

**CRN: 16964 SECTION: 02 COURSE NUMBER: RTVF-326 COURSE
TITLE: Videography**

SEMESTER: SPRING YEAR: 2008

**SCHOOL: School of Communications DEPARTMENT: Radio Television and Film
INSTRUCTOR: Rada**

WEB SITE:

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INSTRUCTIONAL METHODS

Audio Visual aids
Case method
Laboratory
Field work
Problem-based learning
Writing Across the Curriculum
Group projects
Guest Speaker
Student Presentation
Rubric

KEYWORDS

tv,
studio,
directing,
programs

**This syllabus is to be used for informational purposes only!*

** Students will receive the official syllabus from their teacher.*

SYLLABUS DETAILS

HOWARD UNIVERSITY
DEPT. OF RADIO/TV/FILM
COURSE # 326-02:
VIDEOGRAPHY
Spring 2008
[Date of Syllabus Distribution = 9Jan2008]

CLASS MEETS: Wednesday 9:10-11:30 &
Friday 9:10-10:30 in Studio A of WHUT-TV
INSTRUCTOR: James A. Rada, Ph.D.
OFFICE: C.B. Powell Bldg #320
OFFICE HOURS: MONDAY 1100-1200
WEDNESDAY 0700-0900
THURSDAY 1100-1400
Other times by appointment
PHONE: 202.806.5109
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COURSE DESCRIPTION: This course is designed to provide the television production major an extended opportunity to develop the skills and practices needed for the successful creation of a television studio program. Emphasis is placed on developing proficiency in using the electronic equipment and other production facilities upon which success in the upper level television courses depend.

Videography is designed around a series of intense exercises in the following areas:
Studio lighting approaches, measurements and placements

- Camera: composition, shots, and movement
- Video recording and playback
- Audio in video: Microphone placement, recording cables and connectors, setting tone and monitoring volume
- Preparation for field and studio production
- Reading the video signal
- Video editing in the studio
- Operation of the video switcher
- Studio personnel roles and responsibilities

Additionally, in order to maintain congruence with those standards set forth by ACEJMC Accreditation, students will also be expected to achieve the following objectives:

1. Demonstrate an understanding of the history and role of professionals and institutions in shaping communications
2. Understand concepts and apply theories in the use of and presentations of images and information
3. Work ethically in pursuit of truth, accuracy, fairness and diversity
4. Think critically, creatively and independently
5. Critically evaluate their own work and that of others for accuracy and fairness, clarity, appropriate styles and grammatical correctness
6. Apply tools and technologies appropriate for the communications professions in which they work

Required Textbooks:

TV Production Cybertext by Whitaker available online at www.cybercollege.com
Electronic Moviemaking, 6th Edition, by Gross & Ward

LEARNING OPPORTUNITIES:

1. IN-STUDIO LABS (3 labs at 100 points each) 300
Camera Operation
Switcher Operation/CG/VTR
Audio
 2. LIGHTING LAB(1 lab @ 200 pts) 200
 3. PRODUCTION #1 – KNOW YOUR NEIGHBOR 100
 4. PRODUCTION #2 – ROUND TABLE/PANEL DISCUSSION 100
 5. PRODUCTION #3 – DEMONSTRATION INTERVIEW 200
 6. FINAL PROJECT/PRODUCTION 200
 7. CLASS PARTICIPATION 100
- TOTAL POINTS POSSIBLE 1200

GRADING: Grading is done on an absolute scale

100-90 = A

89-80 = B

79-70 = C

69-60 = D

59 AND BELOW - “WOULD YOU LIKE FRIES WITH THAT?”

ONE OVERALL NOTE ABOUT GRADING YOUR PROJECTS: For reasons unbeknownst to me, one trend that I’ve noticed in production projects from previous classes is that of students employing profane language in at every opportunity. It’s one

thing to use it when you speak, it's an entirely different monster when you put it on tape. **FOR MY CLASS, IT'S A SIMPLE CONCEPT – DON'T SAY ANYTHING THAT YOU CAN'T SAY OVER THE AIRWAVES.** I'm not talking what's acceptable for cable. I'm talking what's acceptable for broadcast. Have you ever heard of the George Carlin skit where he recites all the things you can't say on TV? I would suggest you know those words and avoid them. Basically, those profane words that deal with scatological or sexual functions are off limits.

And if I don't want profanity, how do you think I feel about nudity **DON'T DO IT!**

Since WHUT is a broadcast tv station, we will treat every production as if it is going to air. If someone says, or does something that would prevent it from airing, then in effect the project is a no-go, that means a **ZERO!**

ANOTHER NOTE ABOUT GRADING PROJECTS: I realize that sometime "Life Happens". That means equipment malfunctions, group members don't get along, etc ... I am willing to work with you when such circumstances arise. However, there's one catch. You have to inform me **BEFORE** the day of your production. Once the tape starts recording – then it is what it is! After your car stalls, you can't say, "Oh yeah, I was gonna get gas." Too late, the deed is done!

PLEASE NOTE: MOST OF OUR CLASS MEETINGS WILL TAKE PLACE IN THE TV STUDIO. THE STUDIO IS TREATED AS A PROFESSIONAL WORKPLACE. THUS, THERE IS A CERTAIN STUDIO ENVIRONMENT THAT MUST BE MAINTAINED, AND PROTOCOL THAT MUST BE FOLLOWED. VIOLATIONS OF THIS PROTOCOL INCLUDE, BUT ARE NOT LIMITED TO:

- DAMAGING EQUIPMENT
- LOSING EQUIPMENT
- INAPPROPRIATE LANGUAGE (SUCH AS PROFANITY OR LEWD REMARKS AND GESTURES)
- IMPROPER/UNACCEPTABLE ATTIRE

ANY OF THESE VIOLATIONS WILL RESULT IN A ZERO FOR YOUR CLASS PARTICIPATION GRADE. IN ADDITION, ANY LOSS OF, OR DAMAGE TO, UNIVERSITY EQUIPMENT WILL BE REPORTED TO CAMPUS POLICE. PENALTIES MAY INVOLVE A FINE, RESTITUTION, OR CRIMINAL CHARGES.

ATTENDANCE:

Time for one of my “in the real world” lectures -- you don’t have to like them, but you will have to listen to them. This industry is incredibly, absolutely, phenomenally beholden to the clock. Many of your courses at this fine institution don’t make a big deal about attendance, or being late. I do. Why? Because in this industry, the 5 o’clock newscast starts at 5 -- not 5:03, or 5:10, or whenever you decide to show up. We cover a great deal of material in each class meeting. Thus, missing even one class will put you WAY behind as it relates to what you need to know to pass this course. Here are the specifics of my attendance policy.

1. Missing a lecture day will result in a deduction of 25 points from your final grade.
2. Missing a production day -- without instructor’s prior knowledge and approval -- will result in 100 points being deducted from your final grade.

Class begins at 9:10. At that time role will be called, if you're not present for role, you'll be marked absent.

You may think I’m being a jerk about this, but wait till it’s your turn to direct a production and you’re missing 2 or 3 crew members -- your outlook will change drastically.

LEARNING OPPORTUNITY – LABS:

During the first few weeks of the semester, we will take what we’ve learned through classroom lecture and put it into practice via our labs. Each Friday you will report to the studio and you will be expected to effectively perform on the required equipment for that day’s lab. For some of your labs, you will be in groups.

1. Camera Lab:

Class will place cameras and practice various camera shots and movements, as well as composition. With the instructor directing, students will be placed on each of the three cameras. The instructor will then take the three students/camera operators through a series of shots that would be expected for a TV studio production. Grades will be based on: bringing the camera on-line for production, proper initial set-up for shooting, correctly achieving the various shots which are given by the director. Each correct action/shot/movement is worth 10 points.

2. Technical Directing/Switching, CG Operation, and Video Playback:

Once again, students will be placed into three positions – Technical Director, CG Operator and VTR Operator. Under the direction of the instructor, students will perform a series of operations/tasks that these positions will require for our productions.

-TD: Switcher transitions such as: cuts, wipes, fades, changing transition rates, incorporating CG and b-roll

- CG: Bringing up and preparing several CG's for inclusion into a production. Different types of CG's to be used include Opening Title, Lower Thirds, and Full Page.

-VTR: Cueing and preparing b-roll for playback as well as recording/editing our live feed (program out).

Students will rotate through all 3 positions. Each correct action/movement/performance of duty will be worth 10 points.

3. Audio

This lab will be done in pairs. Students will be given a category of studio production and will then be expected to properly set-up/mic the studio as well as the necessary supporting audio (i.e. music, sfx, etc...). Students will then be expected to be able to properly incorporate the various audio channels into a production.

For this lab, you'll get 10 points for each correct audio source/channel/action.

4. Lighting Lab

For this lab, students will break into groups of 3 or 4 (you may choose your group members). You are to pick a scene that would be appropriate for shooting in an indoor/studio environment. On the appointed date of your lab you will come in and effectively light the studio to achieve that scene. Included in this lab, you will be expected to provide a two-page schemata listing the following:

- People/props included and their position in the shots
- Lights needed – including the intensity of each and their position to subjects
- What the theme/objective of the scene shoot is to be

The group is responsible for providing all props needed.

Grading – The two-page schemata is worth 100 points. Adherence to the specifics as outlined in the schemata is worth 50 points. Effectively producing the shot – which will be judged by the instructor as it appears on screen – is worth 50 points.

*Please note, part and parcel of effectively producing the shot will be the group's ability to correctly read the waveform monitor.

PRODUCTION #1 – KNOW YOUR NEIGHBOR:

Very simple, you are going to do brief (7:00) interviews of each other. Using the class roster as a crew rotation, everyone will take a turn at all of the positions we have in the studio. Yes, that means you will be appearing on camera, both as a guest and a host. However, that is not where the bulk of your grade will be focused. You will be graded on your performance as a director. Specific aspects I'll be looking at:

- Crew preparation (you'll get 10 minutes to set up and start taping)
- Host preparation (once you know who the guest is for your show, you should interview them on your own and come up with a brief list of questions and talking points for your host)
- Opening the show (music, title, etc ...)
- Direction during production (shot selection and composition, communication with the crew, incorporating CG material, etc ...)
- Closing the show
- Time (you'll get 15 seconds of leeway, after that – for every second you're off, you lose a point)

For this project you will have 10 minutes to get your set constructed, prepare your crew and do a dry run. As stated in the syllabus, the clock starts ticking at 9:10. You get 10 minutes to set up for your interview - whether you're on time or not. Hence, I suggest you be on time! At 10 minutes, you are to begin the interview. At 10 minutes, I hit "record" on the tape deck. If you have nothing to record, then you have nothing to grade. Thus, the importance of preparation now becomes evident.

PRODUCTION #2 – ROUND TABLE/PANEL DISCUSSION:

This is an extension of the Know Your Neighbor production. For this production, you will be put into groups (specific number of groups and members per group will be determined by class size). Your group is responsible for bringing in AT LEAST 2 guests. These guests may be anyone of your choosing, however, it should be noted that the objective of the show is to engage in some kind of newsworthy discussion. This could be a discussion about current events in and around the Howard campus. It could be a discussion on a topic which your guests are familiar with or perhaps even have an expertise in that field. The long and short of it is that this is supposed to be informational.

Your group will be responsible for producing a 15-minute interview with one minute of pre-roll. It is required that the group members staff the position of Host, Director, and Floor Manager. After that, group members can staff any of the other positions they so choose. The group will also be responsible for assigning other members of the class to the various positions required. You will also be expected to incorporate CG material into your production.

On the date of your production, you are required to turn in the following in your production packet:

1. A director's script/shot list.
2. A typed one-page biography of your subjects
3. Set design
4. Camera shots
5. CG material
6. Directions for the various crew positions: Audio Director/Camera Operators/VTR Operators, etc ...
7. Crew Roster/Rotation

You are to get your subject(s) to be present at the designated date and time of the interview. You are responsible for any parking/transportation needs to be met. No subject = no interview = zero.

I also expect you to prepare your subject to appear on camera. I recommend a brief overview of what they can expect. I also suggest you brief them on what to wear (no pun intended). If your subject shows up wearing bright red zebra stripes, I hold you responsible.

For this production your group will have 20 minutes to get your set constructed (lights, audio, etc ...), prepare your crew and do a dry run. As stated in the syllabus, the clock starts ticking at 9:10. You get 20 minutes to set up for your interview - whether you're on time or not. Hence, I suggest you be on time! At 20 minutes, you are to begin the interview. At 20 minutes, I hit "record" on the tape deck. If you have nothing to record, then you have nothing to grade. Thus, the importance of preparation now becomes evident.

You will be graded on the following:

- | | |
|---|---------|
| 1 The quality and thoroughness of your preproduction packet (as well as the appropriateness of your guest) | 50 pts |
| 2. Pre-production preparation of your crew and guest | 50 pts |
| 3. Direction during the show (i.e. ability to maintain order during the show, your ability to integrate all aspects of a production {music, b-roll, CG, etc...}, the aesthetics of the production, and your ability to direct). | 100 pts |
| Total | 200 pts |

PRODUCTION #3 - THE DEMONSTRATION INTERVIEW

For this production, you will be placed into groups (the size of the group will be determined based on the number of people enrolled in the class). Your group will produce and direct a 15 minute (15:00) demonstration interview with one minute of pre-roll. Your group will be responsible for finding someone to interview. Look for guests who can provide us some type of “do it yourself” instruction that’s appropriate for people watching at home. Some of the more tried and true, and safer, bets are:

- Cooks/chefs
- Carpenters/decorators, home fix-it people
- Dog trainers
- Exercise specialists

Four points about your guests:

1. They cannot demonstrate anything that involves open flames or alcohol.
2. Whatever they are demonstrating must be both clean, and legal.
3. You are to have your guest approved by me at least 24 hours before the scheduled date of your production.
4. There will be no cooking in the studio! (If you’re wondering, then, how could you bring in a cook or chef, it’s simple. Have them bring the ingredients, and a final product. We watch them mix the ingredients, then we see them reach under the table and pull out the finished product.)

Failure to adhere to these guidelines will result in a zero for your project!

You are to get your subject(s) to be present at the designated date and time of the interview. You are responsible for any parking/transportation needs to be met. No subject = no interview = zero.

I also expect you to prepare your subject to appear on camera. I recommend a brief overview of what they can expect. I also suggest you brief them on what to wear (no pun intended). If your subject shows up wearing bright red zebra stripes, I hold you responsible.

Members of your group will be assigned to the following positions:

- Director
- Floor Manager
- Host

After that, you can assign other class members to fill in the rest of the crew positions. I strongly advise you to hold a production meeting with your crew. The purpose of this meeting is to run down the protocol of the production. I also advise you to set up

individual meetings with your host. You should brief him/her/other on the subject and give the questions to be asked. Questions should be typed on 3 x 5 cards.

For this production your group will have 30 minutes to get your set constructed, prepare your crew and do a dry run. As stated in the syllabus, the clock starts ticking at 9:10. You get 30 minutes to set up for your interview - whether you're on time or not. Hence, I suggest you be on time! At 30 minutes, you are to begin the interview. At 30 minutes, I hit "record" on the tape deck. If you have nothing to record, then you have nothing to grade. Thus, the importance of preparation now becomes evident.

In addition, you will be expected to incorporate one commercial break into your show. I will provide the commercials (actually, they're PSA's), YOU will incorporate them. You'll also be expected to have CG material. That means titles, names, credits, etc...

On the date of your interview, you are required to turn in the following in your production packet:

1. A director's script/shot list.
2. A typed one-page biography of your subject
3. Set design
4. Camera shots
5. Notes from your production meetings
6. The questions you'll be asking your subject.
7. Crew Roster/Rotation
8. CG Material
9. Crew Directions

You will be graded on the following:

- | | |
|---|---------|
| 1 The quality and thoroughness of your preproduction packet (as well as the appropriateness of your guest) | 50 pts |
| 2. Pre-production preparation of your crew and guest | 50 pts |
| 3. Direction during the show (i.e. ability to maintain order during the show, your ability to integrate all aspects of a production {music, b-roll, etc...}, the aesthetics of the production, and your ability to direct). | 100 pts |
| Total | 200 pts |

PRODUCTION #4 – THE FINAL PROJECT

This, ladies and gentlemen, is a very simple concept – it's all on you. That's right, 30 minutes (with one minute of pre-roll) – you decide what your final production is going to be. All of the rules, guidelines, and requirements from the previous productions will apply. But as it relates to the content – YOU (or more specifically your group) make the call.

As with the demo interview, you'll get 30 minutes to set up and start taping!

GRADING:

Below are the standard deductions for each project. Please note, deductions are not limited only to those mistakes/problems listed below. Other problems may arise during the course of the production and those will be dealt with accordingly. The deductions listed below will give you an idea of what I'm looking at.

KNOW YOUR NEIGHBOR & ROUND-TABLE/PANEL DISCUSSION

Pre-Production Packet:

- Any missing items -10 points each

Pre-Production Preparation:

- Failure to delegate, failure to double-check crew responsibilities (i.e. audio, cg, etc...), poor set design -10 points each

Direction During the Production:

- Bad commands, missed commands, taking to poor shots or incorrect CG, problems in and out of segments (opening, PSA, closing, etc...), Poor communication between Director and Crew - 3 points each

DEMONSTRATION INTERVIEW:

Pre-Production Packet:

- Any missing items -15 points each

Pre-Production Preparation:

- Failure to delegate, failure to double-check crew responsibilities (i.e. audio, cg, etc...), poor set design -20 points each

Direction During the Production:

- Bad commands, missed commands, taking to poor shots or incorrect CG, problems in and out of segments (opening, PSA, closing, etc...), Poor communication between Director and Crew - 5 points each

FINAL PROJECT:

Pre-Production Packet:

- Any missing items -20 points each

Pre-Production Preparation:

- Failure to delegate, failure to double-check crew responsibilities (i.e. audio, cg, etc...), poor set design -25 points each

Direction During the Production:

- Bad commands, missed commands, taking to poor shots or incorrect CG, problems in and out of segments (opening, PSA, closing, etc...), Poor communication between Director and Crew - 10 points each

OVERALL:

- Time – for each show, you are allowed 15 seconds of leeway. After that, you will lose 2 points for every second you're over.
- Failure to adequately perform your assigned duties for a production -10 points each
- Violations of studio protocol/etiquette -15 points each

CLASS PARTICIPATION:

You may have noticed, one of your grades is for class participation. Experience has shown me that when a person finishes directing their production, s/he has a tendency to put it into cruise control. This is not fair to the other people in the class. They helped you on yours, you should return the favor. This grade serves two purposes. First, to ensure that you participate and contribute. Second, to serve as an evaluation of your non-directing skills. This class is not limited to teaching you how to direct, it is designed to teach you many aspects of studio production. Thus, I will also evaluate your performance while fulfilling other duties/positions in the studio.

RADA'S POLICY ON EXCUSED ABSENCES:

Over the past few years I have noticed a disturbing trend regarding student absences. Although I make clear in my syllabus, and several times throughout the semester, that I do have an attendance policy, this policy is often ignored until the last week of classes when students see that it is going to affect their grade. Then the scramble is on. More than once I have seen students try to obtain an excuse for their absences post hoc. In an effort to avoid this situation, here is my policy on excused absences.

Within one week of your return to class after your absence you are to present me with notice/evidence of your excuse. Failure to do so will result in your absence being recorded as "unexcused" and, thus, you will lose points.

An excused absence is just that, one for which there is a VALID excuse. Examples of valid excuses include (but are not limited to): sickness/illness, death in the family, participating in a university authorized extra-curricular event (i.e. athletics, mock trial), etc ...

Two excuses that are not valid are your work schedule and participating in an OPTIONAL/VOLUNTARY on-campus event – such as planning for Homecoming, or the Fashion Show or something of the like.

RADA'S POLICY ON CONTACT DURING NON-OFFICE HOURS

We live in an amazing world. Items such as computers, Blackberries/Sidekicks, and Cell Phones have changed the way we communicate, and the way we think about communicating. Cell phones – the human equivalent to tagging animals – have resulted in us being able to contact people anytime, anywhere (provided they have their phone on and can get a signal).

That brings with it a problem. As you can see from the syllabus, I make myself MORE than adequately available. I have scheduled office hours for three days of the week, and if those don't fit your schedule, I am amenable to making an appointment. However, I am not amenable to being on call 24/7. During the week, I check my email daily. During the weekend, I usually check it once on Saturday morning, and that's it.

Sooooooooooooooooo, if you email me at 1130pm on Sunday night with a question for Monday morning's class, I will get to it Monday morning. You cannot use as an excuse that I did not get back to you in a timely manner.

If you send me an email over the weekend, you need to send it no later than noon on Saturday in order to insure that it is received and replied to. Otherwise, you'll have to wait until Monday morning.

ACADEMIC DISHONESTY:

From the student handbook:

Howard University is a community of scholars composed of faculty and students both of whom must hold the pursuit of learning and search for truth in the highest regard. Such regard requires adherence to the goal of unquestionable integrity and honesty in the discharge of teaching and learning responsibilities. Such regard allows no place for academic dishonesty regardless of any seeming advantage or gain that might accrue from such dishonesty. To better assure the realization of this goal any student enrolled for study at the University may be disciplined for the academic infractions defined below.

Academic cheating – any intentional act(s) of dishonesty in the fulfillment of academic course or program requirements. This offense shall include (but is not limited to) utilization of the assistance of any additional individual(s), organization, document, or other aid not specifically and expressly authorized by the instructor or department involved. (Note: This infraction assumes that with the exception of authorized group assignment or group take-home assignments, all course or program assignments shall be completed by an individual student only without any consultation or collaboration with any other individual, organization, or aid.)

Plagiarism – to take and pass off intentionally as one's own the ideas, writings, etc... of another without attribution (without acknowledging the author).

***ONE VERY IMPORTANT POINT THAT I WOULD LIKE TO MAKE IN REFERENCE TO ACADEMIC DISHONESTY. IN THE ABOVE PARAGRAPH, PAY SPECIAL ATTENTION TO THE SECOND SENTENCE, “ ... THE UTILIZATION OF ANY ADDITIONAL INDIVIDUAL(S) ... NOT SPECIFICALLY AND EXPRESSLY AUTHORIZED BY THE INSTRUCTOR OR DEPARTMENT INVOLVED.” THIS MEANS YOUR PROJECT MUST BE THAT – YOURS! ENTIRELY PRODUCED BY YOU AND THE MEMBERS OF YOUR GROUP – THAT’S IT! YOU MAY USE OTHER PEOPLE TO ACT IN YOUR PROJECTS. YOU MAY NOT HAVE OTHERS SHOOT OR EDIT IT!**

***MY POLICY IS THAT ONCE I DETERMINE ACADEMIC DISHONESTY HAS TAKEN PLACE:**

- 1. IF IT IS A FIRST OFFENSE, THAT STUDENT WILL RECEIVE A ZERO (0) FOR THAT ASSIGNMENT AND BE REFERRED TO THE APPROPRIATE ADMINISTRATIVE OFFICES FOR ANY FURTHER ACTION.**
- 2. IF IT IS A SECOND OFFENSE, THAT STUDENT WILL RECEIVE A ZERO (0) FOR THE COURSE (THAT MEANS "F"). ONCE AGAIN, THAT STUDENT WILL BE REFERRED TO THE APPROPRIATE ADMINISTRATIVE OFFICES FOR ANY FURTHER ACTION.**

The University's "Academic Code of Conduct" is published in the H-Book and in the Student Reference Manual and Directory of Classes, available online at www.provost.howard.edu

HOWARD UNIVERSITY STATEMENT ON ADA PROCEDURES:

Howard University is committed to providing an educational environment that is accessible to all students. In accordance with this commitment, students in need of accommodations due to a disability should contact the Office of the Dean for Special Student Services for verification and determination of reasonable accommodations as soon as possible after admission to the University, or at the beginning of each academic semester. The Dean of the Office of Special Student Services, Dr. Barbara Williams, may be reached at 202.238.2420.

WEEKLY SYLLABUS

*Please note: The class is scheduled to meet on Wednesdays and Fridays. Friday meetings will be dependent upon whether or not we have made it through the material to be covered when we meet on Wednesdays. In addition, on some Fridays we may have some guest speakers that will be made available to the class.

WEEK OF ASSIGNMENT TOPIC(S)

- 9 January INTRO/
CAMERA OPERATION/
PEOPLE ON THE FLOOR
LAB 1 – CAMERAS FRIDAY 1/11
- 16 January THE CONTROL ROOM
- 23 January LIGHTS
LAB 2 – CONTROL ROOM FRIDAY 1/25
- 30 January EXAMPLES OF PROJECTS
LAB 3 – AUDIO FRIDAY 2/1
- 6 February KNOW YOUR NEIGHBOR INTERVIEWS WED. 2/6

LAB 4 – LIGHTING – FRIDAY 2/8

13 February KNOW YOUR NEIGHBOR INTERVIEWS WED 2/13

20 February REVIEW KNOW YOUR
NEIGHBOR INTERVIEWS

27 February PANEL/ROUND TABLE INTERVIEWS WED. 2/27

5 March REVIEW ROUND TABLE
INTERVIEWS

12 March REVIEW ROUND TABLE
INTERVIEWS

*NO CLASS WEDNESDAY 19 MARCH – SPRING BREAK

26 March Prep for Demonstration
Interviews

2 April DEMONSTRATION INTERVIEWS WED 4/2

9 April REVIEW DEMO.
INTERVIEWS

16 April PREP FOR FINAL
PROJECTS

23 April FINAL PROJECTS WEDNESDAY 4/23

FINAL EXAM TBA

*NOTE: SCHEDULE IS SUBJECT TO CHANGE