

74-UNC

FEB 17 2016

FORMAT 1

Submit original with signatures + 1 copy + electronic copy to Faculty Senate (Box 7500). See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures-/> for a complete description of the rules governing curriculum & course changes.

✓ 10 days
✓ Posted

RECEIVED

FEB - 5 2016

College of Liberal Arts

TRIAL COURSE OR NEW COURSE PROPOSAL
(Attach copy of syllabus)

SUBMITTED BY:

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

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

2. COURSE IDENTIFICATION: Dept Course # No. of Credits

Justify upper/lower division status & number of credits: Practicum Course, variable credit offered for upper-division Film Track FLPA majors.

3. PROPOSED COURSE TITLE:

4. To be CROSS LISTED? YES/NO If yes, Dept: Course #

NOTE: Cross-listing requires approval of both departments and deans involved. Add lines at end of form for additional required signatures.

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

How will the two course levels differ from each other? How will each be taught at the appropriate level?:

* Use only one Format 1 form for the stacked course (not one for each level of the course!) and attach syllabi. Stacked course applications are reviewed by the (Undergraduate) Curricular Review Committee and by the Graduate Academic and Advising Committee. Creating two different syllabi (undergraduate and graduate versions) will help emphasize the different qualities of what are supposed to be two different courses. The committees will determine: 1) whether the two versions are sufficiently different (i.e. is there undergraduate and graduate level content being offered); 2) are undergraduates being overtaxed?; 3) are graduate students being undertaxed? In this context, the committees are looking out for the interests of the students taking the course. Typically, if either committee has qualms, they both do. More info online - see URL at top of this page.

6. FREQUENCY OF OFFERING:
Fall, Spring, Summer (Every, or Even-numbered Years, or Odd-numbered Years) - or As Demand Warrants

7. SEMESTER & YEAR OF FIRST OFFERING (Effective AY2015-16 if approved by 3/31/2015; otherwise AY2016-17)

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 6 weeks to full semester

OTHER FORMAT (specify)

Mode of delivery (specify lecture, field trips, labs, etc)

9. CONTACT HOURS PER WEEK:1 LECTURE
hours/weeksLAB
hours /week4 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-senate/curriculum/course-degree-procedures-/guidelines-for-computing-/> for more information on number of credits.

OTHER HOURS (specify type)

10. COMPLETE CATALOG DESCRIPTION including dept., number, title, credits, credit distribution, cross-listings and/or stacking (50 words or less if possible):**Example of a complete description:****FISH F487 W, O Fisheries Management**

3 Credits Offered Spring

Theory and practice of fisheries management, with an emphasis on strategies utilized for the management of freshwater and marine fisheries. *Prerequisites:* COMM F131X or COMM F141X; ENGL F111X; ENGL F211X or ENGL F213X; ENGL F414; FISH F425; or permission of instructor. Cross-listed with NRM F487. (3+0)

FLPA F403 Film Production Practicum: FRAME
3-6 credits Offered Fall & Spring

The Film Reel Alaska Mentorship Experience (FRAME) manages a Film Production Service Company for the University of Alaska Fairbanks. Students will work with program mentors, clients, and researchers to develop a variety of content for academic, industrial, and creative research activities. Students will be directly engaged in professional project development, production, and distribution. May be repeated for credit. *Prerequisites:* FLPA F271, FLPA F231, FLPA F290 or permission of instructor. (1-2 + 0 + 4-10)

11. COURSE CLASSIFICATIONS: Undergraduate courses only. Consult with CLA Curriculum Council to apply S or H classification appropriately; otherwise leave fields blank.

H = Humanities

S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core? **If YES, attach form.**

YES:

NO:

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

O = Oral Intensive, **Format 6**W = Writing Intensive, **Format 7**

X = Baccalaureate Core

11.A Is course content related to northern, arctic or circumpolar studies? If yes, a**“snowflake” symbol will be added in the printed Catalog, and flagged in Banner.**

YES

NO

12. COURSE REPEATABILITY:

Is this course repeatable for credit?

YES

NO

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

As the FRAME program has a variety of clients and projects which vary year to year, this practicum course will provide a diverse range of experiences at any given semester.

How many times may the course be repeated for credit?

1

TIMES

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

6

CREDITS

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

6

CREDITS

13. **GRADING SYSTEM:** Specify only one. Note: Changing the grading system for a course later on constitutes a Major Course Change – Format 2 form.

LETTER: PASS/FAIL:

RESTRICTIONS ON ENROLLMENT (if any)

14. **PREREQUISITES**

FLPA F271, FLPA F231, FLPA F290 or permission of instructor

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

15. **SPECIAL RESTRICTIONS, CONDITIONS**

16. **PROPOSED COURSE FEES**

\$75

Has a memo been submitted through your dean to the Provost for fee approval?

Yes/No No

17. **PREVIOUS HISTORY**

Has the course been offered as special topics or trial course previously?

Yes/No

yes

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

Course offered previously as part of an undergraduate research program. Summer 2013, Summer 2014, Spring 2015.

18. **ESTIMATED IMPACT**

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

The FRAME program has been developing as a method to provide “real world” experience with clients for our students. This program generates revenue and develops content for UA programs. Increased use of program equipment will lead to replacement costs, though revenue generated through this recharge will cover the costs of replacement.

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

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)

TVEP funding has been utilized to provide hand-on training in Film Production. This course will formalize that training program into the core department curriculum.

21. **POSITIVE AND NEGATIVE IMPACTS**

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

**Positive impacts include capacity to provide UA programs with a method to have videos developed and produced by UAF Film students.
Negative Impacts will be on faculty time, and equipment. Program currently relies on external funding for staffing.**

Negative Impacts will be on faculty time, and equipment. Program currently relies on external funding for staffing.

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.

For many years the Film Reel Alaska Mentoring Experience partnered UAF film students, faculty, and film professionals to develop a wide variety of dramatic and documentary content. After three years of this program, we feel that developing a consistent course will further enhance our degree program and options of employment for our majors.

APPROVALS: Add additional signature lines as needed.

Signature, Chair, Program/Department of: Carrie Baker, Department of Theatre & Film Date 2/2/16

Signature, Chair, College/School Curriculum Council for: Date February 17, 2016

Signature, Dean, College/School of: Date February 17, 2016

Offerings above the level of approved programs must be approved in advance by the Provost.

Signature of Provost (if above level of approved programs) Date

ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE

Signature, Chair Faculty Senate Review Committee: Curriculum Review GAAC Core Review SADAC Date

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

Signature, Chair, Program/Department of: Date

Date

Signature, Chair, College/School
Curriculum Council for:

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Date

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Signature, Dean, College/School
of:

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FLM 403: Film Production Practicum: FRAME
University of Alaska Fairbanks
Fall 2016
Time TBA
Green Room THEA 101
Variable Credits (3-6)

Maya Salganek, Assistant Professor
107B Fine Arts. (907) 474-5950
Office Hours: TBD
maya@alaska.edu

Course Description:

The UAF Film program has aligned technical career training in Arts, AV Technology & Communications with mentors in the film industry. Utilizing faculty, professionals, and current students, we are able to provide limited video production services to the University of Alaska. UAF Frame Film Production Services provides students with hands-on training opportunities while simultaneously providing many academic and research units the video production support needed. Through FRAME you will develop critical skills for working professionally in the film industry.

The cinematic research process includes pre-production development and/or hands-on training in technical skills and their application during film production. Students may earn credit for being involved in film projects led by faculty/research technicians in conjunction with a client for which the film project is being developed. Students may work in any area of film production to earn credit. 40 hours of supervised film production are equivalent to one credit. (1-2 + 0 + 4-10)

This course is part of a capstone project for film students. This practicum will include project development, production, and editing for a client, typically as part of another UA program. Emphasis will be placed on preproduction development as well as production organization and execution. Pertinent to areas of cinematic research or production, the student may spend considerable time in any of the aspects of film production including but not limited to the development of script, historical research, storyboarding, camera techniques, editing techniques, location scouting, casting, art design, audio recording, and film marketing. In addition, students will likely be involved with more than one client at a time.

Course Goals:

To communicate effectively with a production client and generate content in film that matches the client/projects' needs. Production development may include: script development, archival and visual research, production design, pre-production development and planning, and/or film production and post-production. Students will be mentored throughout the process and will have professional client relationship and product as part of the course.

Students will be able to participate in the design, research, and creation of a film project in consultation with a client. Student will develop organized research techniques of contemporary and archival film and photographic research, meet legal and logistical film production requirements, and successfully organize and execute a film production. Students will also work in live-event videography, and gain critical experience working on a live multi-camera shoot for television production.

Student Learning Outcomes:

- Students will have designed a video production from start to finish and have a final product for distribution that meets the goals of a client/project.
- Student will have ability to light, shoot, and audio record interviews in a variety of film location settings.
- Students will have a completed portfolio that highlights pre-production, production, and post-production processes along with the final production video.
- Students will have gained valuable experience working on multi-camera live shoots, and editing multi-camera/multi-audio video streams.

Attendance:

To be arranged with instructor hours vary according to enrolled credits. Weekly lectures and practicum lab/production hours will be arranged and maintained weekly on a shared [Google calendar](#) and on blackboard, in conjunction with client needs. Student will be required to attend 40 hours of lab time per credit enrolled.

Instructional Methods/Evaluation:

This course will be taught by lecture and demonstration, with students meeting during scheduled lab/production hours as required to fulfill the course requirements. Course information, assignments, and updates will be posted on Blackboard. Each student is responsible for communications and assignments on blackboard:

<http://www.classes.uaf.edu>.

Students will be evaluated in all three phases of production, and on final presentations and evaluations from the production team and the client(s):

PRE-PRODUCTION		30% of Total Grade
Attendance and Participation	15%	
Pre-production assignments	15%	
PRODUCTION		20% of Total Grade
Attendance and Participation	10%	
Production assignments	10%	
POST-PRODUCTION		20% of Total Grade
Attendance and Participation	10%	
Post-production assignments	10%	
PRACTICUM A/V PRESENTATION		10% of Total Grade
PRACTICUM PORTFOLIO		10% of Total Grade
PRODUCTION TEAM EVALUATION		5% of Total Grade
CLIENT EVALUATION		5% of Total Grade

Practicum A/V Presentation will chronicle the students' work throughout the semester.

This may include:

- preproduction treatments/schedules
- digital video rough cut
- digital editing exercises
- DVD authoring
- animations
- power point
- website authoring

The Practicum Presentation *must* be open to the public, reveal the accomplishments and insights gained to the research, as well as an assessment of challenges and future directions. Students will be evaluated on the quality of their A/V presentation, their written documentation and reflection, and the completed product. Client and production team evaluations will also be used to determine a percentage of the student's grade. These evaluations will provide the student with insight into their professional relationships, and will indicate areas of strength and weakness.

Grading:

Grading will be informed by UAF guidelines, which are included in the following table. What I'd consider the cinematic equivalent to UAF guidelines are also noted. I make a conscious effort to have these criteria in mind when I'm grading your work. I encourage you to refer to this chart often (along with the explanation of criteria I use for grading your writing, that appears later in this syllabus). By working from a commonly understood interpretation of grades, you should be better able to gauge your performance and the quality of your work.

GRADE	UAF GUIDELINES	CINEMATIC EQUIVALENT
A	An honor grade, indicates originality and independent work, a thorough mastery of the subject, and the satisfactory completion of more work than is regularly required.	Excellent work. Creative, comprehensive, innovative, and insightful. Pre-production, production, and post-production are to highest standards achievable for the circumstances. Written material is superb and free of all errors. Work is enhanced with original content that goes beyond the scope of the assignment.
B	Indicates outstanding ability above the average level of performance.	Well done. Smart, conscientious, thorough, and effective. Work is well shot, edits are clean, audio levels are even, credits are complete. Meets expectations.
C	Indicates a satisfactory or average level of performance.	Adequate job. Competently satisfies basic requirements of assignment or request with correct and generally complete information - lacks inspiration, but is sufficient to meet needs. Gets the point across, but roughly cut or shot. Uneven audio levels, incorrect color balance, typos, or other issues are noted.
D	The lowest passing grade, indicates work of below average quality and performance.	Sloppy or lazy work. May address most elements of an assignment, but often reflects inattention to details resulting in poor edits, rough takes, out-of-sync audio, and the like. No sound track, credits, or fades typical. Passable as a rough-cut or assembly.
F	Indicates failure to meet lowest standards.	Unacceptable. Work meets so few assignment elements, or meets them so poorly, it is unwatchable.

Rubric for 'Participation and attendance' grade

EVALUATION CRITERA	Unsatisfactory	Marginal	Satisfactory	Exceptional
Preproduction Materials (Storyboards, Interview Questions, Contact Sheets, permits, etc.	UNPREPARED 0 -5 points	MINIMAL PREPERATION (may have documents but needs printing, has not communicated with production team prior to shoot). 5-10 points	10-15 points ADEQUATE PREPERATION (printed materials, shot list, interview questions refined. Team ready) 10-20 points	EXTENSIVE PREPARATION (revised and updated script based on rehearsals, storyboards and shot lists revised. Extensive rehearsal or other materials) 20-25 points
Takes Direction/Follows instructions	Rude, malicious, or unresponsive. 0-5 points	Ignores or Undermines directions. Difficult to work with on set. 5-10 points	Asks questions when appropriate. Adjusts performance based on feedback. 10-20 points	Progressively improves work throughout the shoot. Anticipates needs of set and keeps momentum. 20-25 points
Communication/Direct ion with Crew	Rude, malicious, or unresponsive. 0-5 points	Competitive or unresponsive to other students' or crews' needs. Often idle on set. 5-10 points	Available to assist others as needed. Pleasant attitude. Helpful to work with. 10-20 points	Mentor to others. Offers assistance before asked. Finds work to do and keeps set operational. 20-25 points
Safety & Etiquette	Creates a dangerous or unpleasant work environment in any way. 0-5 points	Maintains work area somewhat disorganized. May violate some safety protocols or need to alter communication methods. 5-10 points.	Work area is clean and organized. Safety and Ettiquite protocols followed. 10-20 points	Spots potential safety issues and alerts authorities. Cleans work areas on set before needed. Understands and models set etiquette and safety protocols. 20-25 points.

Grading Written and Production Assignments:

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

All production assignments should be turned in with accompanying pre-production material; screenplays, treatments, shooting scripts, 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.

I generally evaluate video quality based on the following characteristics:

"A" Production:

- Demonstrates a high level of insight about the story – a director's concept is clear.
- Exhibits creativity in both concept and approach to the story. *Technique matches intention.*
- Well organized production with complete supporting materials (screenplay or treatment, storyboard, production schedule, etc)
- Displays awareness of the audience and the kind of production suitable for that audience.
- Is virtually free from errors in mechanics: Shots and edits "work" without dropped frames, gaps, audio inconsistencies, continuity errors.
- Addresses the task set by the assignment.

"B" Production:

- Demonstrates great skill in one or more area of production.
- Exhibits competence in both approach to the assigned problem and use of cinematic language.
- Features good organization of pre-production, although it may have minor flaws in organization.
- Displays awareness of the audience and the kind of production suitable for that audience.
- Is generally free from errors in mechanics. May have some editing or filming errors.
- Addresses the task set by the assignment.

"C" Production:

- Story conveys general understanding of video production skills.
- Production is adequately developed and organized.
- Displays some awareness of the audience and the kind of production suitable for that audience.
- May display some errors in mechanics, on multiple levels.
- Addresses the task set by the assignment.

"D" Production:

- Demonstrates a weak concept of director – unclear story structure or concept.
- Displays weaknesses in development or organization, or
- Reveals the director's unawareness of the kind of production suitable for the audience, or
- Reveals a pattern of errors in mechanics
- Suggests a lack of understanding of the assignment.

"F" Production:

- Work is incomplete, unedited, or
- Unorganized for production
- Reveals the director’s unawareness of the kind of production suitable for the audience, or
- Reveals a pattern of errors in mechanics on multiple levels
- Complete lack of understanding or disregard of the assignment.

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%	
		NOT SUFFICIENT FOR UAF CREDIT
		D+ = 1.3 69-67%
		D = 1.0 66-63%
		D- = 0.7 62-60%
		F = 0.0 59-0%

<p>C+ (2.3)</p> <p>C (2.0)</p> <p>C- (1.7)</p>	<p>“C” (including C+ and C-) indicates a satisfactory level of acquired knowledge and performance in completion of course requirements.</p> <p>C- (1.7) is the <u>minimum</u> acceptable grade that undergraduate students may receive for courses to count toward the major or minor degree requirements, or as a prerequisite for another course.</p> <p>A minimum grade of C (2.0), however, MAY be required by specific programs for prerequisite and / or major / minor courses. Please consult specific program listings in the UAF Catalog.</p> <p>C- (1.7) is the <u>minimum</u> acceptable grade required for all Core (X) Courses.</p>
<p>D+ (1.3)</p> <p>D (1.0)</p> <p>D- (.7)</p>	<p>“D” (including D+ and D-) indicates a minimal level of acquired knowledge and minimal performance in completion of course requirements. This grade does not satisfy requirements for courses in the major, minor, Core, or graduate programs.</p>

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.

Course calendar: Tentative schedule. Given that research students will focus on a variety of projects and time frames, this schedule will be modified individually per project/student as needed. Students will meet with faculty weekly during duration of project, and be expected to complete course work equivalent to credits received. Be sure to check the class calendar for updates via blackboard/social media.

Week	Lecture/Seminar	Practicum
<u>Week 1</u>	Overview of syllabus Intro to production positions & teams - Overview of Departments/Schedules/Communications. Communication strategies, samples of similar work.	Equipment/ Labs/ KUAC/ working methods of equipment and use. Pre-Production Assignment: Develop a Google Drive with client samples researched for project development. Pre-Production Assignment: Client Scope of Work Create a Scope of Work for client.
<u>Week 2</u>	Client meetings and working with clients lecture. Script Development/Treatment	Generating Action plan of script, treatment, shot lists. Pre-Production Assignment: Complete client pitch including script, treatment, production designs. Develop production schedule for entire shoot, including shot list, and post-production timeline.
<u>Week 3</u>	Lecture: Legal agreements/ Intellectual Property Film Set Safety Training Refresher. Set Etiquette.	Pre-Production Assignment: Clear all production logistics, legal forms, and schedule approvals with client. Production Assignment - Equipment Test & Shoot 1st trial video.
<u>Week 4</u>	Production Equipment setup Location Scouting/walk-through	ON SET PRODUCTION Pre-Production Assignment: Post-Production Assignment Edit 1 st Assembly Video for client Due week 6.
<u>Week 5</u>	Lecture/Demo: Workflow for Post	Production Assignment - Broll and Pickup Shots Post-Production Assignment: Assembly 1
<u>Week 6</u>	DUE: Review of 1st Assembly Videos and Producer Presentation.	Assignment: Revise workplan based on 1 st trial feedback from producer and/or client. Continue production as scheduled.
<u>Week 7</u>	Logistics Meeting: Review of schedule and timeline and footage as shot. Backup of footage. Lecture: "Story, Print, Media: Timecode" Papercut of transcript highlights and action selects.	Production Assignment: Continue production as scheduled. Post-Production Assignment - Rough-cut Due Week 9. Log all footage, mark selects. Transcriptions if needed.
<u>Week 8</u>	Constructive Criticism- Producer/Client expectations and Learning from mistakes.	Production Assignment: Continue production as scheduled. Post-Production Assignment -Prepare Rough Cut
<u>Week 9</u>	Rough Cut DUE. Screenings/Seminar: Rough Assembly Discover Invisible Bricks (needed footage, audio,	Post-Production Assignment- Reflection Paper on Rough Cut. Integrate into Fine Cut. Fine Cut Due Week 10.

	archival).Client/Student/Mentor meetings scheduled.	
<u>Week 10</u>	Lecture: Exporting formats for the client. CLIENT MEETINGS with Fine Cut	CLIENT MEETINGS with Fine Cut
<u>Week 11</u>	Lecture: Expanding capacities. Research opportunities, distribution connections.	Post-production Assignment: Develop Distribution/marketing plan. Assignment: Continue production/post-production as needed.
<u>Week 12</u>	The Next Job: Event Videography Setup	Revisions to assemblies based on client feedback. Post-Production Assignment: PICTURE LOCK CUT of project due Week 14.
<u>Week 13</u>	Event Videography Editing	THANKSGIVING NO CLASSES
<u>Week 14</u>	Due: Picture Lock Cut. Fine Cut/Exporting of FINAL CUT. A/V Presentation and Portfolio preparation	Production/Post-Production Assignment: Stills, Archival, Music, added as needed. Color correct. Export. Post-Production Assignment: Prepare final cut for online distribution, press package, and DVD mastering. Duplicate all sequences to client HDD. Final Portfolio and Presentation due Finals Week.
<u>Week 15</u>	FINAL FILM PROJECT FINAL CLIENT MEETINGS Production Team/Client Evaluations	FINAL FILM PROJECT FINAL CLIENT MEETINGS
<u>FINALS</u>	Instead of Final Exam time, we will have a public A/V presentation for each student.	