Class: Intermediate Film/Video 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 is less advanced than the class taught in the fall semester. The reason for this is that the majority of the students in the spring semesters are “A” level students while the majority of the students in the fall semesters are “B” level students. The reason that ART 314 is required to be taken twice is that there is a great deal of information that must be learned before a student is qualified to go on to the upper level classes. Art 314 is a time consuming class 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.

Required Books: Set Lighting Technician’s Handbook Harry C. Box Focal Press
The Grip Book or Basic Grip Book Michael G. Uva Focal Press
These books are reference books and 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 order of importance:
1. A student’s scores on three tests and a comprehensive test. The average percentile scale from semester to semester varies but generally the grade distribution is: A = 100 - 80%, B = 79 - 65%, C = 64 - 40%, D = 39% - 35%, F = 34% - 0% 2. A student’s ability to collaborate with their peers within their group and with other film students. 3. A student completing all assigned work. 4. A student’s attendance. 5. A student having worked on at least one vignette.

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 groups of 4 to 5 students where they will do six filmmaking exercises. These short video exercises will be due approximately every week and a half to four weeks depending on their complexity. “B” level students are assigned to groups of 4 to 5 students and will make two short films. (No longer than ten minutes each) From their selective best movie they may improve it by making, if desired, some visual changes and will do additional post production work such as ADR, Foley sounds, color correction, copy-right-free music, and credits. When “A” level and “B” level projects are presented they will have with them their proper paper work. Films not completed on their scheduled dates will result in a falling grade.

Film Analyses: One 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 that film and its’ justification is important and must be well written and typed on the proper form. Plagiarism will not be tolerated. (Note Definition of Academic Dishonesty on the following page) Analyses will be accepted only at the class time 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 case 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](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](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 in a professional manner.
3. Students will view two professional independent features and learn to write movie analyzes.
4. Students working in assigned groups are expected to learn to work in a collaborative manner.

**Student Learning Outcomes:**

1. Students working in assigned groups will demonstrate their proficiency in shooting, and editing.
2. Students working in assigned groups will write movie analyzes, and learn the film/video language.
3. Students working in assigned groups will learn professional work habits.
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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.
“A” Level Projects

1. Setting-up the camera: frame rate, ISO, f/stops, white balance & focal lengths
   Lenses - Wide angle & telephoto distortions.  (Vivitar Lens 28-90mm)  (14 Days **)
   Setup the camera for manual shooting (Power Point #1a & 1b) Set the frame rate at 30 frames per second, the shutter speed at 60 (1/60 sec), the ISO for 100, the white balance for sunshine and a f/stop of f/16.
   A. Set this scene up at the SFA football field or the intermural field. Set the zoom lens at 28mm and the focus to infinity. Mark the shot with the slate and record a person running from a distant position to the camera. (Note the starting distance the actor and the length of the recording time)
   B. Use the same set-up as above but now set the zoom lens at 90mm. Since the lens is now set in the telephoto mode an assistant camera person will be needed to keep the shot in focus. 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 are the same as the previous take)

2. Basic lighting  (Nikon Lens 43-86mm)  (14 Days **)
   Setup the camera for manual shooting. Set the frame rate at 30 frames per second, the shutter speed at 60 (1/60 sec), and the white balance for tungsten. The ISO can be set at your discretion at 100, 200 or 400. The f/stop, in relation to your ISO setting will be determined through the camera’s LCD screen. (Make sure that the LCD screen brightness is set in the middle of the scale. This is achieved through the menu selection icon being moved to the far right of the LCD screen). For the Key light use a 1,000 or 650watt Fresnel light fixture. For the soft light use a 200watt or 300watt Fresnel fixture with 216 diffusion placed in front of the fixture. For the eye light use a 100watt fixture with 216 diffusion clipped to the front of it.
   A. This shot will be done indoors in a fairly large room that has at least one outdoor window and with one actor sitting in a chair. A practical table lamp may be used in the background. (Note the type of globe that is in the table lamp; if it is a LED or fluorescent globe it will have a blue cast, if it is a household tungsten globe it will project a warm cast) With the camera mounted on a tripod; tilt and pan the camera to follow the actor as he stands up and walks to the window. (Make sure there is some head room above the actor unless it is a close-up) The assistant camera will walk the focus.
   B. Repeat the shot but this time set the color balance to AWB (Automatic White Balance)

3. Dutch lighting, no sound, and Film Noir lighting with sound.  (Nikon Lens 43-86mm)  (16 Days **)
   A. Use the same camera setup that was used in exercise 2 with tungsten white balance. The location needs to be a fairly large room that has at least one outdoor window. The ISO can be set at your discretion at 100, 200 or 400. The f/stop, in relation to your ISO setting will be determined through the camera’s LCD screen. The key light will be a 2,000watt Fresnel light fixture, set outdoors in the flood position with 216 diffusing in front of it. This fixture will be placed outdoors, next to the window, flooding the indoor room with a soft light. Make sure that this light fixture is plugged-into a different electrical circuit then your other lights. Use a 500watt or 300watt broad light fixture, bounced off a white reflector within the room, to provide ambient light. If additional light is needed it should be from diffused 100watt or 200watt Fresnel fixtures. The shot will be without sound. The first shot will be a wide angle shot (43mm) showing the room, the window and one or two actors. Following the master shot will be a two or more medium shot of the actors.
   B. Using Film Noir lighting techniques, with sound, shoot a scene within a room that has very little ambient light of two actors sitting at a table talking. The actors will be lit with high ratio lighting from no more than two small Fresnel light fixtures without diffusion. A dim practical light may also be used. Shot a wide angle shot of the room with the actors talking followed by a medium shot then followed by close-ups shots of each actor. Within each shot the actors will be talking. Good recording techniques are important as well as camera techniques; especially not crossing the line.

4. Outdoor lighting  (Nikon Lens 43-86mm)  (13 Days *)
   Setup the camera for manual shooting. Set the frame rate at 30 frames per second, the shutter speed at 60 (1/60 sec), the white balance for sunshine if the day is sunshine or shade if it is overcast. (Sunshine is preferred) Set the ISO at 100 or 200 and the f/stop at f/22. (The ISO and f/stop may vary depending on sunshine or
overcast conditions. When shooting this exercise do not mix sunshine shots with overcast shots. Buy a sheet of one inch insulation “B” board from Lowes. The board will be 4’x 8’; cut it in half, tape the edges with Duct tape, and burnish one of the shiny sides with fine steel wool. The bright reflector will be used for distant shots, the burnish reflector for medium shots and the white sides of the boards for close shots. In an outdoor open area such as Pecan Park, shoot from a distance two actors sitting on a bench then a medium of them followed by close-up shots. In the close-up shots record them talking. Audio dialog will be recorded as well as ambient. Foley sounds will be used in the editing.

5. Action indoor scene that is recorded with a hand held camera. (Canon 18-55mm) (12 Days **)

Setup the camera for automatic shooting (Power Point #1a & 1b) Set the frame rate at 30 frames per second, the shutter speed at 60 (1/60 sec), the ISO at 400 and the white balance for the lighting situation you are shooting under. Shoot an extended indoors shot of a moving actor that is recorded by a hand held camera. Use available illuminated such as fluorescent overhead lights. The scene will be organized where the main actor will be walking and will meet another actor. The actor will stop, speak a few words to the other actor, and then move on. The total scene will have no less than two hand held camera set-ups. Dialog and ambient sound will be recorded. Edit the scene, as best as you can, for a continuous moving scene where the edit will not be detected.

6. A complete scene with mutable colored gels and a over the shoulder shoot.

(Nikon Lens 43-86mm) (31 Days ****)

Setup the camera for manual shooting. Set the frame rate at 30 frames per second, the shutter speed at 60 (1/60 sec), and the white balance for tungsten. The ISO can be set at your discretion at 100, 200 or 400. The f/stop will be set in relationship to your ISO setting. In a fairly large room setup an indoor scene employing at least two people. The same f/stop will be maintained for the complete scene. After setting up the lighting make a note of the light reading on the back wall. The sound mixer will set the recording level in a middle range and will not change that level for the entire scene. The lighting will use tungsten lights fixtures and practical lights of which at least two are using different colored party gels. With the establishing shot use a dolly or pan to record an actor meeting another actor. The camera will cut to a medium shot and then to an over the shoulder shot; some lighting adjustments may be needed such as an 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 or flags. Since this is a close-up of an over the shoulder shot of one of the actors speaking to the other actor the boom will be pointed only at the actor whom the camera is pointed at; regardless who is speaking. Since this is a close up shot the boom should be as close as possible to the actor yet out of the camera’s frame. Shoot the complete dialog of the conversation from that position then reverse the camera position to the over the shoulder of the other actor and repeat the conversation. 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 as best as you can and also check the background lighting so it will cut with the other shots. Any additional shots and cutaways should be recorded with same lighting conditions. The scene will be edited with sound to present a complete scene.

* Weekends not counting those before or during a holiday or the weekend before the final exams.
Groups       Sec .02       GROUPS       Spring 2019

“A” Level
MAGENTA GROUP
Atkinson, Jayien
Guidry, Madison
Jauregui Gonzalez Abri
Love, Sam
Ivy, Kendall

YRLOW GROUP
Jasso, Yared
Monigomery, Darry
Patton, Claire
Ramsey, Chase
Sizemore, Casey

CYAN GROUP
Fuchs, Caleb
Gonzalez, Miguel
Kennedy, Dylan
Soboiker, Alexis
Williams, Raynece

“B” Level
PURPLE GROUP
Brock, Dallas
Dyer, Cullen
Tucker, Sydney
Wilemon, Brooke
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 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: ________________