

GUIDELINES FOR CAPSTONE PROJECTS

Teledramatic Arts and Technology Department (TAT)

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I. INTRODUCTION

Before receiving a bachelor of arts degree in Teledramatic Arts and Technology, every student must participate in a **Capstone Project**, a creative artistic work that demonstrates successful passage through the five Major Learning Outcomes (MLO's) central to TAT's curriculum: 1) foundations of Teledramatic Arts and Technology, 2) research and preproduction, 3) production, 4) postproduction, and 5) distribution. As part of the Capstone process each student will produce a **Capstone Portfolio**, which will document the student's role in the various stages of capstone work. Capstone students plan and execute Capstone Projects and complete their Portfolios in the TAT Capstone classes: **TAT 490- Capstone Preproduction and Portfolio Development** and **TAT 491 Capstone Completion and Presentation**.

The Capstone Project typically spans the final year of the TAT program. Certain capstones may require additional semesters to complete. Students requiring more time must sign up for a second semester of TAT 491 to continue working on their projects. When students have completed their capstone, they will receive a CR for the TAT 491 class.

Students are encouraged to participate in **collaborative capstones**, which are projects that fulfill capstone requirements for more than one capstone student. Collaborative capstones can involve capstone students in any number of creative roles described below.

As the culminating experience at TAT, the Capstone Project offers students the opportunity for a powerful learning experience, under the mentorship and supervision of TAT faculty and staff. For many students, it will result in a showpiece of a student's ability that will help launch their teledramatic careers. For others, it will be an opportunity for experimentation and risk-taking in which students explore and push the boundaries of current teledramatic practices.

Prerequisites for enrollment into TAT 490:

To enroll in TAT 490, students must have successfully completed ("C" grade or better) the following:

- TAT 300 (Prosem)
- TAT 328 OR TAT 329 (teledramatic history sequence)
- TAT 330 (storytelling)
- TAT 337 OR TAT 390
- TAT 315 OR TAT 340
- The prerequisite classes for the specific capstone project and role (see below or refer to Capstone Prerequisite one-sheet)

Prerequisites for enrollment into TAT 491:

To enroll in TAT 491, students must have successfully completed ("C" grade or better) the following:

- All requirements for TAT 490 (listed above)
- Successful completion of TAT 490 ("Credit")
- Successful completion of both 328 and 329

II. THE CAPSTONE PROCESS: AN OVERVIEW

STEP 1: Upon completion of TAT Core Requirements, sign up for TAT 490: Capstone Preproduction and Portfolio Development. Approval of project and portfolio is required to pass this class

In this class students will:

- ❖ **Submit a proposal** for a capstone based on capstone guidelines below. The proposal will include:
 - A brief description of the student capstone (50-100 words)
 - A justification of the capstone (why am I qualified to do this capstone and what is it's value)
 - Evidence of fulfillment of pre-requisites for capstone
- ❖ **Students submitting directing/writing proposals to direct collaborative capstones must also submit**
 - Description of teledramatic mediums deployed in the project
 - Synopsis of project content (250-500 words)
 - Discussion of style/form/aesthetics
- ❖ Jury reviews capstone proposals and make recommendations. **Standards and criteria set out in the Major Learning Outcomes will inform the jury process. Projects will be favored if they are innovative in form or content and integrate a variety of teledramatic mediums.**
- ❖ **Capstone jury makes final selection of collaborative capstone proposals.** Final selection of group proposals will be determined by a) quality of the proposals b) likelihood of successful completion based on past performance of students .
- ❖ **Collaborative capstone producers/directors deliver signed contracts with collaborators specifying roles and obligations.**
- ❖ **Capstone students whose collaborative proposals were not accepted re-submit individual proposals.**
- ❖ **Capstone faculty approve independent capstone proposals.**
- ❖ **Operations Manager, Facilities Chair and 490 faculty allocate resources to each capstone.**
- ❖ **Students research, develop, plan, pre-produce** Capstone projects under the guidance and mentorship of the 490 instructor and other faculty/professionals in their field.
- ❖ **Students submit Capstone Portfolio materials** and progress reports to instructor for approval.
- ❖ **Students present pre-production materials and works-in-progress in class for support and feedback.** The presentations provide evidence of the progress of Capstone Projects, and an opportunity to get feedback and support.
- ❖ **Students submit completed portfolios to Capstone instructor**
- ❖ **Portfolios approved** by Capstone instructor and **project numbers assigned** by operations manager. Students with project numbers may reserve facilities and equipment without faculty signature.

STEP 2: TAT 491 Capstone Completion and Portfolio Assessment.

In this class Capstone Project will be produced, completed and distributed, working through TAT MLO #3 - production, TAT MLO #4 - postproduction, and TAT MLO #5 - distribution. At various stages of production students will be required to present works-in-progress to the class as well as to their instructor(s) for feedback and support.

There will be strict deadlines for completion of various stages of production and post-production (dates will be indicated in the syllabus for the class). **If students are unable to meet deadlines, use of TAT facilities is not guaranteed and students will not pass the class. There are no incompletes given in TAT 491. Students unable to complete their project within the deadlines will receive a No Credit and will be required to re-enroll in TAT 491 each semester until the Project is completed.**

Instructor approval of the final project is required to pass this class.

STEP 3: Capstone Festival. Completed, approved capstones, which have met necessary deadlines and requirements, will be presented at TAT's Capstone Festival.

III. CAPSTONE PROJECT OPTIONS AND PREREQUISITES

This section lists project options and course pre-requisites for specific capstone project and roles. Student capstones can consist of:

1. Individual capstone projects
2. Collaborative capstone projects
3. A portfolio of work from several productions.

To qualify as a capstone, projects must be undertaken and completed during a students' enrollment in 490/491.

In addition to the pre-requisites listed below, Capstone faculty may request to see evidence of competency and appropriate preparation for the proposed Capstone. Final approval of capstone projects will be made by the capstone jury (in the case of collaborative capstones) or the Capstone Faculty (in the case of individual or "portfolio" capstones).

A. FILM/VIDEO/RADIO

A film/video/radio capstone may be an individual capstone project, a specific role on a collaborative project, or a portfolio of work that is created over the course of a students' enrollment in 490/491 (for example, a student can sound design several short films as their capstone). Collaborative capstones are allowed a maximum of 10 minutes for a 2-person collaboration, and 15 minutes for a 3-person collaboration. Individual capstones (one student acts as producer/director/editor) are limited to 3-5 minutes. Projects over 5 minutes long must be collaborative capstones, i.e. they must serve as capstones for more than one student. All production capstones will have a limited amount of equipment and facilities allocated to them, to be announced after capstone selection.

Capstone role Pre-requisites

Director or Cinematographer Video Narrative	TAT 337	TAT 341 OR TAT 339 OR TAT 374	TAT 375 recommended
Director or Cinematographer Film		TAT 374	TAT 375 recommended
Director or Cinematographer Documentary		TAT 376 OR TAT 339	
Director or Cinematographer Commercial / PSA		TAT 339 OR TAT 421	
Producer Film/Video		TAT 203, TAT 204, TAT 205, TAT 206 (choose 2)	
Editor Film/Video		TAT 361	TAT 461 recommended
Sound Designer, Film/ Video	TAT 337	TAT 310	MPA 307, MPA 308 recommended
Director/Producer Radio Narrative	TAT 337	TAT 338	TAT 388 recommended

B. PERFORMANCE

Students are encouraged to produce an original short-format live work, and collaborate on the integration of media. Students may also propose to submit a portfolio of live and screen performances undertaken during their enrollment in the TAT 490/491 courses. Students interested in this Capstone option are advised to discuss and plan their project ideas with a Capstone Faculty Advisor prior to enrollment in TAT 490.

Director or Solo Performer	TAT 355	Any Upper Division TAT live performance production course AND having performed Directing role in course project.
Live Performer		Any Performance related Upper Division production course, such as TAT 322: Performance and Technology TAT 390/392: Theatre Production TAT 395: One Acts / Solo Performance / Creating Performance
Screen Performer		TAT 341 Directing for Camera OR portfolio of screen performances
Producer, live performance		Any Upper Division TAT live performance production course AND having performed Producing role in course project.

C. NEWMEDIA

A New Media Capstone can be an individual project or a specific role on a collaborative project(s). Students are encouraged to combine various production and media elements (live-action, 2d/3d animation, motion graphics, compositing, interactivity, staged mixed-media performance) as well as delivery modes (dvd, web, game, mobile, live). Students interested in this Capstone option are advised to discuss and plan their project ideas with a Faculty Capstone Advisor prior to enrollment in TAT 490.

DVD Authoring and Production	TAT 315	TAT 223, AND content production TAT 420 recommended
Motion Graphics / Visual Effects		TAT 421
Compositing		TAT 395 Live Action Compositing
Web or Interactive		TAT 320, CST 210 recommended
Animation		TAT 422 OR CST 305
Media in Performance		TAT 322
Game		Capstone faculty advisor approval

D. WRITING

Writing Capstones apply to any screen media, live performance or combination. Possible capstone projects include . A stage screenplay (max. 15 min) or a script for a game or new media project. The scripts must be produced in the intended format at TAT as a capstone. Writers must be available for rewrites over course of production. Students interested in a Writing Capstone are encouraged to take courses in other subject matter

areas across the University. Students interested in this Capstone option are advised to discuss and plan their project ideas with a Capstone Faculty Advisor.

Writer	TAT 340	Any Upper Division TAT production course AND having performed a Writing role in a course project, OR any Upper Division HCOM writing course/s applied to performance or media production.
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E. CRITICAL THINKING/MEDIA STUDIES

A Critical Thinking / Media Studies Capstone takes media as its subject matter either as a critique or project research. Students are encouraged to explore integrated, cross-disciplinary, collaborative projects. Students interested in this Capstone option are advised to discuss and plan their project ideas with a Capstone Faculty Advisor.

Media Critic	TAT	Any Upper Division TAT course/s in which a student performs the Capstone role on a course project, OR any Upper Division CSUMB course/s that provide subject matter experience for the proposed project.
Grant Writer	328	
Story	TAT	
Researcher	329	
Dramaturg	TAT 330	

F. **Other:** Students may propose capstones and capstone roles in Teledramatic areas not covered by the above categories. These proposals must be submitted to the jury or the capstone instructor as described in step 1 above.

IV. CAPSTONE PORTFOLIO

The Portfolio elements are the written evidence of outcomes for your capstone. All students must submit an electronic portfolio to TAT at the end of 491. Deadlines for portfolio elements will be specified in your 490-491 syllabi.

All students must submit the following Portfolio elements. Additional elements for specific capstone projects are described in the APPENDIX

Title Page

Table of Contents

Synopsis/Description: *50-100 words describing the capstone project you are participating in and what your specific role in the project will be.*

Justification: (1-3 pages) Explain why you want to do this Project, who will benefit from it, what is the target audience, what is the significance of this work, how it will serve as a culminating experience of your work at TAT, what qualifies you to accomplish the role.

Evidence of Prerequisites: A list of pre-requisites for your capstone and a copy of your transcript as evidence you have fulfilled the pre-requisites.

Research: Describe the research you have done for this project.

Capstone Schedule: A list of dates, times, locations for all pre-production, production, and post-production tasks that you are responsible for. Include a general description of TAT facilities you will need at each stage. This will be used by facilities staff to allocate equipment and assign project numbers.

Documentation: See specific portfolio requirements under capstone project roles, section V.

A Major Learning Outcomes Narrative: (1-2 pages) A concise, well-written description of your knowledge, skills, competencies and abilities in each of the five TAT Major Learning Outcomes. Include both classroom and extra-curricular experiences. Under each MLO, list classes and extra-curricular experiences and describe how each contributed to fulfilling that MLO. Major Learning Outcomes are: 1) Foundations of Teledramatic Arts and Technology; 2) Research and Preproduction; 3) Production; 4) Postproduction; 5) Distribution.

Professional Resume: (1 to 2 pages) include education, job history, professional experience, related projects and your role in them, related skills and awards.

Self-Evaluation: (1-3 pages) upon completion of your Capstone Project, submit a reflective journal of your experiences, which you should keep and work on throughout your Capstone creation process. Include what you've learned, your inspirations, challenges, trials and tribulations, how you transcended problems, the serendipity and surprises you encountered along the way, the talents you discovered within yourself, the mid-course corrections you found necessary, your future dreams and plans.

Distribution Plan

V. TYPICAL CAPSTONE PROJECT DEADLINES

(These will vary somewhat each semester).

TAT 490: Capstone Pre-production and Portfolio Development

Week 1. Introductions: review of Capstone Process, Guidelines, Pre-requisites

Week 2. Group A: Presentation of preliminary capstone ideas: feedback.

Week 3. Group B: Presentation of preliminary capstone ideas: feedback.

Week 4. Draft Project proposals submitted

All students:

- A brief description of the student capstone (50-100 words)
- A justification of the capstone (“why am I qualified to do this capstone and what is it’s value)
- Evidence of fulfillment of pre-requisites for capstone

Additional Materials Required: Directing proposals

- Description of teledramatic mediums deployed in the project
- Discussion of style/form/aesthetics
- Rough draft of scripts

Additional Materials Required: Writing proposals

- Detailed synopsis

Week 5. Results of shortlist posted; request for additional materials presented to directors; meetings directors/potential crewmembers

Week 6. Submit additional materials to jury

Week 7. Final decisions on capstones posted

Week 8. DUE:

Collaborative capstones: production meetings with Producer, DP, Art, Director, plan implementation of tests/research

Film/video: 2nd script drafts due

Script Capstones: detailed treatment (4-6 pages) due

New Media Capstones: flowchart and storyboard drafts due

Multi-Cam TV Production

Week 9. DUE:

Research schedule

Draft production schedules

Week 10. DUE:

Budgets

For film/video narratives: Final scripts due; research/tests conducted

For documentary: Draft outline of film structure: list of interviews, locations, “sequences”, continuing research

For commercials/PSA’s:

Multi-Cam TV Production:

New Media Capstones: revised flowchart and storyboard, asset list draft

Week 11. DUE:

Script Capstones: first 20 pages rough draft due

Theater Capstones: set design plans due; costumes list; props list due

Week 13. DUE:

Location lists

Script Capstones: First draft of script due.

Theater Capstones: Technical crew list, including: stage manager; set decorator;

Costumes; lighting designer/board op; sound designer/board op; props; videographer

Film/Video: Presentation of research/test results

Week 14. *Theater Capstones:* scene breakdown (when each character appears); rehearsal schedule

Week 15. Full Portfolio due, submitted in correct format.

Script Capstones: complete rough draft due, properly formatted (min 40pp)

New Media Capstones: final flowchart, storyboard, asset list, and production schedule due

Theater Capstones: Complete scene breakdown due; audition form; draft press release for local media

Multi-Cam TV Production: approval from TAT and/or World Theater for use of studio/theater for date(s) of broadcast/cablecast/stream, distribution plan (i.e. use of TAT TV, AMP, MCOE, Stream, etc Set Design; Multi-Cam TV style script and formatting; draft press release

Theater Capstones: Contact Shannon Edwards re: sign-ups for the World Theater. It is necessary to know by early May to get in the publicity for Fall/Spring next year

Week 16. ASSESSMENT

TAT 491

Please note: THE ROUGH CUT/FINE CUT DEADLINES ARE HARD DEADLINES. STUDENTS NOT MEETING THESE DEADLINES MAY NOT PARTICIPATE IN CAPSTONE FESTIVAL.

- Week 1.** *Theater / Narrative Film/video capstones:* audition and cast
Documentary capstones: begin shooting
- Week 2.** *Theater Capstones:* post the cast list and begin rehearsals and blocking
- Week 3.** *Narrative film/videos:* begin rehearsals
New Media Capstones: video/audio production completed
- Week 4:** *Narrative film/video:* scene breakdowns, shot lists, line scripts, location breakdowns, production breakdowns; begin principal shooting
Theater Capstones: schedule meeting with World Theater Box Office to Finalize poster/flyer and ticketing. Include graphic, logo, date, location, ticket prices and cast/crew list. Complete props list due; sets and costumes finalized
- Week 5:** *Narrative film/video:* Continue shooting
- Week 6:** *Script Capstones:* 2nd draft of script due
Documentary: Principal shooting completed,
New Media Capstones: asset production completed
Theater Capstones: lighting cues/effects list due; Sound plot with cues due
Meet with World Theater for Paper Tech (no less than 6 weeks before shows)
- Week 7:** *Documentary:* transcripts due, edit outline
New Media Capstones: interface prototype testing; interactivity is operational with placeholders
Narrative Film/video capstones; principal shooting completed, begin editing,
- Week 8:** *Theater Capstones:* Complete press releases, PSA's, create a printed program
- Week 9:** *Narrative Film/video capstones:* Edit, sound design
Radio productions: principal recording completed
For Multi-Cam TV productions: shooting for roll-in material completed
- Week 10:** *Film/video/radio projects:* Rough cuts due, presented to class; shoot pickups if needed, work on 2nd cut; first draft of press releases and info package for distribution; distribution plan
Script Capstones: 3rd draft of scripts to be read in class
For Multi-Cam TV productions: Roll-In fine cuts due, presented to class
New Media Capstones: authoring completed – beta testing
Theater Capstones: send out press releases and PSA's
- Week 11:** *Film/video/radio projects:* 2nd cuts due, begin sound editing
Multi-Cam TV productions: Rehearsal in space, CGT and Teleprompter completion
- Week 12:** *Film/video/radio projects:* final edits due, picture locked presented to class, finish editing sound
Multi-Cam TV productions: Broadcast/Cablecast/Stream and recording of the production
New Media Capstones: final content debugged and presentable
- Week 13:** *Film/Video/Radio Projects:* fine cuts with sound
New Media Capstones; Multi-Cam TV productions: distribution implemented
- Week 14:** Final completed projects to be delivered to facilities manager for inclusion in Capstone Festival. THIS IS A HARD DEADLINE.
- Week 15:** Final completed portfolios due
- Week 16:** Assessment: Students present projects and portfolios to Faculty Assessment Committee

VI. CAPSTONE ADVISING

The primary advisor for the Capstone Project is the 490/491 instructor(s). The instructor for 490/491 will set deadlines and track progress of the Project. Additional advising from other TAT faculty members is recommended to all students, and required if your Capstone Project is not in the area of expertise of the instructor. The 490/491 instructors will facilitate secondary advising.

VII. GRADING POLICIES FOR 490/4911

These courses are offered as a Credit/No-Credit. No incompletes will be allowed except under extreme, documented circumstances. If you do not complete your Capstone Project before the end of the semester in which you are taking 491, you will receive a No Credit. You then must sign up again for TAT 491, pay tuition, and re-take the class in order to access any equipment for the purpose of completing and gaining final approval of your TAT Capstone Project.

VIII. USE OF TAT FACILITIES

Once the requirements for a project number have been fulfilled, the facilities supervisor will issue students a project number. Students with project numbers may reserve equipment for their capstone productions without further instructor approval.

There will be limitations to the number of days that equipment and editing suites can be reserved.

Students must fill out equipment reservation forms and submit them to the service desk. Equipment reservations are accepted on a first-come, first-serve basis. The facilities director may, at his/her discretion, require instructor consent even if student has a project number.

Equipment use over the summer for capstone projects is available to students who sign up for TAT 335: Technical Lab over the summer semester. Students must obtain approval from their Capstone instructor and the instructor of the TAT 335 in order to sign up for this class.

IX. REQUIRED ACKNOWLEDGEMENTS

All TAT Capstone Projects must include in the credits the following acknowledgement precisely as it appears below:

**Produced at the Institute for Teledramatic Arts and Technology (TAT)
California State University, Monterey Bay
(the year produced)**

You will be expected to sign a release form allowing the Institute for Teledramatic Arts and Technology to present your Capstone Project publicly for the purposes of public awareness, education, and institutional development.

TAT Capstone Projects may be streamed on the Internet, screened, aired on radio and/or presented publicly as a public awareness and fundraising tool for the TAT Institute.

X. CONTRACT

By signing this document, **GUIDELINES FOR TAT CAPSTONE PROJECTS**, I confirm that I have read and understood its contents and agree to follow the requirements stated above.

Student Signature

Date

Student's Name

Instructor Signature

Date

Instructor Name

APPENDIX A.

SPECIFIC CAPSTONE PORTFOLIO ELEMENTS ACCORDING TO CAPSTONE PROJECT

I. FILM/VIDEO/RADIO

Director film/video

Research:

- Researches topic/style, collects samples relevant to project
- Analyze script and characters
- Discuss and review samples and ideas with director of photography, production designer, editor, sound designer
- Meets with production manager to plan production

Pre-production:

- Work with all heads of department (see below for more detail)
- Rehearse actors
- Line scripts
- Choose locations
- Create shot lists

Production:

- Direct film/video

Post-production

- Work with editor

Distribution

- Create distribution plan
- Prepare work for distribution on web or DVD

Portfolio:

- i. Synopsis of project *
- ii. Justification *
- iii. Description of style/aesthetic treatment (250 words or longer): what is the look/style of the project? How will this look be achieved? How does the style support the content? *
- iv. Research: narrative description of research process, facts/samples gathered for research. *
- v. Schedule a list of dates, times, locations for all pre-production, production, and post-production tasks that you are responsible for. Include a general description of TAT facilities you will need at each stage. This will be submitted to facilities in order to allocate a project number. *
- vi. Pre-production/production documents:
 - Analysis of script and characters OR list of subjects and interview questions
 - Treatment *
 - Script OR outline and list of assets (for documentary) *
 - Overheads showing blocking and camera positions (narrative, PSA, commercials)
 - Lined script (narratives) OR paper edit (documentary)
 - Contracts with other collaborators *
 - Equipment list*
- vii. MLO Narrative *
- viii. Professional Resume
- ix. Distribution plan
- x. Self-reflective narrative with production journals

* THESE ITEMS ARE COMPLETED IN 490

Cinematographer

Research:

- Conducts research and/or tests to help determine look of the film/ video
- Assists director and production manager in scheduling the shoots

Pre-production:

- Analyzes script and characters
- Work with director and production designer in developing the look and style of the film/video
- Assists production manager in assembling camera and lighting crew,
- Scout and approve locations
- Work with production manager on equipment list

Production:

- Line script with director
- Create shot lists with director
- Design lighting
- Head camera and lighting crew
- Operate the camera and/or direct the lighting
- Work out any sound problems

Post-production:

- Attends screening of dailies and/or video transfer
- Pickups if necessary

Distribution:

- Make sure there are production stills taken
- If necessary, make sure “making-of” crew gets needed footage
- If necessary, assist in selecting and preparing footage to be used in publicity, web or internet distribution

Portfolio:

- i. Synopsis of project *
- ii. Justification *
- iii. Description of style/aesthetic treatment (250 words or longer): what is the look/style of the project? How will this look be achieved? How does the style support the content? *
- iv. Research: Eg: Samples of other work and how they relate to the project; description of tests conducted prior to production (camera/lighting/stock tests) *
- v. Equipment *
- vi. Budget *
- vii. Pre-production documents:
 - Lighting plots,
 - Overheads showing blocking and camera positions,
 - Lighting diagrams.
 - Lined script
- viii. MLO Narrative
- ix. Professional Resume
- x. Distribution plan
- xi. Self-reflective narrative

* THESE ITEMS ARE COMPLETED IN 490

Producer: film/video

Research:

- Write a project proposal with director
- Investigate fundraising opportunities
- Read the script and analyze its marketability
- Discuss with the director how to approach the script
- Research distribution options
- Discuss with the DP, the production designer and the director about the production style and its cost
- Research rental equipment, lab and other costs and make a deal with them

Pre-production:

- Crewing
- Casting
- Budgeting
- Scheduling the general production process
- Create shooting schedules based on the shot list
- Conduct production meetings
- Getting filming permits
- Arrange insurance
- Performance releases, volunteer crew waivers, and location agreements, Contracts (determining rights, e.g. who has final cut)

Production:

- Create call sheets
- Check out and in equipment
- Supervise everyone's job performance

Post-production:

- Find and hire a composer
- Arrange a sound design session (if necessary)
- Supervise the editing session

Distribution:

- Investigate several distribution paths for the project
- Submit the project to the CSU Media Arts Festival

Portfolio:

- i. Synopsis *
- ii. Justification *
- iii. Budget (cover sheet and detailed budget for both proposed budget and actual budget) *
- iv. Pre-Production documents –
 - Deal memos with actors, crew, lab, equipment rental houses and etc,
 - Scene Breakdowns *
 - Schedule general *
 - Shooting schedule *
 - Permits, Insurance forms*
 - Equipment list*
 - Crew list*
 - Releases, Waivers
 - Location agreements *
 - Call sheets, Contracts *
- v. Distribution plan *
- vi. Journal
- vii. MLO narrative
- viii. Reflective narrative

* THESE ITEMS ARE COMPLETED IN 490

Editor

Research:

- Discuss editing style with director
- Find examples of editing that relate to the project, discuss with director

Pre-production:

- Review lined scripts to analyze editing strategies, discuss with director
- Create raw footage logs
- Transcribe interviews (in case of documentary) annotate logs

Production:

- View and/or edit dailies during production
- Give feedback/recommendations to director regarding footage

Post-production:

- Assist production manager in scheduling editing and facilities
- Coordinate delivery of edited material to sound designer
- Create detailed logs of raw footage
- Discuss and review footage with director, making additional notes on logs
- Create an edit list
- If a documentary, do a “paper edit”
- Edit an assembly (all scenes in order)
- Edit rough cut present to director and capstone class by the deadline
- Edit 2nd cut present to director and capstone class by the deadline
- Edit fine cut present to director and capstone class by the deadline
- Quality control on audio and picture before final “print” to tape

Distribution:

- Edit a trailer of the project
- Prepare footage for use in DVD/web

Portfolio:

- i. Synopsis of project(s) *
- ii. Justification (250 words)*
- iii. Description of editing style (100-300 words)
- iv. Research: (Description of samples of other work and how they relate to the project*)
- v. Documentation:
 - Raw footage logs with notes
 - Transcripts/paper edit OR edit lists
 - Trailer
- vi. MLO narrative
- vii. Post-production schedule detailed *
- viii. Professional Resume
- ix. Reflective narrative

* THESE ITEMS ARE COMPLETED IN 490

Sound Designer

Research:

- Discuss sound design with director
- Find examples of sound design that relate to the project, discuss with director

Pre-production:

- Discuss production sound requirements with mixer

Production:

- Quality control: Attend first day of production, check sound quality
- Listen to sound of dailies every day after production
- Give feedback/recommendations to director regarding production sound
- Gather sounds for effects, music to be used in sound editing

Post-production:

- Assist production manager in scheduling sound editing, recording of additional sound
- Review sound, take notes on logs
- Record additional sounds: Foley, ADR, wild sounds, sound effects
- Find music
- Sound edit
- Quality control on audio before final “print” to tape

Distribution:

- Sound edit for trailer of the project
- Prepare sound for use in DVD/web

Portfolio:

- i. Synopsis of project *
- ii. Justification (250 words) *
- iii. Description of sound design (100-300 words) *
- iv. Research: (Description of samples of other work and how they relate to the project) *
- v. Documentation:
 - Sound logs with notes
 - Sound design plan
- vi. Professional Resume
- vii. MLO narrative
- viii. Reflective narrative

* THESE ITEMS ARE COMPLETED IN 490

Director/producer radio narrative

Prerequisites: TAT 338 (TAT 310 highly recommended)

Research:

- Researches topic/style, collects samples relevant to project
- Analyze script and characters

Pre-production:

- Rehearse actors
- Create distribution plan
- Collect needed sounds
- Determine and confirm recording location

Production:

- Record production
- Create needed sounds

Post-production:

- Edit or work with editor

Distribution:

- Distribute work on radio, and web or cd

Portfolio:

- xi. Synopsis of project *
- xii. Justification *
- xiii. Description of style/aesthetic treatment (250 words or longer*)
- xiv. Research: narrative description of research process, facts/samples gathered for research. *
- xv. Schedule a list of dates, times, locations for all pre-production, production, and post-production tasks that you are responsible for. Include a general description of TAT facilities you will need at each stage. This will be submitted to facilities in order to allocate a project number. *
- xvi. Pre-production/production documents:
 - Analysis of script and characters OR list of subjects and interview questions
 - Treatment *
 - Script *
 - List of all needed sounds
 - Lined script (narratives) OR paper edit (documentary)
 - Contracts with other collaborators *
- xvii. MLO Narrative *
- xviii. Professional Resume
- xix. Distribution plan
- xx. Self-reflective narrative with production journals

* THESE ITEMS ARE COMPLETED IN 490

II. PERFORMANCE

Producer, performance

Research:

- Write a project proposal
- Investigate fundraising opportunities
- Read the script and project its intended audience
- Discuss with the director options for approaching the script
- Discuss with the director and the production designers about the production style and its cost
- Investigate sources for special production needs (a/v equipment, design elements) and their acquisition.

Pre-production:

- Help director assemble a production crew
- Assist director in finding production designers
- Assist director in Casting
- Assist director with Budgeting
- Schedule rehearsals and production meetings
- Develop plan for publicity and marketing
- Conduct production meetings
- Coordinate technical and dress rehearsals
- Coordinate house management for performances

Production:

- Producing a student directed production (CSUMB independent or capstone). The producing capstone will require some element of creative work (e.g. design of lights, set, or costumes) in addition to other production duties including any of the following: Stage managing, assistant directing, publicity. Students doing producing capstones may collaborate with student or faculty directors; however, directors shall have final say in all production choices.

Post-production:

- Meeting with director, cast, crew, production designers, and capstone advisor to determine effectiveness of production.

Distribution:

- Same as Production unless performance is toured to other venues.

Portfolio

- i. Synopsis of project *
- ii. Justification (250 words) *
- iii. Budget *
- iv. Research *
- v. Documentation
 - Crew list *
 - Cast list
 - Scene Breakdowns *
 - Schedule (general and rehearsal) *
 - Releases/copyright clearances
 - Equipment list*
 - Contracts (crew, cast, venue, etc.)*
 - Publicity/marketing plans
 - Production notebook, documenting the producer's contributions to the production from initial production meetings to final performance
 - Photos of the final production;
- vi. Examples of reviews and/or faculty/audience feedback, regarding the performance
- vii. MLO narrative

- viii. Reflective essay evaluating work done
- ix. Reviews and/or faculty/audience feedback, regarding the directing

- THESE ITEMS ARE COMPLETED IN 490

Director, Performance

Research:

- Research play, relevant sources, and production history
- Analyze script and characters
- Determine production concept and technical requirements

Pre-production:

- Discuss production concept with production team (stage, lighting, costume, sound, and media designers)
- Work with designers and production personnel in production meetings to arrive at a unified plan for the production.

Production:

- Direct the public performance of a play, no less than 30 min. long, from initial planning stages to final performance
- Meet with production personnel,
- Cast the parts
- Direct rehearsals
- Coordinate all production elements
- Stage final performance

Post-production:

- Meetings with cast, crew, production designers, and capstone advisor to determine effectiveness of production.

Distribution: Same as Production unless stage production is toured to other venues.

Portfolio:

- i. Synopsis of project (including production concept)*
- ii. Justification *
- iii. Description of style/aesthetic treatment (250 words or longer): what is the look/style of the project? How will this look be achieved? How does the style support the content? *
- iv. Research: narrative description of research process, facts/samples gathered for research. *
- v. Schedule a list of dates, times, locations for all pre-production, production, and post-production tasks that you are responsible for. Include a general description of TAT facilities you will need at each stage. This will be submitted to facilities in order to allocate a project number. *
- vi. Documentation:
 - Contract *
 - Scene breakdowns *
 - Photos of rehearsals and the final product
- vii. Pre-production/production documents:
 - Reflective narrative in which the director will critically evaluate the productions strengths and weaknesses
 - A production notebook in which the director will document every phase of production from initial production meetings and casting through blocking and rehearsals
 - Equipment list*
 - Crew list*

- viii. MLO narrative
- ix. Reviews and/or faculty/audience feedback, regarding the directing aspect of the performance.
- x. MLO Narrative
- xi. Distribution plan if production will be toured

* THESE ITEMS ARE COMPLETED IN 490

Performer

Research:

- Research role in relevant source material, including historical period, social/cultural context, character details
- Discuss character interpretation with director

Pre-production:

- Write a comprehensive character analysis, including relevant character details: personal history, goals, obstacles, tactics, and expectations.
- Develop character in rehearsal with director and acting partners
- Acquire additional performance skills as required by role
- Keep actor's journal documenting character development in rehearsal
- Work with production designers in preparation for performance

Production

- A solo acting performance of no less than 20 and no more than 45 minutes of organized dramatic material. (Ac roles in CSUMB or TAT theater productions do not qualify)
- OR
- A "portfolio" of live and recorded performances, including at least one major role in a CSUMB main season production and one major role in a student-directed narrative capstone.

Post-production:

- Meet with director, cast, crew, production designers, and capstone advisor to determine effectiveness of character in production.

Distribution:

- Same as Production unless performance is toured to other venues (theater).

Portfolio:

- i. Synopsis of works you have performed; description of your role *
- ii. Justification for your choice of roles/performances (250 words) *
- iii. Research you did for the roles *
- iv. Detailed character analyses for each role *
- v. Documentation
 - Performance journal, documenting development of the role from rehearsal through performance
 - Performance photos, showing the actor in the role
- vi. MLO narrative
- vii. Professional resume
- viii. Reflective narrative
- ix. Reviews and/or faculty/audience feedback on performance

* THESE ITEMS ARE COMPLETED IN 490

III. NEW MEDIA

DVD Authoring and Production

Capstone project requirements:

- Slide show, motion menu, and complex navigation

Research:

- Concept development - written narrative of approach and style
- Visual research
- Asset inventory- indicating those to be provided and those to be produced

Pre-production:

- Flow chart
- Storyboard
- Bit budget
- Production schedule including resource needs and collaborators

Production:

- Coordinate, supervise on set or location to acquire any additional footage

Post-production:

- Encoding
- Asset production as needed
- Creation or preparation of graphics, still images, frame grabs
- Design and creation of still and motion menus, buttons
- Sound, music, VO, language translation
- Authoring
- Buttons, navigation, functionality
- Web and rom links
- Test
- Debug

Distribution:

- Burn discs
- Design and produce disc and packaging art
- Research and develop marketing and distribution plan

Portfolio:

- i. Synopsis of project *
- ii. Justification (250 words)*
- iii. Budget *
- iv. Description of conceptual approach (100-300 words) *
- v. Research: (Visual examples and description of how they relate to the project)*
- vi. Documentation:
 - Operational disc w/art and packaging which includes noted capstone requirements
 - Written narrative of approach and style *
 - Flow chart*
 - Storyboard *
 - Bit budget *

- Production schedule including resource needs and collaborators *
 - Marketing and distribution plan
 - Asset inventory- indicating those to be provided and those to be produced*
- vii. MLO narrative
- viii. Reflective narrative

* THESE ITEMS ARE COMPLETED IN 490

Motion Graphics / Effects / Compositing

Research:

- Capstone development plan if producing for more than one project
- Concept development - written narrative of approach and style
- Visual research
- Asset inventory- indicating those to be provided and those to be produced

Pre-production

- Review assets. With director/s and editor/s if another's project
- Production schedule including resource needs and collaborators *
- Storyboards *

Production:

For motion graphics:

- Coordinate, supervise on set or location to acquire any additional footage

For compositing and effects:

- Work with director and dp regarding setting up shots and lighting
- Record / design / acquire sound, music, VO, etc.

Post-production:

- Design and create original graphics or prepare existing
- Edit and prepare footage
- Present and discuss work in progress per production schedule timeline
- Review and revise

Distribution:

- Deliver completed shots or segment if collaborating on a project
- Develop Reel on tape, disc or web*
- Research and develop marketing and distribution plan such as promotional website or DVD
- Client / job reel package

Portfolio:

- i. Synopsis of project*
- ii. Justification (250 words):*
- iii. Description of conceptual approach (100-300 words):*
- iv. Research: Visual examples and description of how they relate to the project:*
- v. Documentation:
 - Capstone development plan if producing for more than one project *
 - Concept development - written narrative of approach and style *
 - Asset inventory- indicating those to be provided and those to be produced *
 - Production schedule including resource needs and collaborators

- Storyboards
 - Reel on tape, disc or web, edited to soundtrack
- vi. Professional Resume
 - vii. Distribution plan
 - viii. Self-reflective narrative

* THESE ITEMS ARE COMPLETED IN 490

IV. WRITER

Research:

- Research topic
- Analyze story elements with respect to presentation in a particular form (theater, film, television, radio, or new media)
- Discuss copyright issues with producer and director

Pre-production:

- Synopsis
- Treatment
- Character analyses
- Meet with production personnel to determine feasibility

Production:

- Submit three drafts of the script
- Attend rehearsals

Post-production:

- Re-write scripts

Distribution:

- Work with director and production personnel to modify script for presentation in various media, if required.
- For theater, determine if script can be successfully performed by other companies in other venues and seek either publication or other production opportunities.
- Final copy in electronic form (adobe acrobat .pdf) submitted to TAT

Portfolio:

- i. Synopsis of project *
- ii. Justification (250 words) *
- iii. Treatment *
- iv. Character analyses *
- v. Research (narrative of how information was gathered on characters, locations, facts, etc.) *
- vi. Draft of script/screenplay *
- vii. Completed script/screenplay, minimum 30 pages
- viii. Documentation:
 - Journal documenting how the script underwent changes
 - Notes on rehearsals
- ix. MLO narrative
- x. Professional Resume
- xi. Self-reflective narrative (include a discussion of how the script changed over the course of rewriting and production)

* THESE ITEMS ARE COMPLETED IN 490

APPENDIX B

CAPSTONE MLO'S, ASSESSMENT CRITERIA AND STANDARDS

MAJOR LEARNING OUTCOMES, CRITERIA, & STANDARDS

FOR THE TELEDRAMATIC ARTS AND TECHNOLOGY MAJOR PROGRAM

Note: whenever the term “Teledramatic arts” is used, we mean theatre, radio, films, new media, and broadcast TV

MLO 1 FOUNDATIONS OF TELEDRAMATIC ARTS AND TECHNOLOGY

- 1-1 Students describe and analyze the major movements (events, artists, genres, developments, etc.) and their interrelationships with each other and with technological, social, and historical changes.
- 1-2 Students describe and analyze form and content and the relationship between them for varied teledramatic arts.
- 1-3 Students use ethical principles to critique and production of teledramatic material.

Evidence: Research paper with citations, oral presentations, journals, written and oral critiques.

Criteria:

Critical and analytical thinking
Effectiveness
Communication
Complexity

Standards for Critical and Analytical Thinking

- Exemplary: Student work consistently displays multiple perspectives, poses questions and cites source references.
- Satisfactory: Student work usually displays multiple perspectives, poses questions and cites source references.
- Unsatisfactory: Student work will seldom displays more than one perspective, communicates acceptance without questioning, and is missing source references.

Standards for Communication

- Exemplary: Student work is consistently clear, uses conventions of grammar, and is free of errors that distract from its content.
- Satisfactory: Student work is usually clear, uses conventions of grammar, and has a few errors that minimally distract from its content.
- Unsatisfactory: Student work is unclear, does not follow conventions of grammar, and has multiple errors that distract from its content.

Standards for Complexity

- Exemplary: Student work displays basic understanding of three of the teledramatic mediums as well as an overview of information about the remaining mediums.
- Satisfactory: Student work displays basic understanding of two teledramatic mediums as well as an overview of information about the remaining three.
- Unsatisfactory: Student work display a basic understanding of less than two of the teledramatic mediums and little information about the remain mediums.

MLO 2 RESEARCH AND PREPRODUCTION

- 2-1 Students conduct research into topic/s and relevant creative work related to their project
- 2-2 Students identify and evaluate the Teledramatic mediums, styles, and technologies most appropriate for their project.
- 2-3 Students evaluate production resources (theoretical, aesthetic, human, and material) for their projects.
- 2-4 Students develop and present project proposals orally and in writing.
- 2-5 Students develop a preliminary distribution plan, including description of target audience and potential project impact

Evidence: Project proposal

Criteria: Communication

Feasibility

Originality

Convergence

Standards for Communication

- Exemplary: Student proposal includes all required materials, a logical order, and clarity of intent. All proposal components are consistently well articulated, well organized, and the project is ready for production phase.
- Satisfactory: Student proposal includes basic minimum of required materials. Some proposal components are consistently well articulated, well organized and production-ready. The project is ready for production phase.
- Unsatisfactory: Student proposal is missing basic materials; there is no logical order, intent is not clear, components are not well articulated, unorganized and the project is not ready for production.

Standards for Feasibility

- Exemplary: Proposed work can be accomplished effectively given the student’s ability, experience, budget, resources and time frame.
- Satisfactory: Proposed work can be basically accomplished given student’s ability, experience, budget, resources and time frame.
- Unsatisfactory: Proposed work cannot be accomplished given student’s ability, experience, budget, available resources and time frame.

Standards for Originality

- Exemplary: Proposed work is consistently innovative in content and /or form.
- Satisfactory: Student work is sometimes innovative in content and/or form.
- Unsatisfactory: Student work is not innovative in content and/or form.

Standards for Convergence

- Exemplary: Proposed work integrates elements of at least three teledramatic mediums.
- Satisfactory: Proposed work integrates elements of at least two teledramatic mediums.
- Unsatisfactory: Proposed work does not integrate teledramatic mediums.

MLO 3 PRODUCTION

3-1 Students produce teledramatic projects through written, visual, oral and/or live performance, with production phase as outlined in proposal

Evidence: Theater rehearsals and performances; television/radio/film/video/new media productions

Criteria:

- Originality
- Communication
- Originality
- Competence of craft
- Collaboration

Standards for Originality

- Exemplary: Production is consistently innovative in content and /or form.
- Satisfactory: Production is sometimes innovative in content and/or form.
- Unsatisfactory: Production is not innovative in content and/or form.

Standards for Communication

- Exemplary: Project clearly and consistently communicates intent of author/director.
- Satisfactory: Project sometimes communicates intent of author/director.
- Unsatisfactory: Project does not communicate intent of author/director.

Standards for Collaboration (where applicable)

- Exemplary: Student consistently communicates effectively and respectfully to their production team. Individual contributions are incorporated into the production allowing each individual to contribute to the best of their ability.
- Satisfactory: Student sometimes communicates effectively and respectfully to their production team. Individual contributions are sometimes incorporated into the production allowing each individual to contribute to the best of their ability.
- Unsatisfactory: Student does not communicate effectively and respectfully to their production team. Individual contributions are not incorporated into the production.

Standards for Competence of Craft (broken down according to teledramatic medium)

A. THEATER

Standards for Competence of Craft

- Exemplary: The production concept is effectively developed in the rehearsal process. The stage, lighting, costume, and media design consistently expresses and enhances the world of the play. The performance skills (acting, directing, and/or choreography) effectively combine imagination and craft.
- Satisfactory: The production concept is minimally developed in the rehearsal process. The stage, lighting, costume, and media design sometimes expresses and enhances the world of the play. The performance skills (acting, directing, and/or choreography) are technically adequate.
- Unsatisfactory: The production concept is not developed in the rehearsal process. The stage, lighting, costume, and media design do not express nor enhance the world of the play. The performance skills (acting, directing, and/or choreography) are technically inadequate.

B. SCRIPTWRITING

Standards for Competence of Craft

- Exemplary: The script is a highly original story or skilled adaptation of an existing text. Characters and their interactions are engaging to the reader, both intellectually and emotionally. Dramatic or comedic tension is built, sustained and resolved in scenes and sequences both thought-provoking and moving. Themes and motifs are skillfully introduced, evocatively underscoring the writer's intent for film/video scripts, the story is consistently visual in nature, relying more on "showing" than telling. The script or play is properly formatted on the page, appropriate to the production medium.
- Satisfactory: The script is an original story or competent adaptation of an existing text. Characters and their interactions are somewhat engaging to the reader, either intellectually or

emotionally. Dramatic or comedic tension exists in some key scenes and sequences. The writer’s intent is clear in most places. For film/video, the story is somewhat visual in nature, relying more on “showing” than on telling. The script or play is properly formatted on the page, appropriate to the production medium.

Unsatisfactory: The script is completely lacking in originality, the adaptation is inappropriate. Characters and their interactions are not engaging to the reader. There is not dramatic or comedic tension. The writer’s intent is not clear. The script or play is not properly formatted on the page.

C. FILM/VIDEO

Standards for Competence of Craft

I. Documentary production:

Exemplary: The footage is consistently well-framed and composed, the sound is consistently clear and at good levels, the exposures are good, the shots are consistently in focus, there is good coverage.

Satisfactory: The footage was usually well-framed and composed, the sound is consistently clear and at good levels, the exposures are good, the shots are consistently in focus, there is good coverage.

Unsatisfactory: The project was not well-framed and composed, the sound is not clear, levels are too low or too high, the exposures are not good, the shots are not in focus, there is not enough coverage.

II. Narrative Production

Exemplary: The rushes give evidence of good coverage of the dramatic material. The dialogue and performances are consistent with the content and style of the film. The lighting is consistently controlled with a good range of exposures, the compositions consistently reinforce the story, camera movement and blocking is well executed and commensurate with the content and the intention of the author/director. The art direction and use of locations is original and reinforce the story and the intention of the author/director. The production sound is high quality (clear recordings, good levels, good sound coverage).

Satisfactory: The dialogue and performances are sometimes consistent with the content and style of the film. The compositions, camera movement, art direction and use of location sometimes reinforce the content and intention of the director.

Unsatisfactory: The images are poor quality (bad exposures, compositions). There is no art direction. The intention of the author/director is not realized in the footage.

D. FOR RADIO

Standards for Competence of Craft

Exemplary: Sound is consistently clear and at good levels, multiple tracks are effectively layered. Volume control, audio space (stereo, surround sound, audio distance) vocal characterizations and sound effects are creatively applied and consistently enhance the story.

- Satisfactory: Sound is sometime clear and at good levels, multiple tracks are sometimes effectively layered. Volume control, audio space (stereo, surround sound, audio distance), vocal characterizations and sound effects sometimes enhance the story.
- Unsatisfactory: Sound is not clear, levels are too high or too low, and there is no use of multiple tracks. Volume control, audio space (stereo, surround sound, audio distance), vocal characterizations and sound effects do not enhance the story.

E. FOR NEW MEDIA

Standards for Competence of Craft

- Exemplary: Consistently applies interactivity, non-linearity and networking, as integral components of story structure, conceptual design, and user experience. Choices of media, hardware, software and format, consistently support project concept. Technical aspects in chosen format/s (i.e. web or disc authoring, video/audio production/editing, graphic design, interface design) are complex and functional.
- Satisfactory: Sometimes applies interactivity, non-linearity and networking, as integral components of story structure, conceptual design, and user experience. Choices of media, hardware, software and format, sometimes support project concept. Technical aspects in chosen format/s (i.e. web or disc authoring, video/audio production/editing, graphic design, interface design) are partially functional.
- Unsatisfactory: Does not apply interactivity, non-linearity and networking, as integral components of story structure, conceptual design, and user experience. Choices of media, hardware, software and format, do not support project concept. Technical aspects in chosen format/s (i.e. web or disc authoring, video/audio production/editing, graphic design, interface design) are not functional.

MLO 4 POST-PRODUCTION

- 4-1 Conducts analysis and evaluation of project to determine effectiveness of project/production or performance.
- 4-2 Creates, assembles necessary elements to complete production.
- 4-3 Revises (when appropriate) based on analysis and evaluation.

Evidence: Completed Project

Criteria: Competence of Craft

Standards for Competence of Craft

FOR ALL MEDIA:

- Exemplary: The student consistently demonstrates clarity of his/her creative vision in his/her response to critique from faculty and peers. Student re-evaluates work based on the feedback. The student meets project completion deadlines.
- Satisfactory: The student presents project for feedback and makes adjustments in response to critique. The student completes the project. The student sometimes demonstrates understanding of what he/she can do to improve the Capstone.
- Unsatisfactory: Student does not present project for feedback and/or does not complete the project.

A. FILM/VIDEO/RADIO/NEW MEDIA

Standards for Competence of Craft

- Exemplary: The project has a powerful opening that draws the audience in. The project and has a consistent structure. (For a traditional narrative, this would be a clear beginning, middle and end; for a more experimental work, the structure is consistent with the aesthetics of the work). The ending is powerful (for a traditional narrative, the ending provides resolution to the story). The main character(s) has clear evolution during the course of the story. The rhythm and pacing of the editing consistently enhances the story. The editing consistently demonstrates student's understanding of editing technique, and/or provides innovative use of editing that enhances the concept/story. The music and sound effects are original and consistently contribute to the story. The project is completed and ready for delivery. For new media, the project has been fully debugged.
- Satisfactory: The project tells a story and has a discernible structure. The rhythm and pacing of the editing sometimes enhances the project concept/story. The music and sound effects sometimes contribute to the story. For new media, the project is completed but not fully debugged.
- Unsatisfactory: The story is unclear, has no structure, and lacks elements necessary for basic telling of the story. The project is not complete.

MLO 5 DISTRIBUTION

5-1 Presents project to audience

Evidence: Live performance, screenings, Internet distribution, TV/radio broadcast

Criteria:

Effectiveness

Appropriateness

Standards for Effectiveness

- Exemplary: Project is marketed and/or distributed in a variety of mediums (e.g. internet, email, print, TV/radio, face-to-face). Project reaches intended audience.

Satisfactory: Project is marketed and/or distributed in one or mediums. Project reaches intended audience.

Unsatisfactory Project does not reach intended audience.

Standards for Appropriateness

Exemplary: The means of distribution fit the project and target audience.

Satisfactory: The means of distribution somewhat fit the project and the target audience

Unsatisfactory: The means of distribution did not fit the project and the target audience

