4.354/5 | Introduction to Video and Related Media
FALL 2020 | MIT – Art, Culture and Technology

SCHEDULE: T/Th 9:30 am - 12:30 pm (Eastern Time)
Synchronous remote class times: TBA within the scheduled time slots

Credit: U/G 3-3-6

REMOTE CLASS LINK: https://mit.zoom.us/j/99898794903 | Password: After 1st week

UP-TO-DATE COURSE INFO AND HOMEWORK FOLDERS:
Canvas (written work): https://web.mit.edu/canvas/
Dropbox (video assignments) - You’ll be “invited” to join the class folder
-> SIGN UP HERE with your MIT email: https://ist.mit.edu/dropbox

LECTURER: GEORGIE FRIEDMAN
georgiefriedman.com | georgief@mit.edu
Zoom office hours: T/Wed/Th, by appointment

TA: Zachariah DeGiulio, degiulio@mit.edu
Zoom office hours: by appointment

ACT AV equipment associates: John Steiner, steinerj@mit.edu
Chelsea Polk, cpolk@mit.edu

ACT fabrication associate: Graham Yeager, gyeager@mit.edu

COURSE DESCRIPTION
Introduction to Video and Related Media examines the technical and conceptual variables and strategies inherent in a contemporary video art practice. Students are instructed how to analyzes structural concepts of time, space, perspective, and sound within video art and experimental narrative. Building upon the historical legacy of the language of film and other time-based image media, students render self-exploration, performance, social critique, and manipulation of raw experience into an aesthetic form. This class introduces practical knowledge of video capturing, audio recording, lighting, and editing, while emphasizing individual concept development.

Synchronous class time will be a mix of discussions of screenings, reading, and technical demos, along with critiques of students’ projects. Asynchronous class time will be made up of screenings, pre-recorded technical demonstrations, technical quizzes, personal lab time, and peer/TA in-progress reviews. Homework includes readings, notes and responses, technical exercises, project planning (pre-production), video and audio recording (production), and editing (post-production). To show mastery of the course’s content, students are required to create a self-designed final project that demonstrates their understanding and ability to integrate their concepts, filming, audio recording, and editing techniques, into a cohesive piece that clearly communicates their idea to their viewer.

NOTE: Students will need to have access to a camera that can record HD video and audio (a cell phone is acceptable, though not the first choice). Students will also need to be able to access a computer that can run Adobe Premiere Pro. (See COURSE MATERIALS)

STUDENT EXPECTATIONS
Students are expected to attend ALL VIDEO CONFERENCE classes, take notes, complete all projects, readings, and writing assignments ON TIME, and participate in class discussions and critiques. Though this is a difficult time, students are expected to be self-motivated and self-disciplined in order to work outside of the school environment. Students should allocate ~4 hours a week for asynchronous class time, and 3-6 hours per week, (if not more) to work on their homework and video projects. Please plan accordingly.

REMOTE CLASSES ATTENDANCE
• REMOTE ATTENDANCE is just as important as traditional attendance. You are expected to attend the full session of ALL SYNCHRONOUS ON-LINE classes. Arriving late or leaving early is inconsiderate and may result in missing material that will not be covered again.

• If you must be absent for any reason, please email the instructor and TA before class. Classes will only be recorded if requested ahead of time. You are responsible for all work due that day, work assigned for the following class, and it's your responsibility to obtain that week's class materials/information from the course site or the TA.

• Missing 3 synchronous class sessions may be grounds for NO CREDIT for the course. If illness related, please be in communication with the instructor and TA. Logging in significantly LATE (more than 15 mins), leaving early, or "disappearing" from class 2 times = 1 absence. Attendance is taken at the beginning of class.

Syllabus is subject to change | G. Friedman 4.354/5 in F20 – p. 1
CONDUCT IN REMOTE CLASSES
• Please have your video on so we can see each other. If you are having connection troubles with video, please message us, and then it’s okay to turn it off. PHONE in, if needed.
• Tips: Use a hardwire internet connection if you have one (Get an ethernet adapter if needed). Quit any programs you aren’t using to help your computer’s processing speed.
• Try to find a place where you are well lit and can be heard (use a mic if you have one)
• Mute your audio when you aren’t speaking
• Please turn off or fully silence your mobile devices and computer notifications
• Please use your computer only for note taking or programs we are using in class.
• Be dressed for remote classes as you would for an in-person class (no pjs!)

GRADING
Grading is based on your self-motivation; the thoroughness of your projects; and your idea and skill growth.

EVALUATION OF PROJECTS
• Following all the project guidelines and presenting it in ON TIME
• Development of technical skills and attention to detail
• Evidence of time investment, effort, and thoroughness
• Increasing depth of content and ideas

GRADING BREAKDOWN
50% - Projects 1 – 4
30% - Project 5 - Final Project (including the proposal)
10% - Reading, screening, & writing (notes turned in; contributions; pre-production; etc.)
10% - Class participation & preparedness (Attendance; alertness; constructive comments during class critiques; ability to take feedback and improve based on it; prepared for class activities; good peer for group work/feedback)

ON-TIME COMPLETION OF ASSIGNMENTS
It is essential that everyone finishes their assignments on time and shares their work with the rest of the class on the dates they are due. Not completing assignments on time disrupts our work schedule and the essential process of group critique.

FAILURE TO PRODUCE YOUR ASSIGNMENTS ON TIME AND/OR MISSING TWO CRITIQUE DAYS CAN RESULT IN NO CREDIT FOR THE COURSE. Please see the LATE WORK section.

LATE WORK
• Late assignments will be marked down 5% for each class they are late.
• Projects are due either the NIGHT BEFORE class or at the BEGINNING of class (as noted) and must be submitted on time. If you are still working on an assignment, or exporting a file, at the beginning of class, or are late to class, the assignment will be marked late and will receive the late penalty.
• If you will be absent for any reason, upload your assignment to the class folder BEFORE the beginning of class, to receive full credit. The class critique of your project will happen during the following class.
• Un-penalized medical extensions can be given with a note from a doctor or dean, prior to the due date and time.
• Students with documented disabilities, please give an official letter to the instructor that states your accommodations. Please discuss as needed.
• Assignments not turned in will receive a zero.
• Any LATE or MAKE-UP WORK is due BEFORE the FINAL critique. AFTER the last class, no more work will be accepted.
• Final projects not shown during the final class critique will receive a ZERO.
• NO LATE FINALS WILL BE ACCEPTED.
• ALL GRADES are FINAL.

PLEASE LET THE INSTRUCTOR AND TA KNOW WHICH GRADE FORMAT YOU’LL BE APPLYING TO THIS CLASS. If it changes, please update the instructor and TA.

LETTER GRADES
See the end of the syllabus for descriptive grade expectations.
94% to 100% = A
90% to 93.99% = A-
87% to 89.99% = B+
84% to 86.99% = B
80% to 83.99% = B-
77% to 79.99% = C+
74% to 76.99% = C
70% to 73.99% = C-
67% to 69.99% = D+
64% to 66.99% = D
60% to 63.99% = D-
59% or below = F
Other: 3 absences (or the equivalent), or violating the Academic Integrity standards = F
Since a Significant Disruption has been declared the Chair of the Faculty has authorize the use of the grades defined below:

**PE** = performed at the levels A, B or C

**NE** = performed at the levels D or F (no record will appear on the external transcript)

**PASS/FAIL** (course credit but no grade)

CRITERIA TO RECEIVE CREDIT, the student must:
- Complete all assignments on time
- Attend and participate in all critiques, presentations, and discussions
- Demonstrate the ability to give and receive thoughtful and constructive comments.
- Attend all scheduled individual meetings with faculty, prepared to discuss progress
- If more than 25% of work is missing, or is at unacceptable quality, the student will not pass the class.
- A strong FINAL PROJECT MUST BE SUBMITTED TO RECEIVE CREDIT FOR THE COURSE

Failure to adhere to MIT’s expectations and policies regarding academic integrity will lead to no credit for the course and other repercussions.

**ACADEMIC INTEGRITY/HONESTY**

Massachusetts Institute of Technology students are here because of their demonstrated intellectual ability and because of their potential to make a significant contribution to human thought and knowledge. At MIT, students will be given unusual opportunities to do research and undertake scholarship that will advance knowledge in different fields of study. Students will also face many challenges. It is important for MIT students to become familiar with the Institute’s policies regarding academic integrity, which is available at Academic Integrity at MIT: A Handbook for Students. Read the complete policies here:

http://integrity.mit.edu

**COURSE MATERIALS** - ACCESS TO... (ownership is optional)

SEE THE CLASS CANVAS SITE FOR EQUIPMENT RECOMMENDATIONS

REQUIRED:
- Digital video camera that can record HD video and audio [a cell phone is acceptable, though not the first choice]
- **Tripod** [for camera/cellphone]
- **Computer with Adobe Premiere Pro** *(not "Premiere Rush")* and Adobe Media encoder
- **Readings** will be available as pdfs or links on the class site.
- **Screenings** will be available as links on the class site.
- **Notebook** – writing on paper is fun! (Or however you like to take notes)

RECOMMENDED:
- **Lights** [DIY kits are fine!]
- **External microphone** (a handheld audio-recorder is a plus too)
- Depending on the computer you are using (storage space/speed), a **portable HARD-DRIVE** with video read/write speeds is recommended. (If you don’t already have one, see the end of the syllabus for recommendations.)
- It is also **HIGHLY recommended to BACK UP ALL YOUR MATERIAL IN A 2ND LOCATION** (cloud storage or another hard drive).

**COMPUTER OR HARD DRIVE FAILURE IS NOT AN EXCUSABLE REASON FOR A LATE PROJECT! Be prepared!**

*ADOBE PREMIERE PRO and CC  download options:
- **MIT - Adobe for students – FREE:**  https://ist.mit.edu/adobe/cc

Note: **Premiere is NOT backward compatible.** If you start a project on a newer version, an older version can NOT open it. However, you CAN open projects started in an older version with a newer one, but once you re-save it, the former situation applies.

Adobe Premiere official help: https://helpx.adobe.com/premiere-pro.html
**SECTION 1: Camera, Audio, and Editing basics // Experimental Narrative**

**SYNCHRONOUS Class Meetings** Approx. 45 min - 1 hour per scheduled session (Some exceptions may apply.)

**Week 1**
- **Tues, Sept 1**
  - Class overview:
    - Course themes/content
    - Structure; work expectations; synchronous/asynchronous
    - Equipment requirements / options
  - Info:
    - Reading notes / responses
    - Screening tips and notes template
    - **Student pre-registration survey**
      Class lottery will be based on students who submit forms on Sept 1. Students will be notified on Sept 2 about placement. Please notify the TA ASAP if you are no longer interested in the class.
  - Due next class:
    - Michael Rush, Introduction, "Video Art," Thames & Hudson (5 pgs)
    - "Your Own Damn Life - Michael Meade on The Story We're Born With," interview by John Malkin, The Sun, Nov 2011 (8 pgs)
    - J. Krishnamurti, "The Attentive Mind," excerpt (1pg)
    - Walter Murch, "Forward (excerpt)," from "Audio-Vision," by Michel Chion (1pg)
  - Due next class: Posted on the class Canvas site

**Thurs, Sept 3**
- **Intro to Project 1: Experimental Narrative**
  - Personal narrative writing tips
  - Discus readings
  - Intro to: **Sound Journal**
    - Reminder: Have the camera you'll be using ready and available for next class. Have manual if needed.
- Due next class:
  - Short story packet: various authors
  - Narrative Story Tips - Elements and Definitions (8pgs)
  - Camera compositions, framing, and movement (various handouts)
- Due next class: See Canvas

**ASYNCHRONOUS Class Work / Personal Lab Time ~ 4 hours per week + Homework**

Please see Canvas for more details and what to include in reading and screening notes.

**Class prep:**
- Login/Join the shared class folders
- Determine your **camera equipment** and **computer access** and plan how to acquire/borrow as needed (download manuals/instructions if needed).
- Have **camera situation** all set by Sept 8. Have available for that class.
- **Graduate students:** Written statement - see the "REQUIREMENTS FOR GRADUATE STUDENTS" section for details.

**Project**

- **Class prep:**
  - Login/Join the shared class folders
  - Determine your **camera equipment** and **computer access** and plan how to acquire/borrow as needed (download manuals/instructions if needed).
  - Have **camera situation** all set by Sept 8. Have available for that class.
- **Graduate students:** Written statement - see the "REQUIREMENTS FOR GRADUATE STUDENTS" section for details.

- **Thurs, Sept 10**
  - See Canvas

**Thurs, Sept 10**
- **Sound Journal:** 7 (or more) entries. Notice and document all the sounds you hear in an environment for 1 min or more) Vary the location and time of day each time. Submit a typed copy. Turn in on Canvas.
<table>
<thead>
<tr>
<th>Week 2</th>
<th>Tues</th>
<th>Due: Project 1 written short story</th>
<th>Due next class:</th>
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<tbody>
<tr>
<td></td>
<td>Sept 8</td>
<td>Have the camera you’ll be using ready and available for this class. Intro to filming basics: - Manual camera settings – what to know - Camera compositions, movements - Pre-production / shot lists</td>
<td>- “Shooting for Continuity,” Leipzig Weiss Goldman Filmmaking in Action (excerpts) (3pgs) - Film Lighting Techniques - Quick Reference (1 pg) - “How to Light,” George Kuchar (4pgs) - Lighting: Creating Dimension (6 pgs) - Storyboarding, Ch p3, Film Directing - Shot by Shot, Steven D. Katz (68pg)</td>
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<td>Due next class:</td>
<td>See Canvas Linked-In Learning and other tutorials as needed</td>
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<td></td>
<td>Due:</td>
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<td>DUE: Next class- Sept 10</td>
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|       |       | | - Project 1 – Planning: Simplify your personal short story into a shot list. (Optional: add an experimental/poetic narration script) 
|       |       | | - REMINDER: Sound Journal: Due Sept 10 |

**Computer/Hard drive prep:**
- Download or get access to a computer with Adobe Premiere Pro
- Depending on your computer, or if you are working on a shared computer, get a PORTABLE HARD DRIVE

**Week 3**

<table>
<thead>
<tr>
<th>Tues</th>
<th>Due: Sound Journal</th>
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<tbody>
<tr>
<td>Sept 15</td>
<td>- Camera, continued as needed - lighting and audio basics - Filming for continuity in editing</td>
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<tr>
<td>Due next class:</td>
<td>- Editing styles, excerpt 285 – 296, Leipzig Weiss Goldman Filmmaking in Action (12 pgs) - Chp 4 excerpts: Edit Types, Grammar of the Edit, Thompson and Bowen (14 pgs) - Sound basics, Mic types</td>
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<tr>
<td>Due next class:</td>
<td>See Canvas - Camera operations: Linked-In Learning and other tutorials as needed - Video demo with Georgie: Intro to Editing Video - part 1 (part 2 optional)</td>
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<tr>
<td>Due:</td>
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<tr>
<td>Tues, Sept 15</td>
<td>Project 1 – Start Production</td>
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<td>- Start filming from your camera composition &amp; shot list. - Start acquiring audio.</td>
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<td>- Watch Intro to Editing Video – part 1 - Start your Premiere project and just get familiar with the program - Make a list of any Premiere questions for next class.</td>
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**Discuss editing strategies**

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<tr>
<th>Intro to editing: Q&amp;A Demos as needed</th>
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<tr>
<td>Due next class:</td>
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<td>Due next class:</td>
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<td>Before next class:</td>
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**Discuss sound editing techniques**

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<tr>
<th>Student editing questions/issues Demos as needed</th>
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<tr>
<td>N/A</td>
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<tr>
<td>Linked-In Learning and other tutorials as needed</td>
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<tr>
<td>MONDAY SEPT 21, 11:59 PM EDT Project 1: finish, export and upload to the class folder.</td>
</tr>
</tbody>
</table>
**Week 4**  
**Tues Sept 22**  
**Due: Project 1 – in class critiques**  
TBA: longer class session (with break) *  
Intro to Project 2: *Art as Commentary*  
Due next class:  
- Bechdel Test, definition and history (3 pgs)  
Due next class:  
Due Next Class:  
Upload by 9 AM  
- For a fun exercise, find 1 ad that has imagery that caught your eye!  
- Post it to a discussion page in Canvas  
(Moving images [1 min or under] post a screenshot and a link)  

**SECTION 2: Art/Film as Social or Political Commentary**

<table>
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<tr>
<th>Date</th>
<th>Synchronous / In-class</th>
<th>Readings</th>
<th>Screenings</th>
<th>Project</th>
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</thead>
</table>
| Week 4     | **Thurs Sept 24**  
Intro to Project 2, continued: Discus readings and screenings  
Semiotics of advertisements | Due next class:  
- Graduate Reading  
(Undergrad extra-credit):  
- Guy Debord, The Society of the Spectacle, 20 or more pages from any section. | Due next class:  
See Canvas                                                                 | Due:  
Tuesday, Sept 29  
**Project 2: Written Idea,** upload to class folder  
Tuesday, Oct 15, 11:59 PM EDT  
**Project 2: Finished video** (3 weeks) |
| **(con't)**|                                                                                       |                                                                                             |                                                                           |                                                                                        |
| Week 5     | **Tues Sept 29**  
**Due: Project 2 Idea**  
Discus readings and screenings  
Tech demos as needed | Due next class:  
- Creative Commons: About the Licenses | Due next class:  
See Canvas                                                                 | Project 2: Continue working on all aspects  
- Schedule 2 peer or TA review sessions before project is due |
|            | **Thurs Oct 1**  
Discus readings and screenings  
Tech demos as needed | Due next class:  
Johanna Hedva, "Sick Woman Theory," 2015 (8 pgs)  
- Creative Commons: About the Licenses | Due next class:  
See Canvas                                                                 | Project 2: Continue working on all aspects  
Reminder: have a peer/TA review session |
| Week 6     | **Tues Oct 6**  
**Art as Commentary: Screening and reading discussions**  
Tech demos as needed | Due next class:  
- Martin Picard, "Machinima: Video Game as an Art Form?” Canadian Games Study Association CGSA, 2006. (5 pgs)  
- Creative Commons: About the Licenses | Due next class:  
See Canvas                                                                 | Project 2: Continue working on all aspects  
Reminder: have a peer/TA review session |
**Thurs Oct 8**  
Art as Commentary: Screening and reading discussions  
Tech demos as needed  
Due by OCT 13  
- "China’s Black Mirror moment - Social Credit," THE WEEK, 2018, (1 pg)  
Due next class:  
See Canvas  
Linked-In Learning tutorials as needed  
Project 2: Continue working on all aspects  
Reminder: have a peer/TA review session

**Week 7 Tues Oct 13**  
– MIT MONDAY SCHEDULE –  
NO SYNCHRONOUS CLASS MEETING  
(see above)  
Post/ Respond to comments on the readings.  
Due next class:  
See Canvas  
Linked-In Learning tutorials as needed  
DUE:  
WEDNESDAY, Oct 14, 11:59 EDT  
Project 2: Finish, Export and Upload to the class folder.

**Thurs Oct 15**  
Project 2 – Class critiques  
TBA: longer class session (with break)  
Intro to:  
Project 3: Expanded Cinema & Project 3 exercise: Performative actions for video  
Due next class:  
- Forms of (No Katachi) Unity, Force, Adaptation, Change (1 pg)  
- Richard Serra, Verb List Compilation (1 pg)  
Due next class:  
See Canvas  
Due:  
Monday, Oct 19, 11:59 EDT  
Part 1: Film: Three Performative Actions for Video. 1 min each, no editing; each with a different action and camera composition.  
- Label with your name and brief title.  
Upload to the class Dropbox folder.  
Project 3: Begin planning and pre-production - due Oct 27

**SECTION 3: Expanded Cinema – Time and Space**

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<thead>
<tr>
<th>Date</th>
<th>Synchronous / In-class</th>
<th>Readings</th>
<th>Screenings</th>
<th>Project</th>
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| Week 8 Tues Oct 20 | Due: Exercise Part 1 Performative Actions raw files, to the class folder.  
Intro to Project 3 - continued  
- Image relationships / layout lecture  
- Discuss readings and screenings | Go back and refresh:  
- Camera compositions and layouts  
- Storyboarding, Chp 3, Film Directing - Shot by Shot, Steven D. Katz (68pg) | Due next class:  
See Canvas  
- Video demo with Georgie: PIP layout and editing | Due next class:  
Part 2: PIP Video with Three Performative Actions  
- From the class folder, use any three performative action videos to make a 1 min "three-channel" PIP video with audio.  
- Upload to the class folder before next class with your name and a title. |

*SYLLABUS IS SUBJECT TO CHANGE | G. Friedman 4.35A/5 In F20 – p. 7*
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<th>Date</th>
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<td>Week</td>
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<td>Thurs Oct 22</td>
<td><strong>DUE: Exercise Part 2 - PIP Video with Three Performative Actions</strong>&lt;br&gt;Class discussion of PIP exercise&lt;br&gt;PIP Demo Q&amp;A&lt;br&gt;Screenings and Discussions continued</td>
<td>(see above)</td>
<td>Due next class: See Canvas&lt;br&gt;Linked-In Learning and other tutorials as needed</td>
<td>Due: <strong>Tues, Oct 27:</strong> Reminder - Project 3 pre-production: Description, planning, rough story boards, etc.</td>
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<td>Week 10</td>
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<td>Tues Oct 27</td>
<td><strong>Due: Project 3 idea and storyboards due</strong>&lt;br&gt;Screenings and Discussions continued</td>
<td>Due next class: <em>Interviews by Doug Aitken, Broken Screen, 2005: - Mike Figgis (5 pgs) - Eija-Liisa Ahtila (4 pgs)</em></td>
<td>Due next class: See Canvas</td>
<td><strong>Project 3:</strong> Continue working on all phases&lt;br&gt;Plan 2 peer/TA review sessions before project is due (Nov 5)</td>
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<td>Thurs Oct 29</td>
<td>Screening and reading discussions; demos as needed</td>
<td>Due next class: See Canvas</td>
<td>Due next class: See Canvas</td>
<td><strong>Project 3:</strong> Continue working on all phases&lt;br&gt;Reminder: Have a peer/TA review session</td>
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<td>Week 11</td>
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<td>Tues Nov 3</td>
<td>Election day!</td>
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<td>Thurs Nov 5</td>
<td><strong>Due: Project 3 – class critiques</strong>&lt;br&gt;TBA: longer class session (with break) *&lt;br&gt;Intro to Project 4: <em>Revisionist History</em>&lt;br&gt;Intro to Project 5: <em>Self-Designed Final Project</em></td>
<td>Due next class: See Canvas</td>
<td>Due next class: See Canvas</td>
<td><strong>Due:</strong> Wednesday&lt;br&gt;Nov 11, 11:59 PM EST&lt;br&gt;Project 4: <em>Revisionist History</em>&lt;br&gt;(1 week)</td>
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<td>Tues Nov 10</td>
<td>Intro to Project 5: <em>Self-Designed Final Project (continued)</em>&lt;br&gt;Screening and reading discussions; demos as needed</td>
<td>N/A</td>
<td>N/A</td>
<td><strong>Due:</strong> Wednesday, Nov 11, 11:59 PM EST&lt;br&gt;Project 4: <em>Finish, Export and Upload</em> to the class folder&lt;br&gt;<strong>Project 5:</strong> <em>Final Project Proposal</em> and pre-production. See info sheet for details. (Due: Sunday, Nov 15)</td>
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**NOTE:** Eastern Daylight Time ends Nov 1, 2020. Eastern Standard Time changes to 1 hour earlier: “Fall back”
<table>
<thead>
<tr>
<th>Date</th>
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<tr>
<td>Thurs Nov 12</td>
<td>DUE: Project 4: <em>Revisionist History</em> – class critiques</td>
<td>N/A</td>
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<td>TBA: longer class session (with break) *</td>
<td>N/A</td>
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<td>Due: SUNDAY Nov 15, 11:59 PM EST Final Project Proposal and pre-production.</td>
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<td>Week 12</td>
<td>Tues Nov 17</td>
<td>Due next class:</td>
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<td>&lt;- Due: SUNDAY, Nov 15 11:59 pm - Final Project Proposals</td>
<td>See Canvas</td>
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<td>Student/instructor 1-on-1 meetings</td>
<td>Due next class:</td>
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<td>Peer break out rooms</td>
<td>See Canvas</td>
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<tr>
<td>Thurs Nov 19</td>
<td>Screening and reading discussions; demos as needed</td>
<td>Due next class:</td>
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<td>1st draft sign-ups: Dec 1 / Dec 3</td>
<td>See Canvas</td>
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<tr>
<td>Week 13</td>
<td>Nov 24 – 29 – THANKSGIVING BREAK</td>
<td>Reminder: Have a peer/ TA review session</td>
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<tr>
<td>Week 14</td>
<td>Tues Dec 1</td>
<td>Due: Final Project, finished 1st draft – Q&amp;A and class feedback - Group 1</td>
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<td>N/A</td>
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<td></td>
<td>(Peer/TA reviews)</td>
<td>(Peer/TA reviews)</td>
</tr>
<tr>
<td>Thurs Dec 3</td>
<td>Due: Final Project, finished 1st draft – Q&amp;A and class feedback - Group 2</td>
<td>N/A</td>
</tr>
<tr>
<td>Week 15</td>
<td>Tues Dec 8 Last Class</td>
<td>** NO late finals will be accepted! Any finals not submitted for final critique will receive a zero. **</td>
</tr>
<tr>
<td></td>
<td>Due: <em>Final Project (Final revision)</em></td>
<td>Pass/No Credit grading: A satisfactory final project is REQUIRED to pass the course.</td>
</tr>
<tr>
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<td>In-class critiques.</td>
<td>NOTE: Any late or make-up work is due by this date to count towards the semester’s grade.</td>
</tr>
<tr>
<td></td>
<td>TBA: longer class session (with break) *</td>
<td>NO late work will be accepted after this date.</td>
</tr>
</tbody>
</table>
DESCRIPTIVE LETTER GRADE EXPECTATIONS

A
Outstanding in all areas. The “A” student has consistently produced work at an excellent level throughout the semester, is highly self-motivated, and incorporates feedback about their work. This student is highly engaged in class discussion and critiques and is able to articulate constructive comments. This student has continually pushed beyond the expectations of the instructor. In addition, this student has completed ALL assigned work ON TIME and has no unexcused absences.

A-/B+
Very strong work and excellent effort. This student’s accumulation of the semester’s work is strong, though the overall quality of creative work may be slightly inconsistent. This student is very engaged and is able to articulate constructive comments in class discussion and critiques. Absences, missing or late work may also bring “A” quality work down to an A- or B+ level.

B/B-
Good solid work and good effort. This student understands the overall concepts of the course and regularly meets the assignments requirements. This student is fulfilling the minimum expected, but knowledge and skills could be developed further and the quality of work may range from good to average. Participation in class discussion and critiques is adequate, but could be more. Absences and/or missing work may also factor into this grade.

C+/C/C-
This student has a basic grasp of the concepts being taught and is able to use them. This student is fulfilling the course work, but nothing more. Work is average, but there are still some basic skills, concepts, and work ethic that may need to be improved. Participation in class discussions and critiques is low and barely adequate. Missing work or several unexcused absences may also contribute to this grade.

D+/D/D-
This student does not yet understand the concepts being taught but is making some progress. This student falls short of fulfilling all the requirements of the course and work is consistently below average or missing. Participation in class discussions and critiques is forced or too minimal. Missing work or several unexcused absences may also contribute to this grade.

F
This student does not understand or is resistant to the concepts and skills being taught. Participation in class discussions and critiques is very minimal or nonexistent. Work is very poor, missing, and/or attendance is inadequate. Overall, the requirements of the course have not been fulfilled to warrant a passing grade. If there is a violation of the Academic Integrity policy a student may also receive an "F" grade.

STUDENT SUPPORT

Undergraduate Students, please discuss this with Student Support Services (S3). The deans in S3 will verify your situation, and then discuss with you how to address the missed work. Students will not be excused from coursework without verification from Student Support Services. You may consult with Student Support Services in S-104 or at 617-253-4861. S3 has walk-in hours. Please check hours before going.

Graduate Students, please discuss this with Graduate Personal Support (GPS) in the Office of the Dean for Graduate Education. The deans in GPS will verify your situation, and then discuss with you how to address the missed work. Students will not be excused from coursework without verification from Graduate Personal Support. You may consult with Graduate Personal Support in 3-138 or at 617-253-4860.

Writing and Communication Center
If you are having difficulty with reading/writing assignments for this course, please see the instructor during office hours, or take advantage of the tutoring available at the WCC. The WCC at MIT (Writing and Communication Center) offers free one-on-one professional advice from communication experts (MIT lecturers who have advanced degrees and are published writers). The WCC works with undergraduate and graduate students and with post-docs. The WCC helps you strategize about all types of academic, creative, job-related, and professional writing as well as about all aspects of oral presentations (including practicing your presentations & designing slides). No matter what department or discipline you are in, we help you think your way more deeply into your topic, help you see new implications in your data, research and ideas. The WCC also helps with all English as Second
Language issues, from writing and grammar to pronunciation and conversation practice. The WCC is located in Kendall Square (E39-115, 55 Hayward Street, around the corner from Rebecca’s Cafe). To register with our online scheduler and to make appointments, go to https://mit.mywconline.com/. To access the WCC’s many pages of advice about writing and oral presentations, go to http://cmsw.mit.edu/writing-and-communication-center/. The Center’s hours are Monday-Friday, 9:00 a.m.-6:00 p.m.; evening hours vary by semester, check the online scheduler for up-to-date hours

**Hard drive and back up recommended specifications:**
These are often available from $60-$200 depending on their specs.

- **Compatible for the computer you’ll be using**
- **Storage size: 500GB or larger** (more is always useful)
- **Hard drive speed: 7200 RPM** if you can find it (or higher) – for good video read/write speed
- **Connection type: fastest that will work with your computer** (usb3 type-c, thunderbolt, USB3, etc)
- **Bus-powered** recommended if you’ll be working in more than one location (powered from the computer and doesn’t need an additional power cord)

**TIPS:**
- Look for hard-drives that mention video processing.
- If you will be transporting it often, look for ones that mention being "rugged" (these are often designed knowing that they will be jostled around). "Desktop" hard drives are meant to be kept more stationary so "portable" ones are better.
- Often brands like LaCie, G-Technology, WD have good options. Shop around, read the reviews.
- It is very important to buy a drive that you can use at school AND on your personal computer at home. Check the specs.
- It is highly recommended that you purchase an additional storage drive to keep at home as a backup of this editing drive. Same capacity or larger; slower RPM and connection is OK.
- After you back up the media files, you only have to copy over the project file(s) each time you modify it. You can keep a copy of the project file (often pretty small) backed up in cloud storage as well.