Class: Motion Picture Production is a class that filmmakers are required to take twice (A, B) where creative production techniques and storytelling are taught. The class taught in the spring semester of 2018 was less advanced than the class that will be taught this semester. The reason of this is that the majority of the students in the spring semester are “A” level students while this semester the majority are “B” level. The reason for 314 being required to be taken twice is that there is a great deal of vocabulary, techniques, and information to be learned before going on to the upper level 412 class. The class is time consuming, demanding and should be regarded as a class leading to a professional career.

Expense: A student should expect to spend $50 for their share of their group’s films. Any student within a group who does not pay their fair share will receive a failing grade.

Book: 
- Set Lighting Technician’s Handbook  
  Harry C. Box  
  Focal Press
- The Grip Book or Basic Grip Book  
  Michael G. Uva

These books are reference books. They can be bought from: Amazon.com, Ebay.com or alibris.com. Older editions are fine. The used book prices for these should be anywhere from $5 to $15 per book.

Grades: Grades are both objective and subjective and are based in the following:
1. A student’s score on three tests and a comprehensive test.
2. A student’s professional growth.
3. A student’s ability to collaborate with their peers within their group.
4. A student completing all assigned work.
5. A student’s attendance.

Class attendance: Class attendance is mandatory and will be recorded. Three (3) absents may result in a student’s final grade lowered by one letter grade. Four (4) absents will result in a failing grade. A student displaying numerous late arrivals or leaving the class early will be recorded as absent.

Class Periods: The first half of the class period will be used to teach fundamental filming techniques. (Power Point lectures are found on line) The second half of the class period will be used by the film groups to work on their projects.

Group Production: “A” level students are assigned to small groups where they will do seven filmmaking exercises. These short video clips will be due approximately every week and a half. “B” level students are assigned to groups of five to six students and will make two short films. (No longer than ten minutes) From their selective best movie they will be expanded and/or make small changes and will demonstrate post production techniques such as ADR, Foley sounds, color correction and include copy-right-free music. These films will be shown on the date of the final exam.

Film Analyses: Two professional narrative feature films will be shown. Each student will write an analysis of that film. There is no right or wrong for an analyses but the students perception of the film and its’ justification is important along with a well written complete analyses. Plagiarism will not be tolerated. (Note Definition of Academic Dishonesty on the following page) Analyses will be typed on the provided form and accepted only on the due date.

Safety: Filmmaking is a profession where people have been injures and killed; therefore safety is an issue that must be addressed. Film students must always be aware of the dangers of the equipment being used and the inherent dangers of some locations. Anything for the shot must not be done! The uses of real firearms, explosives, fire bombs or electrical tie-ins are prohibited and will result in not only a failing grade but also expulsion from the film program. The use of toy guns and/or prop guns may be used, but must be stored and used off-campus. When using toy guns or prop guns the people who live in that location must be informed and if the shooting is done in a public area the authorities must also be informed. All stunts including those using vehicles must be presented to their teacher and approved prior to being performed.
S.F.A. Class Attendance and Excused Absence Policies

Class Attendance: Regular and punctual attendance is expected for all classes, laboratories, and other activities for which a student is registered. Attendance policies shall be stated in the syllabus. For those classes where attendance is a factor in the course grade, an accurate record of attendance shall be maintained. Regardless of attendance, the student is responsible for course content and assignments.

Excused Absences: Students may be excused from attendance for reasons such as health, family emergencies, or student participation in approved university-sponsored events. However, students are responsible for notifying their instructors in advance, when possible, for excusable absences. Students are responsible for providing satisfactory documentation in a timely manner to the instructor for each absence. Whether absences are excused or unexcused, a student is still responsible for all course content and assignments. Students with acceptable excuses may be permitted to make up work for a maximum of three weeks’ worth of absences during a semester or one week of a summer term, depending on the nature of the missed work. Make up work must be completed as soon as possible after returning from an absence in accordance with the course syllabus. In the event of absences caused by participation in university-sponsored events, announcement via my SFA will constitute official notification. Faculty members sponsoring activities that require their students to be absent from other classes must submit to the provost and vice president for academic affairs an explanation of the absence, including the date, time and an alphabetical listing of all attending students. If approved by the provost and vice president for academic affairs, this information will be posted on my SFA.

S.F.A. Academic Integrity Policy

Definition of Academic Dishonesty: Academic dishonesty includes both cheating and plagiarism. Cheating includes, but is not limited to: 1. Using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; 2. Falsification or invention of any information, including citations, on an assignment; and/or: 3. Helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism include, but are not limited to: 1. Submitting an assignment as if it were one’s own work when, in fact, it is at least partly the work of another; 2. Submitting a work that has been purchased or otherwise obtained from the Internet or another source; and: 3. Incorporating the words or ideas of an author into one’s paper or presentation without giving the author due credit.

Procedure for Addressing Student Academic Dishonesty: A faculty member who has evidence and/or suspects that academic dishonesty has occurred shall gather all pertinent information, approach the student(s) involved, and initiate the following procedure: 1. The faculty member shall review all evidence of cheating or plagiarism and discuss it directly with the student(s) involved. The faculty member shall inform the student(s) of the procedure for addressing academic dishonesty, as well as the appeals process; 2. After hearing the student(s)’ explanation or defense, the faculty member will determine whether or not academic dishonesty has occurred and will inform the student(s) what action will be taken. Penalties may include reprimand, no credit for the assignment or exam, resubmission of the work, make-up exam, or failure of the course. The faculty member may consult with the academic unit chair/director and dean in making these decisions: 3. After a determination of academic dishonesty, the faculty member shall notify the office of the dean of the student’s major by submitting a Report of Academic Dishonesty, along with supporting documentation as noted on the form. This report shall be made part of the student’s record and shall remain on file with the dean’s office for at least four years: 4. Upon second or subsequent offenses, the dean of the student’s major will determine a course of action, which may include dismissal from the university. The dean may refer the case to the college council for review and recommendations before making this determination. A student’s record of academic dishonesty will not be available to faculty members. The purpose of the record is for the dean to track a pattern of academic dishonesty during a student’s academic career at Stephen F. Austin State University. Students who are found to have demonstrated academic dishonesty and have withdrawn prior to the award of a grade will continue to have the determination of the infraction within their student records.

Student Appeals: A student who wishes to appeal decisions related to academic integrity should follow procedures outlined in Academic Appeals of Students (A-2). To see the complete policy go to: http://www.sfasu.edu/policies/academic_integrity.asp

S.F.A. Withheld Grades Semester Grades Policy

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

S.F.A. Policy for Students with Disabilities

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 1 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to: http://www.sfasu.edu/disabilityservices

Fall 2018 Desired Learning Outcomes:
1. Students are expected to learn proficiency in filming techniques and film/video terms.
2. Students are expected to work to work in a professional manner.
3. Students will view two professional independent features and learn to write movie analyzes.
4. Student working in assigned groups are expected to learn to work in a collaborative manner.

Student Learning Outcomes:
1. Students through short videos will demonstrate their proficiency in shooting, and editing.
2. Students through class lectures and short videos will learn shooting, editing techniques, and learn the film/video language.
3. Student will be able to collaborate with fellow students with a minimum amount of friction.
4. Students working in groups will learn professional work habits.
“A” Level Students Film / Sound & Editing Technical Projects

1. Setting-up the camera, frame rate, ISO, f/stops, white balance & focus. (Nikon Lens 43-86mm)
   a. Set-up the camera for manual movie shooting at 30 frames per second. Set the shutter speed for 60. (1/60 sec) Set the ISO for 100 and the white balance for sunshine. Set the zoom lens on 43mm with the f/stop at f/16. In the sunshine next to a busy highway (not on the shoulder but a little further away) mount the camera on a tripod and without panning or tilting, mark the shot as 1/60th and record the cars and trucks passing on the highway. (10 to 15 seconds)
   b. The same shot as above but now the shutter speed is set for 30. (1/30 sec) You will have to stop down 1 f/stop. Mark the shot on the slate as 1/30th. Record the cars and trucks passing on the highway.
   c. The same shot as above but now the shutter speed is set 2,000. (1/2000 sec) You will have to increase the ISO to 400 and open the f/stop. Mark the shot on the slate as 1/2,000. Record the cars and trucks passing on the highway.

   d. Set-up the camera for manual movie making at 30 fps and a shutter speed of 1/60th. The ISO can be set at your discretion at 100, 200 or 400. The f/stop, in relation to your ISO will be determined through the camera’s LCD screen. (Make sure that the screen brightness is set in the middle of the scale. (Menu selection using the far right icon). Set the white balance to auto. (AWB) This shot will be done indoors with one actor in a fairly large room that has at least one outdoor window. The actor will be sitting in a chair, with no windows in the shot; lit by a tungsten practical light. (No LED lamps or fluorescents. You may want to check-out a 250 watt ECA lamp). The actor will get-up from the chair and walk toward a window. The camera, mounted on a tripod, will pan and tilt following the actor with the assistant camera operator walking the focus using witness marks on the lens. The actor will stop at the window, turn and look out.
   e. Repeat the set-up above but now with the white balance set for tungsten light.

2. Lenses - Wide angle & telephoto distortions. (Vivitar Lens 28-90mm)
   a. Set this scene up at the SFA football field or the intermural field. Set the camera’s ISO at 100 and the white balance for your outdoors lighting. Set the zoom lens at 28mm and the focus to infinity. Mark the shot with your slate and record a person running from a distant position to the camera. (Note the starting distance the actor was from the camera and the recording time for the shot)
   b. Use the same set-up as above but now set the zoom lens to its full telephoto position. Record the same shot that you did with the wide angle lens. Make sure that the actors distance from the camera and the recording time was the same as the previous take. Since the lens is now set in the telephoto mode the assistant camera person will need to keep the shot in focus.
   c. Shoot a scene in a hallway using a 28mm lens setting. (Set-up your camera for its’ ISO, f/stop and light balance that results in a good recording)
   d. Shot the same scene with the same f/stop now using a 50mm lens setting.

3. Lighting - Dutch lighting, Film Noir lighting, & 8 to 1 ratio. (Nikon Lens 43-86mm)
   a. Using Dutch lighting techniques; illuminate and record a scene.
   b. Using Film Noir lighting techniques; illuminate and record a scene.
   c. Using a key light, located behind and to one side of an actor plus a small eye light, record an actor using 8 to 1 lighting.
4. **Sound & lighting** – Lighting and boom techniques for over the shoulder shots & ambient sound.
a. Set-up an indoor scene employing two people talking. Light the scene for a \( f/5.6 \) recording. (Do not set the ISO over a 400 ISO setting) The same \( f/stop \) will be maintained for the complete scene. Make a note of the light reading on the back wall. The sound mixer will set the recording level in a middle range and not change that level for the entire scene. The first shot of the scene will record the actors at a distance of ten to fifteen feet from the camera. In this shot the boom will be about three to four feet away from the actors without creating a boom shadow on the back wall. This recording will result in a low level recording but not in the mud. Since this is a short script the complete dialog should be recorded in this set-up.
b. For the next set-up the camera will move in for an over the shoulder shot of the actors. The lighting and the sound will be the same lighting used for the previous set-up but some adjustments may be needed such as eye light or a separation light. Do not change the camera’s \( f/stop \). Check the light on the back wall to see if it conforms to the previous reading; if it needs to be corrected use nets. Since this is a close-up of one of the actors speaking to the other actor the boom will be only pointed at the actor talking and placed as close as possible yet still out of the camera frame. If you wish a close up of an actor or a cutaway may be recorded from this position.
c. Change the camera position for a reverse over the shoulder shot for the other actor. Since the camera is now on the opposite side of the previous shot, the lighting will have to be reset. Match the actor’s lighting and the background lighting so it will cut with the opening shot and the first over the shoulder shot. The \( f/stop \) should be still \( f/5.6 \). Record the second actor’s lines and again a close up of an actor or a cutaway may be recorded.
d. At the end of the shooting, record 1 minute of the ambient sound.

5. **Editing - Edit project #4.**
a. Edit project #4 using a combination of \( J/\)cut, \( L/\)cuts and straight cuts. (Whenever possible cut on the action this could be anything from a bold gesture to an eye movement)
b. Use a least one soft cut (a 4 or 5 frame cross-dissolve)
c. Fill in the dead sound areas with the ambient recorded sound.
d. Correct any visual and sound deficiencies.

6. **A scene that has multiple color temperatures within it and at least two pools of light.**
a. Shoot an indoor scene that uses mutable colored party gels with a least one actor that moves from one pool of light to another pool of light. Dolly or pan the camera following the actor. The extended dark area between the pools of light must have at least one small source of illumination within it. This illumination could be a very small table lamp or a night light. The \( f/stop \) reading in the dark area will be way below the \( f/stop \) on the camera, but the blacks within that recorded area will hold their blacks as long as that small illumination is within the recorded area.

7. **Camera Platforms – An extended scene of action that is recorded with a hand held camera.**
a. Shoot an extended indoors scene of a moving actor that is recorded only by a hand held camera. The scene must be illuminated in such a manner that the lights and/or light stands do not detract from the believability of the scene.
b. The scene will be organized to have no less than two hand held camera set-ups or no more than three set-ups.
c. Edit the scene, as best as you can, for a continuous moving scene that has two or three undetected edits within them.
Any of the above lectures may be dropped or changed if it is felt that a previous lecture needs to be repeated or to go into greater depth.
ART 314  Sec .02               A Level Groups               Fall 2018

YELLOW GROUP
BLOCK, DALLAS
ESTEVEZ, ORTIZ
WAISTEAD, QUINN
SMITH, CAMERON

ORANGE GROUP
DYER, CULLEN
GALARZA-MIRELES, ROSE
MOSE, DAVION

MAGENTA GROUP
CHUMLEY, RANDY
KRATOCHVIL, JAVIER
ROBERTSON ROBERT
WATERS, COLTEN
WEST, HANNAH

CYAN
CORPUS, MAIRA
FUNK, JACK
GREER, TYRA
PRODONOVICH, NICHOLAS
THOMAS, ETHAN
FILE/VIDEO EQUIPMENT POLICIES

All equipment issued to students will be checked-out by the graduate assistant assigned to the check-out room. **There are no exceptions to this rule.** Check-out times and procedures will be posted. Equipment when checked-out will be entered in the equipment room’s computer. **All cinematography equipment, with the exception of light tripods, HMIs, the jib-arm, c-stands and light stands, will be checked out in cases. There are no exceptions to this rule.** The 2500 HMI, 4K HMI, 9 Light, Tulip Crane and the senior light fixture can be checked-out only through special permission. The School of Art will do its utmost to see that all equipment is in good working condition, but it is advised that students checking-out equipment, inspect their equipment. **When a student places their signature on the checkout form, they testify that they have the equipment and that it is in working condition.**

The cost to replace or repair lost, broken or damaged equipment (including lamps) will be assisted to the student to whom the equipment was issued. Notification of broken or damaged equipment will be made in the presence of the student at the time the equipment is returned or within 48 hours. The assessment cost will be made by a cinematographic teacher.

Issued equipment will be returned on the date specified on the checkout form. A student who has not returned a camera, sound kit or HMI fixture on the due date will be fined five (5) **dollars per day per unit.** Grip, gaff, electric or supporting equipment not returned on the due date will be fined one (1) **dollar per day per unit.** Failure to pay a fine will result in a hold on the student's transcript and will prevent that student from future S.F.A. registration or graduation.

When a student is issued equipment they are responsible for that equipment until it has been returned to the School’s equipment room. **Lending equipment to another student or film group does not change that responsible. There are no exceptions to this rule.**

**STATEMENT OF ACCEPTANCE**

I _________________hereby proclaim by my signature that I have read and (print) understand the **Film/Video Equipment Policies** and agree to all terms outlined including the late per day fines and the replacement/repair assessment fines that could be assessed to me. I understand that failure to pay a fine or replace men/repair assessment will result in a hold on my transcript and will prevent me from future S.F.A. registration or graduation.

Signature: _______________________________________________________________________

Student ID #: ___________________________

Date: ___________________