to the need for a required foundational course to level the playing field and establish a sequence of beginner, intermediate, and advanced production courses. We expect that this revision will also facilitate more productive student collaborations when all students have experienced the same step by step instruction in professional practices.

H. Effect on other colleges, departments or programs. If consultation with others is required, attach evidence of consultation and support. If objections have been raised, document the resolution. Demonstrate that the program you propose is not a duplication of an existing one. The revisions apply to an existing course within an existing program. We do not expect any effect on other colleges, departments or programs.

I. Effect on your department's programs. Show how the proposed change fits with other departmental offerings. The revisions to this existing course will make it easier to provide a predictable, deliverable, sequence of courses for students utilizing existing faculty. We anticipate increased enrollment in this course. We will provide multiple sections, large sections, and/or online and summer delivery to avoid impact on upper level enrollments. There are no other anticipated effects on existing departmental offerings.

J. Effects on enrolled students: are program conflicts avoided? Will your proposal make it easier or harder for students to meet graduation requirements? Can students complete the program in a reasonable time? Show that you have considered scheduling needs and demands on students' time. If a required course will be offered during summer only, provide a rationale. There will be no adverse effects on current students due to this revision as they follow the appropriate catalog year requirements.

K. Student or external market demand. What is your anticipated student audience? What evidence of student or market demand or need exists? What is the estimated enrollment? What other factors make your proposal beneficial to students? The audience consists primarily of Film, Video, and Media Studies majors, but remains open to students who are majoring in Journalism and Public Relations that complete the COM 2410 prerequisite. We expect this course to maintain and or increase student enrollment in the major.

L. Effects on resources. Explain how your proposal would affect department and University resources, including faculty, equipment, space, technology, and library holdings. Tell how you will staff additions to the program. If more advising will be needed, how will you provide for it? How often will course(s) be offered? What will be the initial one-time costs and the ongoing base-funding costs for the proposed program? (Attach additional pages, as necessary.) This course is currently offered in rotation every year utilizing existing faculty. We expect increased enrollment and intend to monitor and adjust delivery of the course as appropriate. One time impact on resources to update written worksheets and electronic files in DegreeWorks.

M. General education criteria. For a general education course, indicate how this course will meet the criteria for the area or proficiency. (See the General Education Policy for descriptions of each area and proficiency and the criteria. Attach additional pages as necessary. Attach a syllabus if (a) proposing a new course, (b) requesting certification for baccalaureate-level writing, or (c) requesting reapproval of an existing course.) This existing course meets no general education criteria.
N. (Undergraduate proposals only) Describe, in detail, how this curriculum change affects transfer articulation for Michigan community colleges. For course changes, include detail on necessary changes to transfer articulation from Michigan community college courses. For new majors or minors, describe transfer guidelines to be developed with Michigan community colleges. For revisions to majors or minors, describe necessary revisions to Michigan community college guidelines. Department chairs should seek assistance from college advising directors or from the admissions office in completing this section.

We currently cooperate with the School of Communication undergraduate advisor to ensure that students who have completed an equivalent course at another institution receive appropriate transfer credit. This course will satisfy 3 required credits of the Film, Video, and Media Studies Core, and is a prerequisite for intermediate production courses. This course has not had any previous impact on transfer students, and we do not anticipate that revising the course will have any future effect on the ability of transferring students to complete the degree program.

O. Current catalog copy:
Introduction to Digital Filmmaking
This course introduces the basic skills of digital filmmaking including scripting, shooting, editing, and exhibiting moving images. Students will use personal mobile devices and/or other emerging personal technologies, will learn to use basic editing software and techniques, and will develop and exhibit their work on free video hosting sites. Restricted to the following majors/minors: Communications Studies; Pre-Communication Studies; Pre-Film, Video & Media Studies; Film, Video & Media Studies; Pre-Interpersonal Communication; Interpersonal Communication; Pre-Journalism; Journalism; Pre-Organizational Communication, Organizational Communication; Pre-Public Relations; Public Relations; Pre-Telecommunications & Information Management; Telecommunications & Information Management. 3 hours.

P. Proposed catalog copy:
Introduction to Digital Video Production Students of all skill levels and backgrounds will benefit from this required course designed to introduce technical aspects and professional workflow for pre-production, production, and post-production in digital video. Students learn non-linear editing software and best practices for media storage in preparation for intermediate and advanced coursework. Prerequisite: COM 2410 with a grade of ‘C’ or better. Restricted to the following majors: Pre-Film, Video & Media Studies; Film, Video, and Media Studies; Pre-Public Relations; Public Relations; Pre-Journalism; Journalism. 3 hours.

Department Curriculum Chair approver: Leigh Ford

Department Curriculum Chair comment:

Date: 07-MAY-2018

Department approver: Leigh Ford

Chair comment:

Date: 07-MAY-2018
COM 2550: INTRODUCTION TO DIGITAL VIDEO PRODUCTION FALL/SPRING SEMESTER 20YY
SCHOOL OF COMMUNICATION
BROWN HALL 1234 MTWR/TIMES
PROFESSOR NAME OFFICE: SPRAU 123
E-MAIL: professor.name@wmich.edu TELEPHONE: 387-1234
OFFICE HOURS: MTWR/TIMES or by appointment

COURSE DESCRIPTION: Students of all skill levels and backgrounds will benefit from this required
course designed
to introduce technical aspects and professional workflow for pre-production, production, and post-
production in digital
video. Students learn non-linear editing software and best practices for media storage in preparation for intermediate
and advanced coursework. Restricted to the following majors: Pre-Film, Video, and Media Studies; Film, Video, and
Media Studies; Pre-Journalism; Journalism; Pre-Public Relations; Public Relations. 3 hours. Equipment and Lab Fee.

PREREQUISITES: COM 2410 with a grade of "C" or better.

COURSE OBJECTIVES: Students will be able to relate an understanding of digital media technology to production
practice, understanding the goals of both narrative and non-narrative productions. Students will develop
pre-production planning skills writing treatments, shooting scripts, and budgets, and basic skills in camera operations, including
purposeful and effective use of composition, lighting, camera distance, camera angles, camera movement, and depth
of field. Students will demonstrate competence in editing images, including knowledge of digital files and their capture,
media storage and conversion, components and operations of non-linear editing systems, and the basic elements of editing such as continuity, transitions, and film language.

REQUIRED TEXTS: (Also on Reserve at Waldo Library. Password = intro)
Film Art: An Introduction 11th ed.
by David Bordwell, Kristin Thompson, and Jeff Smith
Adobe Premiere Pro CC Classroom in a Book (With DVD or eTutorials)
by Maxim Jago
Handouts (paper or online) as assigned

REQUIRED MATERIALS: Access to a Computer and External Hard Drive to backup and store your work.

GRADING OPPORTUNITIES:
Quizzes:
Discussion Posts:
Critical Focus Video:
Non-Linear Editing Tutorials:
Midterm Exam:
Final Exam:
100
100
100
200
200
300
TOTAL POINTS POSSIBLE: 1000

GRADING STANDARDS: Your grade will be based on QUIZZES drawn from the assigned reading and weekly film
screenings, and DISCUSSION POSTS you will complete online; a short VIDEO (5 minutes), in which you will apply
what you are learning in class; a series of Non-Linear Editing TUTORIALS; and both MIDTERM and FINAL multiplechoice
EXAMS. The exams will cover lectures, readings, handouts, screenings, tutorials, and online discussion.
Students should prepare for the quizzes and exams by keeping up with the reading, viewing all assigned films,
completing the tutorials, and taking extensive detailed notes.
LATE WORK: Projects are due as scheduled. Late work is unacceptable. If you are having problems, do not wait until the last minute to ask for help. All late work is subject to penalty and you will lose points for the assignment. If you are only a little behind, it is better to complete the assignments and activities for partial credit and try to catch up. However, any student falling behind by more than two weeks is subject to failure of the course. If you are having problems email me or come to my office in person during my office hours.

GRADING SCALE: 930 - 1000 A 700 - 759 C
870 - 929 BA 650 - 699 DC
820 - 869 B 600 - 649 D
760 - 819 CB 590 or less E

ATTENDANCE POLICY: Students are expected to attend all class sessions. Students missing more than 15 minutes of a class session by arriving late or departing early will be considered absent. Absence due to emergency or family obligation will be considered on a case-by-case basis with the burden of proof upon the student. Anyone who must be absent from scheduled classes to fulfill religious obligations or observe practices associated with their faith is responsible for making arrangements with the instructor in advance to receive an excused absence http://www.wmich.edu/policies/religious-observances-policy. You will be given an excused absence when acting as an official representative of the University, provided you give prior written verification from the faculty/staff supervisor of the event. Typical examples include (but are not limited to), members of team sports who must travel for an away game, or students attending a conference to present research. Required notice for any anticipated absence is one week before the expected event.

DUE DILIGENCE: If you miss a class it is your responsibility to obtain notes from another student who attended the session. While it is always nice to hear from you via email, requests for excused absence, missed assignments, or descriptions of class activities will not be honored. Instructors are not obligated to provide materials to students who miss class unless these materials would have normally been distributed to the entire class. For example, if an instructor does not normally post notes, a student cannot expect notes to be provided for lectures missed. When you miss a class (for any reason) I will set aside the handouts (if any) to give to you at the next class session. In all circumstances, you should assume that you have missed something important and take the necessary steps to locate the information from another student.

WITHDRAWAL: Please note that you will NOT be automatically dropped from a course for non-attendance. You may withdraw from one or more courses without academic penalty online through GoWMU. This can be done from the end of the open registration until the last date for student-initiated withdrawal. Please refer to the appropriate academic year calendar at www.wmich.edu/registrar/calendars/academic/ for withdrawal dates by semester. Tuition refunds vary according to date of withdrawal and may impact financial aid. No documentation is required, but the student is encouraged to consult with the instructor, academic advisor, and financial aid advisor (if applicable). For more information and hardship-based options visit the Registrar's withdrawal page at www.wmich.edu/registrar/students/withdraw/.

ONLINE COURSE MODULES: This ONLINE/HYBRID course is made up of 14 weekly modules. Each module
contains various readings, activities, and assignments. You are responsible for logging into the course each week and completing ALL of the items in each module by the end of each week. The cutoff time for the end of each week is Sunday night at midnight (also known as Monday 12:00am). This is when everything for the past week is DUE.

**ONLINE ATTENDANCE POLICY:** Online attendance will be monitored by ACTIVITY LOGS from which I can determine when and how often you log into the course. You are expected to log into the course EVERY WEEK at least ONCE A WEEK. If you do not complete an activity or turn in an assignment the week it is due, you will lose points for missing the assignment as well as losing points for attendance. Although it is highly unlikely that you would need to be completely cut off from a computer for an entire week, you will be given an excused absence when acting as an official representative of the university, provided you give prior written verification from the faculty/staff supervisor of the event. Students missing more than two weeks of the course through failure to log in are subject to total failure of the class. If you are having problems email me or come to my office in person during my office hours.

**BACKING UP YOUR WORK:** Keep a copy of your written work for this class in a folder on your computer AND make regular backup copies of this folder on an external hard disk, thumb drive, or another computer. ALWAYS SAVE COPIES OF YOUR WORK. The ability to produce an immediate hard copy of your work in paper form greatly improves your chances of receiving credit for the assignment in the event of a technical problem. Just like any other class at university, your computer crashing the night before the paper is due is not an excuse for late work.

**COMPUTER PROBLEMS:** Having access to a working computer with reliable Internet is a REQUIREMENT of this class. Computer failure or Internet outages are not an excuse for late work under any circumstances. If you are having problems with your computer, there are several open computer labs on campus where you can work. If this does not work for you, then you will need to withdraw from the course. Problems with the D2L Learning Management System (LMS) are not an excuse UNLESS the problem affects everyone (act of God; the server blows up; war breaks out; etc.), in which case assignments and due dates will be adjusted for everyone. If you are having a problem with the D2L online course environment it is YOUR RESPONSIBILITY to ask me for help WHEN the problem occurs. I will not accept this as an excuse for late work.

**WORKING AHEAD:** Online courses allow you to work at your own pace. It is okay to work ahead, but it is not okay to "work behind." There will be no penalty for turning in assignments ahead of time. However, I do ask that you post to the DISCUSSION forum during the correct week when everyone else is responding to the same topic, that way your thoughts will be relevant to the discussion at hand and you will get more out of the class. There is nothing to prevent you from writing your response to the discussion topic ahead of time, saving it to your computer, then posting it during the week in which it is due.

**ACADEMIC HONESTY:** You are responsible for making yourself aware of and understanding the University policies and procedures that pertain to Academic Honesty. These policies include cheating, fabrication, falsification and forgery, multiple submission, plagiarism, complicity and computer misuse. The academic policies addressing Student
Rights and Responsibilities can be found in the Undergraduate Catalog at [http://catalog.wmich.edu/content.php?catoid=24&navoid=974](http://catalog.wmich.edu/content.php?catoid=24&navoid=974), and the Graduate Catalog at [http://catalog.wmich.edu/content.php?catoid=25&navoid=1030](http://catalog.wmich.edu/content.php?catoid=25&navoid=1030). If there is reason to believe you have been involved in academic dishonesty, you will be referred to the Office of Student Conduct. You will be given the opportunity to review the charge(s) and if you believe you are not responsible, you will have the opportunity for a hearing. You should consult with your instructor if you are uncertain about an issue of academic honesty prior to the submission of an assignment or test. In addition, students are encouraged to access the Code of Honor, as well as resources and general academic policies on such issues as diversity, religious observance, and student disabilities. Office of Student Conduct [http://www.wmich.edu/conduct](http://www.wmich.edu/conduct). Division of Student Affairs [http://www.wmich.edu/students/diversity](http://www.wmich.edu/students/diversity). Registrar's Office [http://www.wmich.edu/registrar](http://www.wmich.edu/registrar).

**STUDENTS WITH DISABILITIES:** To assure compliance with the Americans with Disabilities Act, faculty members at Western Michigan University need to know how a disability will impact student participation and work in courses. Any student registered with Disability Services for Students who would like to discuss accommodations for this class should contact the instructor of record in a timely manner. Students with documented disabilities who are not registered with DSS should call the office at (269) 387-2116 or visit [http://www.wmich.edu/disabilityservices](http://www.wmich.edu/disabilityservices). Students cannot request academic accommodations without scheduling an appointment and meeting with a DSS staff member. If a student does not register with DSS, their academic accommodations/modifications cannot be executed.

**INSTRUCTOR AND COURSE EVALUATION (ICES):** You will receive notice via email asking you to complete an Instructor and Course Evaluation (2) weeks before the end of finals. When requested to do so, please access the evaluation through your GoWMU account. Click on the course hyperlink and follow the instructions. The evaluation system will remain open until 11:59 p.m. on the last day of final exams. Your feedback is crucial to develop and refine course structure to reflect the best possible learning outcomes.

**REQUIRED FILMS:** Some of the films you are required to view for this class may contain strong language, nudity, scenes of sexuality, and/or acts of violence. The films are to be examined as artifacts of culture that reveal opinions and attitudes that exist in our society, chosen to provide opportunity for critical thinking and discussion. The films do not represent the opinions of Western Michigan University, nor do they represent the opinions of the professor teaching the course. Several of the films may express viewpoints different from your own. Though you may disagree with a viewpoint in a film, you are expected to watch the entire film.

PRINT A COPY OF THIS SYLLABUS AND KEEP IT IN A SAFE PLACE FOR REFERENCE

**COURSE CALENDAR**

(Subject to Revision)

**WEEK 1: ART & INDUSTRY**
Read and complete ALL items in the Header Module of the course, before beginning Week 1 activities. Download, Print and READ the Syllabus. Keep a hard copy in a safe place for reference. Create a PROFILE and upload a photograph if you have not already done so. Read Bordwell & Thompson Film Art: An Introduction CH 1 Pages 1-47. Take the QUIZ on the Chapter (10 pts.) Read Jago CH 1 and complete TUTORIAL 1 Watch Good Will Hunting Directed by Gus Van Sant (1997); 126 minutes.
Read: "Sex, Lies, and Marketing: Miramax and the Development of the Quality Indie Blockbuster" by Alisa Perren
View: Good Will Hunting Screenplay Analysis by Rob Rich
Post your answer to the question on the Discussion Forum (10 pts.)

WEEK 2: FILM FORM
Read Bordwell & Thompson Film Art: An Introduction CH 2 Pages 55-75.
Take the QUIZ on the Chapter (10 pts.)
Read Jago CH 2 and complete TUTORIAL 2
Watch The Graduate Directed by Mike Nichols (1967); 105 minutes.
Read: "How to Read a Film" by Michael Goldberg, and the "Film Viewer's Guide" by Bordwell and Thompson
View: Classic Hollywood Movie Structure by Jeff Marker
Post your answer to the question on the Discussion Forum (10 pts.)

WEEK 3: NARRATIVE
Read Bordwell & Thompson Film Art: An Introduction CH 3 Pages 78-114.
Take the QUIZ on the Chapter (10 pts.)
Read Jago CH 3 and complete TUTORIAL 3
Watch Memento Directed by Christopher Nolan (2000); 113 minutes.
Read: "Piecing Together a Puzzling World" by Esther M. Sternberg, and "Memories Aren't Made of This: Amnesia at the Movies" by Sallie Baxendale
Post your answer to the question on the Discussion Forum (10 pts.)

WEEK 4: MIS-EN-SCENE
Read Bordwell & Thompson Film Art: An Introduction CH 4 Pages 117-163.
Take the QUIZ on the Chapter (10 pts.)
Read Jago CH 4 and complete TUTORIAL 4
Watch Eternal Sunshine of the Spotless Mind Directed by Michel Gondry (2004); 107 minutes.
View: What is Mis-en-Scene? by Gabriel Moura, and Mis-en-Scene in Nosferatu by Yoel Meranda
Post your answer to the question on the Discussion Forum (10 pts.)

WEEK 5: CINEMATOGRAPHY
Read Bordwell & Thompson Film Art: An Introduction CH 5 Pages 167-218.
Take the QUIZ on the Chapter (10 pts.)
Read Jago CH 5 and complete TUTORIAL 5
Watch The Thin Red Line Directed by Terrence Malick (1998); 170 minutes.
Handout: Basic Standards for Screen Sizes
Read: "The Thin Red Line" Review by James Morrison,
View: The War Within: ASC Interview with Cinematographer John Toll by Stephen Pizzello
Post your answer to the question on the Discussion Forum (10 pts.)

WEEK 6: EDITING
Read Bordwell & Thompson Film Art: An Introduction CH 6 Pages 223-265.
Take the QUIZ on the Chapter (10 pts.)
Read Jago CH 6 and complete TUTORIAL 6
Watch 21 Grams Directed by Alejandro González Iñárritu (2003); 124 minutes.
Read: "21 Grams" Review by Robert Hahn, and "The New Disorder" by David Denby
Post your answer to the question on the Discussion Forum (10 pts.)

WEEK 7: SOUND
Read Bordwell & Thompson Film Art: An Introduction CH 7 Pages 269-308.
Take the QUIZ on the Chapter (10 pts.)
Read Jago CH 7 and complete TUTORIAL 7
Watch Punch Drunk Love Directed by Paul Thomas Anderson (2002); 95 minutes.
View: An Introduction to Film Sound by Jane Knowles Marshall, and Notes on Sound Perspective, and The Influence of Sound and Music on Images by Bärbel Neubauer and William Moritz
Post your answer to the question on the Discussion Forum (10 pts.)

WEEK 8: STYLE
MIDTERM PAPER ASSIGNMENT DUE MM/DD/YY
Read Bordwell & Thompson Film Art: An Introduction CH 8 Pages 312-326.
Take the QUIZ on the Chapter (10 pts.)
Read Jago CH 8 and complete TUTORIAL 8
Watch Romeo + Juliet Directed by Baz Luhrmann (1996); 120 minutes.
View: Romeo + Juliet: Shot-by-Shot
No Discussion Forum this week
WEEK 9: MIDTERM
MIDTERM EXAM
CRITICAL FOCUS VIDEO DUE
Read Jago CH 9 and complete TUTORIAL 9

WEEK 10: GENRES
Read Bordwell & Thompson Film Art: An Introduction CH 9 Pages 327-346.
Take the QUIZ on the Chapter (10 pts.)
Read Jago CH 10 and complete TUTORIAL 10
Watch Blade Runner: Theatrical Cut Directed by Ridley Scott (1982); 117 minutes.
Read: "Blade Runner and Genre: Film Noir and Science Fiction" by Susan Doll and Greg Faller
View: Main Film Genres by Tim Dirks
Post your answer to the question on the Discussion Forum (10 pts.)

WEEK 11: DOCUMENTARY
Read Bordwell & Thompson Film Art: An Introduction CH 10 Part 1 Pages 349-365.
Read Jago CH 11 and complete TUTORIAL 11
Watch The Thin Blue Line Directed by Errol Morris (1988); 101 minutes.
Read: "Beyond the Camera: Errol Morris Interview" by William Phillips
View: The Thin Blue Line Review by Ronnie D. Lankford, Jr.
Post your answer to the question on the Discussion Forum (10 pts.)

WEEK 12: EXPERIMENTAL & ANIMATION
Read Bordwell & Thompson Film Art: An Introduction CH 10 Part 2 Pages 366-390.
Take the QUIZ on the Chapter (10 pts.)
Read Jago CH 12 and complete TUTORIAL 12
Watch Dead Man Directed by Jim Jarmusch (1995); 121 minutes.
Read: "Dead Man Talking" by Kristina McKenna, and "Great Directors: Stan Brakhage" by Brian L. Frye
View: The History of Animation: Advantages and Disadvantages of the Studio System in the Production of an Art Form by Michael Crandol
Post your answer to the question on the Discussion Forum (10 pts.)

WEEK 13: ANALYSIS
Read Bordwell & Thompson Film Art: An Introduction CH 11 Pages 395-449.
Take the QUIZ on the Chapter (10 pts.)
Read Jago CH 13 and complete TUTORIAL 13
Watch Winter's Bone Directed by Debra Granik (2010); 100 minutes.
Read: "Types of Film Writing" by Bordwell and Thompson
View: Video/Film Production in Springfield-Branson-Ozarks (Missouri Film Office website)
Post your answer to the question on the Discussion Forum (10 pts.)

WEEK 14: SYNTHESIS
FINAL EXAM