ART 412.001
Advanced Filmmaking, Sec 01
Spring 2020

Class: MW 8:00am – 10:40am, 318 E Starr Ave (Film Bldg.)
Instructor: Sherwood Jones, (Sherwood1138@gmail.com)
Phone: (936) 468-1479
Office Hours: MW 12:00pm – 2pm, T/Th 2-4:30pm, F 9am – 11pm Room 208, Film Bldg.

Course Description: Advanced Filmmaking is a repeatable class where advance creative production techniques and storytelling are taught. The class is time consuming, demanding and should be regarded as a class leading to a professional career. Through individual productions, students will be advised of deficiencies that conflict with professional requirements. If these deficiencies are not corrected, the student will not be given a permit to continuing this course of study. During the semester, emphasis will be placed on production.

Expense: The costs associated with a film production is dependent on 1) the nature of the film produced and 2) the resources available to the student. Depending on these factors, a film student should expect to spend between $50-$100 on their film projects.

Required Software/Hardware: Final Draft, Scrivener, Celtx, or equivalent screenwriting software. External Hard drive, 500GB (minimum), 7200rpm, USB3

II. Intended Learning Outcomes/Goals/Objectives:

The topic of study this semester is advanced filmmaking. The knowledge of story, script format, cameras, lens, cinematic lighting, sound recording technology and the equipment to support these devices are all fundamental to making movies and the student must be able to safely use all of them in film production.

A. Program Learning Outcomes:

Undergraduate students will demonstrate proficiency in studio foundation skills as they relate to the elements and principles of filmmaking.

(4) Undergraduate students will exhibit a high level or proficiency in the use of materials, techniques and media.

Undergraduate students will demonstrate understanding of contemporary art issues through exploration of synthesis of content, problem solving and creativity.

B. Student Learning Outcomes:

Students will show their competence in various software packages by producing high quality work. Students will demonstrate the ability to integrate design principles with the constraints of the filmmaking formats.

Students will be able to explain the importance of film/video/digital media in today’s visual culture and art-making.

Students will explain their work to their classmates and other viewers, demonstrating their comprehension of both formal and conceptual artistic concerns.
Suggested Books:
Set Lighting Technician’s Handbook Harry C. Box
The Pocket Lawyer for Filmmakers Thomas A Crowell
Save the Cat! Blake Snyder
Audio Post-Production for Film and Video Jay Rose
Color Correction Handbook Alexis Van Hurkman

Grades:
Grades are determined on the following breakdown:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Individual Film Project</td>
<td></td>
</tr>
<tr>
<td>Rough Cut</td>
<td>20%</td>
</tr>
<tr>
<td>Locked Cut</td>
<td>20%</td>
</tr>
<tr>
<td>Finished Film</td>
<td>20%</td>
</tr>
<tr>
<td>Two exams &amp; final</td>
<td>30%</td>
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<tr>
<td>Attendance/Participation</td>
<td>10%</td>
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In addition to the breakdown illustrated above, the number of times a student has taken the class, as well as the student's professional growth shown through his or her films is considered when formulating a student’s final grades.

**Failure of the student to deliver a final version of their Individual Film Project on the allotted due date (per the calendar) will result in a failing grade.**

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

Class Periods: Mondays and Wednesdays will be used for the following: script writing theory, film theory, advance film production techniques, Skype interviews with industry professionals, and the critiquing of individual projects. As previously stated, filmmaking is a time-consuming major. In addition to the class periods reflected above, the student should also be prepared to spend between 10-30 hours a week outside of class participating in the preparation, production, and post-production of film projects - theirs, as well as those of their fellow students.

Projects: All 412 A-level students (i.e. students who are taking this class for the first time) will produce and direct a short film. The short film should be between 5 to 15 minutes in length, including credits. Throughout the semester, the student will show various iterations of their short film for group and instructor critique. This consists of four steps, each of which is presented in class:

**ROUGH CUT** of film. The rough cut is just that – a rough, edited compiling of the film story as scripted that includes all the scenes shot with synced sound. Suggestions will be made by the instructor and fellow students pertaining to the editing and if additional scenes or reshoots need to take place. Student should take note of the suggestions offered and apply them where they feel necessary.

**LOCKED CUT** of the film. This is the proposed final edit. Suggestions are made for possible trims or sound design, but the object is to have a true PICTURE LOCK, with no additional scenes shot, added, or removed. Picture editing is done, and it's off to sound editing, mixing, and color.

**WORK IN PROGRESS.** The student will screen their short film with all audio/video adjustments – motion graphics, special effects, title sequences, color correction, foley (sound), ADR, and sound mix. Suggestions will be made by the instructor and fellow students pertaining to the items listed above.
FINISHED FILM. The finished product will be submitted to the instructor at the assigned date and will screen for the public on the assigned date. All versions of the student’s film will be submitted as a digital copy via online upload (detailed instructions will be covered in class and made available via D2L).

BINDER: In addition to the film, the student must also turn in a film production binder/folder containing the following items: script breakdown, shot sheet, camera log, location release, actor releases, and, where applicable, music releases and artwork releases.

NOTE: If creative commons/royalty-free music is used, please print the CC documents and include it with your film binder/folder, as well as in the credit of the film. The binder is due on the Friday before the final cut date of the film project. I will evaluate and grade the binder and get it back to you the next class period. Any student that does not complete a film binder/folder for each project will be penalized by having their final grade lowered by one letter grade.

PROJECT REQUIREMENTS
Film projects must be either a narrative short film (live action, animation, experimental) or a documentary short. Music videos and film trailers will not be accepted. No constraint will be given to the crew members chosen (i.e. they DO NOT have to come from within this class, but it’s recommended that they do. You should all work together and learn to trust one another). No constraint will be given to the cameras/lenses used in your projects (feel free to use your own camera, rent lenses, etc. but use precaution – the technical quality of your film is a big part of your grade).

Audio students from the Sound Recording Technology will participate in the on-set recording and post-production mix of no less than three short films made by students in this class.

All D-level students and up (i.e. students who have ART 412 more than once) can, if they wish, opt-out of making their own short film for their class project and instead select one of the following options, depending on their desired area of expertise:

(1) Write a feature-length narrative script, minimum of 80 pages.
(2) Serve as Director of Photography on at least 3 short films and deliver a reel as final project.
(3) Serve as Art Director on at least 3 short films and deliver a portfolio of your work as final project.
(5) Serve as Editor (picture, sound, and color) on at least 3 short films and deliver a reel as final project.

(5) Serve as Production Manager and Assistant Director on at least 3 short films and deliver a budget/business plan for a feature film as final project.

Exams:
Three exams (two exams & a comprehensive final) will be given. The first two exams will cover topics learned in class up to the date of the exam. The final exam will be comprehensive. If a student’s grades on the first two exams average a 80% or higher, the student will be excused from the comprehensive exam.

Safety:
Filmmaking can be a dangerous profession. On set injuries and, in some cases, death has occurred due to negligence and ignorance of basic safety protocol. Students should be aware of the dangers of the equipment being used and take steps to protect themselves and their cast and crew. The use of
real firearms, explosives, fireworks, and electrical tie-ins are strictly prohibited and will result in a failing grade for this class and expulsion from the film program. The use of prop/toy guns may be used, but they must be stored and used off campus. If you’re using the prop gun in a public area the local authorities must be informed. All stunts including, but not limited to, vehicle stunts, fight scenes, and drug use must be presented to the instructor for approval prior to the stunt being performed. In some cases, the University safety officer may need to be present during the scene to ensure cast and crew safety.

**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 mySFA.

**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)

**Withheld Grades Semester Grades Policy:**
Ordinarly, 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/disabilityservicestSpring2020](http://www.sfasu.edu/disabilityservicestSpring2020)

**ART 412 Advanced Filmmaking, Sec 01 Spring 2020 FILM/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 check-out will be entered in the equipment room’s computer. All cinematography equipment, with the exception of light tripods, HMLs, the jib-arm, c-stands and light stands, will be
checked out in cases. 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 completes the checkout process, they testify that they have the equipment, they have inspected the equipment, and that it is in complete and/or working condition. The cost to replace or repair lost, broken or damaged equipment (including lamps) will be charged 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 cost will be made by a cinematographic teacher. In regard to the Blackmagic URSA and the corresponding Rokinon cinema lenses – student agrees that if any of the lenses and/or cameras are lost, stolen, or damage while in the student’s possession, they are fully responsible for the replacement of the equipment. 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 responsibility. There are no exceptions to this rule.

STATEMENT OF ACCEPTANCE Spring2020: ______________________________ (print name) 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 replacement/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: _______________________________