TRIAL COURSE OR NEW COURSE PROPOSAL

SUBMITTED BY:

Department	**Theatre**	**College/School**	**CLA**
Prepared by	**Maya Salganek**	**Phone**	**X5950**
Email Contact	**maya@alaska.edu**	**Faculty Contact**	**Maya Salganek**

1. ACTION DESIRED (CHECK ONE):   Trial Course [ ]   New Course [X]

2. COURSE IDENTIFICATION: Dept **FLM**   Course # **131**   No. of Credits **3**

Justify upper/lower division status & number of credits: **A lower division course that will meet for weekly lectures three hours a week, this course provides introductory materials necessary for upper division film classes.**

3. PROPOSED COURSE TITLE: **Previsualiztion and Preproduction for Digital Cinema**

4. To be CROSS LISTED? YES/NO   **Yes**   If yes, Dept: THR   Course # 131
  Yes   ART   131

(Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)

5. To be STACKED? YES/NO   **No**   If yes, Dept.   Course #

6. FREQUENCY OF OFFERING: **Fall**

Fall, Spring, Summer (Every, or Even-numbered Years, or Odd-numbered Years) — or As Demand Warrants

7. SEMESTER & YEAR OF FIRST OFFERING (if approved)   **Fall 2011**

8. COURSE FORMAT:

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.

COURSE FORMAT: (check all that apply)		1		2		3		4		5	X	*6 weeks to full semester*

OTHER FORMAT (specify)	
Mode of delivery (specify lecture, field trips, labs, etc)	**Lecture**

9. CONTACT HOURS PER WEEK: **3** LECTURE hours/weeks   [ ] LAB hours /week   [ ] PRACTICUM hours /week

Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-4800 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See http://www.uaf.edu/uafgov/faculty/cd/credits.html for more information on number of credits.

OTHER HOURS (specify type)	

10. COMPLETE CATALOG DESCRIPTION including dept., number, title and credits (50 words or less, if possible):

FLM 131 - Previsualiztion and Preproduction for Digital Cinema
3 Credits

Offered Spring Even numbered Years
Previsulization is a collaborative process that generates preliminary versions of shots or sequences, predominantly using 3D animation tools and a virtual environment. It enables filmmakers to visually explore creative ideas, plan technical solutions, and communicate a shared vision for efficient production. Laying a foundation for cinema production, this course will explore screenwriting, storyboarding, previsulization animation, animatics, and film pre-production approaches. This course will focus on developing original stories

for animation or dramatic film productions, and preparing those concepts for cinematic production. Special fees apply. Cross-listed with ART F131 and THR F131. (3+0)

11. COURSE CLASSIFICATIONS: (undergraduate courses only. Use approved criteria found on Page 10 & 17 of the manual. If justification is needed, attach on separate sheet.)

H = Humanities **X**   S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core?   **YES** ☐   **NO** **X**

IF YES, check which core requirements it could be used to fulfill:

O = Oral Intensive, Format 6 ☐   W = Writing Intensive, Format 7 ☐   Natural Science, Format 8 ☐

12. COURSE REPEATABILITY:

Is this course repeatable for credit?   **YES** ☐   **NO** **X**

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit?   ☐ **TIMES**

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?   ☐ **CREDITS**

13. GRADING SYSTEM: Specify only one.

LETTER **X**   **PASS/FAIL:** ☐
:

RESTRICTIONS ON ENROLLMENT (if any)

14. PREREQUISITES

These will be *required* before the student is allowed to enroll in the course.

RECOMMENDED

Classes, etc. that student is strongly encouraged to complete prior to this course.

15. SPECIAL RESTRICTIONS, CONDITIONS

16. PROPOSED COURSE FEES   **$75**

Has a memo been submitted through your dean to the Provost & VCAS for fee approval?   **NO**

17. PREVIOUS HISTORY

Has the course been offered as special topics or trial course previously? Yes/No   **NO**

If yes, give semester, year, course #, etc.:

18. ESTIMATED IMPACT

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

Specific 3D rendering software will be required for this course. This software is currently not a part of the UA network and will need to be purchased by the department for student use. However, 3D software is a standard in film production, and is critical for student development.

19. LIBRARY COLLECTIONS

Have you contacted the library collection development officer (kljensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No		Yes	X		Spring 2009 a complete data base of all cinema and film resources was assessed and evaluated by Karen Jensen and Maya Salganek.

20. IMPACTS ON PROGRAMS/DEPTS

What programs/departments will be affected by this proposed action?
Include information on the Programs/Departments contacted (e.g., email, memo)

The UAF Art Department currently incorporates 3D animation into the course curriculum. This course will become a prerequisite for the courses FLM/ART 472 – Visualization and Animation and FLM/ART 475 Digital Video Compositing. Development of this course was conducted in collaboration with Miho Aoki of the Art department.

21. POSITIVE AND NEGATIVE IMPACTS

*Please specify **positive and negative** impacts on other courses, programs and departments resulting from the proposed action.*

Course material covered in this new proposed class is currently being taught in multiple courses due to the lack of preparation of students prior to enrolling in courses such as video directing, animation, or film production. By separating out the writing and pre-production elements of this course specifically for film, other film courses will be able to spend more emphasis on technical, theoretical, and production based exercises and less or no time on preproduction. This course will become a requirement for several upper division film classes when approved, so the negative impact may be on heavier enrollment and more frequent offerings for several semesters until students are "caught up" with the new requirements.

JUSTIFICATION FOR ACTION REQUESTED

The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed course.

Screenwriting is currently not available for undergraduate students as a writing course. Film students desperately need a class to focus on story development for cinema, and the previsiuliztion process of storyboarding, animatics, and 3D rendering prior to working with actors, camera equipment, and directing projects. This course will prepare students to work more efficiently in directing classes. Course material covered in this new proposed class is currently being taught in multiple courses due to the lack of preparation of students prior to enrolling in courses such as video directing, animation, or film production.

APPROVALS:

	Date 9/28/10
Signature, Chair, Program/Department of: THEATRE/FILM	
	Date 10/20/10
Signature, Chair, College/School Curriculum Council for: CLA	
see below	Date
Signature, Dean, College/School of:	
	Date
Signature of Provost (if applicable)	
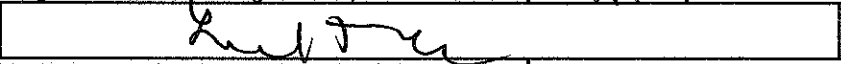
Offerings above the level of approved programs must be approved in advance by the Provost.
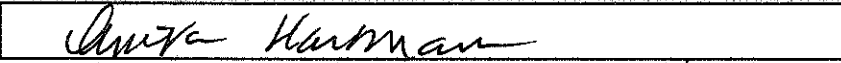
ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE

	Date
Signature, Chair, UAF Faculty Senate Curriculum Review Committee	

ADDITIONAL SIGNATURES: (As needed for cross-listing and/or stacking)

David Mollett	Date 9-30-10
Signature, Chair, Program/Department of: ART	
	Date 10/20/10
Signature, Chair, Program/Department of:	CLA
Anita Hartman	Date 10-31-0
Signature, Chair, College/School Curriculum Council for: CLA	
	Date
Signature, Dean, College/School of:	

ATTACH COMPLETE SYLLABUS (as part of this application).
Note: The guidelines are online: http://www.uaf.edu/uafgov/faculty/cd/syllabus.html
The department and campus wide curriculum committees will review the syllabus to ensure that each of the items listed below are included. If items are missing or unclear, the proposed course change will be <u>denied</u>.

SYLLABUS CHECKLIST FOR ALL UAF COURSES
During the first week of class, instructors will distribute a course syllabus. Although modifications may be made throughout the semester, this document will contain the following information (as applicable to the discipline):

1. Course information:
☑Title, ☑number, ☑credits, ☑prerequisites, ☑location, ☑meeting time
(make sure that contact hours are in line with credits).

2. Instructor (and if applicable, Teaching Assistant) information:
☑Name, ☑office location, ☑office hours, ☑telephone, ☑email address.

3. Course readings/materials:
☑Course textbook title, ☑author, ☑edition/publisher.
☑Supplementary readings (indicate whether ☑ required or ☑ recommended) and
☑any supplies required.

4. Course description:
☑Content of the course and how it fits into the broader curriculum;
☑Expected proficiencies required to undertake the course, if applicable.
☑Inclusion of catalog description is *strongly* recommended, and
☑Description in syllabus must be consistent with catalog course description.

5. ☑Course Goals (general), and (see #6)

6. ☑Student Learning Outcomes (more specific)

7. Instructional methods:
☑Describe the teaching techniques (eg: lecture, case study, small group discussion, private instruction, studio instruction, values clarification, games, journal writing, use of Blackboard, audio/video conferencing, etc.).

8. Course calendar:
☑ A schedule of class topics and assignments must be included. <u>Be specific</u> so that it is clear that the instructor has thought this through and will not be making it up on the fly (e.g. it is not adequate to say "lab". Instead, give each lab a title that describes its content). You may call the outline Tentative or Work in Progress to allow for modifications during the semester.

9. Course policies:
☑Specify course rules, including your policies on attendance, tardiness, class participation, make-up exams, and plagiarism/academic integrity.

10. Evaluation:
☑Specify how students will be evaluated, ☑what factors will be included, ☑their relative value, and ☑how they will be tabulated into grades (on a curve, absolute scores, etc.)

11. Support Services:
☑Describe the student support services such as tutoring (local and/or regional) appropriate for the course.

12. Disabilities Services:
The Office of Disability Services implements the Americans with Disabilities Act (ADA), and insures that UAF students have equal access to the campus and course materials.
☑State that you will work with the Office of Disabilities Services (208 WHIT, 474-5655) to provide reasonable accommodation to students with disabilities."

What is Previs?

"Previs is a collaborative process that generates preliminary versions of shots or sequences, predominantly using 3D animation tools and a virtual environment. It enables filmmakers to visually explore creative ideas, plan technical solutions, and communicate a shared vision for efficient production." *
*Definition formulated by the ASC-ADG-VES Joint Technology Subcommittee on Previsualization.

A. **Instructor:**

> Maya Salganek, Assistant Professor
> Office Location: 109B Fine Arts/Theatre
> Office Phone: (907) 474-5950
> Office Hours: TBA
> Google Calendar: https://sites.google.com/a/alaska.edu/salganek
> Email: maya@alaska.edu

B. **Required Reading & Equipment**
   - *Screenplay: The Foundations of Screenwriting* by Syd Field ISBN: 0385339038
   - *The Complete Film Production Handbook*- 4 Edition by Eve Light Honthaner ISBN 9780240811505
   - *Film Directing Shot by Shot*: *Visualizing from concept to screen* by Steven D. Katz. Michael Wise Productions publishers. ISBN: 13 978-0-941188-10-4 On reserve at the library.
   - All students will be required to use Blackboard online at http://classes.uaf.edu
   - Any additional readings or films are on reserve at the Rasmuson Library for 2 hour check out or will be posted to Blackboard
   - **External hard drive** I highly recommend that all video production students purchase their own external hard drive – at least 200GB (500GB recommended) for storing your video projects. The drive can be formatted PC or Mac or both, according to your preference. All video projects stored on the department's computers will be deleted by May 15, 2012.

C. **Suggested Reading and Equipment:**
   - *Blender for Dummies* by **Jason van Gumster.** Available online for purchase.
   - "Making Short Films" by Clifford Thurlow ISBN: 1845200632
   - *Story: Substance, Structure, Style and The Principles of Screenwriting by Robert McKee* ISBN: 978-0060391683
   - Software: www.blender.org (freeware)
   - *Hero with a Thousand Faces* by Joeseph Campbell.

D. **Course description:**
   Laying a foundation for cinema production, this course will explore screenwriting, storyboarding, previsulization animation, animatics, and film pre-production approaches.

This course will focus on developing original stories for animation or dramatic film productions.

E. <u>Goals</u>:
- Students will learn to write visually for film/television/animation.
- Students will evolve their approach to filmmaking through storyboarding, shot composition, and visual design.
- Students will produce animatics and animated storyboards to express their cinematic ideas.
- Students will be prepared to direct an original film using their ideas developed in this course.

F. <u>Student Learning Outcomes</u>:
- Students will write an original screenplay and realize it through storyboarding and animatics.
- Students will understand setting up shots and scenes to match their vision of the film.
- Students will have created an original work

G. <u>Instructional methods</u>:
The class will meet for lecture and "hands-on" demonstration and practice of various techniques and exercises.

H. <u>Course policies:</u>

1. <u>Attendance:</u>

Attendance is mandatory. Students receive three points for every class attended; two points for each class arrived to less than 5 minutes late, one point for arriving more than 5 minutes late, and zero points for not attending. Class participation and preparation is essential for this course. Your classmates are counting on you!

Take responsibility for getting assignments or handouts from classmates. If you miss class for any reason, it's <u>your</u> responsibility to arrange for a classmate to collect copies of any handouts, or to provide you with information on any assignments, activities, lecture materials, or dates changed. Studies have shown that students who attend class regularly and participate fully, find assignments and exams much easier and more meaningful, and (surprise!) tend to get better grades than those who do not attend class regularly.

Be in class to earn a grade for an in-class activity or exercise. Students will be responsible for presenting and critiquing video material in class, should you miss this portion, you will take a zero for the day. In-class activities and exercises may not be made up at a later date. In rare instances, students may have to miss class for a valid, university-sanctioned reason (In general, an absence is considered "official" when the student is: (A) participating in an approved field trip or other official UAF activity [e.g., athletics, music, theater arts]; (B) confirmed under doctor's orders; or (C) granted a leave of absence from UAF for reasonable cause by an academic dean or director). Except for medical emergencies, which require documentation, absences must be approved by the instructor prior to the class session that will be missed. Alternate assignments to make up for any in-class points will be given only for instructor-approved absences.

2. <u>Blackboard/Assignments:</u>

- All students should access **Blackboard** at http://www.classes.uaf.edu. I do monitor who has accessed it when, so get online.
  - The **"Course Documents"** folder includes a copy of this syllabus, research materials, software, a link to schedule editing time, and instructional videos.
  - **Assignments** are posted in the **Assignments folder**, and organized by Week. You are responsible for all the assignments listed there. This syllabus is just an outline for class assignments and developments.
  - **Staff Information** includes my complete calendar so you can be proactive and make an appointment.

3. **Cell Phones:**

Cell Phones are helpful tools in film production, but should your cell phone ring during a shoot you will be asked to leave for the day and will receive zero points. If it happened on a working set, you would be fired! Texting is prohibited during class.

4. **Equipment:**

Each student crew is responsible for checking out and returning equipment (video cameras, tripods, microphones, etc.). As instructor, I reserve the right to remove you from any group or restrict you from working with any equipment should there be abuse, misuse, or damage done. You will be billed for any equipment damaged.

5. **Editing Labs:**

The Alaska Media Center computer lab (Music 305) has four MacPros loaded with Final Cut Pro 7 (Studio 3) for you to use. **You will need your polar express card to access the lab.** *Each entrance to the Lab is recorded, so should there be a problem we know who was in the lab when.* Please sign-in and out when you use the computers (so I know how often you were really there editing). You can sign up for no more than 3 hours of editing time per day. Should no one be using the computers, then you can continue to work. Sign up for your time online: http://filmuaf.genbook.com

If you are more than 15 minutes late, you loose your time to the first person waiting in line.

I. **Evaluation of Work & Grades**

1. **Values**

   All work will be evaluated using a +/- grading system as follows:
   A+ = 4.0   100-97%
   A = 4.0   96-93%
   A- = 3.7   92-90%
   B+ = 3.3   89-87%
   B = 3.0   86-83%
   B- = 2.7   82-80%
   C+ = 2.3   79-77%
   C = 2.0   76-73%
   C- = 1.7   72-70%
   D+ = 1.3   69-67%
   D = 1.0   66-63%
   D- = 0.7   62-60%

   Value of Assigned Work toward Final Grade:

Attendance/participation & discussion .... 10 %
Written assignments .... 30 %
Production Assignments .... 40 %
Final Projects .... 20 %
Total.. 100%

2. Grading Written and Production Assignments:

The ability to communicate ideas clearly is the cornerstone of a great director. To demonstrate good directing, you should plan to organize your ideas clearly, use correct grammar, spell words and names correctly, and demonstrate that you've <u>thoroughly</u> conceptualized and edited your work. Effort put in to the pre-production will make up for problems during production and post.

<u>All production assignments should be turned in with accompanying production material</u>. Screenplays, storyboards, production schedules, contact sheets, etc. It is the director's responsibility to provide this information along with their final cut of the film.

It's not "cheating" to ask for opinions and editing skills of others. Instead, the discussion is positive and can bring new insights to your work. The **Writing Center** (http://www.alaska.edu/english/studentresources/writing/) is available for students to develop their writing skills. Please visit or contact them for assistance, Gruening 801 or 474-5314. For assistance with video production, please consult me, or your production team members.

WRITTEN ASSIGNMENTS may include:
- film reviews and film director papers
- play critique from a directorial standpoint
- directorial concept paper/ directors' notes
- screenplays

PRODUCTION ASSIGNMENTS may include:
- storyboards
- animatics
- an illustrated script or prompt book including analysis of script, scenes, characters
- designs, renderings, etc.

3. Late Papers/Assignments

ALL ASSIGNMENTS (written or performed) WILL BE SUBMITTED ON TIME OR BE PENALIZED 5% FOR EACH LATE DAY. LATE WORK IS NOT ACCEPTABLE. All written assignments, unless otherwise noted, are to be typed double-spaced and posted on blackboard in the Digital Dropbox.

J. Film Club: Students are encouraged to participate in the UAF Student Film Club. Meetings take place the Third Thursday of each month in the Theatre Green Room.

K. Disability Services: The Office of Disability Services implements the Americans with Disabilities Act (ADA), and insures that UAF students have equal access to the campus and course materials. I will work with the Office of Disabilities Services (203 WHIT, 474-7043) to provide reasonable accommodation to students with disabilities. <u>Please notify me immediately if you need special assistance in this class.</u>

Course calendar: Tentative schedule. Readings should be <u>completed</u> by the date assigned. All assignments should be reviewed on blackboard where explicit instructions and resource materials will be posted. Items marked with an * are available on Reserve at the Rasmuson Library. All items marked with a † are available via Blackboard to download/print/ and read.

Week	Tuesday	Thursday
Week 1 WELCOME		Overview of syllabus. Intro to Screenwriting. **Reading Assignment:** • *Making Short Films Chapter 1 - The Script* • *Screenplay* by Syd Field, Chapters 1-5 •
Week 2 HISTORY of Storytelling	**Motifs, Heroes, and Enduring Truths** **Have Read:** • *Making Short Films* Chapter 1 - The Script • *Screenplay* by Syd Field, Chapters 1-5	**Write what You Know** **Have Read:** ***Frozen River* by Courtney Hunt** **Writing Assignment:** • Develop a main character. Who are they? Where are they? What's their problem? What do they want? How are they going to get it?
Week 3	"Adapting from Paper to Screen." Writing images, showing action. Making Marquez into a Marquee. **Have Read:** • "The Handsomest Drowned Man in the World" Gabriel Garcia Marquez • *Shot by Shot:* Introduction, Chapters: 22, 1 & 5 **Writing Assignment:** • Adapt Marquez into screenplay format. Screenplay sections assigned. Due next class.	**Have Read:** • *Screenplay:* Chapter 6: Endings & Beginnings • *Screenplay:* Chapter 8: The Sequence **Suggested Reading:** • *Making Short Films* Chapter 9: Greta May the Adaptation. *Warning* Graphic content. **Writing Assignment:** • Build the story which surrounds your character. What is the conflict? How is it resolved? Beginning. Middle. End.
Week 4	"Propelling the Action forward with Montage" **Reading Assignments:** • *Shot by Shot:* Introduction, Chapters: 6 & 7 • Eisenstein's theories of Montage. **Writing Assignment:** Outline of scenes for story in a Treatment format. Index card the scenes & rearrange. Build treatment for	**"Designing the Frame: Shot composition, art design, and visual metaphors"** **Have Read:** *Shot by Shot:* Chapters 2 & 3. Words to Stills to Shots (Empire of the Sun, Citizen Kane, Graduate) **View:** examples of above plus Brother's Quay, Chel White, David Lynch

Week 4	"Propelling the Action forward with Montage" **Reading Assignments:** • *Shot by Shot:* Introduction, Chapters: 6 & 7 • Eisenstein's theories of Montage. **Writing Assignment:** Outline of scenes for story in a Treatment format. Index card the scenes & rearrange. Build treatment for screenplay. Screenplay Draft 1 due in 1 week.	**"Designing the Frame: Shot composition, art design, and visual metaphors"** **Have Read:** *Shot by Shot:* Chapters 2 & 3. Words to Stills to Shots (Empire of the Sun, Citizen Kane, Graduate) **View:** examples of above plus Brother's Quay, Chel White, David Lynch
Week 5	**DUE:** Screenplay 1 **Have Read:** *Shot by Shot:* Chapters 4	**"Reading between the lines"**

Week 6	**Have Read:** *Shot by Shot:* Chapters 13 & 14 , 15, 16 Depth of Field, Camera Angles, Framing, POV, **Script/Storyboard assignment:** **30 second Ad featuring:** **DoF/Framing/Angles, POV** **DUE Week 7a**	**DUE: Storyboard 1 – Class Critique** BLENDER introduced: Have Watched: http://cg.tutsplus.com/tutorials/blender/a-detailed-overview-of-the-blender-interface/ On Blackboard.
Week 7	**Due:** Storyboard 2 – Friends' script. Class Critiques. **Animatics Introduced with Final Cut.** **Production Assignment:** Animatics from Storyboards 1. Due in 1 week**.**	**Have Read:** *Shot by Shot:* Chapters **Audio Enhancements:** Adding Sound Design to your project. Voice-overs, score, and music rights. **Have Read:** *Film Production:* *Chapter 15 – Clearances & Releases,* *Chapter 16 – Guide to Music Clearance*
Week 8	**Composing 3 dimensions. Software Demos.** Guest Artist: Miho Aoki.	**Final Cut Animatic DUE. Class Critiques.**
Week 9	**Outsourcing – Finding the right person for the job.** **Have Read:** *Film Production: Chapter 9 – Building Relationships, Chapter 10 – Deal Memos, Chapter 11 – Unions and Guilds, Chapter 12– Principal Talent; Chapter 13 – Background Talent*	**DUE:** 3D Animatic Exercise Due. **Have Read:** *Shot by Shot:* Chapters 17 - 20 Motion Potions
Week 10	**Test Audiences, Then back to writing?** **Have Read :**	**Production Preparations: Script Breakdown** **Have Read**

Week 10	**Test Audiences, Then back to writing?** **Have Read :** · *Film Production:* Chapter 1-The Production Team, Chapter 2 – The Production Office , Chapter 3 – Basic Accounting , Chapter 5 – Incentives &Chapter 7- Insurance Requirements **Production:** Final Animatics, with rendered audio, voice over, credits, soundtrack Due Week 15 for Critique.	**Production Preparations: Script Breakdown** **Have Read** • *Film Production:* Chapter 4 - From Script to Schedule & Chapter 6- Pre-Production Prodution Assignment: Do a script breakdown for your film. Include a call board and breakdown sheets.
Week 11	**Budgeting** **Have Read:** • *Film Production: Chapter 25 – Independent Filmmaking, Chapter 26, Low-Budget Filmmaking* **Production :** Prepare a preliminary budget for your film. Fantasy version! Due next class	**Fundraising: Pitching** Sources for film producing, the reality of the independent film industry. Low and high budget models.
Week 12	**Casting: What to look for, and how.** Voice over casting call. Preliminary readings for production casting.	**Enticing your crew: Housing, Food, and Fun** **Have Read:** • *Film Production:, Chapter 21: Travel and Housing, Chapter 22: Shipping*
Week 13	**Locations** **Have Read:** • *Film Production:* *Chapter 18- Locations* *Chapter 19 – Distant Location,* *Chapter 20 – Foreign Locations* **Production:** Find locations for your film, and upload potential Fairbanks locations to ReelScout.	**The Biz:** *Film Production: Chapter 24 -Specifically Television* Guest Speaker: Ronan Nagle
Week 14	**The Future Job** *Chapter 27- New Media,* *Chapter 28 – Commercial Production*	**Patience or Broadcast?** *Shot by Shot:* Chapter 23 Avatar to the Max. Without a box. Self-publishing vs. Distribution vs. hulu. Can you go viral?
Week 15	**Critique of Final Animatics.**	