Introduction to Digital Video
Department of Human Centered Computing
Indiana University School of Informatics and Computing, Indianapolis
Spring 2016

Section No.: 25787  Credit Hours: 3
Time: 3:00 p.m.-4:15 p.m.
Location: IT271, Informatics & Communications Technology Complex
535 West Michigan Street, Indianapolis, IN 46202 [map]
First Class: January 11, 2016
Web site: Canvas FA15-IN-NEWM-N253-25787

Instructor: John King, M.S., Lecturer, Media Arts and Science
Office Hours: TBA
Office: IT469
Phone: (317) 278-4145 (Canvas e-mail strongly preferred – I’m rarely at my desk, but often at a computer)
E-mail: Canvas e-mail only

Prerequisites: None.

COURSE DESCRIPTION
Introduction to video production techniques for digital media. Hardware, software, and technique are explored through lecture and projects. All phases of video production are addressed, from pre-production through production to post-production with a focus on the digital media aspects.

Learning Outcomes:
- Demonstrate a working knowledge of the following: the video signal, camera operation, lighting techniques, audio recording, interview techniques, basic visual composition and conventions.
- Understand the theory and current practices involved in successfully planning, shooting, editing and delivering a complex digital video project.
- Pre-production: Develop ideas, planning, scripting, scheduling, and delivery requirements.
- Production: Understand various types of production, camera handling, framing, lighting, interview techniques, sound recording, and shooting for coverage.
- Post-production: Use A-rolling story structure, B-rolling coverage, voiceover, editing and creating graphics with Avid Media Composer.
- Presentation: Demonstrate knowledge of exporting final video to specific media formats suitable for uploading to video hosting web sites.
- Analyze video in terms of effective delivery of information through successful production and post-production techniques.
- Participate as a member and/or leader of a video production team.

Course Objectives:
- To teach effective methods of conveying information through the use of video technology: developing ideas, translating ideas into a visual medium, effectively structuring ideas/information.
- To thoroughly explain the requirements of pre-production, production and post-production, which students will put into practice on their assignments.
- To instruct the basic operation of the tools involved in video production: cameras, lights, grip equipment, microphones and editing & presentation software.
- To give a rudimentary understanding of lighting techniques including 3-point lighting and color temperature. There is a separate Lighting and Field Production class that gives a more in-depth look at lighting for digital video production.
- To give a rudimentary understanding of digital audio and the best practices for achieving solid audio tracks. There are several additional in-depth sound courses that you may take within the School of Informatics.
• To provide a comprehensive understanding of techniques involved in successful interview shooting.
• To explain the principles of visual composition as expressed in shooting, editing and the creation of basic graphics.
• To teach the practice of A/B rolling as an editing convention.
• To provide a basic understanding of the video signal, including a fluency in the terminology associated with digital video technology and production.
• To assign projects written, shot, and edited by students individually and in groups.
• To provide a strong foundation in editing

Principles of Undergraduate Learning (PUL):
This course design reflects IUPUI's Principles of Undergraduate Learning (PULs). Undergraduate students will experience a major emphasis on PUL 1 (Core Communication – oral presentation and writing), and a moderate emphasis on PUL 2 (Critical Thinking) and PUL 3 (Integration and Application of Knowledge). Others with some emphasis include:
• Intellectual depth, breadth, and adaptive thinking
• Understanding of society, tradition and culture
• Values and ethics

Required Textbooks:
Title: Digital Filmmaking for Beginners: A Practical Guide to Video Production
Authors: Michael K. Hughes
Publisher: McGraw-Hill Companies
Available at IUPUI student bookstore and on Amazon.com: http://www.amazon.com/Digital-Filmmaking-Beginners-Practical-Production/dp/0071791361/

Title: How To Shoot Video That Doesn’t Suck
Authors: Steve Stockman
Publisher: Workman
Book site: http://workman.com/products/9780761163237/
Available at IUPUI student bookstore and on Amazon.com: http://www.amazon.com/Shoot-Video-That-Doesnt-Suck/dp/0761163239

Required Software and Notes About Avid Media Composer:
• Microsoft Office, QuickTime, and VLC.
• Access to Avid Media Composer — Note: You are not required to purchase this software, but you will need access to it. The software is installed on all machines in the IT 270 and IT 271 labs. You can work in this building after hours or on weekends without having to purchase or rent the software at additional cost to yourself.
• Unfortunately, IUPUI's iuware site does not provide free downloads of Avid Media Composer at this time, but this software is required for the course and the rest of the MAS program's video production courses.
  o If you would like to purchase or rent the software for your personal machine, then that is your choice and your responsibility. It is available through http://apps.avid.com/education at the student subscription price of $9.99 monthly. However, this may mean a 1-year commitment, so you'll need to continue taking video courses next semester to get your money's worth.
  o You must ensure that your computer meets the minimum specifications to run the software, or you could be out additional money for upgrades or time lost securing a refund from Avid.
I cannot provide technical support if you choose to purchase or subscribe to Avid Media Composer software for your personal machine. You must go through Avid for technical support.

Other Required Materials:
- Avid Media Composer keyboard cover. This is a keyboard skin that shows all the Avid keyboard shortcuts, which will be tremendously helpful as you’re learning to use the software. These can be checked out from IT259 or purchased online: [http://www.amazon.com/LogicKeyboard-LogicSkin-Apple-Keyboard-Composer/dp/B005BLPZOE](http://www.amazon.com/LogicKeyboard-LogicSkin-Apple-Keyboard-Composer/dp/B005BLPZOE)
- Internet connection for accessing Canvas, E-mail, and Lynda.com tutorials (provided to students through university)
- Headphones or ear buds for use ONLY when editing projects, not for tuning out class.
- Pen and paper for taking notes and completing in-class tasks as assigned.

Lastly, but perhaps most importantly:

- **USB Hard Drive (specs: at least 320 GB, 5600 rpm, USB 2.0 or 3.0):** This is NOT a thumb or keychain flash drive. Don’t try to do this class with just a flash drive. They’re not sufficient to handle the project files you’ll be creating.
  - This external hard drive will be used to store and transport digital projects. If you don’t own one, get one. You will use it in multiple classes, not just this one. Don’t try to use your Box account or lab computers for this purpose.
  - You need an external hard drive that is formatted to ExFAT. This format allows you to transfer very large files like the ones we will create in this class.
  - If you already own a hard drive that you plan to use for this class, then you need to make sure it’s formatted to ExFAT. If you don’t know how to format it, don’t worry. I’ll show you how in class. However… please note…
  - **Reformatting your hard drive to ExFAT erases all the information on the disk,** so don’t bring in a hard drive with tons of personal or academic stuff saved on it and not backed up anywhere else, or you’ll have to copy everything off before you can re-format, and that always takes forever.
  - Don’t ask for formatting help until you’ve ensured your drive is blank or completely backed up elsewhere.

Optional, but very helpful materials:
- Reflector/bounce card. White posterboard is fine – you’ll likely need this to reflect light if you shoot outdoors.
- Gels for lights. We have some, but not many — check with local shops such as Roberts Camera ([https://robertscamera.com](https://robertscamera.com)) or Hammer Lighting and Grip ([http://hammergrip.tv](http://hammergrip.tv)), or go online and get something like this: [http://www.amazon.com/Cowboystudio-Color-Correction-Gels-inches/dp/B0036BGJ2I](http://www.amazon.com/Cowboystudio-Color-Correction-Gels-inches/dp/B0036BGJ2I)
- Diffusion sheets for lights. We have some, but not many — same as above.
- Spare 16GB SD memory card for camera
- Work gloves for handling lights

Equipment Checkout:
You are required to shoot live-action video in a team setting for this class. You will have access to the following equipment for checkout, but quantities are limited, so reserve what you need in advance:
- JVC GY-HM100U or GY-HM150U high-definition digital video camera with 16GB memory card
- Avid Media Composer keyboard cover for Macs (great for editing)
- Tripod and sandbags for stability
- Microphone(s) – lapel, handheld, and boom
- Boom pole(s)
- XLR Cables (needed whenever you check out a microphone)
- Light kit
• Reflectors, gels, and diffusion (Note: We don’t have tons. Depending on the effect you want or
the situation in which you’re shooting, you may need to purchase your own supplies at local
camera shops such as Roberts, or you can go online.)

Instructions for Checking out Equipment:
• Checkout hours and other info are posted here: http://soic.iupui.edu/technology.
• Check available equipment at: http://informatics.iupui.edu/technology/equipment.
• Review equipment policies at: http://informatics.iupui.edu/technology/policies/equipment.html.
• For pickup, go to Room IT259 (next to the stairwell in the NW corner of the building)
• For each team project, appoint one member of the team responsible for the pick-up and drop-off
of the equipment. This helps to keep things organized and ensures someone is accountable.
• **Make your equipment reservations at least 24 hours in advance.** Do not wait
until the last minute to try to reserve a camera.
• Plan shooting schedules and pick up equipment **ahead of time** to ensure availability of gear.

Accessing the IT270/IT271 lab classroom for after-school hours:
To get access to IT270/IT271 after 9 p.m. on weekdays or after 6 p.m. on weekends, you will need to
complete a request form located here: https://soic.iupui.edu/app/technology-
management/index.php/facility-access and have Mike Lulgjuraj swipe your card to give you access. You’ll
need to make abundant time to work on projects outside of normal class time to be successful in this
course. The average assignment can take beginners as much as 8-10 hours or more to complete well.
Early in the semester, Mike will visit class to get everyone’s card swiped at once, but if you miss that class
day, you’ll need to see him on your own. His office is on the 4th floor of the IT building, across the hall
from my office.

Using Avid Media Composer and Lynda.com
Avid Media Composer is industry standard video editing software. It’s used all over Hollywood and
elsewhere movies and TV shows are made. Avid Media Composer is used in all video production classes
in the MAS program, often on a Mac. You should expect to use Apple machines and Avid software in this
classroom. One half of your midterm in this course is based on using Avid Media Composer. If you know
how to use some other editing software, that’s great — but this class focuses on software you probably
don’t know and need to learn.

IUPUI provides students with access to Lynda.com tutorials to learn at your own pace as the semester
progresses. You will be asked to use these extensively. This is not “teaching yourself” the software. This
is class material provided to you that you will be expected to use, no different from how textbooks and
supplemental handouts should be read, or how lecture notes should be taken, or how equipment should
be checked out and used on projects, etc. Class time, lectures, and projects are designed to convey
concepts, methods, practices, and theories related to various aspects of video production. This is not a
software class at a technical school. We do not go over, step-by-step, click-by-click, how to open and use
every function within the software. Lynda.com tutorials delve much deeper into working with the
software than what I can show during class time, and you must do these on your own time.

Your first assignment will require you to use Lynda.com tutorials and the footage provided to show you
how to build a short and simple documentary piece that will be due in Week 5. Expect to watch a total of
1-2 hours of tutorials per week for the first few weeks until this first project is due, as well as following
some minor demonstrations in class. **In-class demonstration will not cover everything because the
tutorials do that.** Again, half of your midterm is an editing practical using Avid Media Composer, so it’s
very important that you use these tutorials provided for you.

These tutorial chapters are clear, paced well, and broken into small chunks (many segments are less than
10 minutes, so you can watch them in small bursts, or revisit them later to refresh your memory). They
provide everything you need to know to be successful using Avid software in this class. You’re not
expected to become an Avid expert. You just need to gain proficiency.
The software is just one tool among many we’ll be demonstrating and using. We will, from time to time, watch a tutorial as a class or demonstrate something specifically, but overall, the tutorials are there for you to use. There will be days when we look at the software as a class and discuss specific techniques. We also have several scheduled “work days” in class when you can work, ask questions, catch up on tutorials, etc. This approach is consistent with many other classes on campus and within this department.

**Homework:**
For a class that meets for 150 minutes total each week for 3 credit hours, you should expect to spend at least that much time outside of class completing assigned readings, tutorials, and/or projects. More time probably will be necessary, depending on the week. Some projects, especially the later ones, will require a great deal of time, so a lot of in-class “lab time” has been provided as well as ample distance between due dates. The final project is staggered, too, so you don’t have to turn in all the stuff at once – it’s stuff that you turn in from week to week as you build toward the finish line. Here’s what we’re doing:

**Assignments:**
- Glass Blowing Documentary (Lynda.com) (50 points) = 5%
- Project 1 – Scavenger Hunt (50 points) = 5%
- Midterm Lighting Practical (50 points) = 5%
- Midterm Editing Practical (50 points) = 5%
- Project 2 – 1-Minute Short (150 points) = 15%
- Final Project: Written Proposal (25 points) = 2.5%
- Final Project: Rough Draft Screenplay (25 points) = 2.5%
- Final Project: Shot List (25 points) = 2.5%
- Final Project: Storyboard (25 points) = 2.5%
- Final Project: Rough Cut (50 points) = 5%
- Final Project: Final Cut (250 points) = 25%
- Final Project: Screenplay Final Draft (50 points) = 5%
- Reading Quizzes (10 points each × 10) (100 points) = 10%
- Participation (100 points) = 10%

**TOTAL POSSIBLE** 1000 POINTS

Specific instructions and expectations will be distributed as each task is assigned.

**Grading Scale:**
- 93-100% A 77-79% C+
- 90-92% A- 73-76% C
- 87-89% B+ 70-72% C-
- 83-86% B 67-69% D+
- 80-82% B- 63-66% D
- 60-62% D-
- < 60% F

No credits toward major, minor, or certificate requirements are granted for a grade below C. No credits toward general education or elective requirements are granted for a grade below C–.

**General Rubric:**
- “A” represents superior work that goes above and beyond the requirements of the course. “A” work shows substantial creativity and insight, often superlative and professional quality.
- “B” represents good, solid work with clear improvement over the duration of the course. “B” work meets all course requirements and shows some creativity and insight, but is not superlative and represents work that is still a bit rough.
- “C” represents work that meets course requirements, but fails to demonstrate significant improvement or command. “C” work is considered average and often is rough or very rough.
- “D” represents work that in one or more ways fails to meet the requirements of the course, but just barely meets basic competencies required and is enough to pass, but is very, very rough.
• “F” represents general failure to meet the requirements and competencies of the course or assignment.

EXPECTATIONS, GUIDELINES, AND POLICIES

Participation, Or: “College is Like a Gym Membership”
Politicians and other talking heads in the news like to use the term “customer” to describe college students, and will often compare students to customers in restaurants or stores. This is not an appropriate or accurate comparison. A more appropriate and accurate comparison is that of an adult enrolling for a gym membership. If you sign up for a gym membership and never go work out, then you won’t benefit from the money you’ve invested.

If you go work out sometimes, then you might get some benefit, but probably not as much as those who show up and work out every day. If you go work out all the time, you’ll probably see results, but keep in mind, it’s not just about going — it’s also about putting in the work.

Some people go to the gym and spend the whole time flexing in front of the mirror and watching television. Some ride a bike for a few minutes until they’re out of breath and give up. Some go to make romantic connections or maintain social status with other friends who work out. They’re not serious about it, though, and they won’t benefit, and they’ll often give up and quit going to the gym.

Some people think working out is boring. They aren’t interested in working out. They aren’t interested in any of it. Yet they sign up for a gym membership anyway. This is not the fault of the gym management. You can’t blame the gym when you sign up for something you don’t want and never do anything. You don’t get the benefits of working out just by paying your membership fee.

But some people sign up for a gym membership and go every day. They work harder than anyone in the gym, including some of the employees. Those are the ones who see dramatic results and improvements. Those are the ones who really get their money’s worth. Their picture ends up on the wall of the gym. They got maximum benefit (top health) for their investment (membership fee, time, and effort). They get to be proud of their accomplishments. The benefits go on and on.

With all of that in mind, you want the most out of your membership in any college class, then you need to do a lot more than just pay your fees. You need to work very hard to see the maximum benefits.

The course participation grade is a combination of factors such as attendance, punctuality, work ethic, responsibility, decorum, and attention to due dates and policies on the syllabus, etc. Students who show up on time, work hard, and respect others usually do very well.

Attendance is taken every day so that I can track your participation, but again, attendance is only part of your participation grade. Perfect attendance doesn’t necessarily mean a perfect participation score. You get three (3) absences to use however you like and for whatever reason. However, if you miss an important due date, exam, or other graded activity in class, then you will not be allowed to make up the work unless you can provide official documentation in case of an emergency, illness, official obligation, or approved university activity (all of which should be able to supply documentation for you to give to an instructor upon your return to class).

Some examples of approved absences with documentation include, but are not limited to:

- Medical issue(s)/illness requiring doctor/hospital/health center visit
- Field trips or immersive projects for another class
- Athletics or other official university business
- Military deployment or assigned duty/training
- Jury duty/Legal obligations

Excessive unapproved absences will affect your grade. Skipping class is an unapproved absence. Advising meetings, employer scheduling conflicts, routine doctor’s appointments, student activities, helping your
landlord move a dryer (actual excuse I once got), fighting with your ex, personal travel arrangements at breaks or weekends, and ESPECIALLY project work for another class or a student organization are all conflicts you have at least some control over scheduling, so they generally are not acceptable reasons for missing class. They usually will not be approved. If you schedule appointments or other responsibilities that conflict with this class, then those unapproved absences add up and will affect your grade. Here’s what happens to your final grade in the class with each unapproved absence:

1st unapproved absence: No penalty unless a major due date, exam, or other activity is missed.
2nd unapproved absence: No penalty unless a major due date, exam, or other activity is missed.
3rd unapproved absence: No penalty unless a major due date, exam, or other activity is missed.
4th unapproved absence: -50 points (one letter grade deducted from final class grade) + missed work
5th unapproved absence: -100 points (two letter grades deducted from final class grade) + missed work
6th unapproved absence: Automatic F for the semester.

Although I track class attendance, you are responsible for counting your own absences. If you have to ask how many absences you have, then you’ve probably missed too many.

Also, you are responsible for making sure you sign the attendance sheet or respond to roll call, whatever the case may be. If you are present but do not sign in or respond, then you are counted absent. "I forgot," "I came in late," and "It never got to me," etc., are not acceptable excuses. You must take responsibility to ensure your presence is documented appropriately.

If you know you will be absent for a legitimate reason on a certain day, your responsibility is to look ahead on the schedule and see what we’re doing, then communicate with your instructor. I do not provide class notes via e-mail. You’ll be expected to turn in assigned work early.

**Punctuality:** Everyone runs late now and then, but frequent tardiness or early departure is disruptive, and if it’s the result of a scheduling conflict, see above. If you are the type of person who is often late, I do notice, and this factors into your final grade. On the other hand, perfect attendance is impressive and can help your grade. Sometimes, I even award bonus points for perfect attendance. Sometimes.

**Late Work Policy:** Normally, I won’t accept late work without penalty unless there’s official documentation of some sort from a physician’s office, legal representation, or an office of the university, though some exceptions may be made in rare circumstances.

Generally, late work submitted without legitimate reason receives an automatic 59% if not turned in by the required due date and time. The most you can earn on a late assignment is 59% no matter how much you revise the work. Once 7 days have passed since the designated due date and time, if you still have not communicated your situation or delivered an assignment, that 59% turns into a zero on the assignment.

In order for your work to be considered for late acceptance without penalty, you or someone acting on behalf of you must contact the instructor by e-mail to explain your situation, preferably IN ADVANCE of the due date and time. Your situation must be some kind of emergency or other unforeseen circumstance that can be somehow documented in writing and verified, and the date on the documentation must match or span the due date you missed. You must provide documentation when you and your instructor arrange for you to turn in the late work.

Any in-class work or quiz you miss because of unapproved absence(s) cannot be made up.

On the Final Project Final Cut and Screenplay, late work is not accepted for any credit unless extreme and verifiable circumstances arise that affect all members of your group and prevent everyone in the group from attending on the due date.

**Computer Use:** There are times when using a computer during class is appropriate, such as taking notes, using Canvas, or looking at class materials. If what’s on your screen has nothing to do with class, then you should shut it down. If you’re playing games or using social media or streaming sites, especially
during lecture or critique, then that’s a disruption, and my grad assistants and I reserve the right to ask you to shut it down. If you do not adjust the situation, then I reserve the right to dismiss you for the day and/or deduct from your participation.

**Gaming Policy:** Gaming in class (computer-based, portable device-based or otherwise) is absolutely not appropriate at any time. I will issue one warning if I see someone gaming. This is the only warning I will give anyone all semester. Students who continue gaming in class may be asked to leave.

**Headphone Use:** During in-class editing time (i.e. not lecture), headphones are appropriate. At no other time are headphones appropriate. If you’re wearing them during other times, then most likely, my grad assistant or I will simply ask you to remove them. If that doesn’t work, then I reserve the right to dismiss you from class for the day and/or deduct from your participation.

**Break Policy:** Typically, we won’t do a formal break in a 75-minute class. In 3-hour classes, breaks happen around the halfway point. If you must leave the room (restroom break, emergency call, etc.), that’s fine — just go. Please do so quietly and with minimal disruption. You don’t have to ask me if you can use the bathroom or if you need to step out for some other reasonable circumstance.

Please do not get up during class to go visit the vending machine and come back with food. Virtually every classroom in this building is a “no food or drink” area, and coming and going from class as you please, (especially during lecture or software demo) whenever you get the urge is not acceptable behavior.

*Note: If health issues dictate your having food or drink handy or taking occasional breaks from the room, then you need to notify the instructor in writing using a form provided by AES so an exception can be made for you.*

**Grade Appeals:** The grading process is not a negotiation. You should not approach your instructor(s) after receiving a grade and attempt to negotiate or argue for more points unless you can show a miscalculation in your point total or show there is something your instructor might have overlooked. The grading process is not something to take lightly, and great care will be taken to ensure accurate assessment of your work. If you have a legitimate concern about your grade such as a miscalculation or something the instructor might have overlooked, then please see your instructor in person either after class or during regular office hours. If office hours are not convenient, you may schedule an appointment. To discuss graded work, you must bring the original, graded assignment (with instructor comments and any peer feedback) to your appointment. Your instructor will not discuss grades via electronic means such as e-mail, where privacy of student records is suspect, though you may set up an appointment via e-mail if you prefer.

**Student Conduct:** Students are expected to conduct themselves professionally and respectfully toward classmates, the instructor, other university employees, and invited guests. You can expect to be treated with the same courtesy. Despite all the rules, the class should be a friendly and fun experience, as long as everyone does his/her part.

**Phones/Electronics:** Either turn yours off or set it to vibrate. If personal circumstances require you to keep your phone on or take an emergency call, let me know ASAP, set to vibrate, and take the call in the hallway. Please do not abuse this policy with frequent calls.

**Use of personal recording devices** is not permitted unless necessitated by a disability. Otherwise, you do not have permission to record the instructor, grad assistant(s), any guests, etc.

**Periscope Policy:** Use of Periscope or other similar live streaming apps is prohibited. If your phone, tablet, or computer is out and appears to be recording or streaming live, you can choose to stop or be dismissed for the day.

**Contacting the Instructor:** Contact me through Canvas e-mail. Good e-mail etiquette is greatly appreciated! This helps me help you. Please check your e-mail regularly (once per day, minimum) and keep your mailbox size down. E-mails that bounce back will not be re-sent, and students who do not
check e-mail regularly might miss information sent to the class. **Generally speaking, I do not accept assignments via e-mail.**

**Working Hours:** I'm not available or on-call 24/7, but I am available often. I typically don't check or answer e-mail or take/return phone calls after 5 p.m., on weekends, or during breaks. I also tend not to respond to class-related questions that you might send over social media. If you e-mail or call, I will respond as fast as I can. However, if you e-mail me after 5 p.m., on a Friday, or before a break, then you likely will not receive a response right away.

**Extra Credit Policy:** Your best bet at earning more points in class is to take each and every assignment and quiz very seriously and revise any work that the instructor indicates is eligible to revise. Having said that, if your instructor chooses to offer an extra credit opportunity, then you should pursue that. You may suggest specific opportunities that are relevant to class, but they must be something that can be offered to the entire class (a film or presentation, guest speaker, or some other activity all students can attend).

**Revision Policy:** Only certain assignments can be revised, and only at certain times designated by the instructor. Assignments that are eligible for revision will be clearly indicated as such, with dates indicating when revisions will be accepted and the deadline after which no further revisions will be accepted. Assignments that do not clearly indicate eligibility for revision are therefore not eligible for revision or reassessment unless the student can indicate a miscalculation or something the instructor might have overlooked. Usually revising eligible assignments is the only way to earn more points through re-assessed work. When revising, students must factor in the instructor’s comments as well as any peer feedback received on the work. Revision does not apply to the final project or quizzes/exams.

**Group Work:** For this class, you must work in group(s). There is not enough video equipment for everyone to do a project alone, nor is it possible or reasonable to expect everyone to provide or purchase their own equipment. Additionally, professionals work together. Ever watch the credits of a movie or TV show? That's a long list of people doing group work. Therefore, group work is required.

**Group Accountability:** Occasionally, a group contains one or more members that “freeload” and don’t contribute in any meaningful way to a project. Your group is responsible for delivering work to expectations regardless of freeloaders, just as you would be in the professional world. Speaking of freeloaders…

**Anti-Freeloading Policy:** How groups divide the work is up to you and your group. Each member of every group must document his/her activities and contributions on each project. While it is rarely possible to divide all the work perfectly evenly among all members, carrying wildly disproportionate workloads leads to unfair situations and undeserved grades. These situations will be addressed on a case-by-case basis, but the instructor reserves the right to remove difficult or non-contributing members from groups.

When you begin a project, you'll write a project proposal as a group. In your project proposal, groups should indicate who is doing what. This can change, but initial responsibilities need to be established. Then group members must document their time as the project progresses. This will be submitted to the instructor in the form of a simple 1-page paper on how the project went.

If your group complains about you or your lack of contribution, then I reserve the right to investigate and, if needed, pull you out of a group. You will get a chance to respond to their charge and work things out with your group. Sometimes the problem is simple (scheduling, miscommunication, etc.).

If you are removed from a group for non-contribution (very rare), you must find another group within the class and ask them if you can join them. Your instructor or grad assistant will not assist you in this process. If no group will add you, then you must complete the project alone for 1/3 of the points, or you can take a zero on the project. (This has never happened, but the policy is in place just in case.)

If it looks like your group is trying to remove you for personal reasons or is not being reasonable about
the situation, then I'll help you find another group and deal with your original group separately. If this is the case, your original group can complete the project without you for a 33% deduction.

Everyone must contribute to a reasonable, if not equitable level. No member should insist on doing all the shooting, editing, etc. If one or more members of your group “take over” and prevent part of the group from helping, or otherwise enable a situation where you are not working as a group, then that person or persons may be pulled from the group and asked to complete the project alone for no better than 1/3 of the points on the project.

**Individual Edits:** On major projects, post-production is an individual effort; everyone in every group must turn in his or her own edit of each project. These “individual cuts” all should be at least somewhat different. The idea is that you work together on pre-production and planning, as well as shooting together, and then everyone gets to edit his or her own version of the film. This gives everyone in every group a chance to take ownership of their own progress, rather than putting all the editing on one person and having to settle for whatever grade that editor earned, for better or worse. This also means every student must learn how to edit in order to be successful in this course. This is partly why the course requires tutorial use and multiple editing projects.

**Group Showcase:** Although every student is required to turn in his/her own edit of most projects, your group should decide which cut should be shown on “showcase day” when the assignments are due. This way, the rest of the class can see the group’s choice of the “best version” of what you’ve done. This cut is not graded for the group; it’s just the work of the student who edited the “best version” together. However, because everyone contributes to the pre-production and shooting stages, some of everyone’s work will be represented on the screen and critiqued. This allows the class to see a showcase of the best work in the room.

**Personal Cameras:** Use of personal video cameras is discouraged, but not prohibited. Check with your instructor about your particular camera to see if it is appropriate for class use (no phone cameras), but understand that the instructor is not an expert with all makes and models of video cameras on the market, nor is he responsible for tech support with your property, nor is he responsible for any damage.

**Hard Drives:** Sharing one hard drive as a group is NOT recommended and strongly discouraged. Saving the only copy of your projects to lab computers is NOT recommended. The instructor will not be sympathetic to students who fail to acquire materials for use in this class and lose their work. You are responsible for backing up your own work. This is not the responsibility of the instructor or the school.

Making multiple backup copies of all work is HIGHLY RECOMMENDED. If someone in your group has the only copy, and that person drops the class or otherwise disappears, what will you do then? Best to have multiple backups, so you all have access no matter what.

**MISSION STATEMENT**
The Mission of IUPUI is to provide for its constituents excellence in
- Teaching and Learning;
- Research, Scholarship, and Creative Activity; and
- Civic Engagement.

With each of these core activities characterized by
- Collaboration within and across disciplines and with the community;
- A commitment to ensuring diversity; and
- Pursuit of best practices.

IUPUI’s mission is derived from and aligned with the principal components—Communities of Learning, Responsibilities of Excellence, Accountability and Best Practices—of Indiana University’s Strategic Directions Charter.
STATEMENT OF VALUES
IUPUI values the commitment of students to learning; of faculty to the highest standards of teaching, scholarship, and service; and of staff to the highest standards of service. IUPUI recognizes students as partners in learning. IUPUI values the opportunities afforded by its location in Indiana’s capital city and is committed to serving the needs of its community. Thus, IUPUI students, faculty, and staff are involved in the community, both to provide educational programs and patient care and to apply learning to community needs through service. As a leader in fostering collaborative relationships, IUPUI values collegiality, cooperation, creativity, innovation, and entrepreneurship as well as honesty, integrity, and support for open inquiry and dissemination of findings. IUPUI is committed to the personal and professional development of its students, faculty, and staff and to continuous improvement of its programs and services.

CODE OF CONDUCT
All students should aspire to the highest standards of academic integrity. Using another student’s work on an assignment, cheating on a test, not quoting or citing references correctly, or any other form of dishonesty or plagiarism shall result in a grade of zero on the item and possibly an F in the course. Incidences of academic misconduct shall be referred to the Department Chair and repeated violations shall result in dismissal from the program.

All students are responsible for reading, understanding, and applying the Code of Student Rights, Responsibilities and Conduct and in particular the section on academic misconduct. Refer to The Code > Responsibilities > Academic Misconduct at http://www.indiana.edu/~code/ (Links to an external site.). All students must also successfully complete the Indiana University Department of Education “How to Recognize Plagiarism” Tutorial and Test. https://www.indiana.edu/~istd (Links to an external site.) You must document the difference between your writing and that of others. Use quotation marks in addition to a citation, page number, and reference whenever writing someone else’s words (e.g., following the Publication Manual of the American Psychological Association). To detect plagiarism instructors apply a range of methods, including Turnitin.com. http://www.ulib.iupui.edu/libinfo/turnitin (Links to an external site.)

OTHER POLICIES
1. Right to revise: The instructor reserves the right to make changes to this syllabus as necessary and, in such an event, will notify students of the changes immediately.
2. IUPUI course policies: A number of campus policies governing IUPUI courses may be found at the following link: http://registrar.iupui.edu/course_policies.html (Links to an external site.)
3. Classroom civility: To maintain an effective and inclusive learning environment, it is important to be an attentive and respectful participant in lectures, discussions, group work, and other classroom exercises. Thus, unnecessary disruptions should be avoided, such as ringing cell phones engagement in private conversations and other unrelated activities. Texting, surfing the Internet, and posting to Facebook or Twitter during class are generally not permitted. IUPUI nurtures and promotes “a campus climate that seeks, values, and cultivates diversity in all of its forms and that provides conditions necessary for all campus community members to feel welcomed, supported, included, and valued” (IUPUI Strategic Initiative 9). IUPUI prohibits “discrimination against anyone for reasons of race, color, religion, national origin, sex, sexual orientation, marital status, age, disability, or [veteran] status” (Office of Equal Opportunity). Profanity or derogatory comments about the instructor, fellow students, invited speakers or other classroom visitors, or any members of the campus community shall not be tolerated. A violation of this rule shall result in a warning and, if the offense continues, possible disciplinary action.
4. Bringing children to class: To ensure an effective learning environment, children are not permitted to attend class with their parents, guardians, or childcare providers.
5. Disabilities Policy: In compliance with the Americans with Disabilities Act (ADA), all qualified students enrolled in this course are entitled to reasonable accommodations. Please notify the instructor during the first week of class of accommodations needed for the course. Students requiring accommodations because of a disability must register with Adaptive Educational Services (AES) and complete the appropriate AES-issued before receiving accommodations. The AES office is
located at UC 100, Taylor Hall (Email: aes@iupui.edu, Tel. 317 274-3241). Visit [http://aes.iupui.edu](http://aes.iupui.edu) (Links to an external site.) for more information.

6. **Administrative Withdrawal:** A basic requirement of this course is that students participate in all class discussions and conscientiously complete all required course activities and/or assignments. If a student is unable to attend, participate in, or complete an assignment on time, it is the student’s responsibility to inform the instructor. If a student misses more than half of the required activities within the first 25% of the course without contacting the instructor, the student may be administratively withdrawn from this course. Administrative withdrawal may have academic, financial, and financial aid implications. Administrative withdrawal will take place after the full refund period, and a student who has been administratively withdrawn from a course is ineligible for a tuition refund. Contact the instructor with questions concerning administrative withdrawal.

7. **Class Courtesy:** Come to class on time and be prepared. Turn off your cell phone and other noisy devices. Don't do homework, answer email, or engage in conversation during class. Listen to your classmates when they are asking questions or presenting their work. Do not bring children with you to class.

All students should read the IUPUI Code of Student Rights, Responsibilities, available at [http://www.iupui.edu/code](http://www.iupui.edu/code). This document describes your rights and responsibilities as an IUPUI student.

**Incomplete:**
The instructor may assign an Incomplete (I) grade only if at least 75% of the required coursework has been completed at passing quality and holding you to previously established time limits would result in unjust hardship to you. All unfinished work must be completed by the date set by the instructor. Left unchanged, an Incomplete automatically becomes an F after one year. [http://registrar.iupui.edu/incomp.html](http://registrar.iupui.edu/incomp.html) (Links to an external site.)

**Academic Responsibilities & Misconduct** (as stated in the Indiana University Student Code of Conduct at [http://www.iupui.edu/code/#page](http://www.iupui.edu/code/#page) (Links to an external site.))

Academic misconduct is defined as any activity that tends to undermine the academic integrity of the institution. The university may discipline a student for academic misconduct. Academic misconduct may involve human, hard-copy, or electronic resources.

Policies of academic misconduct apply to all course-, department-, school-, and university-related activities, including field trips, conferences, performances, and sports activities off-campus, exams outside of a specific course structure (such as take-home exams, entrance exams, or auditions, theses and master’s exams, and doctoral qualifying exams and dissertations), and research work outside of a specific course structure (such as lab experiments, data collection, service learning, and collaborative research projects). The faculty member may take into account the seriousness of the violation in assessing a penalty for acts of academic misconduct. The faculty member must report all cases of academic misconduct to the dean of students, or appropriate official. Academic misconduct includes, but is not limited to, the following:

1. **Cheating**
Cheating is considered to be an attempt to use or provide unauthorized assistance, materials, information, or study aids in any form and in any academic exercise or environment.
   - A student must not use external assistance on any “in-class” or “take-home” examination, unless the instructor specifically has authorized external assistance. This prohibition includes, but is not limited to, the use of tutors, books, notes, calculators, computers, and wireless communication devices.
   - A student must not use another person as a substitute in the taking of an examination or quiz, nor allow other persons to conduct research or to prepare work, without advance authorization from the instructor to whom the work is being submitted.
   - A student must not use materials from a commercial term paper company; files of papers prepared by other persons, or submit documents found on the Internet. A student must not
collaborate with other persons on a particular project and submit a copy of a written report that is represented explicitly or implicitly as the student’s individual work.

- A student must not use any unauthorized assistance in a laboratory, at a computer terminal, or on fieldwork.
- A student must not steal examinations or other course materials, including but not limited to, physical copies and photographic or electronic images.
- A student must not submit substantial portions of the same academic work for credit or honors more than once without permission of the instructor or program to whom he work is being submitted.
- A student must not, without authorization, alter a grade or score in any way, nor alter answers on a returned exam or assignment for credit.

2. Fabrication
A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, and citation to the sources of information.

3. Plagiarism
Plagiarism is defined as presenting someone else’s work, including the work of other students, as one’s own. Any ideas or materials taken from another source for either written or oral use must be fully acknowledged, unless the information is common knowledge. What is considered “common knowledge” may differ from course to course.

- A student must not adopt or reproduce ideas, opinions, theories, formulas, graphics, or pictures of another person without acknowledgment.
- A student must give credit to the originality of others and acknowledge indebtedness whenever:
  - Directly quoting another person’s actual words, whether oral or written;
  - Using another person’s ideas, opinions, or theories;
  - Paraphrasing the words, ideas, opinions, or theories of others, whether oral or written;
  - Borrowing facts, statistics, or illustrative material; or
  - Offering materials assembled or collected by others in the form of projects or collections without acknowledgment.

4. Interference
A student must not steal, change, destroy, or impede another student’s work, nor should the student unjustly attempt, through a bribe, a promise of favors or threats, to affect any student’s grade or the evaluation of academic performance. Impeding another student’s work includes, but is not limited to, the theft, defacement, or mutilation of resources so as to deprive others of the information they contain.

5. Violation of Course Rules
A student must not violate course rules established by a department, the course syllabus, verbal or written instructions, or the course materials that are rationally related to the content of the course or to the enhancement of the learning process in the course.

6. Facilitating Academic Dishonesty
A student must not intentionally or knowingly help or attempt to help another student to commit an act of academic misconduct, nor allow another student to use his or her work or resources to commit an act of misconduct.
**Weekly Schedule**

*Note: Assigned readings and tutorials should be completed before class on the day they are listed.*

**Week 1:**

1/11 — Syllabus, introductions.
- Lecture: What Are We Going To Learn? + Introduction to Lynda.com - Avid Media Composer

1/13 — Quiz #0: Over “What Makes The Cut?”/“Helpful Terms” handouts at the start of class.
- Lynda.com Tutorial Assignment: View “Avid Media Composer 8 Essential Training” Intro, Ch. 1 before class.
- View “The Cutting Edge, Pt. 1.”
- Demo: Fundamentals of Mac Use.
- Tutorial: Getting started in Avid Media Composer.

**Week 2:**

1/18 — MLK DAY — NO CLASS MEETING
1/20 — BRING HEADPHONES AND EXTERNAL HARD DRIVE EACH DAY STARTING NOW
- Quiz #1 (over assigned reading below) at start of class (10 points).
- Reading Assignment: Read Digital Filmmaking for Beginners, Chapter 1 (Film and Video: History and Technical Aspects) and How To Shoot Video That Doesn’t Suck (Introduction + Quick-Start Guide) before class.
- Lynda.com Tutorial Assignment: View "Avid Media Composer 8 Essential Training" Ch. 2 before class.
- Lecture: Film Time. + View The Cutting Edge: Constructing a Scene, plus Charlie Brooker, BDO.

**Week 3:**

1/25 — Quiz #2 (over assigned reading below) at start of class (10 points).
- Reading Assignment: Read How To Shoot Video That Doesn’t Suck, Part 1 (Think Like A Director: Chapters 1-10) before class.
- Lynda.com Tutorial Assignment: View "Avid Media Composer 8 Essential Training" Ch. 3 before class.
- View The Cutting Edge: Style and Pacing, plus slow motion clips.

1/27 — Quiz #3 (over assigned reading below) at start of class (10 points).
- Reading Assignment: Read Digital Filmmaking for Beginners, Chapter 2 (The Camera) and Chapter 3 (Picture Composition) before class.
- Lectures/Demo/Hands-on: Composition, Rule of Thirds, ISO, focus, white balance, etc.
- Lynda.com Tutorial Assignment: View "Avid Media Composer 8 Essential Training" - Ch. 4, Ch. 5 before class.

**Week 4:**

2/1 — Quiz #4 (over assigned reading below) at start of class (10 points)
- Reading Assignment: Read Digital Filmmaking for Beginners, Chapter 4 (Lighting) and Chapter 5 (Production Audio) before class.
- Lighting and Audio Lecture/Demo/Hands-on: Three-point lighting and audio basics.
- Lynda.com Assignment: View "Avid Media Composer 8 Essential Training" - Ch. 6, Ch. 7 before class.

2/3 — Lab day to work on Lynda.com Project: Glass Blowing Doc.
- Lynda.com Assignment: View "Avid Media Composer 8 Essential Training" - Ch. 9, Ch. 10 before class.
**Week 5:**

2/8 — Lab day to work on Lynda.com Project: Glass Blowing Doc.
- **Lynda.com Tutorial Assignment:** View “Avid Media Composer 8 Essential Training” - Ch. 12, Ch. 15 before class.

2/10 — Quiz #5 (over Week 5 reading above and below) at start of class (10 points)
- **DUE: Lynda.com Project: Glass Blowing Doc (QuickTime H.264 files uploaded to Box before the start of class) (50 points).**
  - Showcase a few Glass Blowing Doc projects (time permitting).
  - Reading Assignment: Read Digital Filmmaking for Beginners, Chapter 6 (The Three Stages of Production) and How To Shoot Video That Doesn’t Suck, Part 2 (Preparation: Chapters 11-17) before class.
  - Review basics of camera operation (if needed).
  - Lab time to work on Project 1 “Scavenger Hunt.”

2/12 — Quiz #5 (over Week 5 reading above and below) at start of class (10 points)
- **DUE:**
  - Lynda.com Tutorial Assignment: View “Avid Media Composer 8 Essential Training” - Ch. 12, Ch. 15 before class.
  - Reading Assignment: Read Digital Filmmaking for Beginners, Chapter 6 (The Three Stages of Production) and How To Shoot Video That Doesn’t Suck, Part 2 (Preparation: Chapters 11-17) before class.
  - Review basics of camera operation (if needed).
  - Lab time to work on Project 1 “Scavenger Hunt.”

**Week 6:**

2/15 — Lab time to work on Project 1 “Scavenger Hunt.”

2/17 — Quiz #6 (over assigned reading below) at start of class (10 points)
- **Reading Assignment:** Read Digital Filmmaking for Beginners, Chapter 7 (Pre-Production) and How To Shoot Video That Doesn’t Suck, Part 3 (Setting the Stage: Chapters 18-23) before class.
- Lab time to work on Project 1 “Scavenger Hunt.”

2/19 — Quiz #6 (over assigned reading below) at start of class (10 points)
- **Reading Assignment:**
  - Read Digital Filmmaking for Beginners, Chapter 8 (Production) before class.
  - How To Shoot Video That Doesn’t Suck, Part 4 (Ch. 24-36) before class.
- **Viewing Assignment:** Watch as many of these as possible for inspiration: [http://filmschoolrejects.com/features/10-fantastic-short-films-that-are-only-a-minute-long.php](http://filmschoolrejects.com/features/10-fantastic-short-films-that-are-only-a-minute-long.php)
- Review camera operation and lighting setup (if needed)
- Lab time to work on Project 2: 1-Minute Short.

2/21 — Quiz #7 (over assigned reading below) at start of class (10 points)
- **Reading Assignment:** Read Digital Filmmaking for Beginners, Chapter 8 (Production) before class. How To Shoot Video That Doesn’t Suck, Part 4 (Ch. 24-36) before class.
- **Viewing Assignment:** Watch as many of these as possible for inspiration: [http://filmschoolrejects.com/features/10-fantastic-short-films-that-are-only-a-minute-long.php](http://filmschoolrejects.com/features/10-fantastic-short-films-that-are-only-a-minute-long.php)
- Review camera operation and lighting setup (if needed)
- Lab time to work on Project 2: 1-Minute Short.

**Week 7:**

2/22 — **DUE: Project 1 “Scavenger Hunt” (QuickTime H.264 files uploaded to Box before the start of class) (50 points).**
- Showcase Project 1 in class, time permitting.
- Handout: Project 2 “1-Minute Short” assigned. View samples.
  - Get started during class with group.
  - Project idea and basic concept due by end of class for approval (verbal discussion).
- Lab time to work on Project 2: 1-Minute Short.

2/24 — Quiz #7 (over assigned reading below) at start of class (10 points)
- **Reading Assignment:** Read Digital Filmmaking for Beginners, Chapter 9 (Post-Production) before class.
- **Viewing Assignment:** Watch as many of these as possible for inspiration: [http://filmschoolrejects.com/features/10-fantastic-short-films-that-are-only-a-minute-long.php](http://filmschoolrejects.com/features/10-fantastic-short-films-that-are-only-a-minute-long.php)
- Review camera operation and lighting setup (if needed)
- Lab time to work on Project 2: 1-Minute Short.

**Week 8: Midterm Week**

2/29 — **Practical Midterm Part One: Lighting (50 points)**
- This portion will require you to break out into groups of approximately 4 students and set up a basic, functioning 3-point lighting scheme in 15 minutes (complete with camera and tripod).

3/2 — **Practical Midterm Part Two: Editing (50 points)**
- Students must edit a short sequence together to specifications using Avid Media Composer. Due at the end of class.
- Footage will be provided.

**Week 9:**

3/7 — Quiz #8 (over assigned reading below) at start of class (10 points)
- **Reading Assignment:** How To Shoot Video That Doesn’t Suck, Part 4 (Ch. 36-48) and Digital Filmmaking for Beginners, Chapter 9 (Post-Production) before class.
- Lab time to work on Project 2: “1-Minute Short”

3/9 — **DUE: Project 2 “1-Minute Short” (QuickTime H.264 files uploaded to Box before the start of class) (150 points)**
• Note: Any projects received late will receive 59% of the possible points automatically, with standard deductions taken from there, depending on the quality of the work submitted.

**Week 10:**
3/14-3/18 — SPRING BREAK

**Week 11:**
3/21 — Handout: Final Project.
• Lab time for Pre-Production (Planning Project)
• **DUE: Final Project Verbal Proposal/Discussion** by end of class.
3/23 — **DUE: Final Project Formal Written Proposal** (300 words minimum) uploaded to Canvas prior to class (25 points). See in-depth instructions on Canvas.
• **DUE: Potential Story Ideas.** At least five (5) potential story ideas uploaded to Canvas prior to class. We’ll help you narrow them down.
• Project 2 returned with comments.
• Lab time to work on final project screenplay (time permitting).

**Week 12:**
3/28 — **DUE: Final Project Rough Draft Screenplay** (file submitted to Canvas > Assignments, time stamped during normal class time) (25 points).
3/30 — Quiz #9 (over assigned reading below) at start of class (10 points)
• Reading Assignment: Read How To Shoot Video That Doesn’t Suck, Part 6 (Ch. 61-71) before class.
• Screenplay feedback.
• Lab time to work on final project (time permitting).

**Week 13:**
4/4 — **DUE: Any Revised Project 2 “1-Minute Short” files** (QuickTime H.264, uploaded to Box before class)
• **DUE: Storyboard** (25 points). Bring to class.
• **DUE: Shot List** (25 points). Upload to Canvas prior to class.
• Lab time to work on final project (time permitting).
4/6 — Lab day to work on final project.

**Week 14:**
4/11 — **DUE: Raw Footage.** Turn in a minimum of ten (10) shots of raw footage as a checkpoint of your progress. Provide this on a hard drive or via Box prior to class.
• **This means you need to be shooting new footage in Week 12.** What you turn in shouldn’t be random footage of the parking lot thrown together before class. You should be turning in footage that can be used for your film.
• Quiz #10 (over assigned reading below) at start of class (10 points)
• Reading Assignment: Read How To Shoot Video That Doesn’t Suck, Part 7 (Ch. 72-77) before class.
4/13 — **DUE: Final Project Rough Cut** (playable QuickTime H.264 file submitted to Box folder prior to class time) (50 points)
• Viewing and in-class critique.

**Week 15:**
4/18 — Lab day to work on final project.
4/20 — Quiz #11 [Bonus] (over assigned reading below) at start of class (10 points)
• Reading Assignment: Read Digital Filmmaking for Beginners, Chapter 10 (That’s A Wrap)
• Rough Cut feedback.
• **DUE: Final Project Week 15 Update.** This should be an informal conversation your group has with your instructor and GA during class. Take notes. If you or your group do not have this conversation and walk out without at least an informal “Ok” from your instructor, then deduct 50 points from your project.

• Note: Your project should be nearing completion at this point. Your rough cut should be more refined by this meeting. This is a "home stretch" conversation where you leave knowing what loose ends to tie up and how to finish strong.

**Week 16:**

4/25 — Lab day to work on final project.

4/27 — **Final Project Due Date**

• **DUE: Final Project Final Cut.** (playable QuickTime H.264 file submitted to Box folder, time stamped prior to normal class time) (250 points)

• **DUE: Screenplay Final Draft.** (PDF submitted to Canvas > Assignments, time stamped prior to normal class time) (50 points)

• Viewing and in-class critique.

• Final notes, wrap-up.

• Note: Any projects time-stamped or received late during class will receive 59% of the possible points automatically, with standard deductions taken from there depending on the quality of the project and the satisfactory submission of all Final Project work prior to this date.

• Any projects received after our final class dismisses will receive a zero.