



**“Lights, Camera, Audio”
University of Alaska Fairbanks
Fall 2024**

FLPA 258 - 3 credits

CRN: 73041

Meets **MONDAYS & FRIDAYS 10:00AM-12PM**

UAF Fine Arts Complex – KUAC-TV Studio

A. Professor:

Maya Salganek (she/her), Professor Film/Video Arts
University of Alaska Fairbanks, Department of Theatre/Film
309 Fine Arts complex, Fairbanks, Alaska.
(907) 474-5950. maya@alaska.edu
www.mayasalganek.com

B. Communications:

Schedule an appointment for an in-person or zoom video chat through my [website](#).
Contact for any concerns should be made 1st via [Discord](#). I'll respond quickest to
students this way.

C. Required Reading & Equipment

- ***Cinematography: Theory and Practice*** by Blaine Brown, 3rd Edition. Routledge Press.
eBook (VitalSource) : 9781315667829; pub: 2016-09-15.
- ***Location Sound Bible*** - by Ric Viers , 2012. Michael Wiese Productions.
○ 978-16153931200
- **SD Card:** You will need to purchase an **SDHC** card (**NOT** SDXC) – Class 6 or above if you
intend to use the Panasonic cameras for checkout. SD CARDS are NOT PROVIDED.
- All students will be required to use Canvas online at <https://canvas.alaska.edu>
- Any additional readings or films are on reserve at the Rasmuson Library for 2 hour check
out or will be posted to Canvas
- This course includes a required viewing list for all Film Production Students. See Canvas.
- **External hard drive** I highly recommend that all video production students purchase
their own external hard drive – (1TB recommended) for storing your video projects. The
drive can be formatted for Mac or Mac *and* PC (using exFAT format), according to your
preference. All video projects stored on the department's computers will be deleted by
January 24, 2025

D. Suggested Reading and Resources:

Please see Canvas for equipment manuals.

Motion Picture and Video Lighting by Blain Brown. This textbook gives more in-depth on lighting, and optional readings are included in the syllabus.

E. Course description:

Focusing on what actually makes a video, we will explore lighting and sound design techniques to improve the quality of video projects. Idealized and practical tactics will be investigated. Students will have the opportunity to work in a variety of modalities, including documentary, dramatic, and experimental styles.

F. Goals:

To improve the technical proficiency of student cinematic work through the exploration and use of proven entertainment industry equipment and techniques.

- Students will learn to apply script analysis and theory to benefit image creation for film using lighting, cinematography, and audio choices.
- Students will understand and apply a variety of industry standard techniques toward the safe and effective operation of cinema camera equipment, lighting equipment, and sound equipment.
- Students will be able to assess and actuate the best approach towards utilizing cinema equipment, which matches the goal and intent of the production.
- Students will develop confidence and skill in using cinematic equipment.
- Students will work with scripted, documentary, and poetic/experimental styles and techniques of film production.
- Students will begin to develop a cinematic vocabulary and style unique to themselves.

G. Student Learning Outcomes:

- Students will develop technical skills in camera, lighting, and audio techniques.
- Students will be able to apply the technical skills in film production toward creative expression.
- Students will demonstrate technical craft in the use of cinema production equipment.
- Students will have material for their reel, which showcases their own approach to cinema.

H. Instructional methods:

All course materials will be online via [Canvas](#), with discussions and additional content updated as necessary. Students will be responsible to record footage outside of class-time critique and review. Students will be responsible for online content, including participation in discussions, film screenings, readings, tests, and posting assignments online.

We will be meeting synchronously for 4 hours a week. **You may need to arrive early to setup your equipment or stay late to pack up equipment as necessary.**

I. Course policies:

1. Attendance & Participation:

Class participation and preparation is essential for this course. This course requires hands-on use of the equipment. I reserve the right to refuse you the use to equipment if there is negligence, abuse, or mistreatment of our gear. You should plan on attending ALL the sessions of this class!

2. Canvas/Assignments/Discord:

- a. All students should access **Canvas** at <http://canvas.alaska.edu> Weekly assignments are progressive to develop your technical and creative skills. **Assignments** are posted in the **Assignments folder on Canvas**, and organized by Week in Modules. You are responsible for all the assignments listed there. This syllabus is just an outline for class assignments and developments.
- b. Students should register for the [DISCORD](#) page and join #lightscameraaudio channel. This will be essential in departmental communications as we work on productions. Please contribute to conversations as prompted.

c. 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 and surfing is prohibited during class.

3. Set Safety

All students must adhere to film set safety standards. These can be found through Canvas under the Readings tab. Review “Set Ready Industry Standards” prior to the second week of class. Any safety questions should be addressed immediately with the professor. Anyone suspected to be under the influence of any controlled substance will be dismissed from the class immediately. I reserve the right to refuse anyone from class at any time if negligence is detected!

4. Equipment and Studio:

Our studio is located within the offices of KUAC-FM/TV. Please do NOT make noise in the halls! The radio station is on-air around the corner, and this is a work environment for many colleagues. This studio can only be accessed during class time. This course is an opportunity for you to work with a large variety of equipment unique to film production. This equipment is a privilege to use, and at any time, I may revoke your privilege if equipment is not treated with the utmost respect. **LEARN** the equipment by reading the manuals, asking questions, and working with it yourself. Familiarity grows confidence! All students will be responsible for creating and maintaining a safe and clean working environment, which includes the proper use of equipment, keeping noise to a minimum, and following my instructions. Should there be a problem or question with any piece of equipment, please wait for further instruction.

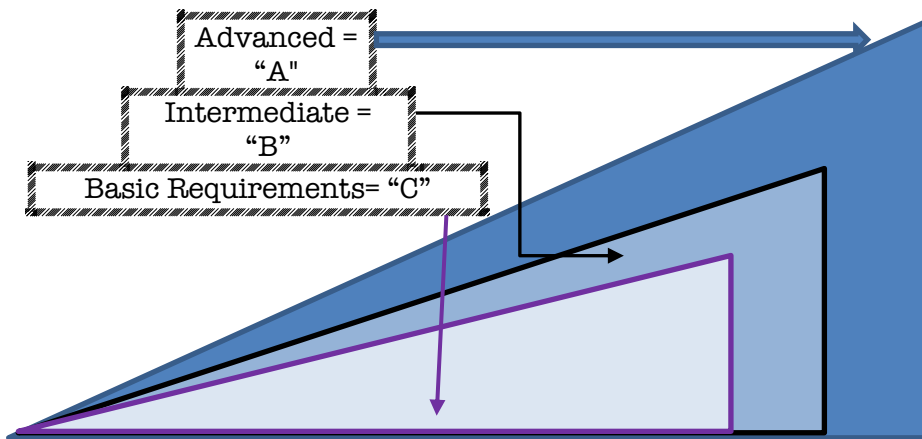
Film Students have access to check out equipment on a limited basis.

5. Editing Labs:

The Alaska Media Center computer lab (Music 305) has PC computers loaded with Adobe Creative Cloud. The labs also feature Celtx screenwriting software, and FrameForge Previz software for storyboarding and animatics. **You will need your polar express card to access the lab and your Adobe CC login.** *Each entrance to the Lab is recorded, so should there be a problem we know who was in the lab when.*

I. Evaluation of Work & Grades

1. Specification Grading



Students will have the opportunity to decide for themselves how much work they want to put into this course, and thus determine their own grade ahead of time. Beyond that, students who put greater effort into their projects will achieve a greater sense of accomplishment, and will have more work of a higher caliber to show for that effort. The option is up to you, but those who aim high will have a stronger portfolio and a foundation of experience which will distinguish you from others when it comes to the effort needed to succeed in the Film Industry. Rather than this course assuming everyone will receive 1100 points, and I *reduce* points assignment by assignment – *it is assumed that everyone will aim to earn the minimum passing grade of 805 points and you will earn more with more effort!* The goal of this system is to encourage you to aim high, work hard, and do your best work. **Grading in this class is not a question of reducing points, but earning them. It is up to you how you budget your time and effort towards that end.**

I hope that this method enables you to decide what you need at this point in time, and how much effort you want to dedicate to this course in relationship to everything else in your life. It also prevents grade deflation/inflation and sets standards that meet the learning outcomes of this course. Simply put, meeting the basic requirements of this course ensures that you will learn all the goals I have set within this curriculum.

All students must complete the BASIC REQUIREMENTS of the course in order to earn a “C” grade (805 points). All assignments will be evaluated on a Pass/Fail basis. If the Basic requirements are *not met* as specified, the assignment will be returned and no points will be earned. Students will have the opportunity to resubmit two assignments. If you accomplish more of the specifications for the assignment, you will earn the appropriate points for intermediate (grade of “B”) or advanced (grade of “A”) specification. Students who do not complete the basic requirements for this course will earn a grade lower than “C”, depending on the points earned in total.

As assignments are progressive, the more effort you put into each assignment will enhance your capacity to achieve more of the Advanced Options by the end of the semester. For example, if you select a longer poem, scene, or conduct a lengthy interview, you will be setting yourself up for more expectations along the way. **Know that by taking on the intermediate or advanced options, you will be increasing the expected time per assignment by 25-50%.**

2. Value of Assigned Work toward Final Grade:

ASSIGNMENT	Basic	Intermediate	Advanced	Total Possible	Due Date
1. Attendance/Participation in class and in discussions	100			100	Weekly
2. Pre-test	30			30	8/30/24
3. Set Safety Quiz	30			30	9/6/24
4. Film Analysis Overview	50			50	9/13/24
5. Production Cinema Verite	50			50	9/20/24
6a. Scene & Shotlist Exercise	50	10	10	70	9/27/27
6b. BioPic B roll	50	10	15	75	10/11/24
7. Video Poem Selection & Preproduction Plan	50	10	15	75	10/4/24
8. Poem audio Record	50	5	10	65	10/18/24
9. BioPic Interview Footage	75	10	15	100	11/1/24
11. Live Event Recording	50	5	10	65	11/24/24
12. Critique 1: Video Poem	N/A	15		15	TBD
13. Critique 2: BioPic	N/A	15		15	TBD
14. Post -Test	30			30	12/9/24
15. Camera/Lighting/Sound Support for classmates	50	10	10	70	12/6/24
16. Final Video Poem	75	10	30	115	12/11/24
17. Final Cut - BioPic	N/A	20	30	50	12/11/24
TOTAL POSSIBLE POINTS				1005	
Total Advanced Optional Points			145		
Total Intermediate Optional Points		120			
TOTAL BASIC REQUIREMENTS	740				

74%

("C")

85% ("B")

98% (A+)

105

3. Values

All work will be evaluated using a +/- grading system as follows*:

A+ = 100-97%

B+ = 87-89%

C+ = 77-79%

D+ = 67-79%

F = 59 - 0%

A = 93-96%

B = 83-86%

C = 73-76%

D = 63-66%

A- = 90-92%

B- = 80-82%

C- = 70-72%*

D- = 60-62%

*** NOTE: Film/FLPA majors are required to achieve a “C-” grade or higher in order to use this course towards graduation.**

C+ (2.3)	<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 minimum 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 minimum acceptable grade required for all Core (X) Courses.</p>
C (2.0)	
C- (1.7)	
D+ (1.3)	<p>“D” (including D+ and D-) indicates a minimal level of acquired knowledge and minimal performance in completion of course requirements.</p> <p>These grades do not satisfy requirements for courses in the major, minor, Core, or graduate programs.</p>
D (1.0)	
D- (.7)	

4. Grading Written and Production Assignments:

The ability to communicate ideas clearly is the cornerstone of a great filmmaker. To demonstrate your vision, 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 production material. Screenplays, storyboards, production schedules, contact sheets, etc.

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.

5. Late Papers/Assignments

ALL ASSIGNMENTS WILL BE SUBMITTED ON TIME OR BE PENALIZED – 5pts FOR EACH LATE DAY. It is better to turn it in for only half the points then not turn it in at all and receive a zero. All written assignments, unless otherwise noted, are to be typed double-spaced . **All assignments must be submitted via Canvas.** Assignments submitted via email are not accepted.

J. Film Club: Students are encouraged to participate in the [UAF Student Film Club](#), Ground Squirrel Improve and/or Student Drama Association (SDA). Links to all the clubs are in our discord. Film Club meetings typically take place Tuesdays from 1-2 in the 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. UAF is obligated to provide accommodation only to the known limitations of an otherwise qualified student who has a disability. Should you, for any reason, need additional assistance in meeting the demands of this course, please identify yourself to UAF Disability Services by applying for accommodations. To be considered for UAF Disability Services accommodations individuals must

be enrolled for at least one credit as a UAF student. For more information send Disability Services an email at uaf-disabilityservices@alaska.edu by phone at (907)474-5655, or by TTY at (907)474-1827. Should you need special accommodations or provisions please meet with me after class, during office hours, or call me to discuss your needs as soon as possible.

L. Student Support Resources:

Student protections statement: UAF embraces and grows a culture of respect, diversity, inclusion, and caring. Students at this university are protected against sexual harassment and discrimination (Title IX). Faculty members are designated as responsible employees which means they are required to report sexual misconduct. Graduate teaching assistants do not share the same reporting obligations. For more information on your rights as a student and the resources available to you to resolve problems, please go to the following site: <https://catalog.uaf.edu/academics-regulations/students-rights-responsibilities/>.

Disability services statement: I will work with the Office of Disability Services to provide reasonable accommodation to students with disabilities.

ASUAF advocacy statement: The Associated Students of the University of Alaska Fairbanks, the student government of UAF, offers advocacy services to students who feel they are facing issues with staff, faculty, and/or other students specifically if these issues are hindering the ability of the student to succeed in their academics or go about their lives at the university. Students who wish to utilize these services can contact the Student Advocacy Director by visiting the ASUAF office or emailing asuaf.office@alaska.edu.

Student Academic Support:

- Communication Center (907-474-7007, uaf-commcenter@alaska.edu, Student Success Center, 6th Floor Room 677 Rasmussen Library)
- Writing Center (907-474-5314, uaf-writing-center@alaska.edu, Student Success Center, 6th Floor Room 677 Rasmussen Library)
- UAF Math Services (907-474-7332, uaf-traccloud@alaska.edu)

Drop-in tutoring, Student Success Center, 6th Floor Room 677 Rasmussen Library)

1:1 tutoring (by appointment only), Chapman 210

Online tutoring (by appointment only) available

<https://www.uaf.edu/dms/mathlab/>, available at the Student Success Center

- Developmental Math Lab (Gruening 406, <https://www.uaf.edu/deved/math/>)
- The Debbie Moses Learning Center at CTC (907-455-2860, 604 Barnette St, Room 120, <https://www.ctc.uaf.edu/student-services/student-success-center/>)
- For more information and resources, please see the Academic Advising Resource List <https://www.uaf.edu/advising/students/index.php>

Student Resources:

- Disability Services (907-474-5655, uaf-disability-services@alaska.edu, 110 Eielson Building)
- Student Health & Counseling [**free counseling sessions available**] (907-474-7043, <https://www.uaf.edu/chc/appointments.php>, Whitaker Building 2nd floor)

- Office of Rights, Compliance and Accountability (907-474-7300, uaf-orca@alaska.edu, 3rd Floor, Constitution Hall)
- Associated Students of the University of Alaska Fairbanks (ASUAF) or ASUAF Student Government (907-474-7355, asuaf.office@alaska.edu, Wood Center 119)

Nondiscrimination statement: The University of Alaska is an affirmative action/equal opportunity employer, educational institution and provider. The University of Alaska does not discriminate on the basis of race, religion, color, national origin, citizenship, age, sex, physical or mental disability, status as a protected veteran, marital status, changes in marital status, pregnancy, childbirth or related medical conditions, parenthood, sexual orientation, gender identity, political affiliation or belief, genetic information, or other legally protected status. The University's commitment to nondiscrimination, including against sex discrimination, applies to students, employees, and applicants for admission and employment. Contact information, applicable laws, and complaint procedures are included on UA's statement of nondiscrimination available at www.alaska.edu/nondiscrimination.

For more information, contact:

UAF Office of Rights, Compliance and Accountability
1692 Tok Lane
3rd floor, Constitution Hall, Fairbanks, AK 99775
907-474-7300
uaf-orca@alaska.edu

Additional syllabus statement for courses that include off-campus programs and research activities:

University Sponsored Off-Campus Programs and Research Activities

We want you to know that:

1. UA is an AA/EO employer and educational institution and prohibits illegal discrimination against any individual: www.alaska.edu/nondiscrimination.
2. Incidents can be reported to your university's Equity and Compliance office (listed below) or online reporting portal. University of Alaska takes immediate, effective, and appropriate action to respond to reported acts of discrimination and harassment.
3. There are supportive measures available to individuals that may have experienced discrimination.
4. University of Alaska's Board of Regents' Policy & University Regulations (UA BoR P&R) 01.02.020 Nondiscrimination and 01.04 Sex and Gender-Based Discrimination Under Title IX, go to: <http://alaska.edu/bor/policy-regulations/>.
5. UA BoR P&R apply at all university owned or operated sites, university sanctioned events, clinical sites and during all academic or research related travel that are university sponsored.

For further information on your rights and resources [visit the student placement guidelines page of the equity and compliance site](#).

M. Code of Conduct:

As with all members of the university community, the university requires students to conduct themselves honestly and responsibly and to respect the rights of others. Students may not engage in behavior that disrupts the learning environment, violates the rights of others or otherwise violates the Student Code of Conduct (Code), university rules, regulations, or procedures. You can access the complete code of conduct in the UAF Catalog. <http://catalog.uaf.edu/academics-regulations/students-rights-responsibilities/>

N. Artificial Intelligence



There are situations and contexts within this course where you may use AI tools to expand your knowledge or explore how they can be used. Outside of those circumstances, you are discouraged from using AI tools to generate content (text, video, audio, images) that will end up in any student work (assignments, activities, responses, etc) that is part of your evaluation in this course. Any student work submitted using AI tools should clearly indicate what work is the

student's work and what part is generated by the AI. If you are making direct commentary about AI, let's discuss your intentions.

O. My commitment to you as Students: This is the list the class would want me to adhere to as your faculty member this semester:

Course calendar: Tentative schedule. Readings should be completed by the date assigned. **All assignments should be reviewed on Canvas where explicit instructions and resource materials will be posted.**

Textbook *Cinematography: Theory and Practice* is abbreviated to “CinemaT&P.”

Textbook *Motion Picture and Video Lighting* is **optional**. Suggested readings are indicated as “MPVLighting”.

Textbook *Location Sound Bible* is **required** and readings are indicated as “LSound.”

[Google course calendar will be updated with in-class activities and schedule changes relating to this course.](#)

Week	Friday – Class/Lab Saturday - Sunday – Shoot & look over next module Monday - Class/Lab Tuesday – Reading/Workout Wednesday – Assignments Due from prior week Thursday – Setup film shoot/reading/workout	This course will setup for shoots on Friday, and tear down on Monday. It’s best to think of our week from FRIDAY to MONDAY, not the reverse!
		<u>MONDAY:</u>
Week 1 <u>Module</u> WELCOME & INTENTION 8/ 26/24 TOWN HALL MEETING: THURSDAY August 29 from 1:05-1:55PM in Salisbury LAB Theatre THURSDAY 8/29 @ 6PM SUNDANCE Indigenous Film Festival in Salisbury Theatre – REVIEW one film		Overview of syllabus. Faculty Responsibilities. House rules/equipment overview. Where do you put the camera? What do you see and why? How Theory and intention directs decisions. Ultimate goals to remember... Reading Assignments: <ul style="list-style-type: none"> <input type="checkbox"/> Assignments Week 1 on Canvas (Set Safety/ Feels Good Screenplay by Andrew Okpeaha MacLean†) <input type="checkbox"/> CinemaT&P: pp 1-52 <input type="checkbox"/> F.F. Coppola’s Notes on Story and Character Writing Assignments: <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Pre-Test in Class & Film Set Safety–Due Next Class

	<u>FRIDAY:</u>	<u>MONDAY:</u>
	<p>Visual Language of Cinematography: Visual Intention, Symbolism, Orientation.</p> <p>Shooting for Editing: Catch the shot: Orientation, Insight, and Options</p> <p>Camera Phone Orientation</p> <p>Reading Assignment:</p> <p><input type="checkbox"/> CinemaT&P: pp 53-102</p> <p>Production Assignment: Analysis of Short film – see Canvas. Due 9/13/24</p> <p>DUE :</p> <p><input type="checkbox"/> Pre-Test in Class & Film Set Safety & Covid Mitigation Test</p>	<p>NO CLASS – LABOR DAY Sept. 2</p>
<p>Week 2 Module: CAMERA 9/6/24</p> <p>AUDITIONS for TINY BEAUTIFUL THINGS: SUNDAY September 8, 2024</p>	<p>Shooting ENG Cameras: Panasonic HCM-150 setup & Sync Sound</p> <p>Reading Assignment:</p> <p><input type="checkbox"/> CinemaT&P: pp 147-208</p> <p>Last day fee payment & to add/drop classes: 5PM September 8</p> <p>Production Assignment: Cinema Verité – Due 9/20</p> <p>Read:</p> <p>AUDITIONS for TINY BEAUTIFUL THINGS: SUNDAY September 8, 2024</p>	<p>Approaches/Continuity Field of View; Shot types; Entrances & Exits; Composition and Line of Action</p> <p>Lenses, fstop, shutter, ISO, gain, and levels</p>
<p>Week 3: <u>LIGHTIN</u> 9/13/24</p>	<p>Lighting Lab</p> <p>Reading Assignment:</p> <p><input type="checkbox"/> CinemaT&P: 103-146</p> <p><input type="checkbox"/> (optional MPVLighting: pp 1-57)</p>	<p>Basic Gripology/ Lighting scenarios –</p> <p>Interview Basics</p> <p>Reading Assignment:</p> <p><input type="checkbox"/> MPVLighting: pp. 99-127; pp. 173-189†</p> <p><input type="checkbox"/> (optional MPVLighting: pp 58-98)</p>

	<input type="checkbox"/> Elements of lighting handout <input type="checkbox"/> DUE: Film Analysis Presentations 9/13	
Week 4: <u>Screening</u> 9/20/24	Production Assignment: Visual Poem pre-production Due 10/4 Assignment Shotlist Sentences Due 9/27 <input type="checkbox"/> DUE 9/20: Cinema Verite - Screenings	DUE 9/20: Cinema Verite - Screenings Cont.
Week 5: <u>Audio PT 1</u> 9/27	Sound setup - Sync Sound - Mic types Reading Assignment: <input type="checkbox"/> <i>CinemaT&P: pp 269-306</i> <input type="checkbox"/> <i>LSound: pp 255-290; 1-44; 159-184</i> Production Assignment : <input type="checkbox"/> BiPic: BRoll Due 10/11 DUE: Shotlist & Scene Exercise	External Recording/Mixers Set Etiquette for Sound Reading Assignment: <input type="checkbox"/> <i>LSound: pp 115-158; 185-208; 305-319</i> Reading Assignment: <input type="checkbox"/> <i>LSound: pp 45-113; pp 209-228</i> Production Assignment: <input type="checkbox"/> Record Audio for Visual Poem Due 10/16
Week 6 <u>Motion</u> 10/4	Cinematic Motion: Jib/Steadicam/slider/Dolly Reading Assignment: <input type="checkbox"/> <i>CinemaT&P: pp 209-226</i> DUE 10/4 : Visual Poem Preproduction	
Week 7 10/11	DUE: BioPic Broll - Review Reading Assignment: <input type="checkbox"/> <i>CinemaT&P: pp 227-269</i> <input type="checkbox"/> (optional MPVLighting: pp 128-148) <input type="checkbox"/> <i>LSound: pp 291-304</i> Production Assignment: Audio Recording of Visual Poem DUE 10/18	Putting it all together - Interview Setup for Bio Pic - COLOR Production Assignment: BTS Interview or Live Event Recording 11/22 & 11/23 Sign up on Canvas for scheduled times

<p>Week 8</p> <p><u>AUDIO 3</u></p> <p>10/18</p>	<p>DUE: Audio record of Visual Poem 10/16</p> <p>Critique of Recordings</p>	<p>Documentary Production Interviews.</p> <p>Production Assignment:</p> <p>Bio Pics Interview and Broll</p> <p>Due 11/01/24</p> <p>(Guest Artists: TBA)</p> <p>SPOOKTACULAR Live edit recording</p>
<p>Week 9</p> <p><u>10/25</u></p>	<p>IN CLASS work on VISUAL POEM Due 12/11 for FINAL SCREENING</p>	
	<p>FRIDAY</p>	<p>MONDAY</p>
<p>Week 10</p> <p><u>11/01</u></p>	<p>BIOPIC INTERVIEW DUE!</p> <p>Review/Critiques</p>	<p>BIOPIC INTERVIEW DUE!</p> <p>Review/Critiques</p> <p>LIVE TAPING IN FRONT OF LIVE AUDIENCE Friday & Saturday Nov 22 & 23</p>
<p>Week 11</p> <p><u>11/8</u></p>	<p>PREVIEW TINY BEAUTIFUL THINGS</p> <p>Live Mixing Rehearsal</p> <p>Rehearsals/Calling show/Directing</p>	<p>Production Assignment DUE 11/24 : BTS or Live Event Recording</p>
<p>Week 12:</p> <p><u>11/15</u></p>	<p>Multicam Switcher Rehearsal</p> <p>LIVE TAPING IN FRONT OF LIVE AUDIENCE</p> <p>Friday & Saturday Nov 22 & 23 at 7:30PM</p> <p>Sunday Nov.24 at 2PM</p>	<p>Production Assignment: Support of classmates' film production</p> <p>SETUP: Live Event Recording - Rehearsal Thursday at 7PM</p> <p>LIVE TAPING IN FRONT OF LIVE AUDIENCE</p> <p>Friday & Saturday Nov 22 & 23 at 7:30PM</p> <p>Sunday Nov.24 at 2PM</p>
<p>Week 13</p> <p><u>11/22</u></p>	<p>CRITIQUE 2: Video Poems - Sign up on Canvas for a slot</p>	<p>STRIKE Multicam Setup</p> <p>Dailies - Watch Live Event Playback</p>
<p>Week 14</p> <p><u>11/29</u></p>	<p>FALL BREAK 11/27-12/1</p> <p>NO CLASS</p>	<p>Anchorage Film Festival begins</p>
<p>Week 15</p> <p><u>12/6</u></p>	<p>FINAL DAY OF CLASSES</p> <p>Post-test</p> <p>Final Signup Sheet</p>	<p>NO CLASS</p>

	<i>return equipment</i>	
<u>Week 16</u> 12/11	<p>Visual Poem & BioPics DUE 12/11!</p> <p>FINAL CRITQUE:</p> <p>Scheduled</p> <p>10:15 a.m.-12:15 p.m., Wednesday, December 11</p> <p>or as we decide as a class</p>	