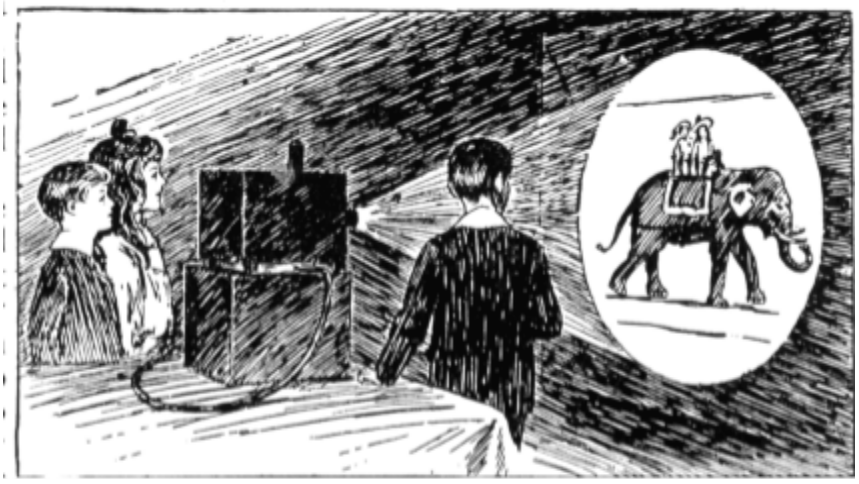
Composing Digital Media

ENG 0610 / Spring 2016 // MW 9:00-10:15 /// 435 CL //// Jennifer Saltmarsh
jrs203@pitt.edu / Course Blog:
Office Hours: MW 10:15-11 and by appointment

"We tell ourselves stories in order to live. The princess is caged in the consulate. The man with the candy will lead the children into the sea. The naked woman on the ledge outside the window on the sixteenth floor is a victim of accidie, or the naked woman is an exhibitionist, and it would be 'interesting' to know which. We tell ourselves that it makes some difference whether the naked woman is about to commit a mortal sin or is about to register a political protest or is about to be, in the Aristophanic view, snatched back to the human condition by the fireman in priest's clothing just visible in the window behind her, the one smiling at the telephoto lens. We look for the sermon in the suicide, for the social or moral lesson in the murder of five. We interpret what we see, select the most workable of the multiple choices. We live entirely, especially if we are writers, by the imposition of a narrative line upon disparate images, by the 'ideas' with which we have learned to freeze the shifting phantasmagoria which is our actual experience."



Magic Lantern. Source: Arthur Mee and Holland Thompson, eds. *The Book of Knowledge* (New york, NY: The Grolier Society, 1912)

--Joan Didion, "The White Album", 1979

Course Description:

What is a story? What is the difference between telling a story and documenting a phenomenon? In this course you will explore the line between documentation and storytelling while also exploring the affordances that various media provide. Using Audacity, Premiere, and other Adobe CC software, you will layer voices, visuals, sounds, and text to tell a layered story. As you think through these questions in a hands-on way, you will also develop a philosophy of storytelling, an attempt to define in your own terms what makes a story a story.

Revisions:
-Use Photoshop to draw/sketch: https://youtu.be/jEw9sBZyj10
-More documentary elements
-Two story stubs, students choose one to develop
-Show student project examples early on
-Student visits
-Unit where students have to go out and capture images in a local space. Can be incorporated but are not the central project.
-Play with slow/fast motion video. Road Movies. Kaleidoclock.
-More consideration of audience(s)
-Explore on Vimeo--have students find a short storytelling video they like
-use boomerang as image meditation

show early on:
http://www.socialbrite.org/2010/07/15/digital-storytelling-a-tutorial-in-10-easy-steps/

History of Cutting/Birth of Cinema:
https://youtu.be/6uahjH2cspk

Discontinuity and soviet montage: narrative audio with disconnected quick cut video that may or may not relate to one another but still tells a story.

Introducing the effect:
https://www.youtube.com/watch?v=JYedfenQ_Mw#t=198

Examples for students:

https://www.youtube.com/watch?v=GzZiqTkLNco

http://www.criticalcommons.org/Members/pfgonder/clips/discontinuity-editing-and-sound-in-the-limey/view

Local place-based documentary: https://www.youtube.com/watch?v=t7zBzcTJ6q4

Show after music videos: https://www.youtube.com/watch?v=9pyBB7y8fDU

For text considerations: https://vimeo.com/24715531 --Ira Glass text animation

W CREDIT: This is a writing intensive class designed to help you learn the mechanics of revision, by working closely with others' work in the processes of creation and re-creation. To accomplish this you will share your work and comment on other's' work, both in class and outside of class.

Grading Breakdown:

Attendance/Participation:	20%
HW (blogging, informal writing):	20%
Audio Story	15%
Revision Draft (images)	15%
Final Revision:	20%
Final Reflection/Philosophy:	10%

PARTICIPATION: I expect you to share your knowledge and insights in a way that is comfortable and appropriate. Active listening, reading, and observation are just as important as speaking and writing when we discuss course texts and peer projects. Participation includes coming to class meetings and conferences prepared and on time, taking part in class discussions, workshops, and activities. Asking questions is vital to participation, as is doing the required reading, composing, and drafting for each class, to the best of your ability.

COURSE TEXTS/MATERIALS: I'll make most texts available online as we progress through the course. We will use the following two books in their entirety. They are available for purchase at the Pitt bookstore:

Calvino, Italo. *Invisible Cities*. Trans. William Weaver. NY: Harcourt, 1978.
Nelson, Maggie. *Bluets*. Wave Books, 2009

Make sure you have a set of headphones, and a flash drive, and blank or gridded notebook.

Other Resources
Lynda-- professionally produced technical tutorials that all Pitt students have access to-- a great resource for anyone learning how to use editing software (or trying to troubleshoot a specific problem) http://lynda.pitt.edu

Audacity wiki-- offers both tutorials and troubleshooting. To export files from Audacity in MP3 format, you need to download the LAME encoder; there are instructions for this in the wiki.
http://wiki.audacityteam.org/wiki/Audacity_Wiki_Home_Page

Getting Started With Audacity (eBook):
http://site.ebrary.com.pitt.idm.oclc.org/lib/pitt/detail.action?docID=10441075

ADOBE SOFTWARE is available on a variety of lab computers. You may want to purchase a subscription to the Creative Cloud so you have greater working flexibility outside class and TA hours. We'll begin by working with Audacity, free audio editing software, and we'll move on to Adobe Premiere around week 4, at which point you can decide whether to purchase a Creative Cloud subscription.

LATE/MISSING WORK: You will lose a full letter grade each day an assignment is late. If you foresee difficulty meeting a deadline, talk to me before the assignment is due. Deadlines are not negotiable after the fact.

ATTENDANCE is mandatory-- this is a small, discussion- and workshop-based course, and your classmates' experiences are directly impacted by your attendance and participation. Come to class on time, ready to ask questions and take part in conversation. If you arrive significantly late or without materials on a workshop day, or are not involved in class activities. If you miss a class, you must arrange for the day's assignments to be submitted on time. This class only meets twice per week so your fourth absence is grounds for failure. If you foresee difficulty adhering to this policy due to circumstances out of your control, please talk to me beforehand.

COMMUNICATION/OFFICE HOURS/EMAIL: Due to the nature of the course, it makes most sense to meet right after class, in our computer lab, when possible. If not, I am available by appointment. I'm available to help you work through any ideas about the readings, your project, tech issues. I can also answer questions via email. I will check my email at least once a day most weekdays, but I won't always be able to reply right away, so don't wait til the last minute to ask for help on an assignment.

Beginning the second or third week of the semester, I will begin meeting with pairs of students to workshop projects. This meeting is mandatory and part of your homework grade. I hope to have met with each of you by the end of week seven. I'll make appointments as we go, so try to schedule yours when you have a genuine project or conceptual issue that you'd like to discuss with me.

TECHNOLOGY ETIQUETTE: I expect you to shut off your phone's ringer and to not text during class, as a show of respect for the work you and your classmates will produce. When we're in the lab, I expect you to be logged onto a computer only if our class activity requires it. Your active engagement in class is crucial to everybody's performance.

ACADEMIC INTEGRITY: The Council of Writing Program Administrators describes plagiarism as follows: "plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other (not common-knowledge) material without acknowledging its source." We'll talk about how to handle other people's creations responsibly, but it is important to note now that images don't often come "from Google" and that changing a few words or lines in a quotation does not constitute avoiding plagiarism. All instances of plagiarism will result in an automatic 0 on the assignment and a report to the Dean.

ADDITIONAL ASSISTANCE/RESOURCES /TA HOURS: Once this semester gets going, the English department will hire a student with significant media production experience as a TA/lab monitor. He/she will keep our studio space open for you during non-class hours and be available to help you troubleshoot. I'll let you know about this when I have more details.

THE WRITING CENTER: Located in 317-B Student Center, 4024 O'Hara St., the Writing Center is a resource that allows you to work on your writing with an experienced writing consultant. While WC consultants are not necessarily familiar with the media production tools we're using or all of the modes that we're composing in, consultants can provide fresh eyes, help you with invention, the structure of stories, and persuasive moves. They can work with you on a one-time basis, or on a consistent basis throughout the term. Their services are free, but you should call ahead of time (412-624-6556) or make an appointment online at www.writingcenter.pitt.edu

OTHER SERVICES: If you have a disability for which you would like to request accommodation, contact both me (your instructor) and the Office of Disability Resources and Services (DRS), 140 William Pitt Union, 412-648-7890, drsrecep@pitt.edu, 412-228-5347 for P3 ASL users, as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course. Pitt offers free personal and academic counseling at the University Counseling Center (412-648- 7930).

Specialized counseling services are available to victims of sexual assault; you can contact the sexual assault services coordinator via the main UCC phone line during weekday business hours or at 412-648-7856 (after 5 pm, Monday-Friday or on weekends). In a crisis situation, university police can also connect you with an on-call counselor affiliated with the UCC.

Course Outline: Under Construction

I have left the course outline relatively unstructured past the third week because much of the course plan will depend upon the audio stories you produce during the first few weeks. You will use two primary methods to tell your story visually: you will record video and/or photos with your cell phone, and you will experiment with remixing images and video you find on the internet or in print media. Afterwards, you will incorporate sound (music, ambient noise, audio clips, etc.) that you create or find to add another layer to your original story. We will spend time creating textual elements to add a final layer of storytelling. The last three weeks will be dedicated to revising your four layers so that they hang together, cohere, and are polished, with an external audience in mind.

I share this syllabus with you as a Google doc because, just as you will constantly revise and update your project, I will constantly revise and update this syllabus. I will discuss all changes in class, but please check the syllabus regularly, to stay on top of assignment details and plans.

Week 1

Mon Aug 31: Introductions; storytelling discussion; tech skills survey & attendance

"At Pegasus"-- Terrance Hayes (print) http://www.poets.org/poetsorg/poem/pegasus#
(audio)http://www.poetryfoundation.org/features/audioitem/549

"Joan"-- Eileen Myles
(print) http://www.loa.org/images/pdf/304/Joan_by_Eileen_Myles.pdf
(audio) http://www.poets.org/poetsorg/poem/joan-audio-only

More Eileen Myles--non-traditional storytelling examples:
"Vulcan":
http://www.eileenmyles.com/mp3s/Myles-Eileen_03_Vulcan.mp3
"I Don't Know":
http://www.eileenmyles.com/mp3s/Myles-Eileen_12_I-Dont-Know_Close-Listening_3-24-09.mp3
"Autumn in New York":
http://www.eileenmyles.com/mp3s/Myles-Eileen_05_Autumn-in-New-York_Close-Listening_3-24-09.mp3
"Aunt Anne":
http://www.eileenmyles.com/mp3s/Myles-Eileen_05_Aunt-Anne.mp3
"An American Poem":
http://www.eileenmyles.com/mp3s/Myles-Eileen_06_American-Poem.mp3

HW due on Weds:
Listen to This American Life episode, "20 acts in 60 minutes":
http://www.thisamericanlife.org/radio-archives/episode/241/20-acts-in-60-minutes
Take brief notes on your 3 favorite acts and specific elements of storytelling you appreciate in them. **Bring notes to class on Wed.**

Listen to BBC smartphone recording tips (https://youtu.be/q8ngvpZwxDg), and look up microphone specifications and tips for your particular cell phone.

Elementary tips on writing for the ear: http://www.nykids.org/teachers/earwrite.html

Finally: Write a story and record it on your cell phone. The story should be under one minute long, and tell your audience something about you, either directly or indirectly, implicitly or explicitly. **Bring your audio story on Weds** to present to class for the icebreaker activity.

Wed Sep 2: Icebreaker-- audio stories; create blogger account in class--post a concise version of your notes about "20 Acts in 60 seconds"

Hw *due by Fri at 9 p.m.*>> Mystery Show-- Listen to #3 Belt Buckle, and #2 Britney: https://gimletmedia.com/mystery-show-episodes/ ; then **write a blog post** for your assigned episode, addressing the following:

Locate one moment where you notice the use of sound that creates some kind of felt sensation for you. Mark the time and discuss the sensation. Then, locate one moment that could be considered a tangent, in terms of the story's arc. Mark the time. What would be lost if you deleted this tangent? What would be gained if you deleted this tangent? Read through everyone's posts to get a collective sense of how to effectively use tangents and sounds in digital storytelling.

HW due by Wed Sept 9:
Read through your icebreaker feedback sheets, then write a ~500 word reflective revision plan that addresses a few key comments, questions, suggestions that you found helpful in thinking about how to revise and expand your story.

Listen to Ira Glass "On Storytelling" (all 4 parts): https://youtu.be/loxJ3FtCJJA , then add ~300 words to your revision plan.

Rewrite and re-record your story, keeping it under 3 minutes. Bring a hard copy of your ~800 word revision plan, and your revised story (send to yourself as an attachment before class, or save in a cloud somewhere). Bring headphones!

Download Audacity onto your computer and familiarize yourself with it by watching this video tutorial (For our current purposes, I recommend Chapters 1 & 3):
http://www.lynda.com/Audacity-tutorials/Up-Running-Audacity/111697-2.html?org=pitt.edu

Resources that might help your revision process (for those of you who want to incorporate interviews):

Micro-interviews, aka Sonic IDs: http://transom.org/2013/sonic-ids/

Tech tips for recording interviews
https://ruoj2.wordpress.com/2013/02/13/recording-audio-interviews-with-smartphone

Best Interview Practices (being human):
http://darkwing.uoregon.edu/~sponder/j641/Interview.htm
http://www.soundportraits.org/education/how_to_record/

Week 2

Mon Sep 7: Labor Day, **no class meeting**

Wed Sep 9: Bring your revision plan, revised audio story, flash drive, and headphones. Revised stories will go into Audacity for basic editing.

If time, response groups; take notes on further revision possibilities, given the state of your audio story.

Look through this tutorial, assign yourself the section(s) on editing most relevant to what you want to do with your story. This Lynda.com resource has topical video chapters:

http://www.lynda.com/Audacity-tutorials/Up-Running-Audacity/111697-2.html?org=pitt.edu

Or, if you prefer to read a tutorial, rather than watch it, go to the Audacity wiki:

file:///Applications/Audacity/help/manual/man/tutorial_editing_an_existing_file.html

HW due Mon Sep 14: Skim through this as a primer on Marco Polo and Kublai Khan: http://www.silk-road.com/artl/marcopolo.shtml

Read Calvino's Invisible Cities, sections 1-3. Come to class with **notebook sketches of three cities.**

Listen--"Making of Radiolab": http://www.radiolab.org/story/91746-making-radio-lab/

In your sketchbook, write a journal entry that addresses the following:

What questions or concerns does your story raise, implicitly or explicitly?
What kind of productive tangent might you incorporate, to address these questions/concerns in the last revision of your audio story?
How might you use visuals, and sound, to address these questions/concerns, directly or obliquely?

Find one music video that you think uses visual representation of lyrics, in a way that is *mostly literal*. Post a link or embed the video on the course blog by Sunday at 5 p.m. and watch others' posts.

Arrive prepared to discuss on Monday.

Week 3

Mon Sep 14:
Freewrite: locate your favorite sentences in the 3 sections of Calvino you drew. Copy them into their corresponding drawings.

In groups: select 2 favorite drawings from your group: one that is conceptually appealing, one that is visually appealing.

HW due Wed:
Watch Marco Polo trailer and explore the Invisible Cities Opera website
https://youtu.be/hB-ltNasHVw
http://www.invisiblecitiesopera.com

Read Calvino, sections 4-5. Find two favorite Calvino sentences, from two different sections. Create a sketch of the city each sentence came from, working each sentence you choose into your sketch so that the text is integral to the drawing in a way that seems appropriate to *your* reading of that section.

Post and watch the first round of (literal representation) music videos, if you haven't already

Wed Sep 16:

HW due Mon Sep 21:
Read the rest of Calvino (sections 6-9), and re-read all of the italic sections that fall between the sections. Do one more sentence-oriented sketch. Come ready to discuss how the two main characters are developed and how character development might unfold in your story.

Take a picture, or short series of pictures, of a space, object, sign, piece of graffiti, or anything in or near Pittsburgh that might work as a visual translation of one aspect of your audio story. What moment in your story might that image respond to?

Then, write a Calvino-esque vignette about the moment and/or the photo representation of that moment in your story. Be ready to discuss what makes your vignette Calvino-esque.

Send me your audio story, picture (or series), and Calvino-esque description in one email, no later than 5pm on Sunday.

Week 4

Mon Sep 21: Discuss sentence drawings. Discuss as a class one student's set of audio story, picture and Calvino-esque description

HW: Re-listen to Ira Glass "On Storytelling" (all 4 parts): https://youtu.be/loxJ3FtCJJA

Write a blog post that discusses the bits of Ira's advice that are most applicable to specific parts of your story. This is preparation for your final revision.

Post an mp3 or wav file of your audio story on CourseWeb so it is accessible to listen to on Wednesday.

Wed Sep 23:
Peer response--audio stories
Fixing audio in Audacity: https://itunesu.boisestate.edu/audacity_intermediate.pdf
*HW: Revise your audio story one last time. Save as a **wav or mp3** file*

Write a 3-part, ~750 word document:
In ~250 words, discuss the specific changes you made in this revision, and why you made them
In another ~250 words, write your philosophy of storytelling; Then, locate an obscure feeling lurking inside a specific moment in your story. Find an object that is the color this feeling might translate into. Photograph that object/color and paste it into word doc and:
Write another ~250 words about that lurking, obscure feeling, and its relationship to that specific moment in your story, and the object you photographed.
By Sunday at 11 pm, post on CourseWeb:
your three-part ~750 word document, the object-color you photographed, and your audio story in wav or mp3 format

Week 5

Mon Sep 28: Working with Images. Watch *La Jetee*. Work on storyboards in class
HW: Read Maggie Nelson's *Bluets* up to page 45, and write ~250 words about what the form (a series of propositions) allows Nelson to accomplish, style- and content-wise. Discuss specific parts of the text (You will add to this doc after each reading, and post on the course blog later). Mark favorite passages as you read, as we will likely re-visit the text in more detail.

Course Blog: Embed into the course blog *a music video* that uses figurative representation of lyrics, and briefly discuss what elements you find useful and compelling, and perhaps not so useful and compelling.

Wed Sep 30: Images.
Discuss *Bluets;* How can this written work help us think about form in our visual translations?

HW: Finish *Bluets*. *Add ~250 words* to your running doc, discussing how *you imagine* Nelson's composing process intersects with the life she lives: how does *the way* she lives

her life manifest in her writing, in terms of content, style, and form? Post your 500 words on the course blog.

Watch the music videos your classmates posted. Be prepared to discuss how some of these videos influenced your decisions for the following homework:

Find or take 6 photos that you want to use for the first 30 seconds or so of your audio story. Use the highest resolution and image size possible (on your camera or in google image search), to allow room for cropping and zooming in, while still maintaining image integrity later on. Begin organizing your media in one folder, and subfolders.

Keep these basic rules of visual composition in mind as you take photos, or search for images online. It's fine to break the rules, as long as you have a rationale for doing so: http://cloudfront.youthvoices.adobe.com/2012/05/29/16/19/54/949/ShotCompositionHandout.pdf

Crop your photos in Preview before class. We will begin working with Adobe Premiere on Monday. If you want to get pre-acquainted with Premiere, watch relevant sections of chapters 1-3 in this video tutorial: http://www.lynda.com/Premiere-Pro-tutorials/Premiere-Pro-CC-Essential-Training-2015/371692-2.html?org=pitt.edu

Week 6

Mon Oct 5: Images. Discuss Bluets
Create basic slideshow in Premiere
http://blogs.adobe.com/edtechatadobe/2013/10/premiere-pro-cc-building-easy-slideshows.html
Premiere keyboard shortcuts:
https://helpx.adobe.com/content/dam/help/en/premiere/pdf/premiere_shortcuts.pdf
Bring in 12-15 photos total that you want to add to your audio story

Wed Oct 7: Images. Work with Premiere. Discuss Music Videos.
HW: Finish collecting images for your project. Have a rough cut to bring in on Monday. If you have time and capacity, and want to get ahead, begin collecting or creating video segments for your project

Week 7

Mon Oct 12: Images--Visit from Florian
Student essay films: https://vimeo.com/36896944
Kaliedoclock: https://vimeo.com/21642276
https://vimeo.com/55501510
GoPro: https://vimeo.com/99517439

Drunk History: https://youtu.be/3gOR91oentQ
(for general inspiration with putting act-overs onto your audio story, and with mixing stills with video)
HW: use one of the video tricks we discussed in class today Bring in footage to work with on Wednesday. Make sure you know how to get the footage on your usb stick beforehand.

1. Three-frame filming: Capture three short videos of the same location, from a slightly different angle, and at different times of day if desired.
2. Kaleidoclock: app available for iphones, $1. Check out an ipad at Hillman if you don't have an iphone.
3. Go-pro: if you have access, put it on something interesting to create a unique perspective with motion

If you have footage you have previously captured, or archival footage, you can bring it in to create a time-space panorama, like the one in the student essay film about the family photos and keepsakes. ///A good archival source for various mediums: https://archive.org/

Wed Oct 14: Images. In-class work with your film(ed) objects in Premiere.
If you don't have film footage of your own to work with, download these files for in-class work:https://drive.google.com/folderview?id=0B9i2bzvnm2zaRkgwLVVaelY5OUE&usp=sharing

HW: finish the rough cut of your project with stills and/or videos. Make sure to save a copy, output the copy, and post it to the discussion board by Monday at 11:59 p.m. (Remember, class meets **Tues** instead of Mon!) Watch the short tutorial "Outputting the Project" at the end of Ch. 2 in the Lynda course: http://www.lynda.com/Premiere-Pro-tutorials/Outputting-project/371692/413958-4.html?org=pitt.edu
Include in your post one word doc with the following two related writing assignments (I will grade your project and the writing assignments holistically, not separately):
~300 words: discuss your choice of images, in the context of your audio story. If you revised further your audio story, please add a brief discussion of the choices you made.
~300 words: revise your philosophy of storytelling, based on your visual translation.
Note: If you're working near the deadline, post your project first, then add your doc as a response later.

Week 8

No Classes Mon (fall break, Mon classes meet Tuesday instead)

Tue Oct 20: Sound (Image translation-plus audio-due)

In-class: "Goo and You"--Radiolab: http://www.radiolab.org/story/goo-and-you/

A Brief History of John Baldessari: https://youtu.be/eU7V4GyEuXA

HW: Collect some sounds to bring to class on Wednesday. We will add sounds to your project in Premiere. Watch this short tutorial *Basic Audio Editing in Premiere*: https://vimeo.com/47200343

Resources for collecting sounds--
Museum of Endangered Sounds: http://savethesounds.info/

The Free Sound Project. Library of downloadable and sharable sounds.
http://www.freesound.org

Sound Bible. More sound clips, bites, and effects…
http://www.soundbible.com/free-sound-effects-1.html

Public Domain Sounds. http://www.pdsounds.org/

ccMixter. Original music available for remixing http://www.ccmixter.org

Jamendo. Royalty free music. https://www.jamendo.com/en

Free Music Archive. http://freemusicarchive.org

Internet Archive (of all things, including sounds): https://archive.org/

Creative Commons Audio. Another place to look for sound effects and music (with appropriate licenses that indicate how people should use and/or cite borrowed sounds).
http://creativecommons.org/audio

* Fair Use Guidelines for Educational Media (1996). There are lots of schools of thought on how liberally fair use can/should be interpreted in relation to the classroom. Across media, citation conventions have contested/contestable/evolutionary histories.
http://copyright.lib.utexas.edu/ccmcguid.html#4

Wed Oct 21: Sound
HW: Read and listen to this essay with embedded audio--it discusses incorporating music with audio reccordings: http://bresland.com/brevity

Walt Whitman, Song of Myself, section 8:
http://iwp.uiowa.edu/whitmanweb/en/section-8

Read: The Art of Noise by Luigi Russolo. A Futurist Manifesto, 1913. See especially the description of the "First Concert of Futurist Noise Instruments" on page 14.
http://www.artype.de/Sammlung/pdf/russolo_noise.pdf

Bring in a rough-rough cut of your entire sound plus visual plus narrative project. Try to have all of your sounds collected and in Premiere, even if it does not yet sound pretty.

Week 9

Mon Oct 26: Sound
Workshop Catalina's project
HW-- Read: This collection of advice on *editing a rough cut*:
http://hearingvoices.com/tow/story-structure/ . And these tips on *Writing for the Ear:*
http://ericrolson.com/writing/your-ears-are-stupid-my-top-ten-tips-when-writing-for-the-ear/
Bring a written transcript of your story on Wednesday, and the most current version of your project, exported for viewing

Wed Oct 28: Revising Sentences
Workshop on tightening up prose, line editing
https://docs.google.com/document/d/1Kn_JOuMmENF6d4maI73pn5Uj7p-WoJeuYKkfsY7WPWI/edit?usp=sharing
HW: Revise and line-edit your story one last time, re-record, add to timeline

Week 10

Mon Nov 2: Revision/Tutorials (2) **(Your tutorial is part of your final HW grade. You must post a summary-- with relevant embedded media-- on the course blog to receive full credit)**
Theresa--Photoshop (opacity, selection, layers, eraser, 'saving as' tips)
Alexa: Premiere (Flipbook still animation)

Wed Nov 4: Revision/Tutorials (2)
Celia-- color correction/enhancement, slow motion
Tatiana--still rotations
HW Due Monday: 300+ word revision plan detailing the specific changes you will make to your project by Mon Nov 23 (Revision Draft due date>>> 15% of final grade)

Week 11

Mon Nov 9: Revision/Tutorials (3)
HW due-- 300+ words: revision plan
Forme--altering background in video
Lauren--playing with opacity and video

Wed Nov 11: Revision/Tutorials (3)
Rachel--Ken Burns effect: pan
Michael--Ken Burns effect: zoom

Week 12

Mon Nov 16: Revision/tutorials (3)
Tyler: pan + zoom/ease-in and ease-out
Jess: aesthetic choices/footage search
Pavel: push animation

Wed Nov 18: Revision/tutorials (3)
Kristen: creating vintage effect in video?
Anna:improving audio
Catalina--video zoom

Due by Sun at 11:59 pm: Revised Project Draft (15% of final grade)-- I expect substantial revisions since your rough cut. Include a document with ~300 words detailing the major changes you made since your rough cut, plus ~300 words detailing the changes you will continue to make before the Final project due date (next wed, Dec 2)

Post on the DB. If you have any doubts, re-watch "Outputting the Project" at the end of Ch. 2 in the Lynda course:
http://www.lynda.com/Premiere-Pro-tutorials/Outputting-project/371692/413958-4.html?org=pitt.edu

Week 13

Mon Nov 23: Project Revision/tutorials (3)
No Class. Work on your projects. I'll get you feedback asap but don't wait for it!

Wed Nov 25: Thanksgiving Break, no class!!!
smoother still animations
ease-in/ease-out: https://youtu.be/kN_qk2ihmgw
bezier: https://youtu.be/tPSQQAhp3To
improving audio in Premiere: https://youtu.be/PiG9-GBcc7E

Week 14

Mon Nov 30: Project Revision/tutorials (2)
Polishing work
Sam --custom transitions
Maddy-bezier?

Wed Dec 2: Project Revision/tutorials

Polishing work
Aubrey-audio?
Gabriella-?

Final Projects due on CW by Sunday Dec 6, midnight (20 % final grade)

Week 15

Mon Dec 7: Final projections

Wed Dec 9: Last day of class. Final projections

Final Reflection and Storytelling Philosophy, in two parts--
Due Fri. Dec 11 (10% of final grade)

For the final reflection part, imagine the class and I as your audience. Look back at all of your class writing, blogging, drafts, etc, to get a sense of your learning trajectory. I'd like to know, in your own words, where you began, and where you ended, as a learner of digital, written, and oral storytelling skills during this course. How did the different mediums foster different ways of thinking, or different perspectives on the same story? What aspects of the class were most and least beneficial to your particular learning style? Did you change your mind about anything in your story during the time you spent composing it? Be specific about the technical skills you relied on most, and how they changed the way you told your story. Discuss what changes you would have made if you had more time (**~500 words**, well thought out, revised and polished).

For the philosophy of storytelling part, imagine your audience more generally, as people interested in the art of storytelling. What do the different elements of digital media afford a storyteller? It's ok to borrow from your final reflection, as long as you tailor it to a general audience and stay away from technical, software related jargon (**~500 words**, well thought-out, revised and polished)