ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.
(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 7/29/2011

1. ACADEMIC UNIT: Herberger Institute School of Theatre & Film

2. COURSE PROPOSED: FMP 294 ST: Media Authorship in the Information Age 3 (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Jacob Pinholster Phone: 480-965-9547
   Mail Code: 2002 E-Mail: jpinhols@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry—L
   - Mathematical Studies—MA
   - Humanities, Fine Arts and Design—HU
   - Social and Behavioral Sciences—SB
   - Natural Sciences—SQ

   Awareness Areas
   - Global Awareness—G
   - Historical Awareness—H
   - Cultural Diversity in the United States—C

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

FMP294 Media Authorship is designed to give students both a practical and theoretical understanding of how computers are used in the creation and distribution of digital media formats, with a specific focus on best practices for media creation/encoding using cross-platform, open source applications. Sections will include instruction, quizzes and practical exercises in animation, non-linear editing, editing/authoring of music and vocal audio, compression of audio/video and search engine optimization - all of which require understanding of the technological underpinnings of web-based media formats.

   CROSS-LISTED COURSES: ☒ No ☐ Yes; Please identify courses:

   Is this an Unlock course?: ☒ No ☐ Yes; Is it governed by a common syllabus?

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

MATHEMATICAL STUDIES [CS]

Rationale and Objectives

The Mathematical Studies requirement is intended to ensure that students have skill in basic mathematics, can use mathematical analysis in their chosen fields, and can understand how computers can make mathematical analysis more powerful and efficient. The Mathematical Studies requirement is completed by satisfying both the Mathematics [MA] requirement and the Computer/Statistics/Quantitative Applications [CS] requirement explained below.

The Mathematics [MA] requirement, which ensures the acquisition of essential skill in basic mathematics, requires the student to complete a course in College Mathematics, College Algebra, or Precalculus, or demonstrate a higher level of skill by completing a mathematics course for which any of the first three courses is a prerequisite.

The Computer/Statistics/Quantitative Applications [CS] requirement, which ensures skill in real world problem solving and analysis, requires the student to complete a course that uses some combination of computers, statistics, and mathematics.

Approved: Feb. 2000
Proposer: Please complete the following section and attach appropriate documentation.

**ASU--[CS] CRITERIA**

A COMPUTER/STATISTICS/QUANTITATIVE APPLICATIONS [CS] COURSE MUST SATISFY ONE OF THE FOLLOWING CRITERIA: 1, 2, OR 3

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<th>YES</th>
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<th>Identify Documentation Submitted</th>
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<tr>
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<td>1. <strong>Computer applications</strong>: courses must satisfy both a and b:</td>
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<td>Syllabus for project and unit descriptions, list of applications; SEO overview; textbook table of contents</td>
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<td></td>
<td>✗</td>
<td>a. Course involves the use of computer programming languages or software programs for quantitative analysis, modeling, simulation, animation, or statistics.</td>
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<td>b. Course requires students to analyze and implement procedures that are applicable to at least one of the following problem domains (check those applicable):</td>
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<td>i. Spreadsheet analysis, systems analysis and design, and decision support systems.</td>
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<td>Syllabus for project descriptions, list of applications; textbook table of contents; video tutorial link (<a href="http://vimeo.com/27160728">http://vimeo.com/27160728</a>)</td>
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<td>ii. Graphic/artistic design using computers.</td>
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<td>Syllabus for project descriptions (Podcast, Audio Pressure, Final); audio tutorial description</td>
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<td>iii. Music design using computer software.</td>
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<td>Syllabus for Animation Project description.</td>
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<td>iv. Modeling, making extensive use of computer simulation.</td>
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<td>v. Statistics studies stressing the use of computer software.</td>
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*The computer applications requirement cannot be satisfied by a course, the content of which is restricted primarily to word processing or report preparation skills; learning a computer language or a computer software package; or the study of the social impact of computers. Courses that emphasize the use of a computer software package or the learning of a computer programming language are acceptable, provided that students are required to understand, at an appropriate level, the theoretical principles embodied in the operation of the software and are required to construct, test, and implement procedures that use the software to accomplish tasks in the applicable problem domains.

2. **Statistical applications**: courses must satisfy both a and b.
## ASU--[CS] CRITERIA

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<tr>
<td>a.</td>
<td>Course has a minimum mathematical prerequisite of College Mathematics, College Algebra, or Precalculus, or a course already approved as satisfying the MA requirement.</td>
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<td>b.</td>
<td>The course must be focused principally on developing knowledge in statistical inference and include coverage of all of the following:</td>
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<td>i.</td>
<td>Design of a statistical study.</td>
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<td>ii.</td>
<td>Summarization and interpretation of data.</td>
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<td>iii.</td>
<td>Methods of sampling.</td>
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<td>iv.</td>
<td>Standard probability models.</td>
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<td>v.</td>
<td>Statistical estimation</td>
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<td>vi.</td>
<td>Hypothesis testing.</td>
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<td>vii.</td>
<td>Regression or correlation analysis.</td>
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### 3. Quantitative applications: courses must satisfy both a and b.

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<td>b.</td>
<td>The course must be focused principally on the use of mathematical models in quantitative analysis and design making. Examples of such models are:</td>
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<td>i.</td>
<td>Linear programming.</td>
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<td>□</td>
<td>i. Goal programming.</td>
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<td>ii. Integer programming.</td>
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<td>iv. Inventory models.</td>
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<td>v. Decision theory.</td>
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<td>vi. Simulation and Monte Carlo methods.</td>
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<td>vii. Other (explanation must be attached)</td>
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<td>Criteria (from checksheet)</td>
<td>How course meets spirit (contextualize specific examples in next column)</td>
<td>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</td>
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</table>
| 1. a. Course involves use of programming languages or software PROGRAMS for quantitative analysis, MODELING, simulation, ANIMATION or statistics. | FMP294 Media Authorship is designed to give students both a practical and theoretical understanding of how computers are used in the creation and distribution of digital media formats, with a specific focus on best practices for media creation/encoding using cross-platform, open source applications. Sections will include instruction, quizzes and practical exercises in animation, non-linear editing, editing/authoring of music and vocal audio, compression of audio/video and search engine optimization - all of which require understanding of the technological underpinnings of web-based media formats. | Syllabus:  
- Computer Applications  
Description/Information: detailed list of programs used and their attributes  
- Projects and Assignments:  
* Animation project: 3D modeling and animation using Blender  
*Video Pressure Projects and Final Project: use of non-linear editing tools (equivalent to animation)  
Textbook table of contents for program, practice overview  
SEO overview: description of using web analytics for search engine optimization (attached separately) |
| 1. b. ii. Graphic/artistic design using computers | Much of the course revolves around the use of programs (including GIMP, Blender, After Effects and NLE suites) for manipulating still or video imagery to achieve a composed result. | Syllabus:  
- Computer Applications  
Description/Information  
- Projects and Assignments:  
* Logo/Graphic Project: use of graphic manipulation program  
*Animation project  
*Final Project  
Video tutorial sample: http://vimeo.com/27160728 |
| 1. b. iii. Music design using computer software | One section/project in the course will focus entirely on the production and editing of vocal/music audio for distribution in podcast format, but all media produced in the second half of the course will have an audio component. | Syllabus:  
- Audio Pressure Project, Podcast Project, Final Project  
Audacity unit description (attached separately) |
FMP 294 – Media Authorship in the Information Age
Addendum to General Studies Application

Overview
A principle focus of FMP 294 for us: that its students should understand, on the level of creation as well as consumption, the various media mechanisms that surround them. The difference between raster and vector graphics and why that is important. How compression/encoding of audio and video works on a theoretical level and how that can help them choose the right schemes for their media. How editing and animation applications use interpolation in keyframing and tweening workflows. How search engines work, in principle and practice, and how the students’ creations can be best optimized for web distribution.

Sample quiz questions and areas of exploration
This is not a complete listing of subjects, but samples pursuant to my meeting with the subcommittee.

1. Images
   a. Raster vs. vector image types
   b. How are raster images constructed and stored?
      i. “What is the difference between 8-bit and 16-bit imagery?”
      ii. “(In RGB) what would the coordinates (255,255,0) represent?”
   c. Image modes and encoders
      i. RGB vs. CMYK vs. HSV
      1. “When are each of these formats most commonly used?”
      ii. Encoders and compressors
         1. “At what point in workflow should compression be applied?”
   d. Image editing
      i. “What is an alpha channel? How does that relate to image modes?”
      ii. “How do filters/effects work? Describe the basic computational function of a box blur?”
      iii. Using levels adjustments and understanding histograms.

2. Audio media
   a. Analog and digital audio
      i. “How is audio translated from analog oscillations to digital samples?”
   b. Understanding sampling rates and audio quality
   c. Compression and encoders
      i. “Why is MP3 such a popular format? What characteristics does it have that make it useful in the applications in which it is used?”

3. Video media
   a. Formats
i. "Describe the difference between 1080i and 1080p (interlaced vs. progressive)?"

ii. "What do the following acronyms mean and what is their significance?
   1. VGA
   2. NTSC
   3. PAL"

b. Compression and encoders
   i. "Describe 'lossless' compression. Where is its use important? How does it differ from 'uncompressed'?'"
   ii. "What is the difference between intraframe and interframe compression? Name an example of each (codec). Which is more frequently used in web distribution?"
   iii. "We speak of H.264 having 'flavors' – what does that mean? What are the most prominent current 'flavors' and what are their appropriate applications?"

4. Animation
   a. Tweening/Interpolation/Keyframing
      i. "Describe, in principle, the basic operation that the software application is performing as it transitions between two 'keyframes'?"
   b. Raster animation and "compositing"
      i. "Describe the basic principle behind the chroma-keying process ('green screening')."
      ii. "How is the use of 'effects' in video compositing similar to 'filters' in image editing programs?"

5. Finishing and publishing
   a. Hosting and embedding
      i. "What are the respective advantages and disadvantages to hosting video on your own server vs. embedding video hosted on Vimeo/YouTube/etc.?"
   b. Intellectual property management
      i. "When does a work enter copyright (since 1977)? How is that different from 'registering' a copyright?"
      ii. "What are the benefits – to you and to society – of Creative Commons licensing vs. normal copyright?"
   c. Search Engine Optimization (SEO)
      i. "Describe at least two known factors that Google incorporates into PageRank."
      ii. "Define the following techniques for increasing your page's prominence in search results:
          1. Cross-linking
          2. URL normalization"
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DESCRIPTION
Introductory course in conceiving, shooting/recording, editing/revising, authoring/compressing and distributing/marketing video and audio media via modern media formats, with particular emphasis on creating professional looking video for web distribution. Includes survey of compression and encoding, optical media authoring, general principles of non-linear editing, graphic and media filetypes and search engine optimization.

COURSE OBJECTIVES: Students in this course will...
- Gain an awareness of how computers are used in authorship of modern media and how they can be used to support your own interests in media.
- Become familiar with terminology related to hardware and software operation.
- Build competence in the use of specific software/tools for media creation and editing and understand the differences and similarities between them.
- Create original communicative/expressive media utilizing best practices for online development and distribution.
- Evaluate and compare various formats and encoding schemes for digital audio and video with an understanding of their underlying functions.
- Explore self-directed and autonomous forms of learning by using e-learning methodologies.
- Prepare to pursue further study in computing and in media.

ONLINE COMPONENT
As a hybrid course, this class will rely heavily on several online technologies, including Blackboard course management software. Students will take tests/quizzes, participate in discussion fora and turn in work through the Blackboard system. Those unfamiliar with Blackboard or looking for an introduction to the latest version should visit the ASU Help Center at this link: http://bit.ly/o98qa8. There will also be extensive online tutorials in the various applications used in this class, presented through Vimeo. Please follow the instructions below for working in Vimeo.

SUBMITTING YOUR PROJECTS
All the practical projects in this class will be submitted online, via either Blackboard or
Vimeo.com. You will need to set up a Vimeo membership according to the following instructions:

1. Visit www.vimeo.com and create a new membership using your ASU email address.
2. Use the same full name that is on the roster for this class as the name on your profile.
3. Attach a recognizable picture of yourself to the profile.
4. Set the “Location” field on your profile to “ASU.”
5. Find the group “ASU FMP 294 - Media Authorship” and submit a request to join the group. One of the instructors will approve your membership.
6. When you upload your projects, you must title the video as per the instructions in the project assignment sheet and then add them to the FMP 294 group.
7. You and your classmates will then respond to each other’s work on the Blackboard forum.

REQUIRED MATERIALS

Textbook:

Software: [Software for this course is available for free or inexpensive download. You may choose to use either a Windows-based or Mac OS X-based computer.]

- Cross-platform
  - GNU Image Manipulation Program (GIMP): www.gimp.org
  - Audacity (audio editing program): http://audacity.sourceforge.net/
  - Ardour (audio editing program): http://ardour.org/
  - Blender (3D modeling and animation program): http://www.blender.org/
  - Celtix (script/project development): www.celtix.com

- Windows only:
  - Lightworks (non-linear editing program): www.lightworksbeta.com

- Mac OS X only:
  - iMovie (non-linear editing program): available for download from the Apple App Store for $14.99

Hardware:

- Required:
  - Personal computer: you are required to have access to a personal computer for completion of the online component of this course. This computer must have high-speed internet access as well as be able to run all the cross-platform software above + one of the non-linear editing applications (either Lightworks on a Windows machine or iMovie on an Apple machine). **It is highly recommended that this machine be a personal laptop that you can use in classroom sessions.** If you do not have access to a laptop, you must bring to class:
    - 8GB or larger USB 2.0 storage device (thumb drive, external hard drive or similar).
- Headphones with ¼" stereo connector
• Highly recommended:
  o Video camera. In the absence of more expensive models, a Flip camera (www.theflip.com) or similar OR current generation iPhone or iPod will serve adequately.
  o Logic Studio (audio editing program with plugins & loops): available for $150 at the ASU Computer Store
  o Audio interface and microphone
    ■ Digidesign or Avid Mbox, Focusrite Saffire 6 USB, or something comparable; at least two XLR microphone inputs is recommended
    ■ Vocal microphone (dynamic mics will be cheaper); choose from one of the following
      • Blue enCORE 100 - recommended
      • Shure SM58
      • something comparable (make sure it’s not just an instrument mic!)
    ■ Headphones; at this level any pair of headphones with a stereo ¼" adapter will do just fine
    ■ Don’t forget mic cable!

COMPUTER APPLICATION DESCRIPTIONS/INFORMATION

Graphic Image Manipulation Program (GIMP)
GIMP (GNU Image Manipulation Program) is a free software raster graphics editor. It is primarily employed as an image retouching and editing tool and is freely available in versions tailored for most popular operating systems including Microsoft Windows, Apple Mac OS X, and GNU/Linux. In addition to detailed image retouching and free-form drawing, GIMP can accomplish essential image editing tasks such as resizing, editing, and cropping photos, photomontages combining multiple images, and converting between different image formats. GIMP can also be used to create basic animated images in the GIF format.

Audacity
Audacity is a free software, cross-platform digital audio editor and recording application. It is available for Windows, Mac OS X, Linux and BSD. Audacity can also be used for post-processing of all types of audio, including podcasts by adding effects such as normalization, trimming, and fading in and out. Audacity has also been used to record and mix entire albums.

Ardour
Ardour is a hard disk recorder and digital audio workstation application. It runs on Linux, Mac OS X and FreeBSD. Its primary author is Paul Davis, who is also responsible for the JACK Audio Connection Kit. Ardour’s intention is to provide digital audio workstation software suitable for professional use.

Blender
Blender is a free open source 3D graphics application, available under the GNU General Public License for the Linux, Mac OS X, FreeBSD, OpenBSD and Microsoft Windows operating systems. Blender’s features include 3D modeling, UV unwrapping, texturing, rigging, water
and smoke simulations, skinning, animating, rendering, particle and other simulations, video editing software, compositing, and the ability to create interactive 3D applications, video games, animated film, or visual effects. More advanced tools include rigid, realistic body, fluid, cloth and softbody dynamics simulation, modifier-based modeling, character animation, a node-based material and compositing system, and embedded scripting in Python.

Adobe AfterEffects
Adobe After Effects is a digital motion graphics and compositing software published by Adobe Systems, used in the post-production process of filmmaking and television production. Its main uses are the origination of 2D and 2.5D animation, visual effects compositing and finishing (image adjustment, color correction etc.). After Effects can also be used as a basic non-linear editor and a media transcoder.

Celtx
Celtx is free media pre-production software designed for creating and organizing media projects like screenplays, films, videos, stageplays, audio plays, documentaries, machinima, comics, games and podcasts. The client-server application gives independent filmmakers and media creators an integrated and non-linear approach to the pre-production work phase, providing support for industry standard scriptwriting, story development, storyboarding, script breakdowns, production scheduling and reports. It also allows writers to attach images, videos, and audio files to a project, and provides features for collaborating with others online.

iMovie
iMovie is a proprietary video editing software application which allows Mac, iPod Touch 4th generation, iPhone 4 and iPad 2 users to edit their own home movies. It was originally released by Apple in 1999 as a Mac OS 8 application bundled with the first FireWire-enabled consumer Apple model – iMac DV. Since version 3, iMovie has been a Mac OS X only application bundled in the iLife suite of Macintosh applications.

Lightworks
Lightworks is a video editing software package that originated from the now-defunct Lightworks Inc. (formerly OLE Limited), a British manufacturer of non-linear editing systems.

PROJECTS & ASSIGNMENTS

LOGO/GRAPHIC PROJECT:
For this project we will use the creation of a logo or graphic identity as an exploration of the principles behind image creation, editing and encoding. Working with the skills presented in the online tutorials, students will use GIMP to create one of the following products: (1) a multi-color logo or brand for a company or project of their creation, (2) an album cover for a musical release or (3) a “splash page” for a portfolio or showcase of creative work. Each student must turn in three versions of the finished work: (1) the original, multi-layered project file showing the process (NOTE: please save this file, as it will be useful for the animation project later in the semester), (2) an uncompressed, print-quality TIFF file in CMYK mode and (3) a properly compressed JPEG file at screen
resolution in RGB mode. Projects will be evaluated on the following criteria:
- Proper use of the application and appropriate tools/skills
- Composition of the logo/graphic
- Print quality of the TIFF file and color matching between it and the JPEG version
- Proper compression (lack of artifacts or aliasing) of the JPEG image

Competencies/concepts explored: raster vs. vector graphics, image encoding and compression, image modes, working with layers and channels including alphas, editing raster imagery.

AUDIO PRESSURE PROJECT
A "pressure" project is an assignment carried out within a limited and given time frame with a specific set of goals using a predetermined set of resources. In the Audio portion of this course, the pressure project will revolve around using Audacity to edit and export short music/audio sequences utilizing best practices, based on the skills reviewed in the online tutorials.
Competencies/concepts explored: multi-track audio editing, audio EQ and dynamics processing, audio encoding and compression, understanding sampling rates.

PODCAST PROJECT
You will be putting together a short section of audio to practice and demonstrate technical skills as well as improving narrative abilities in an inherently time-based medium: audio. Because audio takes time, you must make something attention grabbing, because unless it's deemed worth listening to in the first few seconds, you won't have an audience.

For this project you will be putting together either an attention grabbing piece (à la radio spot) for your product or brand, or an informative piece that has a narrative flow (à la news radio or how-to). This must be 3-5 minutes long, have a clear structure, and must do something to accomplish a specific goal. That goal could be to inform an audience about a specific topic, promote a brand, or to tell an interesting story. To ensure a focused piece, have a target audience in mind.

Competencies/concepts explored: Understanding key concepts behind a time-based medium: narrative sensibilities, pacing, keeping a specific target audience interested; Technical skills: EQing and dynamics for voice and music, volume automation, making it easy to listen to.

VIDEO PRESSURE PROJECTS
Pressure Project 1: After choosing a platform and watching the corresponding tutorial (iMovie or Lightworks); Using only jump cuts: Create a unique 1 - 2 minute music video using the provided footage and audio assets. You are to use the provided bin/library of videos and audio tracks posted on Blackboard. Extra credit for recording/capturing and integrating your own video assets into your video.
Pressure Project 2: Shoot a series of 7 shots of one person. Not in any particular order, shoot an extreme close up, close up, medium close up, medium shot, medium long shot, long shot, extreme long shot. Change up the angles as desired. Try and keep the shots still. Subject does not have to move. Cover only one location, one subject, and one consecutive moment in time. No dialogue. No audio. If possible, turn automatic camera settings off. Shoot in the order you want the images to be seen. Edit your shots into a 1-2 min. video reflection on the person and their environment.

Pressure Project 3: Using the assets you created for the audio pressure project, shoot and edit a 2-3 minute video that accompanies your pre-existing audio. You can re-edit your audio for this project. You must also include: video that you have captured specifically for this project, at least one motion graphic (can be derived from your pre-existing assets created for the logo project or be a new graphic.)

*Competencies/concepts explored:* non-linear editing workflow and best practices, linear composition, basic shooting/capturing of video content, audio editing and mastering.

**ANIMATION PROJECT**

In this project, students will use Adobe AfterEffects and the 3D modeling and animation application Blender to gain a foundational understanding of key concepts in modeling/animation. As the focus of this exercise, each student will create an animated “splash” or logo spot. Think of these as the brief graphic introductions for production studios that precede feature films. Following the online tutorial guidelines, each student will create two products: (1) a ten second splash in HD format that must feature at least one 3D element and (2) a “bug” or watermark logo that will be placed in the bottom right hand corner of your final project video as a brand mark.

*Competencies/concepts explored:* keyframe animation concepts (“tweening”), compositing, layers and channels in animation.

**FINAL PROJECT**

For the final project, students will be uniting all the skills acquired in previous units. Each student will create a 3-5 minute composition in one of three formats: (1) Promotional video for event or organization, (2) pitch video for business or entrepreneurial venture or (3) music video or short creative film. Each finished product must meet the following requirements, regardless of chosen format:

- 3-5 minutes in length
- Combination of shot material and composed graphics
- Logo overlay or “bug”
- Audio vocal track and musical underscoring
- Proper compression in both HD and SD formats
- Ability to be easily located via simple provided keywords in a web search
Competencies/concepts explored: project development and management, narrative/linear composition, non-linear editing workflow and best practices, audio/video encoding and multiplexing, search engine optimization, multi-platform distribution.

COMMENTS ON BLACKBOARD FORUM
Viewing and responding to the work of your peers is a critical learning strategy for this class, in addition to an important skill in and of itself. For the Logo/Graphic Project, Podcast Project, Animation Project and Final Project, each student will need to comment on the work of at least eight (8) of their peers in the Blackboard forums set up for each student’s submission. These comments should be substantive and detailed. Avoid qualitative, non-substantive assessments like “I liked this” or “it was good.” Each statement must be backed up with your reasoning, preferably utilizing the vocabulary we share in the course content.

TUTORIAL QUIZZES
After each online video tutorial for the various applications utilized in this class, students will be asked to take a short quiz on the Blackboard site to evaluate their understanding/retention of the tutorial material.

Competencies/concepts explored: understanding of interface/workflow of each application.

LATE WORK POLICY
For every 24 hour period a submitted project is late after the posted deadline, one full letter grade will be subtracted. After 72 hours, the work will not be accepted and the project will be awarded a zero (0) grade.

“Crash cards”
You have one crash card that will be distributed to you at the beginning of the semester. If you experience a computer malfunction or software crash that prevents you from completing a project on time, you may play your crash card by signing it and turning it in during the next in-class meeting. The crash card grants you a three day extension on the project for which it is played. You may only use a crash card once during the semester. It is highly recommended that you save frequently and back up your work.

ATTENDANCE
Attendance will be taken ten minutes into class. Students not in class by ten minutes after the scheduled beginning of the class meeting will be counted absent. Student final grades will be reduced by a letter for every absence after the second.

GRADING

<table>
<thead>
<tr>
<th>GRADED TASK</th>
<th>TOTAL POINTS</th>
<th>% OF FINAL GRADE</th>
</tr>
</thead>
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### Quizzes and Exams

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>Tutorial quizzes</td>
<td>80 (8 @ 10pts/each)</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm exam</td>
<td>100</td>
<td>10%</td>
</tr>
<tr>
<td>Final exam</td>
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### Assignments and Projects

<p>| | | |</p>
<table>
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<tbody>
<tr>
<td>Logo/graphic project</td>
<td>50</td>
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</tr>
<tr>
<td>Audio pressure project</td>
<td>50</td>
<td>5%</td>
</tr>
<tr>
<td>Podcast project</td>
<td>100</td>
<td>10%</td>
</tr>
<tr>
<td>Video pressure projects</td>
<td>120 (3 @ 40pts/each)</td>
<td>10%</td>
</tr>
<tr>
<td>Animation project</td>
<td>100</td>
<td>10%</td>
</tr>
<tr>
<td>Final project</td>
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<td>20%</td>
</tr>
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</table>

| Comments on BB forum | 50 (25 @ 2pts/each) | 5%    |

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**TOTALS** 1000pts 100%

### GRADING SCALE

<table>
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<th>POINTS</th>
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<th>LETTER GRADE</th>
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<td>980-1000</td>
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<td>A+</td>
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<tr>
<td>920-979</td>
<td>92-98%</td>
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<tr>
<td>900-919</td>
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</tr>
<tr>
<td>880-899</td>
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<td>800-819</td>
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<td>780-799</td>
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<td>700-779</td>
<td>70-78%</td>
<td>C</td>
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<tr>
<td>600-699</td>
<td>60-70%</td>
<td>D</td>
</tr>
<tr>
<td>&lt;599</td>
<td>&lt;60%</td>
<td>E</td>
</tr>
</tbody>
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### PLAGIARISM POLICY

Though there are few opportunities for cheating in a class that is built to evaluate your ideas and skills, nevertheless the possibility for plagiarism exists. Plagiarism or intellectual property theft will result in an immediate loss of all points on the assignment. Plagiarism is defined in ASU's Student Academic Integrity Policy. Examples relating to this class:

- Appropriating or copying all or part of an existing work from online or other sources in a manner not explicitly permitted by the project descriptions.
- Collaboration or “splitting” of work with other students in a manner not explicitly permitted by the project description.

All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation with the Student Code of Conduct will not be tolerated. For more information, please see the ASU Student Academic Integrity Policy: [http://provost.asu.edu/academicintegrity](http://provost.asu.edu/academicintegrity)
SPECIAL ACCOMMODATIONS
To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (http://www.asu.edu/studentaffairs/ed/drc/# ; Phone: (480) 965-1234; TDD: (480) 985-9000). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me no later than the end of the first week of the semester so that your needs can be addressed effectively.

COMMUNICATION
All emails sent to the instructors regarding this class should be sent from the Blackboard site from the "Communications>Send Email" function. Emails not sent from the Blackboard site run the risk of not being acknowledged.

HONORS CONTRACT OPTION
There is an option in this course to do an Honors Contract. According to the Barrett Honors College, Honors Contract options provide an advanced curriculum for courses offered by colleges other than The Barrett Honors College. Students may receive honors credit in FMP 294 by receiving the approval of the instructor to complete an honors option, and by having an individual student-professor contract in place within the first 4 weeks of the semester. The extra work required to fulfill the contract will be negotiated with the instructors on a case-by-case basis related to the student's area(s) of interest.

CALENDAR
8/18: Syllabus, Introduction to Course
8/23: Reading: Charles Moffatt: Work of art in the age of digital..., Vimeo tutorial quiz #1
Watch: http://www.itsjerrytime.com/
Watch: Arcade Fire "The Wilderness Downtown"
8/25: In class: Discussion: What makes good web?
8/29: Reading: History of Web Authors (Intro and Chapter 1 of "Becoming a Digital Designer" by Heller & Womack?), Online tutorial: "Working with Layers in GIMP"
9/1: In class: Assignment: Bring in a good example of a site/company that uses audio&video
Welcome to your computer, introduction to programs that will be used
9/6: GIMP tutorial quiz #2, Read Chapter 1&2 of "Professional Web Video"
9/8: In class: Develop Ideas for Website/series, GIMP questions
9/13: GIMP Develop Text-Based Logos, GIMP tutorial quiz #3
9/15: In class: Show Logos, Discuss, choose one to finish
9/20: GIMP finish logo, Audacity tutorial quiz #4
9/22: In class: Sources, Copyright
9/27: Listen to podcasts, Audacity tutorial quiz #5
9/29: In class: Discuss podcasts, Intro to Audacity
10/4: Audacity assignment, **Audio Pressure project**
10/6: In class: Audio Compression, Exporting and hosting

10/11: Podcast work, **post podcast project**
10/13: In class: Web video filming techniques

10/18: Video Editing - Introduction to NLE, **Celtx tutorial quiz #6, MIDTERM EXAM**
10/20: In class: Web video planning session

10/25: Reading: Web Video Transmission and Networks, **Lightworks/iMovie tutorial quiz #7**
10/27: In-class work session on Lightworks/iMovie

11/1: **Video pressure project 1**
11/3: In-class: discuss pressure projects, assign final project

11/8: Web video shooting, **Intro to animation tutorial quiz #8**
11/10: In class: Animation tutorial (animating 3D logo or intro)

11/15: **Video pressure project 2**
11/17: In class: Video watching, animation help

11/22: Work on final project video, **Video pressure project 3**
11/24: **NO CLASS: Thanksgiving**

11/29: **SEO (search engine optimization) reading, post animation projects**
12/1: **SEO lecture, hosting assistance**

12/5: Best practices for encoding and distribution, **feedback session for final project drafts**

12/13: **FINAL EXAM PERIOD (2:30-4:20): Final exam complete, showcase and discuss final projects in class**
AUDACITY UNIT DESCRIPTION
FMP 294 - Media Authorship

In this section of the course, we will going over the basis of audio mixing in a hands-on assignment under the guidance of the instructor. After taking some time to analyze a piece and understand the general trends in mixing and mastering of both speech and music, you will be mixing sections of speech with musical interludes to create a piece in the podcast/radio format. You will be expected to become proficient in making audio that both upholds your personal aesthetic and is easy to listen to in most environments. You will also learn how to pick the appropriate format for distribution purposes.

Your piece should have three "acts": a clear beginning, middle, and end. Sound effects and musical interludes will help give your piece life, and will help the narrative move forward. You can use original content (recommended, especially if you have specific goals in mind for you piece or your career as a media author), or you can choose excerpts from pre-existing radio scripts from genericradio.com, simplyscripts.com/radio.html, or any other approved source.

And before you begin assembling the piece, you will be required to write down your goals with the piece and a target audience. Your goals and target audience will frame the entire piece, so make deliberate choices and stick to them.

The skills you will be practicing are:

- Equalization
- Dynamics processing
- Mastering (with emphasis on the equal loudness curves)
- Compression for distribution
- Methods of distribution
- Ability to assemble a coherent narrative or form
- Reaching a target audience by outlining goals of the piece

These are skills that take quite a while to develop, so technical perfection is not expected, but a quality product is required for a passing grade. Furthermore, an interesting and engaging product with a good sense of narrative and timing will merit a better grade.

Before the in class discussion of podcasts (see syllabus for date), please watch and follow along with the Audacity video tutorial so that you understand how to navigate, how to import and export audio, how to apply effects, and how to apply filters and dynamics processing.

Audacity and its effects are "destructive". For those that have an interest non-destructive editing (Logic Studio and Pro-tools), resources will be made available upon request.

Project Preparation:
- Watch Audacity tutorial
- Write a list of goals and your target audience (written outside of class, edited during
class)
• Listen to and analyze podcasts (in class)
• Listen to and analyze music (in class)
FMP294 SEO Optimization Unit Overview

Search Engine Optimization and Media

FMP 294 includes segments on search engine optimization and web analytics in order to examine real world applications for using statistical analysis to drive strategy for authoring web content. Understanding search engine optimization (SEO) allows you to begin to look at the problems of gaining exposure and market saturation from a developer’s perspective, equipping you with skills that will allow you to overcome these obstacles in creative ways. Lectures, readings, and exercises will help you develop techniques for using keywords, content placement, and basic web programming to become a more successful web author.

Using Analytics to Develop Strategy

By looking at the statistical data created by web analytics, web authors gain the ability to digest complex feedback based on user activity. To build an audience in the digital culture industry requires you to interpret this cold data and make adjustments according to how users are finding and navigating around your content. “Web analytics gives us the tool to determine what it might mean if customers come to our Website and then immediately leave versus if the potential customer explores several pages and then leaves. We can leverage Web analytics techniques to glean value from this data.” (Jasen) Using raw data to inspire strategy is one way to increase viewership and engagement with the online community.

Practical Applications for a Changing Industry

Many industries are now turning to creative web content for advertising because it allows for more meaningful user engagement. “When a viewer chooses to watch a video—amateur or branded—they’re not surprised to then see that video play on their screen. After all... they chose to watch it.” (Scott) This represents a difference in how companies are judging advertising’s effectiveness, they are moving from a model that measures possible views (impressions) to a model based on recorded interactivity with the customer (clicks). Learning how to look a look at viewership and web-activity in this new light, you will gain skills that you can use to create more effective web content for clients. Show how your work improves sales and customer loyalty through quantitative methods, using hard data to support the impact of your creative output.

PROFESSIONAL WEB VIDEO
PLAN, PRODUCE, DISTRIBUTE, PROMOTE, AND MONETIZE QUALITY VIDEO

RICHARD HARRINGTON
and MARK WEISER
with RHED PIXEL
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Companion website: www.HyperSyndicate.com