

**AD/PR Multimedia Commercial Production**  
**COMM 337-20E**  
**Loyola University Chicago**

**FALL SEMESTER 2020**

INSTRUCTOR  
JOHN C.P. GOHEEN

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**CLASS LOCATION:** ONLINE

**OFFICE LOCATION:** ZOOM

**OFFICE HOURS:** By Appointment

**OFFICE PHONE:** Email Professor

**E-MAIL ADDRESS:** [jgoheen@luc.edu](mailto:jgoheen@luc.edu)  
Email messages from students will be answered within 48 hours. An email on Friday may not receive a response until Monday.

**INSTRUCTOR WEB PAGE:** Sakai

**CLASS HOURS:** Tuesday – 8:00 p.m. – 10:30 p.m.

**PREREQUISITE:** Intro to Video (COMM 135/145) or Principles of Advertising (COMM 211) Digital-Media & Storytelling Masters Program or Instructor Approval

## **A. COURSE DESCRIPTION**

COMM 337 is an advanced video and advertising course designed to give students an introduction to various types of multimedia commercials as well as practical considerations of producing branded content, including videos and television spots. Students will be involved in all stages of the process from research and development of strategies and creative briefs, scripts and storyboards, to production and post-production of completed commercials and “pitches” or presentations and selling of the ideas and materials at each step.

The unique course will explore the process of producing different types of multimedia commercial messages, from strategic direction and concept through development to production and post-production. To complement the process, we will critically analyze a variety of multimedia commercials.

Students will need to multi-task to complete several commercial projects and practice the process of developing and executing broadcast production, as well as learn more about technology and implications of media production, and strategy and creative development, through studying, reading and engaging with the community and class peers.

## **B. METHOD OF INSTRUCTION**

The primary design of this course will be lecture, group discussion and individual and group participation. Homework assignments will require students to execute the basic fundamentals being taught in the classroom.

Building a good foundation is critical to success and a clear understanding of basic standards is essential before advancing to the next level. Students will work in groups. Working as a team, students are expected to share what they know with one another in order to reach a common goal of successfully completing each assignment. Group assignments will be graded using a peer review method.

Everyone’s work will be evaluated and critiqued during class. Students will be asked to participate in the process of critiquing each other’s work. Constructive criticism should never be taken personally, understanding that filmmaking is often a collaborative process.

Hands-on training is where each student develops the physical and mental skills necessary to perform each task successfully. This may require some students to put in more time and effort to be successful. Students should reach out to those in the class who may have more knowledge, skill and a willingness to help those with less natural skill or experience.

## **C. COURSE OBJECTIVES**

This course broadens the education and expertise of students majoring in Communication Studies, Advertising and Public Relations and Video-Film Production by providing valuable, real-world-style opportunities not readily available otherwise. For many students their first production job may be working on low-budget television commercials or branded content for online distribution. This course will provide vital tools in the development and production of multimedia commercials. For advertising and public relations majors, this course is an opportunity to learn the details of what goes into producing a broadcast message. For film or communication majors, this course will further introduce them to the specialized world of commercial production. This course will also provide students with a more complete portfolio, allowing them to stand out from the competition when they are seeking their first jobs in the advertising or production fields.

## **ENGAGED LEARNING COMPONENT**

To advance the mission of Loyola University Chicago to “expand knowledge in the service of humanity through learning, justice, and faith,” the Engaged Learning requirement of the Core Curriculum is designed to support the mission by embedding opportunities in courses through the many different forms of experiential learning, helping students enhance their knowledge, skills and values. All undergraduate Loyola University Chicago students will be required to complete one three (3) credit course designated as Engaged Learning as part of the Core Curriculum.

### **How is Engaged Learning Defined?**

The criteria to define Engaged Learning courses are those that provide all of the following:

- A core learning experience integrated into a course that engages students in learning outside the classroom, such as in a community agency, professional organization or in a research setting;
- Critical reflection on that experience through various assignments in class;
- Synthesis of the experience through a final project or portfolio.

### **What is expected in this course?**

**Service-learning** – In this course students will complete 25+ hours of service work in the community or a community-based project connected to the content of the course. Course assignments and final projects synthesize classroom- and community-based learning. This engaged learning course offers students the opportunity to engage directly with and reflect on service and justice issues in the community.

Students will produce video content that will serve a Chicago or other non-profit organization they have partnered with. Each student will also be required to submit a service-learning agreement, project delivery confirmation, write a

reflection paper on the experience that will be posted and registered online with LOCUS, as well as keep a record of their progress as indicated on the below link:

<http://www.luc.edu/experiential/eportfolio/engagedlearningassessment/>

## **D. TEXTBOOK AND SUPPLIES REQUIRED**

**No textbook required for this course.**

### **Required Equipment**

Smartphone (or personal video camera with external audio input)  
Roll of Clear Medical Tape  
Portable Hard Drive (2 - 1 recommended as a back-up drive)  
Personal computer for editing and zoom meetings

**Optional Equipment** (recommended students purchase these items if possible)

Tripod  
Smartphone Mount  
External Microphone (ideally wireless)

Each student be required to use a personal camera or smart phone to capture all video and audio. You will need a personal computer, either a PC or MAC with Premiere Pro edit software. Premiere Pro subscription will be supplied by the School of Communication.

You will need a hard drive in order to edit your projects.

The drive should meet the following specifications:

Minimum USB 3.0. It works best to not have a drive that you have to plug into external AC power. Look for a drive that powers off the computer.

Minimum of 120GB (the larger, the more versatile) Minimum 5400 RPM (7200 RPM recommended, especially for video/film concentrators).

There are many different brands that will serve you will. Some brands to consider would be Toshiba, Maxtor, Seagate, Western Digital, and Lacie.

Many online and local retailers provide these kinds of drives. Local stores such as Best Buy, Apple, OfficeMax, Office Depot, etc., are good places to consider a purchase as well.

If the drive is brand new, we will format in class.

## **E. MAJOR COURSE PROJECTS**

Core assignments planned for the class are outlined below. Details for each will be given closer to the assignment and assignments may change depending on the needs, pace and opportunities that may arise during the semester.

**#1 - Non-Profit Video – Get Out the Vote / Viral Video**

Produce a video that can be used to promote voting across the U.S. The video will be posted on a variety of websites, YouTube and other social networks to promote this cause. There will also be a VIRAL video component. The most viewed spot with at least 1,000 views will earn students an additional 10 extra credit points. Any project with over 5,000 views will receive 5 extra credit points. The number of views will be determined after the November 3<sup>rd</sup> election.

**#2 - Produce a real commercial spot (Client to be determined) . .**

Produce a :30, or :60 second spot or short brand marketing video for a Chicago company.

**#3 - Recreation Spot – (Client to be determined).** Produce a :30 or :60 second spot.

**#4 - Contest Assignment (To be determined).** Following contest rules, produce an award-winning commercial that fits the contest criteria, including specific spot length and other details.

Students will need to present each stage of the projects to the class as if they are presenting to a client. These pitches will be considered serious and points will be earned from them. You will also need to submit a 1-page business style memo selling your final piece. Class participation is required from each student, providing feedback, suggestions and assessment of presentation.

**Graduate Students** – Students will be assigned one additional non- video, research assignment. They will provide a paper on one of the following:

Students will research, write a report and lead a class discussion (using power point if desired) on the topics of viral videos, brand journalism, and ethics in advertising.

**Spelling & Grammar**

All assignments must be typed (unless otherwise directed) and free of spelling and grammatical errors. Allow time for proofreading, editing and revision. Also remember that your computer's spell check program doesn't catch everything. As a student in a communication college, you have a responsibility to pay close attention to spelling and grammar. If your work contains blatant spelling or grammar errors, expect a deduction off your grade.

**Capturing Video/Sound and Interviewing**

Normally, during this course you would be required to interact or come into contact with many people from all walks of life. Due to guidelines for maintaining social distancing, wearing masks and other health protocols, you need to be cautious in your approach as to how you capture video and sound with people in order to complete each assignment safely. You will want to reassure anyone you are working with that you will take all precautions necessary to keep everyone safe and healthy.

Under normal circumstances, there would be an expectation that you would be able to easily interact with anyone in the community, allowing you to capture video up close, place a microphone on the subject's person and generally film as you pleased. However, you will need to be constantly aware of maintaining proper procedures as set forth for each assignment.

Instructions for each assignment will include guidance for how to go about working in the field. This may include conducting interviews by phone, email, text, social media or video conferencing, or permitting working with friends or family. You will be given instructions on how to capture video and audio while maintaining a safe environment to work in.

If you conduct any face-to-face interviews, we advise that you only interview people who are in your immediate family or circle of friends that you would normally associate with. Whatever you do it, conduct yourself in a safe and healthy manner. All parties should wear masks and maintain six feet of distance.

No student will be asked to complete an assignment they are not comfortable in doing per the guidelines for that assignment. Should a student have an issue with how to complete an assignment, they need to reach out to the professor to discuss a course of action so this student can fulfill the assignment.

## **F. GRADING COMPONENTS**

The following are the major areas by which each assignment will be reviewed and graded:

- Creative brief/copy platform – Is the plan well thought out?
- Concepts – Are they creative, deliver the intended message and relevant to the target audience?
- Script and storyboard – Are these prepared in the proper format and good in details?
- Camera work.
- Editing work.
- Presentation of fine cut and finished piece – Content and presentations will be evaluated.
- Memo supporting and selling finished piece – Are memos professional and use branding, strategy, and TV language?

The grading policy is subject to some change during the semester, but it will be based upon these guidelines:

| Grading Plan   | Passing | Non-Passing | Numerical Value |             |
|--|---------|-------------|-----------------|-------------|
|  |         |             |                 |             |
| 30% Class assignments, fine cut presentations, weekly progress reports, memos, storyboards, and participation              | A 4.00  | D+ 1.33     | 96-100% = A     | 73-75% = C  |
|  | A- 3.67 | D 1.00      | 90-95% = A-     | 70-72% = C- |
|  | B+ 3.33 | D- .67      | 86-89% = B+     | 67-69% = D+ |
|  | B 3.00  |             | 83-85% = B      | 64-66% = D  |
|  | B- 2.67 |             | 80-82% = B-     | 61-63% = D- |
|  | C+ 2.33 |             | 76-79% = C+     | 0 - 60 = F  |
|  | C 2.00  |             |                 |             |
| 40% Assignments (Undergrads-4 Videos, distribution plan, Grads-4 videos, distribution plan, research paper / presentation) | C- 1.67 |             |                 |             |
| 35% Non-profit Assignment  |         |             |                 |             |
| 100%   |         |             |                 |             |

- **A, A-** Indicates well-executed assignments and full understanding of the subject. The letter A is reserved for extraordinary distinction.
- **B+, B, B-** Indicates a good comprehension of course requirements to include a good understanding of the skills needed to adequately function in this area of study.
- **C+, C, C-** Indicates a basic comprehension of the course material and has met the requirements for completing assigned work and participating in class activities.
- **D+, D, D-** Work is unsatisfactory.

## G. CAUSE FOR DEFICIENCIES

### Attendance

This course will primarily be taught at a scheduled time via ZOOM. Some classes may be taught asynchronously. When classes are recorded in advance, students will be given ample notice.

Regular and on time attendance is essential for the educational process to work. Loyola University expects all students to attend every scheduled class on time. Exceptions may be made for University sponsored or work-related activities, illness or valid emergency situations.

You should make every effort to inform your instructor ASAP of any absence. If you know of a conflict with a school program outside this class, please don't wait to inform us at the last minute. You will not be allowed to make up any in-class work on a day you are absent unless it is an excused absence.

Remember, we are in the School of Communication...so please make an effort to communicate.

### Late work or failure to complete assignment(s)

Any work turned in after the designated due date will receive a 10-point grade

reduction for each week it is late, even if by one day. No work will be accepted after two weeks have passed from the due date and that assignment will receive a 0 or incomplete grade.

## **H. LEARNING OBJECTIVES**

- Gain experience developing multimedia commercials/branded content.
- Learn to create industry standard formats and documentation for creative concepts such as storyboards, scripts, etc.
- Learn to develop ideas that match client priorities as detailed in creative briefs and to maintain these priorities beyond concepts through to production and post-production phases.
- Learn to pre-produce a television commercial.
- Understand and use common video, multimedia production, advertising and branding terms.
- Learn to audition talent for television commercials or other broadcast messages.
- Improve teamwork and collaborative skills.
- Learn to shoot commercials in the studio and field.
- Improve efficiency in managing time, money and other resources.
- Learn to complete pre-production, production, including editing video and audio, and post-production tasks required to turn concepts into finished ads and communications that deliver intended messages.
- Learn to evaluate video messages based on production attributes, such as sound, visuals, and editing, as well as strategic intent, i.e., does the spot deliver the desired message and is it relevant to the target audience.
- Learn to pitch multimedia messages to secure buy-in at every stage of the process.

### **Group participation**

Most assignments will involve working in teams. This will require each individual to be responsible to their teammate(s) for meeting deadlines, be it to film an assignment or to edit an assignment. It's expected that these assignments are to be completed as a team. Inevitably, there are always individuals who show up late or not at all, and yet they expect the others in the group to "carry" the load for them. When this occurs and is brought to the instructor's attention, there will be a one-grade reduction for that assignment to the individual responsible for letting their team down. If this occurs on more than one occasion, a failing grade will be awarded to the student for that assignment.

### **Class Participation**

Participation is always valued and is expected of all students. Each student should make an effort to contribute in all classroom discussions. Class participation will be considered as a grading criteria for your Final course grade.



## **I. LOYOLA'S POLICY ON ACADEMIC DISHONESTY**

Loyola Students are called upon to know, to respect, and to practice a high standard of personal honesty.

Plagiarism is a serious form of violation of this standard. Plagiarism is the appropriation for gain of ideas, language, or work of another without sufficient public acknowledgement and appropriate citation that the material is not one's own. It is true that every thought probably has been influenced to some degree by the thoughts and actions of others. Such influences can be thought of as affecting the ways we see things and express all thoughts. Plagiarism, however, involves the deliberate taking and use of specific words and ideas of others without proper acknowledgement of the sources.

The faculty and administration of Loyola University Chicago wish to make it clear that the following acts are regarded as serious violations of personal honesty and the academic ideal that binds the university into a learning community:

Submitting as one's own:

- Material copied from a published source: print, internet, CD, audio, still photos, video, etc.
- Another person's unpublished work or examination material.
- Allowing another or paying another to write or research a paper, shoot or edit a video for one's own benefit.
- Purchasing, acquiring, and using for course credit a pre-written paper or video story.

The critical issue is to give proper recognition to other sources. To do so is both an act of personal, professional courtesy and of intellectual honesty.

Plagiarism on the part of a student in academic work or dishonest examination behavior will result minimally in the instructor assigning the grade of "F" for the assignment or examination. In addition, all instances of academic dishonesty must be reported to the chairperson of the department involved. The chairperson may constitute a hearing board to consider the imposition of sanctions in addition to those imposed by the instructor, including a recommendation of expulsion, depending upon the seriousness of the misconduct.

## **J. ILLEGAL ACTIVITY**

Documenting with either audio or video, being present at an illegal activity or knowingly violation of any local, state, or federal laws related to the execution of any assignment will automatically exclude it from being accepted for a grade. In addition, the same exclusion applies if you learn after the fact that your actions were of an illegal nature.

Incorporating the use of nudity and or other socially unacceptable images or audio into your work will automatically exclude it from being accepted for a grade.

## **K. SPECIAL NEEDS**

Students are urged to contact us should they have questions concerning course materials and procedures. If you have a special circumstance that may have some impact on your course work and for which you may require accommodations, please contact us early in the semester so that arrangements can be made with the Services for Students with Disabilities (SSWD). Additional information about the services available at Loyola, including eligibility for services, is on the SSWD website: <http://www.luc.edu/sswd/index.shtml>

## **L. LIABILITY ISSUES**

Students will be instructed prior to their first assignment on the general nature of privacy and trespassing laws. From time to time students may find themselves in a position where someone may not approve of them capturing their image. In cases such as this, it is best to honor the wishes of this person. Even though you may very well be within your rights to gather this information to include both audio and video, it would be best if students “walk away” from the situation before it escalates.

In the event something does occur, please do the following:

- Contact faculty advisor
- Contact the department head

### **Guidelines for Recording Students During Online Classes**

- To act in accordance with Illinois Eavesdropping Statute, students are hereby notified they may be subject to being recorded during course activities such as synchronous ZOOM or other sessions during instruction of this course.

- **Block Video Downloads by Students:**

To limit the circulation of recordings of students (e.g. recorded synchronous sessions, student presentations) beyond the classroom, and their possible use for “commercial purposes” as described in the Illinois Publicity Act, students’ ability to download video recordings will be restricted. All systems currently used by Loyola for recording (Panopto, VoiceThread, and Zoom) will be set to prevent students from downloading videos. This will not impact students’ ability to view the recordings when the student has an

internet connection. If there is a need for students to download specific recordings, please contact the Office of Online Learning for guidance (online@luc.edu). Faculty retain the ability to download recordings.

- **Written Consent of Students:**

In alignment with Illinois law and the University Privacy Statement (above), instructors who wish to use an online class recording that includes student activity beyond the class in which it was recorded may do so only with the informed written consent of the students involved or if all student activity is removed from the recording. A release form created by the Office of the General Counsel must be signed by students.

- **Recording Guidelines for Online Faculty:**

- Only store recordings on Loyola-approved systems that restrict access to class members (ITRS can provide instructions).

Access to recordings is only for students enrolled in that class and that all recordings will be unavailable to students in the class when the Sakai course is unpublished (i.e. shortly after the course ends, per the Sakai administrative schedule)

- Video recordings cannot be downloaded and can only be viewed when the student has an internet connection.
- Students should share any concerns they may have about being recorded privately with the instructor prior to the first recording (e.g. the first synchronous session).

## **Capturing Video/Sound and Interviewing:**

Normally, during this course you would be required to interact or come into contact with many people from all walks of life. Due to guidelines for maintaining social distancing, wearing masks and other health protocols, you need to be cautious in your approach as to how you capture video and sound with people in order to complete each assignment safely. You will want to reassure anyone you are working with that you will take all precautions necessary to keep everyone safe and healthy.

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text, social media or video conferencing, or permitting working with friends or family. You will be given instructions on how to capture video and audio while maintaining a safe environment to work in.

If you conduct any face-to-face interviews, we advise that you only interview people who are in your immediate family or circle of friends that you would normally associate with. Whatever you do it, conduct yourself in a safe and healthy manner. All parties should wear masks and maintain six feet of distance.

No student will be asked to complete an assignment they are not comfortable in doing per the guidelines for that assignment. Should a student have an issue with how to complete an assignment, they need to reach out to the professor to discuss a course of action so this student can fulfill the assignment.

#### **M. EQUIPMENT USE** (During Online Instruction many of these applications may not apply)

Loyola University prides itself on providing state-of-the-art equipment for its students to learn the craft of visual storytelling, however due to the unprecedented situation, it may not be feasible to provide equipment to every student in a typical fashion.

Due to the unique nature of this course being taught online, students will be asked to use a smartphone or personal video camera/equipment. They will also be provided a list of equipment they will need to acquire. In some cases, students who reside in the Chicago area may be able to check out equipment from the School of Communication's OWL Lab. There is no guarantee at this time that such equipment will be available, and students will be required to be able to produce content as required for this course on time. It is highly recommended students acquire the equipment from the list provided for this course. This is equipment that will be something each student will be able to use long after this course for personal or possibly professional use.

Should you check out equipment from the OWL Lab, keep in mind, equipment passes through the hands of many students and in order to assure that the equipment remains in good working order, treat it like your own. You are financially responsible for all of the equipment you use and should treat it with great care. This kind of equipment is not indestructible, and it is susceptible to various environmental situations such as a dirt, dust, rain, snow, water, and heat. Caution should be taken when transporting all equipment, as this equipment is fragile and can easily be damaged. Be aware of your environment and where you are at all times. This type of equipment is popular with thieves and can easily be pilfered if you are not paying attention. Do not rely on others to be the one responsible for "watching" the equipment.

Do not leave equipment in a parked vehicle where it can easily be stolen from the backseat. If you do have to leave equipment in your car, do so by placing in the trunk. But again, as a reminder, do not let the equipment roll around uncontrollably.

You may use your own equipment, but first clear this with your instructor before any assignment.

**SCHOOL OF COMMUNICATION - PRODUCTION FACILITIES WATER TOWER CAMPUS SOC 51 E.**  
**PEARSON Audio and Visual Production Coordinator:** Jillian Musielak - OWL Lab (SOC 004 -  
312.915.8830 or [jmusielak@luc.edu](mailto:jmusielak@luc.edu))

## **N. CLASS SCHEDULE – Tuesday 8:00 p.m. – 10:30 p.m.**

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### **Week 1 August 25**

Introductions, course overview schedule, expectations, grading.  
Review partner process, fast-track pace, multi-tasking, and spirit of cooperation requirement

What goes into producing a multimedia commercial? Review production process, creative brief, script, storyboard formats, client approvals. Review PSA goals

Discuss/assign groups

Introduce Non-Profit Video / Viral Video Assignment

Introduce Students' to Viral Videos, Brand Journalism, and Ethics in Advertising Presentation and Discussion Assignment

Technical demonstration...Camera and other equipment

Discussion on making unique videos/commercials

Screen episode of *The Pitch*

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### **WEEK 2 September 1**

**Meet with representative from Invisible Chicago to discuss Get Out the Vote campaign.**

Due/present – Team company names, designate leader/roles, weekly meeting/status report

What is creativity and branding? Discussion

Creative brief and memo writing workshop

Provide *Television* handout to read and be prepared to discuss at next class

Discuss production techniques

Introduce Editing Assignment – Begin Edit in class

Introduce Commercial Assignment

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**Week 3**  
**September 8**

**Creative Brief due.** Need to consider **branding and other strategies to encourage the video to be shared and go viral.** You will need to pitch your creative brief to the class and hand in a typed copy.

Review sample commercials

Talent discussion. Voice over options. Call to Action

Skills to create commercials: camera operation, sound, lighting, writing, editing

Show examples

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**Week 4**  
**September 15**

**Non-profit script/storyboard due.** You will need to hand in a professional-looking (typed) script/storyboard (use template, include details) and **pitch/sell your ideas to the class.**

Present name of client for Real Commercial Project.

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**Week 5**  
**September 22**

**Get Out the Vote Rough cut due.** You should plan to shoot your pieces between **September 8 - 16.**

Due/Present Real Commercial Creative Brief

Discussion of television advertising terms/ techniques: purpose, process, and persuasive devices, strengths/weaknesses (Television handout)

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**Week 6**  
**September 29**

**Get Out the Vote Final cut due with a 1-page business style memo selling your spot. Present and sell your production to the class.** Remind us of your creative brief/strategy, describe how your production brings awareness to the importance of voting.

**Distribution plan of action due.** Your final plan/confirmation for distributing the commercial is also due. Begin posting your spot. We will need evidence that reflects the contacts and engagements you made, so record and keep records of emails and notes of calls or other contacts.

Due/present – Real Commercial storyboard/script and details

**Introduce Recreation Assignment**

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**Week 7**  
**October 6**

**Due/present – Recreation creative brief, commercial and client selection**

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**Week 8**  
**October 13**

Due/present – Real Commercial Rough/Fine-cut

Due/present – Recreation storyboard/script and details

Introduce Contest Assignment

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**Week 9**  
**October 20**

Due/present – Commercial Final and memo

Due/present – Contest creative brief

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**Week 10**

**October 27**

**Due/present – Recreation commercial Rough/Fine-cut**

**Due/present – Contest storyboard/script**

**Due – Commercial client delivery confirmation**

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**Week 11**

**November 3**

**Due/present – Recreation commercial Final-cut and memo**

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**Week 12**

**November 10**

**Due/present – Contest Rough-cut**

**Due/Present/Evidence for number of views, how your video went viral due.**

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**Week 13**

**November 17**

Due/present – Contest Fine-cut

Due/present – Non-profit viral view count evidence

**Non-profit - Reflection paper about your experience due.**

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**Week 14**

**November 24**

**Thanksgiving Holliday**

**NO CLASS this week**

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**Week 15**

**December 1**

LAST TIME CLASS MEETS

Due/present – Contest Final-cut and memo. Critique and suggestions for improvement offered



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**Week 16      FINALS WEEK – CLASS DOES NOT MEET**  
**December 7-12**

**O. SUGGESTIONS FOR SUCCESS**

- Do the work
- Pay attention
- Communicate
- Be resourceful
- Take good notes
- Show up on time
- Make no excuses
- Come to class prepared
- Stay for the entire class
- Treat the class like a job
- Be fully engaged in class
- Don't be afraid to ask for help
- Take the initiative to learn and succeed
- Don't wait until the last minute to do the assignment

**P. INSTRUCTOR BIO**

**John C.P. Goheen** is an award-winning broadcast television journalist, storyteller and documentary filmmaker with over 35 years of experience. He has traveled the world documenting major news events and sharing stories with all the major American television networks and international clients. He continues to shoot and produce for various domestic and international organizations.

He has received over 300 local, national and international awards with work he has produced for a variety of U.S. television networks, local TV stations and international broadcasters. He has received virtually every major broadcast award there is, to include over a dozen Emmys, as well as being honored three times with the most prestigious award a television photojournalist can receive, the National Press Photographer's Association Television News Photographer of the Year.

He is very knowledgeable in the area of video/film production and storytelling.