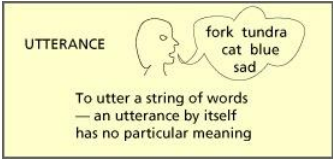
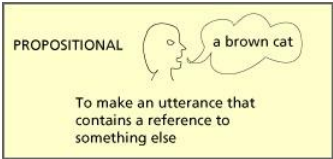
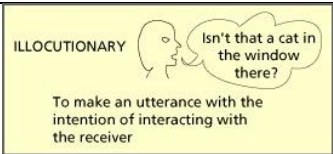
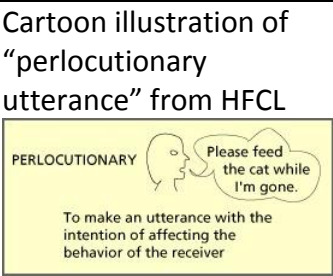
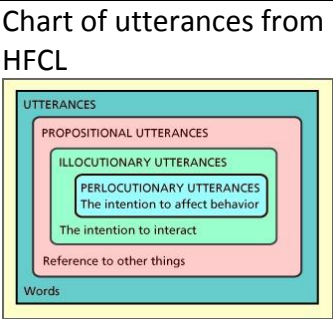


Production Team:	Jenny Bledsoe
Production Title:	A Speech-Act Theory Adventure
Date:	February 12, 2014

Scene #	Shot #	Location/image	Framing	Action/dialogue
1	1	Animated introduction with theme song and main character	Fade to black at end.	Using animation software (GoAnimate), I will create a very short introduction, which will introduce viewers to the main character with a short but memorable theme song in the background. The shot will include text titling the video "A Speech-Act Theory Adventure." In this shot I will also acknowledge/credit any and all sources for content in the video.
	2	Photo of J.L. Austin	The photo will come into focus slowly and then fade to black at the end of the voice-over.	A voice-over will briefly introduce J.L. Austin and his speech-act theory, listing the four main concepts to be discussed (utterances, propositional utterances, illocutionary utterances, and perlocutionary utterances) and the idea that "to speak is to act." I will incorporate material from Happy Fun Communication Land (HFCL)'s introduction to speech-act theory (http://www.rdillman.com/HFCL/TUTOR/Relation/relate2.html), which is free to use and adapt for non-commercial purposes. I will likely voice-over the following statement: "This way of thinking about speech is important because it provides insight into the utility of human communication—namely, that humans use communication as a tool to further their own ends."
2	1	Black screen with main animated character on it	Black screen will fade into the next shot	Theme music plays briefly as transition to main part of video, which includes several scenes with our main character.

	2	<p>Cartoon illustration of “utterance” from HFCL</p> 	<p>The cartoon illustration will fade in from black, and at the end of the definition, the illustration will fade into the animated scene after it.</p>	<p>Voice-over with definition of “utterance” from Austin’s or Searle’s writing or the HFCL summary.</p>
	3	<p>Animated scene of the main character waiting for a train, with others standing by in the background</p>	<p>The scene will have a medium level of framing, with the edges blurred to place the focus on the character and not those around her. Fade to black afterwards.</p>	<p>The animated character grumbles and sighs while standing on the train platform, but does not interact with anyone else waiting for the train.</p>
3	1	<p>Cartoon illustration of “propositional utterance” from HFCL</p> 	<p>Fade in from black, and then fade into the animation at the end of the definition.</p>	<p>Voice-over with definition of “propositional utterance” from Austin’s or Searle’s writing or the HFCL summary.</p>
	2	<p>Animated scene of the main character lying in bed</p>	<p>The scene will have a medium to close level of framing, with edges blurred to obstruct the full context and focus on the character’s utterance</p>	<p>The animated character lies in bed, awake but not ready to rise. She reaches out and says “Ahhh, coffee,” or “Mmmm, coffee.” Because of the shot’s framing, viewers are unable to see the other person in the room, who will be revealed when this scene is revisited.</p>
4	1	<p>Cartoon illustration of “illocutionary utterance” from HFCL</p>	<p>Fade in from black, and then fade into the animation at the end of the definition.</p>	<p>Voice-over with definition of “illocutionary utterance” from Austin’s or Searle’s writing or the HFCL summary.</p>

				
	2	<p>Animated scene of the main character and her partner sitting in their living room</p>	<p>The scene will have a medium level of framing, with edges again blurred to obstruct the full context of the scene.</p>	<p>The main character says, "I'm tired," to her partner. Because of the shot's framing, viewers are unable to see the full context of the scene, which shows that the main character's partner is watching TV or playing video games.</p>
5	1		<p>Fade in from black, and then fade into the animation at the end of the definition.</p>	<p>Voice-over with definition of "perlocutionary utterance" from Austin's or Searle's writing or the HFCL summary.</p>
	2	<p>Animated scene of the main character delivering a sermon</p>	<p>The scene will be loosely framed to show both the main character preaching and her audience whom she seeks to affect. Fade to black at end.</p>	<p>The main character will read from a famous sermon, perhaps a Jonathan Edwards fire-and-brimstone one (for comedic effect). The sermon selection will be chosen to highlight an utterance that explicitly seeks to change the behavior of the audience.</p>
6	1		<p>The chart will fade in from the black screen at the end of the last scene. Chart will fade to black at end of voice-over.</p>	<p>Voice-over: "These categories are helpful when thinking about the ways that human interact with each other and with their environments through language. When speaking to and around others, more often than not we humans are in fact attempting to affect the behavior of others. These categories are useful, but is there a way in which all of these utterances can be interpreted as perlocutionary? That is, could all of them be</p>

				reinterpreted as seeking to affect the behaviors of others?"
7	1	Replay of scene 4.2 exactly, except with "Illocutionary utterance?" in a bottom corner		Perhaps use theme music as transition.
	2	Extension of the original scene to show the perlocutionary nature of it	The scene will progress, and the framing will zoom out to show the larger context of the scene.	As the scene zooms out, viewers will see that the main character's partner is playing a loud video game. Dialogue: -main character: "I'm tired." -partner: "Oh, is this too loud?" -main character: "Won't you just turn it off and come to bed?"
	3	Freeze frame of end of scene 7.2	Fade to black at end of voice-over.	Voice-over: "Did the main character's original utterance, 'I'm tired,' encapsulate her later request that her partner come to bed? In this way, was the original illocutionary utterance in fact perlocutionary one?"
8	1	Replay of scene 3.2 exactly, except with "propositional utterance?" in a bottom corner		Perhaps use theme music as transition.
	2	Extension of the original scene to show the perlocutionary nature of it	The scene will progress, and the framing will zoom out to show the larger context of the scene.	In the extension of the scene, the main character's partner will be seen standing beside the bed. When the main character says, "Mmm, coffee," the partner will shuffle off to the kitchen grumbling and will proceed to make coffee for the main character.
	3	Freeze frame of the end of scene 8.2	Fade to black at end of voice-over.	Voice-over: "Do many seemingly innocent statements in fact seek to elicit a change in behavior in those around the speaker?"

9	1	Replay of scene 2.2 exactly, except with “a mere ‘utterance’?” in a bottom corner		
	2	Extension of the original scene to show the perlocutionary nature of it	The scene will progress, and the framing will zoom out to show the larger context of the scene.	As the scene zooms out and continues, a stranger approaches the main character, offering her a free donut and saying, “You look like you’re having a bad day. Would you like this extra donut I have?”
	3	Freeze frame of the end of scene 9.2	Fade to black at end of voice-over.	Voice-over: “Do our most basic utterances actually have deeper intentions that seek to affect the way we interact with other people? Did all of the original utterances contain the perlocutionary intent from the beginning, even in the shortened version first shown?”
10	1	Black screen, onto which the two questions will appear as they are read		Voice-over: “These scenes provoke bigger questions about rhetoric and the coercive nature of all speech-acts. For example, -Are all utterances perlocutionary? -Is all language rhetorical?”