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 Book: Set Lighting Technician’s Handbook Harry C. Box Focal Press
This book is a book that many of the lectures come from and is also a filmmaker’s reference book. It can be bought from: Amazon.com, Ebay.com or alibris.com. Older editions are fine. The used book price for this book should be anywhere from $5 to $15.

Hard Drive: Students editing on the SFASU editing room computers must store all of their subject matter on their own USB hard drives. The school’s hard drives will be wiped clean once a week.

Grades: Grades are both objective and subjective and are based on the following: 1. A student’s scores on three tests and a comprehensive test. Spring 2019 curve for the tests was as follows: 100% - 80% = A 79% - 70% = B 69% - 56% = C 55% - 46% = D 45% - 24% = F 2. The quality of a student’s final film A student’s attendance. 3. A student’s attendance. 4. A student’s ability to collaborate with their peers. 5. A student completing all assigned work. 6. A student’s professional growth. 7. 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 failing 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

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 (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 2020 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. 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 Projects

Editing

Almost all film students know the basics of editing so all of the following projects will be edited without a special editing project. As the following projects are being critiqued editing technics will be discussed. An editor should be aware that whenever possible cut on the action this could be anything from a bold gesture to a blink of the eye. Editors should use a combination of J/cut, L/cuts and straight cuts and understand that fades and cross dissolves signify a passing of time. Jump cuts can work in certain situations and a soft cut of 4 to 5 frame cross-dissolve can add a difficult edit.

1. Outdoors: frame rate, ISO, f/stops, white balance & focus. (Nikon Lens 43-86mm)
Set 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 outdoors. (Note sunshine or shade) The f/stop will be determined through the camera’s LCD screen. (Make sure that the screen brightness is set in the middle of the scale) In an outdoor area shot a short movie (1 or 3 minutes) of a person with a problem and show two attempts of the protagonist trying to solve the problem. The problem (the antagonist) could be another person, nature, or the protagonist themself. Use a tripod for the majority of the camera shots and recorded the images using different millimeter settings on the lenses. With each shot use the camera’s magnification to check the focus. The story will not have guns or cars within it. Use the microphone within the camera.

2. Indoors: Lighting, color balance, scrip breakdown, scrip breakdown for the camera, shot sheet, camera log, double system recording, boom techniques and ambient sound. (Nikon Lens 43-86mm)
A. Set 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) Set the white balance to auto. (AWB) This shot will be done indoors with two actors in a fairly large room that has at least one outdoor window. The protagonist will be sitting in a chair talking to the antagonist without the windows in the shot. The scene will be lit by a 650 watt Tweenie key light and a 300 watt Broad fill light bounced off a white show card. It you wish to have within the shot a practical light make sure that the lamp is not a LED or fluorescent lamp. The protagonist will speak to the antagonist while sitting in the chair and then will get up and walk to the window and look outdoors. The camera, mounted on a tripod, will pan and tilt following the actor with the assistant camera operator walking the focus. Witness marks on the lens should be used. The sound person will record the dialog using the Tascam recorder with the microphone mounted on a boom. This is a single shot within a story so there will be no conclusion to the story.
B. Repeat the set-up above but now with the white balance set for tungsten light.

3. Lighting - Film Noir lighting for over the shoulder shots and a short story. (Nikon Lens 43-86mm)
Using Film Noir lighting techniques illuminate and record a scene that will depict a short story. I want to see a person with a problem and through a conflict solve the problem. Use a key light, located behind or to the side of an actor plus kicker lights and eye lights. This will be one scene but with more than one set-up within that scene. The lighting ratio should be at least 4 to 1 and the f/stop should be the same throughout the total scene. All audio plus the ambient will be recorded with the Tascam recorder. There should be at least one sequence of over the shoulder recording between the Protagonist and the Antagonist. For the reverse over the shoulder shot the camera position will be on the opposite side of the previous shot therefor 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. Block, light, rehearse and shoot should be done for the master shot and then punch in for the medium and close-ups shots. Cutaways should be recorded. The editing should be complete with credits.
4. A scene of action that is recorded with a hand held camera. (Cannon Auto lens)
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. The scene will be organized to have no less than two hand held camera set-ups or no more than three set-ups. Edit the scene, as best as you can, for a continuous moving scene that has two or three undetected edits within them. A good idea for this set-up would be to use a commercial building or hallway that is lite by fluorescent lights with the camera’s color temperature set for fluorescent.

5. This movie along with your tests will have a major bearing on your final grade. A rough cut of the movie will be seen mid-way through the time allotted for the production.

This will be a short movie of a person with a problem that developments to a conclusion. The movie will be made using two scenes, one outdoors and one indoors. The outdoor scene can be lite however you wish and can be day or night; the indoor scene will be lite with multiple color temperature lighting and have two distinctive pools of light. (Nikon Lens 43-86mm & Canon Auto Lens)

The indoor scene will 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.

Set Lighting Technician’s Handbook 3rd Edition Harry C. Box

Lecture # Subject Page Numbers
1. Canon Camera/Lenses.................................
2. Scrip Writing/Crew Descriptions & Duties.......1-11, 28-32
3. Frame Rate/Breakdown/Forms/Line/etc.........12-28
4. F/Stops & Meters......................................134-144
6. Sound/Editing........................................
7. Stands/Gobos/Flags/Nets.........................111-129, 180-185, 221-223, 237-243
8. Advance Lighting....................................131-134, 146-161, 181-195
9. Filters/Diffusion/Gels..............................163-175, 186-188, 204
10. Outdoor Lighting....................................33-34
12. Camera Platforms.................................
13. Video/Film Formats...............................277-280
14. Green Screen.......................................277-280
15. Pre-Production/Production/Post-Production..
16. Professional Video Equipment...................
17. Feature Movies......................................
18. Batteries/Connectors/Knots/Hand Signals.....202, 394-398
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Any of the above lectures may be dropped or changed if it is felt a previous lecture needs to be repeated or to go into greater depth.
“A” Level
BLUE GROUP
ADAMS, MATTHEW
HART, KIERSTEN
TRUJILLO, YAHELYN
WANGE, KRISTIN

MAGENTA GROUP
BATTE, DILLON
HOUSE, MARCUS
INFANTE, ALYSSA
JOHNSON, KATRINA

CYAN GROUP
ALLISON, JOSHUA
DAVIS, SKYE
LOPEZ, NOE
WALKER, ANNIE

PURPLE GROUP
BUT, VINCENT
McCLAIN, ABBEY
SWEET, CAMERON
TRUJILLO, ELIZABETH
VANNATTA, BRANDON

“B” Level
BLACK GROUP
HOLAVA, KYLE
HOLAVA, SHAYNE
TURNBOW, SYDNEY
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: ______________________