

ADVANCED CAPSTONE (Part I)

MRTS 4140 - Fall 2025

Class Time: Mon 6a – 8:50a

Classroom: RTFP 135

Professor: Johnathan Paul, *MFA, NWU, UAW*

Email: Johnathan.Paul@unt.edu

Office Location: RTFP 233

Office Hours: Tuesday 12:30-2:00pm (Schedule via Email)

Teaching Assistant: Clay Barnwell, *MFA Candidate*

Email: Claybarnwell@my.unt.edu

Teaching Assistant: Cole Park, *MFA Candidate*

Email: ColePark1@my.unt.edu

MRTS 4140 ADVANCED FILM PART I COURSE OVERVIEW

1.1 **Communication.** Due to my position as a part-time faculty member, students must understand that I also work professionally in the film industry. With this said I will need to place a few expectations on communication.

If you have any questions about the class, lectures, or projects please ask me before or after class, that's the easiest way to get things answered quickly. You can also schedule a time to chat with me during my office hours on Tuesdays (See Above).

Questions via email should come to me, but you should ALWAYS carbon copy our course Teaching Assistants above. I am only on campus Mon-Tues, the rest of the week and weekend I'm working outside of the University so it can take me 24-48 hours to respond, but I will respond as soon as possible.

1.2 **Prerequisite(s).** MRTS 4140 Advanced Film Part I requires the following prerequisites, MRTS 3210 and 3230 with a grade of B or better. A student can obtain clearance to enroll in the course, but said student MUST meet with the instructor and prove to have the capable knowledge to complete the work required in the course.

1.3 **Suggested Texts.** Below are the *suggested* texts for both Advanced Film Part I and Part II. These are great resources and I may provide some PDF copies of specific chapters when and if needed. If provided those texts will be available on Canvas.

Producing:

- The Producer's Business Handbook, John J. Lee Jr.
- Producing, Financing, and Distributing, Paul A. Baumgarten
- Producer to Producer, Maureena A. Ryan

Directing:

- Directing: Film Techniques and Aesthetics, Michael Rabiger
- Film Directing: Shot by Shot, Steven D. Katz

Cinematography:

- Master Shots Vol 1, Christopher Kenworthy
- Master Shots Vol 2, Christopher Kenworthy
- Master Shots Vol 3, Christopher Kenworthy

Post Production:

- In the Blink of an Eye, Walter Murch
- The VES Visual Effects Handbook, Jeffery Okun & Susan Zwerman

1.4 **Hardware, Software, & Gear.** Students will not be responsible for any hardware or software requirements. All hardware and software will be provided by the Media Arts Department. This includes access to hardware and software in RTFP 180D, 180E, 180X, 180Y, and 180Z. All film gear will be provided to the students through the Media Arts Equipment Room. If the MRTS ER does not have a specific piece of gear please contact the instructor in order to submit a justification purchase request.

1.5 **Capstone Film Handbook.** Students will not be responsible for any hardware or software requirements. All hardware and software will be provided by the Media Arts Department. This includes access to hardware and software in RTFP 180D, 180E, 180X, 180Y, and 180Z. All film gear will be provided to the students through the Media Arts Equipment Room. If the MRTS ER does not have a specific piece of gear please contact the instructor in order to submit a justification purchase request.

COURSE DIRECTIVE AND IN-CLASS OVERVIEW

2.1 **Course Directive.** Advanced Film is a two semester course with Part I taking place in the Fall semester, and Part II taking place in the Spring semester. In **MRTS 4140 Advanced Film Part I** students will be guided through an intensive practical group experience in filmmaking which will emphasize visual storytelling, preparation, and collaboration.

Advanced Film is a unique opportunity to learn filmmaking through practical simulated experience, while having full access to advanced level equipment and hardware offered by the Media Arts Department. This class will require students to work together as teams through exercises in problem-solving, developing professional skills, and dynamic creative group interaction. The ultimate goal is to help students grow as visual storytellers.

Additionally, this course will simulate each step of the **pre-production process of an independent film**, within reasonable means, as a way to teach students professional filmmaking processes used in the industry.

2.1a **Disclaimer:** Each student must agree and adhere to the course requirements in order to remain in good standing. If a student does not believe they can fulfill the course requirements as listed below, please contact the course instructor immediately.

2.2 **In-Class Overview.** **Advanced Film Part I** will partly work as a traditional course with lectures and workshops, but the course will also work to simulate the Soft and Hard Prep Processes of Independent Filmmaking.

- a. Each week the class will gather and utilize course time to review instructor lectures, hands-on workshops, creative development, planning for principal photography, and proof of concept filming.
- b. The class will act as a *production meeting* preparing the students for the weekly needs of an independent film. This is all in an attempt to familiarize

- students with professional industry processes while maintaining a high standard learning environment.
- c. Students are required to attend class weekly and to participate in the weekly activities, as well as all outside activities in relation to the project requirements.
 - d. Some hands-on workshops outside of class time will be required during the semester as a number of professional guest speakers will be visiting our class as well as the department as a whole. Please check Canvas for a list of workshops that you will be required to attend.

Please see the attendance policy below for more information regarding In-Class Requirements.

COURSE OVERVIEW AND WORKLOAD

3.1 Course Project Workload. Students of **Advanced Film Part I** will be required to develop and prepare 4 short film projects for production, each with a **minimum script page count of 15** and a **maximum page count of 25**.

- a. Concept pitches will be presented to the entire class. After an extensive pitch session in class, the students will vote on which pitches to greenlight. The top 4 Pitches in terms of votes will be produced.
 - 1. Please note that project concepts and pitches should take into account the limitations of this course. Please do not submit a concept that requires a substantial budget.
- b. All genres are available to you for development, but please be respectful in the content you create, and avoid overtly *adult* themes.
- c. While the in-class portion of the course is 3 hours each week, the majority of work in the course will take place outside of the classroom. This workload will include writing, prepping, asset management, test filming, and much more.

3.1a Student Advisory Note: Each student should understand that there will be 24 to 36 hours of work to conduct outside of the classroom. And each student must be in agreement with the stipulations of this syllabus before participating.

Additional information regarding scheduling of productions will be notated below.

3.2 Production Crew Requirements. There are 40+ students in our class. We will be producing 4 high quality short films so students will be split up into groups of at least 10. Students can work on more than one film, but each student will be required to take on a Key Production role for at least one of the four films. Those key roles include the following:

- 1. Producer
- 2. Production Manager
- 3. Director
- 4. 1st Assistant Director
- 5. Cinematographer
- 6. 1st Assistant Camera
- 7. Gaffer / Key Grip

8. Location Sound Mixer
 9. Production Designer
 10. Post Production Producer
 11. Editor
 12. Post Sound Editor
- a. Please do not sign up for more than two productions. We will have to carefully schedule our productions and we don't want crew overlap. We will discuss crew roles and responsibilities in class before beginning productions.
 - b. Audio for the Advanced Film productions will come directly from courses taught by **UNT Media Arts Professor Omar Milano**, these courses include **MRTS 4210 Advanced Audio Production** and **MRTS 4650 Location Recording & Post Sound Production**.
 - c. Courses from the **UNT Dance and Theater Department** will be providing the class with art and creative positions. More on this collaboration to come in class. Our course *point of contact* will be **Professor Donna Marquet**.
- 3.2a The class will be led and mentored by one Instructor, and two Teaching Assistants, but additional faculty and industry professionals will be accessible for related discipline questions or workshops. Contact information for each will be provided via Canvas.
- 3.3 **Production Binder Requirements.** Our main goal by the end of the Fall course is to complete a full production binder which will be used for Principle Photography in the Spring semester. Each production team will be responsible for a production binder which will include all pre-production planning, production, and post production documents. Here is a list of core required elements for the production binder:
- a. Working Script & Treatment
 - b. Accounting Requirements
 - a. Full Budget
 - b. Working Budget
 - c. Script Breakdown
 - a. Department Breakdowns
 - b. Directors Notes
 - c. ScriptSup Continuity Report
 - d. Casting Documents
 - a. Talent Releases
 - b. Cast DOOD Spreadsheet
 - e. Location Documents
 - a. Location Releases
 - b. Film Permits
 - f. Production Department Documents
 - a. Storyboards
 - b. Shotlists
 - c. Equipment Lists
 - g. Production Schedule
 - a. Full Production Schedule
 - b. Stripboard
 - c. Call Sheets
 - h. Daily Reports

- a. Damage Loss Reports
 - b. Daily Wrap Reports
- i. Post Production Documents
 - a. Camera Log Reports
 - b. Lined Script Reports
- j. Distribution
- k. Publicity

3.4 **Knowledge Goals.** By the end of this course students should have a solid understanding of what it takes to develop, produce and distribute a professional level independent film (Short). These goals will include but are not limited to the hard prep process, production management, proper scheduling, time management, budgetary processes, and working with multiple crew members and departments.

3.5 **Skill Goals.** By the end of this course students should have gained a number of skills useful in the professional media industry. These include, but are not limited to, high level skill sets in management, visual literacy, technical camera, visual storytelling, analysis of work, and much more.

3.6 **Personal Development.** As with any learning environment the student must be able to obtain personal development. For advanced film we have a list of development goals each student should strive toward. These include but are not limited to: collaboration, group brainstorming, managing personalities, positive production set attitude, maintaining moral and ethical standing, offering constructive critique, and much more.

PROJECT RULES AND GUIDELINES

4.1 **Overall Project Guidelines & Rules.** The overall Advanced Film Project will consist of narrative short film offerings with dialogue and sync sound, these offerings will include **4 Independent Short Films** being developed, produced, and distributed over the two semesters. Below are key stipulations to the independent productions:

- Must have a minimum runtime of 15 mins.
- Must not exceed a runtime of 25 mins.
- Each production must be reasonably developed.
- Pre-Production (Fall), Production & Post (Spring)
- All narrative genres are available
 - Faculty would suggest Drama, Comedy, Horror, or Young Adult due to limitations.

The course teaching assistant will work with crews and review all submitted plans and materials for review before sending it to the instructor for approval.

4.2 **Fall Semester Project Overview.** The Advanced Film Part I course will consist of a number of projects. These projects are meant to directly take students through the entire Pre-Production Process in preparation for the Spring Production Schedule. Below you will find a list of projects and the grade weight for each:

Evaluation & Grading:

1. Short Film Proposal --- **15 pts.**
2. Short Film Script --- **15 pts.**

3. Short Film Soft Prep --- **10 pts.**

4. Creative Test / Proof of Concept --- **30 pts.**

5. Short Film Hard Prep for Spring --- **20 pts.**

Class Participation / Workshop Attendance --- **10 pts.**

Total: 100 pts.

- 4.3 **Grading Criteria.** You must have excellent attendance and participation to receive an “A” in the class. Three unexcused absences from class will equal one whole letter grade drop. Since Intermediate Film and Advanced Film are interconnected, team building is a vital part for our success in this class.

If you are always late, absent, or you prove to be difficult to communicate with, then your grade will reflect this behavior. Each team will rely heavily on its crew to complete the productions. Which means you need to be present and accountable.

Please treat your productions like professional sets!

- 4.4 **Late Assignments.** For every week an assignment is late, one letter grade will be deducted from the final grade for that assignment.

- 4.5 **Equipment and Editing Systems.** See MRTS lab hours posted in the edit lab provided by the department and equipment room hours posted by LaDaniel Maxwell (Equipment Room Supervisor). Please note that the lab/equipment room will not be open for use during the Fall Break or Winter/Christmas Break. Any checkout of location equipment must be coordinated in advance.

You are financially and legally responsible for any equipment you check out from the Department. A copy of the Department of Media Arts policy on the loss of checkout privileges for late equipment return is available for you to look at.

Safety: This course may involve potentially hazardous activities, the nature of which includes working with and exposure to electronically powered equipment. Accordingly, the Department of Media Arts has slated this course within Category 2 (courses in which students are exposed to some significant hazards but are not likely to suffer bodily harm.)

- 4.6 **Project Breakdown.** As listed above the Advanced Film Part I course will utilize core pre-production elements as projects. Please see below for a wider explanation of each.

1. **Short Film Proposal:** Once the four projects are selected, each team will be required to generate a full Proposal, which will include a Story Synopsis, Mood Boards, Style and Approach, and Feasibility. These proposals will need to be crafted as presentations and then presented to the class as a whole for questions and comments.
2. **Short Film Script:** Each team will be required to draft a script using industry standard formatting (Discussed in Class). A total of 5-6 drafts

may be required before the script is ready for production. All drafts of the script must be submitted to the Teaching Assistants and the Course Instructor for notes. Each short film script should be at least 12-15 pages.

3. **Short Film Soft Prep:** All teams will have to complete a series of Soft Prep tasks and submit those tasks to the Teaching Assistants and Course Instructor. These Soft Prep elements include Crew Positions, Script Breakdowns, Cast Prep, and Equipment Test/Discovery.
4. **Creative Test / Proof of Concept:** Once Soft Prep is completed, each team will be required to text creative elements of the short films. This is a time where teams can test out location, composition, staging, and lighting setups. It is advised to film the first five to eight pages of the script as a test.
5. **Short Film Hard Prep:** All documentation crafted and created during the Fall semester, which is needed for Spring Filming must be collected, added to, and submitted to the Course Instructor as the Production Binder. For elements needed for Hard Prep, please see Section 3.3.

- 4.7 **Course Schedule.** Lectures and workshops will take place in RTFP 180F. Please note that this schedule is subject to change. In order to help you and your team stay on track with your projects each week, we will be using a color coding system. This system will help you identify what type of work you will be producing each week. (Please see the Color System Legend Below)

Highlighted Green = Proposals & Prep

Highlighted Blue = Test Productions

Highlighted Purple = Workshops

Highlighted Red = In Class Lecture

This course schedule is subject to change by the instructor.

- | | |
|----------------|---|
| Week 1: | Lecture: Course Introduction
Meeting the Cohort
Let's Talk Film!! |
| Week 2: | Lecture: Screenwriting
Discuss Semester Projects
Present All Film Ideas for Voting |
| Week 3: | NO CLASS Labor Day
Workshop: (Sept 5th) Script Supervising with Jacqui Davis |
| Week 4: | Lecture: Producing Writing Short Films
Review Teams and Key Roles
Assign Project Proposals (Due Following Week) |
| Week 5: | Lecture: Directing Actors, Scene Breakdowns
>>Confirm Teams and Key Positions<< |

- Project Presentations Due (Presented In Class)**
Workshop: (Sept 19th) Sound Part 1 with Omar Milano
- Week 6:** **Lecture: Cinematography The Cinematic Look**
 Assign Project Scripts
 Workshop: (Sept 26th) Sound Part 2 with Omar Milano
- Week 7:** **Lecture: Design and Art Department**
 (Special Guest Donna Marquet)
 Workshop: (Oct 3rd) Lighting Part 1 with Nick Coker
- Week 8:** **Lecture: Directing | Soft Prep & Hard Prep**
 Project Scripts Draft (White) Due
 Project Creative Test Discussion
 Workshop: (Oct 3rd) Lighting Part 2 with Nick Coker
- Week 9:** **Lecture: Production Practices (Staging & Blocking)**
 Begin Team Prep on Project 3b
 Project Creative Test Shooting Schedule Due
- Week 10:** **Lecture: Production Practices (Daily Workups)**
 Project Creative Test Shoot Week 1
 Project Scripts Draft (Blue) Due
- Week 11:** **Lecture: Production Practices (Wrap & Clear)**
 Project Creative Test Shoot Week 2
- Week 12:** **Review Team Prep**
 Project Creative Test Shoot Week 3
 Project Scripts Draft (Pink) Due
- Week 13:** **Review Team Prep**
 Project Creative Test Shoot Week 4
- Week 14:** **Lecture: PRODUCTION FINAL PREP**
 Project 3c - Post Production Week 3
- Week 15:** **NO CLASS - FALL BREAK**
- Week 16:** **Production Binder Due**
 Short Film Script (Yellow) Due
 Please apply Instructor Notes from In Class Screening.

Final Projects will be Graded and Posted before the end of Finals Week. Films will be screened at the end of the Spring Semester during the End of Year Screening with Advanced Film.

PROJECT RULES AND GUIDELINES

5.1 **General Project Guidelines & Rules.** Projects will be an array of narrative short film offerings with dialogue and sync sound, with **4 Independent Short Films** being developed, produced, and distributed over the two semesters. Below are key stipulations to the independent productions:

- Must have a minimum runtime of 15 mins.
- Must not exceed a runtime of 25 mins.
- Each production must be reasonably developed.
- Pre-Production (Fall), Production & Post (Spring)
- All narrative genres are available
 - Faculty would suggest Drama, Comedy, Horror, or Young Adult due to limitations.

The course teaching assistant will work with crews and review all submitted plans and materials for review before sending it to the instructor for approval.

5.2 **Understanding Limitations.** Advanced Film productions, while simulated, are still student productions, because of this each writer and team need to be aware of the limitations of being a student production. Limitations include but are not limited to funding, location access, talent access. The Media Arts Department will provide students with all necessary equipment, and the University of North Texas has a number of locations that are available for free for student productions.

5.3 **Filming During Fall Semester.** Test filming and proof of concept filming will be required during the Fall Semester. This will be all in an effort to work out any creative tests before principle photography in the Spring.

5.4 **Film Scheduling.** Shooting schedules for creative tests can happen as early as **Week 5** and through **Week 15**. Film days for these creative tests will be conducted outside of class between Friday and Sunday.

5.5 **Production Gear and Access.** The demand for MRTS advanced level production gear and post hardware will be closely scheduled and managed by the producers of each project, supervised by the teaching assistant and course instructor. Automatic overnight checkouts will be available to students, but all gear must be accounted for at pickup and on the return date.

5.6 **Crew Meetings.** It is vital to hold regular crew meetings (at least once per week) addressing production challenges and organizing for upcoming shoots. These meetings should happen outside of the normal class time. All crew members must be notified about the day/time of the weekly production meeting. Each member of the class must provide to their producers, by the second class meeting, a copy of their weekly semester schedule of classes and obligations. The PRODUCERS must provide complete project-by-project crew class schedules to the teaching assistant and course instructor.

- a. If teams decide to utilize communication apps such as Discord, Slack, WhatsApp, etc. they **MUST invite one of the two Teaching Assistants** to those channels.

5.7 **Storage + Google Drive.** Each production team must create and manage a production directory on the ProMax Server, as provided by the Media Arts Department. Students must also check out an external hard drive from the equipment room for us through the semester. Lastly, students are encouraged to store backups for all production binder documentation on a Google Drive for redundancy. This drive will serve as an integral organizational tool for you and your teams. The drive will be very helpful to producers and the AD to deliver needed documents to the crew, TA and instructor.

5.8 **Late Returns.** Please see Equipment Room standards and protocols for late returns and penalties.

5.9 **Responsibility.** In the event there is serious dissension among crew members, the instructor and department chair shall act as arbitrators. Every registered member of the MRTS 4140 class must be on-set for the creative tests.

5.10 **12-Hour Work Day.** Crews will limit their workdays to 12 hours from call to wrap. A minimum of a half-hour lunch break (not counted towards the 12 hour day) is required six hours from call time and six hours before wrap. Clean up should be limited to one hour. See “The Shooting Day” Addendum (end of guidelines) for specific details. 12 hours does INCLUDE travel time.

5.11 **Turnaround.** Crews must be given a 10-hour turnaround (including wrap) between shoots. SAG requires that actors have a 12-hour turnaround.

5.12 **Safety.** It is the responsibility of each and every member of the MRTS 4400 crews to ensure that all rules and guidelines for filming a MRTS 4400 project are followed. Each member of the 4400 crews must abide by all rules and guidelines for filming a 4400 film. It is every crew member’s responsibility to ensure a safe set for everyone. The PRODUCER must uphold set safety standards and ensure all members of the crew follow all rules and guidelines. Should the producer find the shoot is proceeding in a manner that puts the cast or crew in jeopardy, they must shut down the production until the situation is rectified. Prior to shutting down the film production, the producer must report the unsafe condition to the teaching assistant and instructor, then secure permission directly from the instructor.

5.13 **Additional Safety.** Any rental or use of special equipment like car mounts, dollies with jib arms, steadicams, cranes, scissor lifts, condors, camera cars, and generators beyond 3500 watts is discouraged. Any possible rental or use of this equipment must receive prior written approval from the instructor.

5.14 **Filming with Moving Vehicles.** Students may film in a moving vehicle as long as they and all passengers wear seat belts. There can be no lights,

reflectors or fill cards in place to distract the driver. Scenes that require dialogue or intense concentration by the actor will not be permitted to be filmed in the moving vehicle. The actor CANNOT BE DIRECTED in any way when the car is moving. All car work will require pre-approval from the instructor.

5.15 **Non-MRTS Equipment.** Use of any and all non-MRTS equipment must be approved by the instructor. Any rentals through MPS Rental house must be pre-approved by the instructor. Non-MRTS equipment may not be insurable under UNT policy. Use at your own risk.

5.16 **Production Binder / Book.** The producer and A.D. must complete a Production Binder and deliver it to the Teaching Assistant before any gear can be checked out or for production to begin. Each book must contain all the information which is pertinent to a specific production I.E. releases, permits, letters, cue sheets, etc. Advanced Film Projects will not be screened in the Spring unless the completed Production Binders are turned in by the end of the Fall Semester. All binders will be stored digitally and uploaded to the ProMax server for submission to MRTS records.

5.17 **Production Dress Code.** When it comes to working on a film set, knowing what to wear is crucial. The right attire ensures comfort throughout long shooting days and contributes to the overall professionalism and efficiency on set. For all Advanced Film Capstone students please see the required dress code below:

- a. Black shirts are required as it helps crewmembers blend into the background and reduces the risk of appearing accidentally on camera.
- b. Pants are required on set. Crew members can wear denim, khaki, or black pants. Your pants need to be breathable, but sturdy for safety reasons.
- c. Close-toed shoes with support and cushioning are required as they help to prevent fatigue, provide safety, and guard against discomfort.
- d. Film sets can have varying temperatures due to exterior and interior setups, dress in layers to protect yourself against the elements.
- e. Loose jewelry and accessories are prohibited as they can become a liability with various equipment on set.

COURSE RULES AND GUIDELINES

6.1 **Instructor Disclaimer.** The instructor of this course holds the right to adjust, modify, or change the syllabus for this course. These changes can cover but are not limited to, the course schedule, course projects, project grading, due dates, and delivery of final grades. Additionally, the instructor

reserves the right to remove students who do not follow the guidelines of this syllabus, who create disruptions during the learning process, and or who disrupt the learning experience of their cohort.

All disciplinary actions will be reported to the Media Arts Department Front Office, as well as the Dean of Students.

- 6.2 **Attendance.** Attendance at all classes is mandatory, and punctuality is expected. If a student must miss a class, they must provide a valid excuse to the instructor in advance, and they must meet with the instructor to discuss any make-up assignment work. A total of two (2) unexcused absences and / or persistent tardiness will warrant a diminution of one letter grade. Further unexcused absences will warrant removal from the course.

Attendance on production shoots is also mandatory, and punctuality is also expected. If a student misses a production with no valid excuse they will be subject to diminution of one letter grade and potential removal from the course if missing multiple production days.

- 6.3 **Shot List / Shooting Schedule / Call Sheets / Dprs.** On Thursday before each shooting period for creative tests, the teaching assistants must receive call sheet drafts via email by 1PM. If there are changes to be made, changes must be immediately sent back by 5PM to the designated teaching assistant. The 4140 teaching assistants will forward and distribute call sheets to the supervising instructor prior to the shooting weekends. **Hard copies** of these call sheets must be submitted to the Production Manager and placed in the Production Binder. Daily Production Reports must be completed in full by the AD, approved by the Producer. Copies of DPRs must be submitted to the instructor and crew at the beginning of class following weekend production.

- 6.4 **Casting.** Producers and directors are required to share casting tapes for review by the course instructor, who will need to approve the principal casting choices. The cast must be locked before a green light can be given on principle photography. There will be no recasting after this approval unless an unforeseen emergency arises.

Prior to making any commitments, the hiring of an outside casting director must be approved by the supervising instructor.

- 6.5 **Casting Videos.** All audition videos must be recorded and uploaded to the team Google Drive, or uploaded to the ProMax Server for the supervising instructor to view. Video auditions can be recorded in-person on campus in the RTFP building by reserving a room with the front office, please contact Student and Program Assistant Marielena Resendiz, videos can also be recorded via Zoom and uploaded.

Titling the video auditions:

1. Title the video in the following format: 'CHARACTER NAME that the actor is auditioning for - REAL NAME' i.e. 'MARTY MCFLY - MICHAEL J. FOX' This is important because the supervising instructor and

teaching assistant will be filtering the video alphabetically in order to view every actor at once for each character.

The Producer and Casting Director will contact and inform the teaching assistant once auditions are completed and uploaded.

6.6 **Petition Process.** In the event that production days need to be scheduled outside of the allotted designation students must submit a formal petition to the instructor of your plans to change production days.

6.6a **The Petition must be signed (acknowledging agreement) by all members of the crew and submitted to the instructor by the start of the class before the shoot in question, or before plans may be set in motion. This will allow the instructor sufficient time to study the request(s) and meet with crew for additional research and discussion (if needed).**

****Not adhering to these guidelines for Petition can result in crew members receiving a failing grade in the course.****

6.6b **If the need for a petition submission is known well in advance, the instructor requires that crew follow the guidelines above and provide the instructor with an opportunity to review and act on it well before any deadline. More time would allow the instructor to listen to all sides before weighing the facts for a decision.** The instructor will notify the crew of its decision by the end of the day of the Thursday before the shoot in question, or before plans may be set in motion.

STATEMENT ON ACADEMIC CONDUCT AND DEPARTMENT POLICY

7.1 **Syllabus Policy.** While this syllabus outlines the expectations for successful completion of the course, it is not a contract. Therefore, some elements of the course may be altered by the Instructor as needed.

7.2 **Drop Policy.** As this is a Media Arts course, students without the correct prerequisites (both non-majors and pre-majors) are subject to being dropped from the course automatically with or without notice. Students absent on the first day of the class who do not immediately contact the instructor with a legitimate excuse may be dropped immediately and without notice.

7.3 **ODA Information.** The Department of Media Arts cooperates with the UNT Office of Disability Accommodation to make reasonable accommodations for qualified students. Students seeking accommodation must first register with the ODA to verify eligibility. If verified the ODA will provide an accommodation letter for faculty to initiate a confidential discussion of specific course needs. You may request accommodations at any time though you are encouraged to do so as early as possible in the semester in order to avoid delays in implementation. Students must obtain a

new ODA letter and meet with their instructor at the beginning of each semester.

For more information see disability.unt.edu, or call 940.565.4323.

7.4 Semester Evaluations. Students should complete the SPOT Evaluation. The SPOT is a requirement for all organized classes at UNT. This short survey will be made available to you at the end of the semester, providing you a chance to comment on how this class is taught. Feedback from students is very important to the Department of Media Arts and to the Professor. This evaluation is considered an important part of your participation in this class.

7.5 Mobile Device Policy. Department of Media Arts production courses prohibit the use of personal electronic devices during class, unless specifically determined by the individual Instructor. Unless those exceptions are contained in a course syllabus and/or altered by the instructor of record, department policy takes precedence.

Personal electronic devices include (but are not limited to) mobile phones, digital media players, digital readers/tablets, and some handheld computers. All devices should be turned off before entering the classroom or laboratory area. Personal computers and some tablets may be used in the classroom for note taking with instructor permission.

Each student will receive one warning. Afterward, any student found in violation of the personal electronic device policy will incur a 5% penalty to their overall final course grade for each occurrence.

7.6 Religious Accommodation. HB 256 provides students with an excused absence from attending classes, taking examinations, or other required activities in observance of a religious holy day and related travel. It also provides that students be given a reasonable time to take an exam or complete an assignment. Requests for accommodation must be made to the instructor a minimum of three days prior to the observed religious holy day.

7.7 Success in the Course. UNT endeavors to offer high-quality education and a supportive environment to help you learn and develop as a future creative professional. My job is to help you make the most of that opportunity. Help me help you. Do your part by: Showing up. Being prepared. Staying Focused. Getting involved. Communicating with your advisors and finding support when you need it.

Everyone has a different learning style and learning pace. If you are having trouble with any aspects of the classroom instruction or assignments, please see me during the office hours listed above. If you cannot schedule a time during the posted office hours contact me to make an additional appointment. In addition, there are numerous on-campus resources for help found at: success.unt.edu/.

7.8 Academic Integrity. This course adheres to the standards outlined by the University of North Texas Policy Office (sec: 18.1.16 Student Standards of

Academic Integrity). Students who cheat or plagiarize in their work - submitting the work of others as their own, their own work from previous semesters and/or other classes instead of the assigned project- will not receive credit for that assignment. Students who cheat or plagiarize a second time or on the final editing assignment will receive a failing grade for the course. Offenses will be reported to the department chair and UNT Dean of Students. Detailed information is available at:

http://policy.unt.edu/sites/default/files/untpolicy/pdf/7-Student_Affairs-Academic_Integrity.pdf

7.9 Incomplete Grade for the Course. *From the UNT Office of the Registrar:* An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule.

Under no circumstances will an "Incomplete" be assigned automatically. A student must make a formal request from the instructor (see the above information from the UNT Registrar) which satisfies the listed guidelines, not have excessive absences or late arrivals, and be able to demonstrate proficiency in the creative and technical techniques covered in the course. All requests will be considered on a case by case basis and students must provide verifiable documentation of the reason for the request.

7.10 Success and Academic Integrity Notes. Submitting an assignment that mimics a pre-existing version, regardless of how a template for this action was obtained *is still plagiarism*. Within the editing industry, this would result in banning the individual from future work, jeopardizing their career. In this course such an action is a direct violation of academic integrity and will be treated as such. The thing to remember above all else is: *Do Not Copy the Work of Others. Not Even from The Internet. Don't Do This.*

The license agreement which provides the editing footage used in the course limits use to on campus editing assignments. Footage *is not to be downloaded from the server* for outside editing. Students who do so are in violation of academic integrity policies.

The network storage system *is not accessible outside of the editing lab*. Assignments submitted through online hosting or download sites will not be accepted unless otherwise stated.

STATEMENTS ON UNIVERSITY POLICIES

8.1 WELCOME TO UNT! As members of the UNT community, we have all made a commitment to be part of an institution that respects and values the identities of the students and employees with whom we interact. UNT does not tolerate identity-based discrimination, harassment, and retaliation. UNT's

full Non-Discrimination Policy can be found in the UNT Policies section of the syllabus.

8.2 Academic Integrity Policy. Academic Integrity Standards and Consequences. According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. [Insert specific sanction or academic penalty for specific academic integrity violation.]

8.3 ADA Policy. UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website (<https://disability.unt.edu/>).

8.4 Prohibition of Discrimination, Harassment, and Retaliation (Policy 16.004). The University of North Texas (UNT) prohibits discrimination and harassment because of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law in its application and admission processes; educational programs and activities; employment policies, procedures, and processes; and university facilities. The University takes active measures to prevent such conduct and investigates and takes remedial action when appropriate.

8.5 Emergency Notification & Procedures. UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

8.6 Retention of Student Records. Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their

individual record; however, information about student's records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University's policy. See UNT Policy 10.10, Records Management and Retention for additional information.

8.7 Acceptable Student Behavior. Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. Visit UNT's Code of Student Conduct <https://deanofstudents.unt.edu/conduct> to learn more.

8.8 Access to Information - Eagle Connect. Students' access point for business and academic services at UNT is located at: my.unt.edu. All official communication from the University will be delivered to a student's Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward email Eagle Connect <https://it.unt.edu/eagleconnect>

8.9 Student Evaluation Administration Dates. Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13, 14 and 15 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the SPOT website (<http://spot.unt.edu/>) or email spot@unt.edu.

8.10 Sexual Assault Prevention. UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT's Survivor Advocates can assist a student who has been impacted by violence by filing

protective orders, completing crime victim's compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565- 2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at (940) 565 2759.

8.11 Important Notice for F-1 Students taking Distance Education Courses. Federal Regulation. To read detailed Immigration and Customs Enforcement regulations for F-1 students taking online courses, please go to the Electronic Code of Federal Regulations website (<http://www.ecfr.gov/>). The specific portion concerning distance education courses is located at Title 8 CFR 214.2 Paragraph (f)(6)(i)(G).

The paragraph reads:

(G) For F-1 students enrolled in classes for credit or classroom hours, no more than the equivalent of one class or three credits per session, term, semester, trimester, or quarter may be counted toward the full course of study requirement if the class is taken on-line or through distance education and does not require the student's physical attendance for classes, examination or other purposes integral to completion of the class. An on-line or distance education course is a course that is offered principally through the use of television, audio, or computer transmission including open broadcast, closed circuit, cable, microwave, or satellite, audio conferencing, or computer conferencing. If the F-1 student's course of study is in a language study program, no on-line or distance education classes may be considered to count toward a student's full course of study requirement.

8.12 University of North Texas Compliance. To comply with immigration regulations, an F-1 visa holder within the United States may need to engage in an on-campus experiential component for this course. This component (which must be approved in advance by the instructor) can include activities such as taking an on-campus exam, participating in an on-campus lecture or lab activity, or other on-campus experience integral to the completion of this course.

If such an on-campus activity is required, it is the student's responsibility to do the following:

- (1) Submit a written request to the instructor for an on-campus experiential component within one week of the start of the course.
- (2) Ensure that the activity on campus takes place and the instructor documents it in writing with a notice sent to the International Student and Scholar Services Office. ISSS has a form available that you may use for this purpose.

Because the decision may have serious immigration consequences, if an F-1

student is unsure about his or her need to participate in an on-campus experiential component for this course, s/he should contact the UNT International Student and Scholar Services Office (telephone 940-565-2195 or email internationaladvising@unt.edu) to get clarification before the one-week deadline.

8.13 Student Verification. UNT takes measures to protect the integrity of educational credentials awarded to students enrolled in distance education courses by verifying student identity, protecting student privacy, and notifying students of any special meeting times/locations or additional charges associated with student identity verification in distance education courses.

See UNT Policy 07-002 Student Identity Verification, Privacy, and Notification and Distance Education Courses(<https://policy.unt.edu/policy/07-002>).

8.14 Use of Student Work. A student owns the copyright for all work (e.g. software, photographs, reports, presentations, and email postings) he or she creates within a class and the University is not entitled to use any student work without the student's permission unless all of the following criteria are met:

- The work is used only once.
- The work is not used in its entirety.
- Use of the work does not affect any potential profits from the work.
- The student is not identified.
- The work is identified as student work.

If the use of the work does not meet all of the above criteria, then the University office or department using the work must obtain the student's written permission.

Download the UNT System Permission, Waiver and Release Form.

Academic Support & Student Services

9.1 Mental Health. UNT provides mental health resources to students to help ensure there are numerous outlets to turn to that wholeheartedly care for and are there for students in need, regardless of the nature of an issue or its severity. Listed below are several resources on campus that can support your academic success and mental well-being:

- Student Health and Wellness Center
 - (<https://studentaffairs.unt.edu/student-health-and-wellness-center>)
- Counseling and Testing Services
 - (<https://studentaffairs.unt.edu/counseling-and-testing-services>)
- UNT Care Team
 - (<https://studentaffairs.unt.edu/care>)

- UNT Psychiatric Services
 - (<https://studentaffairs.unt.edu/student-health-and-wellness-center/services/psychiatry>)
- Individual Counseling
 - (<https://studentaffairs.unt.edu/counseling-and-testing-services/services/individual-counseling>)

9.2 Chosen Names & Distinctions. A chosen name is a name that a person goes by that may or may not match their legal name. If you have a chosen name that is different from your legal name and would like that to be used in class, please let the instructor know. Additionally, if you would like the instructor or fellow cohort to use other identifying distinctions, such as pronouns, please make those requests known.

Below is a list of resources for updating your chosen name at UNT.

- [UNT Records](#)
- [UNT ID Card](#)
- [UNT Email Address](#)
- [Legal Name](#)

*UNT eulDs cannot be changed at this time. The collaborating offices are working on a process to make this option accessible to UNT community members.

9.3 Additional Student Support Services.

- Registrar (<https://registrar.unt.edu/registration>)
- [Financial Aid](https://financialaid.unt.edu/) (<https://financialaid.unt.edu/>)
- [Student Legal Services](https://studentaffairs.unt.edu/student-legal-services) (<https://studentaffairs.unt.edu/student-legal-services>)
- [Career Center](https://studentaffairs.unt.edu/career-center) (<https://studentaffairs.unt.edu/career-center>)
- [Multicultural Center](https://edo.unt.edu/multicultural-center) (<https://edo.unt.edu/multicultural-center>)
- [Counseling and Testing Services](https://studentaffairs.unt.edu/counseling-and-testing-services) (<https://studentaffairs.unt.edu/counseling-and-testing-services>)
- [Pride Alliance](https://edo.unt.edu/pridealliance) (<https://edo.unt.edu/pridealliance>)
- [UNT Food Pantry](https://deanofstudents.unt.edu/resources/food-pantry) (<https://deanofstudents.unt.edu/resources/food-pantry>)

9.4 Academic Support Services.

- [Academic Resource Center](https://clear.unt.edu/canvas/student-resources) (<https://clear.unt.edu/canvas/student-resources>)
- [Academic Success Center](https://success.unt.edu/asc) (<https://success.unt.edu/asc>)
- [UNT Libraries](https://library.unt.edu/) (<https://library.unt.edu/>)
- [Writing Lab](http://writingcenter.unt.edu/) (<http://writingcenter.unt.edu/>)