

## **ADVANCED FILM**

### **MRTS 4400 - Spring 2026**

Class Time: Mon 6pm – 8:50pm

Classroom: RTFP 184

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

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Office location: RTFP Rm. 233

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## **MRTS 4400 ADVANCED FILM COURSE OVERVIEW**

- 1.1 **Communication.** It is important that all students taking this course understand my limitations in terms of availability. This begins with understanding that while I do teach at UNT, I also work professionally in the film industry. With this said I will need to place a few expectations and limitations on communication.

If you have a question that needs to be answered promptly, please contact me via email and I will do my very best to respond within 24-48 hours on weekdays. Please do not expect a response over the weekend, or late in the evening. For any office visits please contact me via email so we can schedule that appointment (Please see Office Hours at the top of this Syllabus).

I'm happy to help you in any way that I can, I will just need each of you to respect my work time outside of the University.

- 1.2 **Prerequisite(s).** MRTS 4400 Advanced Film requires the following prerequisites, MRTS 3210, 3230, and 4140 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 suggested texts that are great resources. I will 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.

**COURSE DIRECTIVE AND IN-CLASS OVERVIEW**

- 2.1 **Course Directive.** MRTS 4400 is an intensive practical group experience in filmmaking which will emphasize visual storytelling and collaboration. The course focuses on all aspects of the advanced production process such as, but not limited to, planning, production design, principle photography, editing, visual effects, sound editing, mixing, and finishing. Students will work together to address the aesthetic, technical, and collaborative issues integral to filmmaking.

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 professional independent filmmaking process, within a reasonable means, as a way to teach students how the filmmaking process works outside of a learning environment.

- 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 does not work like a normal class with lectures, instead the class is meant to simulate a **Production Office** environment, students can also refer to this as the **Home Base**, or simply the **PO** (Production Office).

- a. Each week the class will gather and utilize course time to develop, breakdown, and plan each aspect of pre-production, production, and post production.
- b. In this sense the class will act as a *production meeting* preparing the students for the weekly production work ahead. This is all in an attempt to familiarize students with the professional process of independent filmmaking.
- c. Students are required to attend class weekly and to participate in the weekly preparation discussions, as well as all outside activities in relation to the project requirements.
- d. Some workshops and hands-on demos may be required during the semester, some of which will showcase guest speakers. Students will be required to attend all sessions.

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

### **MRTS 4400 ADVANCED FILM COURSE OVERVIEW**

3.1 **Course Project Workload.** Students of Advanced Film Part II will be required to produce and distribute the 4-5 short film projects prepped in Advanced Film I, each with a **minimum runtime of 12 minutes** and a **maximum runtime of 25 minutes**.

- a. Manuscripts for Adv. Film projects will be provided by the MRTS 3400 Intermediate Screenwriting course(s) and Instructor(s). **Please note** there can be opportunities to produce entirely new independent works, but this must be approved by the Adv. Film Instructor. Additionally, students must be aware of, and agree to, the additional workload management that will be required by such a request.
- b. Projects will utilize traditional narrative film techniques such as dialogue and sync sound. If a team wishes to utilize non-dialogue non-traditional narrative film techniques such as Experimental or Expanded Cinema, they **MUST** get prior written approval from the course instructor.
- c. While the in-class portion is 3 hours each week on the designated day and time, the majority of work in the course will take place outside of the classroom. This workload will include scouting, location prep, asset gathering, production, and 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.** As mentioned previously there will be 4-5 short film productions taking place during the semester. These productions will require a number of crew persons. Below you will find specifics to the requirements for both students enrolled in MRTS 4400, and students outside of the course.

- a. Each enrolled student in MRTS 4400 must take on an Above-the-line Crew roll for one of the productions. ATL Crew Roles include:
    1. Producer
    2. Line Producer
    3. Production Manager
    4. Production Coordinator
    5. Director
    6. Cinematographer
    7. Gaffer
    8. Key Grip
    9. Production Designer
    10. Art Director
    11. Post Production Producer
    12. Editor
  - b. Students not enrolled in MRTS 4400 can take part in the production process, but they can not take on an Above-The-Line position.
  - c. MRTS 4210 Advanced Audio is directly connected to Advanced Film and will be providing Adv. Film Students with Location Audio and Post Audio mixing and mastering needs.
  - d. MRTS 4150 (Section 2) Cinematography is directly connected to Advanced Film and will be providing Adv. Film Students with camera, grip, and gaff crew members for production. **Please note the cinematographer MUST come from the Adv. Film roster.**
- 3.2a The class will be led and mentored by one Instructor, and Teaching Assistant(s), 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.** Each production team will be responsible for a full production binder which will house all pre-production planning documents, production documents, and post production documents. As well as Peer evaluation reports to be submitted by the producer at the end of the semester. Here is a list of required elements for the production binder:

- a. Working Script & Treatment
- b. Accounting Requirements
- c. Script Breakdown
- d. Casting Documents
- e. Location Documents
- f. Production Department Documents
- g. Schedule
- h. Daily Reports

- i. Post Production Documents
  - 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, cohesive editing, 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.

### **MRTS 4400 PROJECT RULES AND GUIDELINES**

- 4.1 **General Project Guidelines & Rules.** Projects can be an array of narrative short film offerings with dialogue and sync sound, however students can utilize non-dialogue forms through experimental or expanded cinema techniques with prior written approval from the instructor.
- Narrative Short Film **MUST** be between **12-25 minutes** in length.
  - Experimental Shorts **MUST** be between **8-12 minutes** in length.
  - Expanded Cinema Shorts **MUST** be between **5-10 minutes** in length.
- 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 **Crew Management.** Crews will manage and submit all necessary UNT, MRTS, and municipal approvals, as well as manage budget and funding. Crews will be expected to familiarize themselves with all production and business procedures, and follow them in all cases. (“Ignorance is not an excuse.”)
- 4.3 **Dailies.** Class time will be used to review any and all dailies for the multiple projects. Students will offer feedback and share the challenges and victories of their creative journey.
- 4.4 **Shooting Schedule.** Principle photography can take place as early as **Week 1** but no later than **Week 10** of the Spring Semester.

- 4.5 **Post Schedule.** Post Production can take place as early as **Week 8** but no later than **Week 14**. Submitted plans must account for appropriate time to complete editorial, mixing, visual effects and overall post production finishing. The course instructor will provide clear deadlines for specific film cut milestones, with all film **DUE BY APRIL 29th.**
- 4.6 **Production Gear and Hardware 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 instructor.
- a. **Transporting of Gear:** Students are required to transport gear safely in the vehicles of the students who formally checked out the gear. Gear that is checked out overnight must be overseen, maintained, and stored by the student who formally checked out the gear. Only department leads can check out equipment.
  - b. **Production Truck:** If students require large production equipment items on location, then students can possibly rent a Uhaul box truck for those production days. All requests to rent a box truck for production purposes must first be approved by the Dean’s Office, and then formal requests submitted to the Media Arts Front Office.
- 4.7 **Media Arts Festival.** All works completed early may apply for the Media Arts Festival (Last Friday and Saturday of April). Submissions can be made to the FilmFreeway page no later than the last Monday of March.
- 4.8 **Picture Lock.** “Picture Lock” means the end of picture editing and the beginning of final sound mixing and mastering. All visual effects, motion graphics, and color grading must be created and cut into the project by the date of picture lock. **Picture Lock is due no later than the end of March.**
- 4.9 **Final Screening.** The Advanced Film screening will take place in RTFP 184 the Media Arts Theater on Thursday May 2nd, or Friday May 3rd. Final films **must be submitted for DCP conversion by Monday April 29th.**
- 4.10 **Format.** The standard shooting format for projects should be 16:9 (1.77:1). Additional formats such as 21:9 (2.39:1) and 4:3 (1.33:1) are acceptable, but must be discussed and approved by the instructor before principal photography begins.
- 4.11 **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.
- 4.12 **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.

- 4.13 **Loss & Damage Agreement.** During the first full crew meeting, each crew will determine how they will handle any losses or damages that might occur during production. Each team will decide if the individual responsible for the loss or damage is financially liable or if the cost of the loss or damage will be split between crew members. If the liability is split, crew members must decide how that loss will be provided to the MRTS Equipment Room. Whatever the agreement, it must be sent to the instructor and the equipment room supervisor via email before any checkouts may be approved. (Submit no later than Week 2).
- 4.14 **Late Returns.** Please see Equipment Room standards and protocols for late returns and penalties.
- 4.15 **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 4400 class must be on-set for the entire shoot, except for EDITORS during the final two weeks/weekends of principal photography. Exceptions can only be granted by the instructor.
- 4.16 **Insurance & Releases.** For the protection of cast, crew, and public, each production must have all proper actor releases, location releases, copyright agreements, insurance coverage as needed, etc. Be aware that there is NO insurance coverage provided by UNT and Media Arts. It is the responsibility of the students to secure such coverage.
- 4.17 **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.
- 4.18 **Turnaround.** Crews must be given a 10-hour turnaround (including wrap) between shoots. SAG requires that actors have a 12-hour turnaround.
- 4.19 **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.
- 4.20 **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.
  - 4.21 **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.
  - 4.22 **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.
  - 4.23 **Music.** All MRTS 4400 projects must use original music or music from the UNT College of Music. Any deviation from this policy will only be considered by petition. There is a general rule within Media Arts that the use of any pre-recorded music must be cleared WorldWide and in Perpetuity. The use of music that is public domain is allowable, if the music is proved to be “PD” and the process usually takes 1 or 2 months for certification. Alternative projects which are music-driven will require special and timely approval.
  - 4.24 **Cast.** All cast members must be available for scheduled shooting days during production, as well as possible pick-up and dialogue replacement. It is also advisable to check additional availability in the event that weather forces a change in the production schedule. All cast work times must be posted in the daily production report.
  - 4.25 **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. MRTS 4400 Projects will not be screened unless the completed Production Binders are turned in by the last Monday of the Semester. All binders will be stored digitally and uploaded to the ProMax server for submission to MRTS records.
  - 4.26 **Visual Effects.** Visual effects and compositing must be included in the initial Week 2 production plan. Any and all VFX will require pre-approval by petition no later than the class day before the weekend in which the VFX scene will be filmed. Such a petition must stipulate dates for the delivery of the finished composites.
  - 4.27 **Marketing Materials.** The Department of Media Arts Chair and Front Office require that each project provide a ‘ONE SHEET POSTER’ with a max size of

24in x 36in. As well as an 11in x 17in insert poster. For A-Film there must be a collective poster created as well in 'ONE SHEET SIZE'. Trailers for each film must be completed and submitted to the Program and Student Assistant (Marielena Resendiz), to be uploaded to the Department YouTube channel for promotion before the screening date.

**Violation of any MRTS 4400 rules may result in failure of the class, loss of First Look, and no distribution for the final film.**

In addition, students are to understand and abide by the UNT Department of Media Arts Safety Guidelines. **Violation of any of the guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.**

### **MRTS 4400 COURSE RULES AND GUIDELINES**

- 5.1 **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.

- 5.2 **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.

- 5.3 **Crew Presentations.** On designated days, each crew will meet with the instructor and teaching assistant to present their shooting plans for the next shoot. These presentations should include location stills, shot list, and shooting schedule. Also include alternate plans, cover sets, etc. in case of inclement weather or lost locations. The A.D. or lead Producer will make the presentation in concert with all of the departments.
- 5.4 **Dailies Sessions.** Project crews must meet with the teaching assistant and instructor each week during class. During shooting and editorial periods, project crew must meet with the teaching assistant and supervising instructor to review

and discuss dailies and cuts, as indicated in the class schedule. This is an opportunity to share your feelings and insights with your fellow cohort and generally create an atmosphere of trust. Strive to be both honest and constructive in your comments.

1. When screening dailies, respectful silence from the class is mandatory at all times. Comments, jokes, or inappropriate laughter make it difficult for the crew and the entire class to evaluate and comment constructively.
2. Guests must be approved by the instructor a week before class.
3. Each project must post all dailies footage to a Google Drive, made available to the MRTS 4400 supervising instructor, course teaching assistant, and the entire project crew.

5.5 **Editing And Screening Cuts.** All editing is to be done by the student editing crew using the MRTS 180D Advanced Editing Lab. It is not permissible for the assigned editors to bring in outside assistance or to permit other crew members to edit the picture.

The cut presented at the final class screening represents the final version of the project. No subsequent changes are permitted.

5.6 **Additional Expenses.** All MRTS 4400 students are encouraged to contribute \$100 into their project “SLUSH FUND” for additional production expenses such as props, location fees, craft services, additional equipment & expendables, etc. Additional crew drawn from MRTS 3230, or other outside courses, will not have to contribute to the Slush Fund.

5.7 **Budgets.** The budget is the blueprint of the film you are about to make. Budgets are determined by examining, in great detail, the script, storyboards, schedule, breakdowns and everything else related to the script.

Building a solid and accurate budget will require communication. The director and individual crew members must communicate to the producer what they need in order to realize their vision of the script. In other words, communicate your wish list: what lens - what light - which location, what props, sets, mics, drives for post production, in short everything everyone could want. This will be put on paper by each department in the form of a Department Budget. The producer will then try to make it all work. Some compromises will have to be made. Each 4400 project has financial limits, which cannot be exceeded. Producers will be provided with budgetary requirements. These limits make it necessary for the producer to help find an alternative way of accomplishing creative goals. The more each crew member communicates with the producer, the more they can help.

The total budget for each short film will be determined by the Dean's Office and the Media Arts Department Chair.

In order for producers to keep and maintain their budget, they must constantly be aware of what is being spent (or what will be spent). In order to do this, rentals, work orders, and purchase requests must be submitted to the Media Arts front office Media Arts Program Supervisor (Marielena Resendiz). Each crew member

must get the approval of the producer and instructor before committing to any spending.

Only the producer, after approval from the instructor, can authorize expenditures, not the director or any other crew member. UNT DOES NOT reimburse for expenses paid out of pocket by students.

If everyone plans ahead, they will be able to get more for the money and all the crew's hard work.

5.8 **Shot List / Shooting Schedule / Call Sheets / Dprs.** On Thursday before each shooting period, the teaching assistant 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 teaching assistant. The 4400 teaching assistant will forward and distribute call sheets to the supervising instructor prior to the shooting weekends. In addition, the Department of Media Arts (Front Desk and Student Program Assistant) must receive **hard copies** of the call sheets (submit in person to front desk). Call sheets are due by the end of Friday (business hours). Daily Production Reports must be completed in full by the AD, approved by the Producer, and turned into the Department of Media Arts (Front Desk and Student Program Assistant) on Tuesday during business hours (submit in person to front desk). Copies of DPRs must be submitted to the instructor and crew at the beginning of class following weekend production.

5.9 **Casting.** Producers and directors are required to share casting tapes for review by the supervising 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.

5.10 **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.

5.11 **Rewrites.** All rewrites MUST be discussed with and approved by the supervising instructor with insight from the course instructor in which the screenplays were originally completed. **Any approved rewrites MUST be approved before the semester begins. Pick-Ups must be approved by Petition.** The Shot List for Pick-Ups (if any) will be determined by the crew, and must be submitted to the teaching assistant and then approved by the supervising instructor following the screening of the third cut.

5.12 **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.

5.12a **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.\*\*\**

5.12b **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.

5.13 **Main Titles And End Credits.** All Title(s) lists MUST BE APPROVED by the principal members of the crew, then submitted to the teaching assistant for review, then finally sent to the supervising instructor for final approval. Additional Main and End Credit information will be distributed in class, if needed. Participation by at least one member (although both are preferred) of the Producing and Directing Departments in creating the titles is vital.

5.14 **General Guidelines for the Main Titles & End Credits.** A sample format for main titles and credits will be provided by the department in accordance with the University guidelines on image and appropriation. This sample will include Title Card size and placement, font suggestion and size, as well as copyright information and additional disclaimers needed for the end credits. The supervising instructor must approve any departures from this format with additional approval from the Chair of the Department.

**Title Specifics:**

- a. Presentation credits are not allowed. No “Film By” or “So and So Presents...” We view the film as the creation of the entire crew and not simply the director or producer. This policy applies to promotional materials and screening programs as well.

- b. The Main Title card must appear within the first two minutes of the film.
- c. There must be a standard copyright disclaimer in size no less than 30 pixels. The date of copyright will be the year of the final 4400 screening in which the film appears, but if the film is screened during the Fall Semester the Copyright year will be the subsequent year. This copyright disclaimer can appear anywhere in the titles, preferably in the end credits.
- d. Font and type size are your choices. Just be aware that video does not handle delicate serifs and fancy fonts, effectively. To be readable, the number of lines placed within the title area is just as important as the font and type size decisions.

Most title designers suggest no more than 12 to 14 horizontal lines on a card.

- e. Crew credits for those registered in the class must be equal in all ways including size, font, color, etc. If all crewmembers are included on one card, the approved order is: Director, Writer(s), Producers, Assistant Director, Cinematographers, Editors, Sound Designers, and Production Designer(s).
- f. Acknowledgements, dedications or “special thanks” cards are subject to unanimous approval of all crewmembers and the faculty.

However, there must be specific “special thanks” to specific department staff which are as follows:

- a. Department Chair - Dr. Harry Benshoff
- b. Associate Chair - Tania Khalaf
- c. Senior Student & Program Coordinator - Marielena Resendiz
- d. Administrative Coordinator - Bonnie Millward
- e. Administrative Assistant - Lesa Statler
- f. Senior Student Advisor - Laura Flowers
- g. Equipment Room Manager - LaDaniel Maxwell
- g. The last card(s) containing people’s names must credit the teaching assistant and supervising instructor and list their roles. Additional faculty who have assisted in Workshops must be listed as well with approval by the supervising instructor.
- h. The last card contains the technical credits for: Online Facility, and Special processes used for Sound, Sub-Titles, Visual Effects, etc. The Media Arts Office website has the brand “bugs” from these facilities to be used as graphics on these cards.
- i. Titles are approved in 3 phases: First draft of title copy must be turned into the teaching assistant for review, and corrections. Final approval by the

supervising instructor is required before the titles are created. Finally, the credits, as they will appear in the answer print, must have been screened in the final cut by the supervising instructor prior to the final online process.

- j. The credit block of registered students must be listed in all media.

5.15 **Digital Finishing Guidelines.** Digital Finish from HD Capture. All projects at the final screening will be processed via DCP-O-Matic (provided in Room 180D). Flash drives or external hard drives must be pre-formatted in NTFS via a PC for proper ingesting to the Christie Digital Projector.

File formats for DCP-O-Matic can range from H.264, Quicktime MOV, MXF, or DNXHD.

The export process must be completed in Room 180D via Adobe Premiere Pro or Avid Media Composer.

5.16 **12 Hour Work Day.** A Professional Shooting Day as per IATSE Guidelines is **Twelve hours from start to finish including a half hour for lunch.**

- a. **Report To:** Crew and cast may report to a location within a thirty-mile radius from UNT. It is a twelve-hour day commencing with the first call. If the crew starts at 8am and the cast is called at 10am, the day ends at 8pm. No exceptions. There is not a 13th hour for wrap. A half hour lunch break is required 6 hours after call time and 6 hours before wrap time.
- b. **Outside the “Zone”:** If the location is between thirty and fifty miles from UNT all travel time is considered work time. If the crew leaves from UNT at 7am and travels an hour and a half to the location and must travel an hour and a half back at the end of the day, the practical effect is the students have only a nine-hour shooting day. Travel may not be added to the front or back as an outside entity. A half hour lunch is also deducted from the total twelve hours. Productions may secure a “report-to” parking location at the edge of the 30-mile zone, and consider that the starting and ending point for the day’s work. Such a base-camp location must be permitted if required by local municipalities.
- c. **Distant Location:** Locations beyond fifty miles are considered distant locations. Both the cast and the crew must be put in a hotel or motel. Screen Actors Guild actors must be housed one-to-a-room in the best available lodging. They must also be given a Per Diem. The shooting day is for 12 hours and 12 hours only. No exceptions. Included in that twelve hours is a half hour deduction for lunch.

NOTE: in the unlikely event that legitimate circumstances create a possible exception to this rule the students may petition the supervising instructor for a one-time exemption. (See Petition guidelines above.)

The best use of the shooting day is either an on-campus or a nearby location.

5.17 **Special Rules.**

**4400 Friday Night Shoot**

1. Friday night shoots must be approved by supervising faculty via a Petition.
2. Any minutes or hours used for a “short” call will be counted as a full 12-hour call. In other words, it will count as a full day of production in your shooting schedule. This rule applies to pick-up days, as well.

5.18 **Grading.** Grading is based on several components:

- a. Performance of role = 20%
- b. Attendance = 10%
- c. Contribution to Class = 10%
- d. Execution of Assigned Tasks and Assignments = 20%
- e. Final Distribution of Film = 40%

5.19 **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.

### **STATEMENT ON ACADEMIC CONDUCT AND DEPARTMENT POLICY**

6.1 **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.

6.2 **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.

6.3 **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](http://disability.unt.edu), or call 940.565.4323.

6.4 **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.

6.5 **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.

6.6 **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.

6.7 **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/](http://success.unt.edu/).

6.8 **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](http://policy.unt.edu/sites/default/files/untpolicy/pdf/7-Student_Affairs-Academic_Integrity.pdf)

- 6.9 **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.

- 6.10 **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**

- 7.1 **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.

- 7.2 **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.]

- 7.3 **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/>).
- 7.4 **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.
- 7.5 **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.
- 7.6 **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.

- 7.7 **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.
- 7.8 **Access to Information - Eagle Connect.** Students' access point for business and academic services at UNT is located at: [my.unt.edu](http://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>
- 7.9 **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](mailto:spot@unt.edu).
- 7.10 **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](mailto: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](mailto:oeo@unt.edu) or at (940) 565 2759.

- 7.11 **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.

- 7.12 **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](mailto:internationaladvising@unt.edu)) to get clarification before the one-week deadline.

- 7.13 **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>).

7.14 **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**

8.1 **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>)

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

### 8.3 **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>)

### 8.4 **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/>)