I. Welcome!
And congratulations! You’ve made it to your final year of film school. By now you may feel exhausted and impatient to finish, but you can't relax just yet. This semester will challenge you to exhibit excellence as you demonstrate the skills and knowledge you’ve mastered in your BFA career. You'll have more freedom this year, but you’ll also have more responsibility.

II. University Course Catalog Description
Intensive tutorial guidance, instruction and evaluation of final film projects from initial concept through production.

III. Course Overview
During Capstone I, students will work individually, in collaboration with their peers, and under the close supervision of the instructor to demonstrate their mastery in a particular area of filmmaking. Most will work as directors, while others may choose an alternative role. Capstone I will oversee the preproduction and production phase, while Capstone II will supervise post-production. In addition to practical hands-on filmmaking, students will be expected to exhibit critical thinking and deep reflection, both in the analysis of their own work and in offering constructive criticism to their peers.
IV. **Course Objectives**
Capstone I and II offer students the opportunity to demonstrate the knowledge and skills they have accumulated throughout their time in UCF’s Film BFA. As such, students enrolled in Capstone will be assessed against program-wide objectives.

Students in Capstone should demonstrate the following:

a) Theoretical fluency and the ability to apply historical research, critical analysis, and persuasive argumentation to the reflective dissection of their own creative works.

b) A conceptual mastery of story structure and character creation as exhibited through the successful implementation of these principles or by the creative deconstruction of the same.

c) Fluency in image composition and editorial construction, utilizing the expressive characteristics of the frame, pace, and rhythm to create meaning.

d) Competency in directing performance for the camera or at least a fundamental understanding of acting theories as they may apply to the student's chosen mode of expression.

e) An ability to identify the roles and relationships native to the production process, literacy in production terminology, and the ability to apply these competencies to the selection and assignment of crew members, in order to work collaboratively, on time, and on budget.

V. **Course Prerequisites**
FIL 3132 and Film BFA major.

VI. **Course Credits**
3

VII. **Required Texts and Materials**
None.

VIII. **Basis for Final Grade**
Final letter grades will be determined on a 100-point basis as follows:

<table>
<thead>
<tr>
<th>A range</th>
<th>B range</th>
<th>C range</th>
<th>D range</th>
<th>F range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A 100-94</td>
<td>A- 93-90</td>
<td>B+ 89-87</td>
<td>B 86-84</td>
<td>C+ 83-80</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Assessments</th>
<th>Description of the Requirements</th>
<th>Points Toward Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syllabus Quiz</td>
<td>Check Webcourses for an online quiz on the course policies prescribed in this syllabus.</td>
<td>6 points</td>
</tr>
<tr>
<td>Attendance and Participation</td>
<td>Attendance is required. See specific policies below.</td>
<td>10 points</td>
</tr>
<tr>
<td>Reflection Paper Critiques</td>
<td>You must respond to and critique two classmates’ papers.</td>
<td>10 points</td>
</tr>
</tbody>
</table>
Online Journal | Each student will be required to post six online journal entries. | 24 points
---|---|---
Critical Reflection Paper | Each student will submit a 750-to-1000-word paper and revise that paper throughout the semester. See specific requirements below. | 25 points
Completion of Contract | Each student will execute a standard contract with the instructor outlining the requirements for the course in their chosen role (director, producer, DP, etc.). Contracts will be issued and must be signed no later than the second week of the semester. | 25 points

Assessment Total: | 100 points

IX. Course Assignments: Critical Reflection Paper

In a 750-to-1000-word critical reflection paper, backed by relevant research, students must apply the objectives of this course (a-e, listed above) in evaluating their past artistic and professional development in the program and in setting aspirational goals for personal achievement (artistic, educational, vocational, etc.) in their chosen Capstone activity (i.e. directing, producing, shooting, etc.). In other words, what have you learned so far, and what do you hope to learn next? Why have you chosen your current direction, and what do you hope to accomplish? How do you want to pursue this goal? Who are your influences, and what approaches have they used that you might synthesize?

This essay must engage all of the course objectives. For instance, an experimental filmmaker might respond to objective “b” by discussing why the limits of “story” inform her interest in exploring non-narrative expression, or a documentary filmmaker might respond to objective “d” by discussing the task of directing “social actors” in an interview setting. How the course objectives are applied is up to the individual student, but each paper must demonstrate the student’s mastery of the desired knowledge, the ability to root that knowledge in historical theory and practice, and relate it to the individual goals of the student’s chosen Capstone role.

All papers must adhere to the formatting rules of the official MLA handbook, including font, spacing, student name and subject headings, page numbers, and source citation.

A first draft must be submitted to Webcourses no later than Thursday, August 23, 2012, at 9am. Late submissions will receive an immediate grade penalty.

Throughout the semester, students will get feedback from the professor and their peers and must submit a final revised draft of their papers before being permitted to begin production.

Note: At the conclusion of Capstone II in the Spring, all students will be required to write a follow-up essay that responds to this one and relates their actual experiences in both classes (Capstone I and II) to their original goals for achievement.

X. Course Assignments: Peer Response

Each student will also be assigned to read and respond to the papers of two of his or her peers. See the Straub article in Webcourses for general guidelines in offering peer feedback.
Students should make marginal notes on a hardcopy of each assigned paper to be returned to the authors in class along with a 250-word summary response for each essay submitted online through Webcourses. All peer responses are due no later than Thursday, September 13, 2012, at 9am.

XI. Course Assignments: Online Journal

Each student will write no fewer than six reflective journal entries in Webcourses. The purpose of these entries is to offer each student an opportunity for self-assessment, to survey and dissect the theoretical, aesthetic, and logistical problems one encounters in the Capstone process.

The five required posts are as follows:

1. Due 8/30 for All Students.
2. Due within 24 hours of the first Individual Consultation with the Instructor.
3. Due within 24 hours of the second Individual Consultation with the Instructor.
4. Due 48 hours prior to start of Principal Photography.
5. Due 48 hours after wrap of Principal Photography.
6. Due 12/6 for All Students.

XII. Course Policies: Capstone Roles

**Director:** The majority of students enrolled in Capstone will enter as directors. However, in order to qualify to direct, each director must submit a preliminary production book in PDF form to Webcourses no later than Thursday, August 23, 2012, at 9am. Failure to submit these materials by the deadline will prohibit a student from directing in Capstone. See below for the full list of materials required in the preliminary production book:

- Shooting Script (10 pages maximum, vetted in Short Script II)
- Casting Breakdown for All Characters (paragraph descriptions, including age and appearance)
- Location Breakdown (with evidence of summer scouting)
- Stage Proposal (if planning to use Studio 500 at CEM)
- Current Crew List
- Current Cast List
- Preliminary Scenechronize Schedule
- Preliminary Budget

Note that students will receive shooting-date scheduling priority in the order they submit their production books.

**Producer:** Capstone producers must sign up to produce at least one classmate's short film and co-produce the Spring Capstone screener. In order to qualify to produce, students must declare that choice and the director they will be producing online in Webcourses no later than Thursday, August 23, 2012, at 9am.

**Director of Photography:** Capstone DPs must sign up to shoot at least two classmates' short films. In order to qualify to serve as a Director of Photography, students must declare that choice and the directors with whom they will be working online in Webcourses no later than Thursday, August 23, 2012, at 9am.
Other Roles: Other roles may be permitted on a case by case basis. If you would like to earn Capstone credit in another role, you must notify the instructor immediately and schedule an appointment to discuss.

XIII. Course Policies: Capstone Films

Script and Project Length: Capstone II will restrict completed films to 10 minutes, 0 second, 0 frames in length, including credits. Absolutely no films exceeding this length will receive a passing grade in Capstone II. For this reason, no scripts longer than 10 pages will be permitted to use school equipment, property, or insurance in their production. Likewise, all screenplays must have been vetted in Short Script II prior to being chosen for Capstone.

Students are STRONGLY urged to go shorter than 10 pages. It is not unusual for a student to shoot 10 pages and come out with a 12-minute film. Such a student must now agonize through the process of cutting two minutes of "essential" material from his or her project. Likewise, shorter films have a higher likelihood of success on the festival circuit. Don't shoot yourself in the foot. We highly recommend a tight 5-to-8-page script for your capstone. Don’t spend your money on extra minutes. Spend it instead on production values and food for your crew.

UCF Film General Auditions Event (September 8): This year UCF Film will host a full day of general casting calls, where students will assist/co-run audition sessions with faculty as well as observe actors as they come in to perform prepared pieces. Any students who are not COMPLETELY CAST by this date must participate in this event.

UCF Capstone Grant (September 13): All Capstone directors are welcome to pitch to a faculty panel for a grant of goods and services. Students will have no more than 10 minutes to pitch their project, with questions from faculty to follow. Pitch contestants may show anything they like – clips from previous films, designs, character sketches – anything that helps inspires confidence in the project.

- Pro Tip #1: Make sure the panel understands your script / what your project is about.
- Pro Tip #2: Make sure the panel understands how you would use the goods and services offered in the grant, and why they are aesthetically / thematically intrinsic to your aims.

Students may bring up to three other people with them to pitch (for instance, the producer, DP and production designer), but only bring these people if they have something to contribute. Handouts are encouraged but not required.

UCF Film Production Meet & Greet (September 14, 4-6pm): Any Capstone students who are not FULLY CREWED must have a representative at this event. It is an excellent opportunity to find volunteer labor for your crew.

Shooting Schedules and Equipment Check-outs: Up to two directors will be permitted to check-out UCF equipment per week. A third director may be permitted to shoot at the same time if he or she isn’t using any UCF resources. Under no circumstance will more than three directors be permitted to shoot at the same time.

Directors using UCF equipment will get 7 (seven) CONSECUTIVE days total for their shoots, inclusive of check out and check in. Students must reserve their shoot dates through the instructor, with all check-outs on Tuesdays and check-ins on Mondays, prior to submitting an equipment reservation form to Jon Bowen. You may select which week slot you desire, first come, first serve (in order of production book / reflective paper submission).
Each project must commit to a shoot that ends December 3. Split checkouts over several weeks will not be permitted. On or before September 13, 2012, you must have picked your dates for checking out UCF gear. We will go over this in class. I intend to empower you as a group to handle your scheduling issues.

Preproduction: If you desire to work with a camera and familiarize yourself with your shots, you are permitted to sign out a PDF100 camera for a one-day check-out, 9am to 4pm, and work with it on the UCF stage. No gear is permitted for scouting, testing, rehearsals or any other activity off the stage or overnight prior to your principal photography. By the same token, additional cameras are not permitted for check-out for any “behind the scenes” photography. You should have a camera of your own for that purpose.

Production: The equipment room can support two checkouts per week. This means we have approximately 18-20 slots for gear checkouts. There will be no more than two checkouts per week and each checkout cannot exceed 7 days. Each student is responsible for scheduling which week they want to check out equipment and to resolve scheduling conflicts amongst themselves. We can talk about ways to manage this in our first class meeting. Students must meet with the professor five days prior to checkout to confirm that the production book is 100% complete. Failure to do so will result in the cancelation of your shoot.

Pick-up shoots: Pick-ups are permitted from January 7 until January 31, 2013, two consecutive days per project. You must submit an equipment sheet to me for signature and get it to the equipment room for your January shoot dates ON OR BEFORE December 6, 2012. The last check-out of gear must be checked back in by 10am, Thursday, January 31, 2013. Please note that two projects can be checked out at any one time, but no more than two. Note that any pick-ups outside this timeframe will be permitted at the sole discretion of the Capstone II faculty and Jon Bowen and completely subject to availability of equipment (with Directing I and III having priority).

On-Set Emergencies: In any case of an on-set emergency (injury, damage, arrest, etc.), the student must contact Andrew Gay and Jon Bowen immediately at the emergency numbers listed at the top of the syllabus.

Use of CEM Stage Facilities: Only one shoot per week may occupy the Studio 500 stage at CEM, so students wishing to shoot on the stage will need to coordinate together to secure their spots. In order to request stage use, a proposal must be included in your preliminary production book. This proposal must include contact information for director and producer, total cast and crew, proposed dates of use (including build and cleanup), set description and specifications, equipment to be used, any special needs, and a basic floor diagram. After this plan and dates are approved by the instructor, the proposal should move on to Jon Bowen, who will clear it before final submission to Rich Grula.

Completion of Principal Photography: All projects must complete principal photography before the end of the Fall semester. Failure to do so will be considered a “breach of contract” and result in a zero score for that portion of your grade, no exceptions.

First Complete Assembly: All Capstone directors must complete a first assembly no later than four weeks from their wrap date for digital productions or six weeks for projects shot on film. Any students whose due date for first assembly falls after the end of the semester must produce a complete assembly no later than the first class meeting of Capstone II in the Spring term. A first assembly will be defined as follows: all sound synchronized with levels adjusted, all scenes arranged in intended sequence, and slugs with titles for any missing material (FX shots, reshoots, inserts, ADR lines, etc.).
XIV. Course Policies: Grades

Grade Dissemination: Graded materials in this course will be returned individually only by request. You can access your scores at any time using the Grade Book function of Webcourses. Please note that scores returned mid-semester are unofficial grades.

Late Work Policy: Deadlines are final. No late assignments or exams will be accepted without prior authorization from the instructor or a medical excuse.

Extra Credit Policy: Absolutely no extra credit will be offered in this class. Students are responsible to track their own progress through Webcourses, and struggling students should seek the professor's help outside of class before they risk a poor final grade.

Grades of "Incomplete": Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course and the remaining work can be completed the next semester. The instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

XV. Course Policies: Technology and Media

Email: In this class our official mode of communication is through email. All communication between student and instructor and between student and student should be respectful and professional. Knightsmail is the only official student email at UCF. Class rosters list Knightsmail addresses rather than external email addresses, and all official class communications will be sent only to the Knightsmail addresses. Students are responsible for checking their Knightsmail accounts regularly. See www.knightsemail.ucf.edu for further information. If you would like to send me email, please add the following to the subject line: "Capstone: [Last Name, First Name]". Since I get a variety of email each day, I do not read all emails I receive. By having this heading in the subject line, I will read your email immediately. Messages sent through Webcourses may or may not reach the instructor in a timely manner, so email is always preferred.

Webcourses: Webcourses is an online course management system (accessed through my.ucf.edu, under the "Online Course Tools" tab) which will be used for turning in assignments, online discussions, etc. It is prone to glitches. Do not wait until the last minute to access important materials or submit work. If you have trouble getting access, try another web browser. If this fails, contact tech support.

Laptop Usage: Laptops are encouraged for note-taking during class but must remain closed during screenings. Students are also cautioned against distracting themselves or others with social laptop usage in class (i.e. email, chat, Facebook, Twitter, etc.), as such occurrences will result in a grade penalty. Likewise, the audio volume should be muted before class begins.

XVI. Course Policies: Student Expectations

Attendance Policy: Attendance is mandatory. More than two unexcused absences will result in a grade deduction of one letter grade. More than three will result in an F in the course. Lateness will not be tolerated. Every third late entry to class or late arrival to a meeting will count as an absence. It’s called setting an alarm clock.
**Professionalism Policy:** Per university policy and classroom etiquette, mobile phones, iPods, etc., must be silenced during class. Those not heeding this rule will be asked to leave the classroom immediately so as to not disrupt the learning environment. Students who habitually disturb the class by talking, arriving late, etc., and have been warned may suffer a reduction in their final class grade.

**UCF Library:** Because your work will require individual research, you are expected to know how to use the library’s resources. If you are not familiar with using the library, please ask for assistance from the library’s personnel, take workshops provided by the library, or visit the library’s website (http://library.ucf.edu/).

**University Writing Center:** The University Writing Center (UWC) is a free resource for UCF undergraduates and graduates. At the UWC, a trained writing consultant will work individually with you on anything you’re writing (in or out of class), at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit the UWC website at http://www.uwc.ucf.edu, stop by MOD 608, or call 407.823.2197.

**Disability Access:** The University of Central Florida is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternate formats upon request. Students with disabilities who need accommodations in this course must contact the professor at the beginning of the semester to discuss needed accommodations. No accommodations will be provided until the student has met with the professor to request accommodations. Students who need accommodations must be registered with Student Disability Services, Student Resource Center Room 132, phone (407) 823-2371, TTY/TDD only phone (407) 823-2116, before requesting accommodations from the professor.

### XVII. Schedule

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<thead>
<tr>
<th>Date</th>
<th>Homework Due</th>
<th>Class Activity</th>
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<tbody>
<tr>
<td>8/23</td>
<td>Production Books / Critical Reflection Papers Due in Webcourses.</td>
<td>Project Pitches / Script Reads</td>
</tr>
<tr>
<td>8/30</td>
<td>Online Journal Post #1 Due in Webcourses</td>
<td>Script Reads</td>
</tr>
<tr>
<td>9/6</td>
<td></td>
<td>Script Reads</td>
</tr>
<tr>
<td>9/13</td>
<td>CRP Peer Response Due in Webcourses</td>
<td>Grant Pitches No Class for Anyone Not Pitching</td>
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<tr>
<td>9/20</td>
<td></td>
<td>CEM Training Camp</td>
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<tr>
<td>9/27</td>
<td>Progress Reports Due in Class</td>
<td>Production Meeting</td>
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<td>10/4</td>
<td></td>
<td>Block A Individual Consultations</td>
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<td>10/11</td>
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<td>Block B Individual Consultations</td>
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<tr>
<td>10/18</td>
<td></td>
<td>Block C Individual Consultations</td>
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<tr>
<td>10/25</td>
<td>Progress Reports Due in Class</td>
<td>Production Meeting</td>
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<tr>
<td>Date</td>
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<td>Class Activity</td>
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<tr>
<td>11/1</td>
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<td>Block A Individual Consultations</td>
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<tr>
<td>11/8</td>
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<td>Block B Individual Consultations</td>
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<tr>
<td>11/15</td>
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<td>Block C Individual Consultations</td>
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<tr>
<td>11/22</td>
<td></td>
<td>Thanksgiving: No Class</td>
</tr>
<tr>
<td>11/29</td>
<td></td>
<td>Dailies and Cut Scenes</td>
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<tr>
<td>12/6</td>
<td>Online Journal Post #6 Due in Webcourses</td>
<td>Dailies and Cut Scenes</td>
</tr>
</tbody>
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* Note: The Schedule is subject to revision