

INTRODUCTION TO DOCUMENTARY PRODUCTION

Haverford College, ICPR243, Fall 2017

Weds 1:00-4:00pm, VCAM 201; plus required weekly screenings, Thurs 7:00-9:30pm, VCAM 001

Instructor: Vicky Funari, 707-980-2053, vfunari@haverford.edu

Office hours: Thurs 3:00-5:00, and by appointment, VCAM 207

SYLLABUS

SUMMARY

This class will focus on the craft of documentary film/videomaking. Students will learn the basics of digital video production, including use of HD cameras, lighting and sound techniques, and nonlinear video editing. You will engage in production exercises, creating four short documentaries during the semester. Course requirements include completion of production assignments; readings on documentary film craft, history, and theory; participation in class critiques of student projects; written assignments; and attendance at a weekly documentary screening series. Students will confront key questions of the documentary genre, including: How does one person represent another? How does a maker represent oneself? How are power relations expressed and challenged through these representations? What is the role of documentary in the construction of history? What is the relationship of documentary to memory? How and why do we distinguish documentary representations from fictional representations?

REQUIRED TEXTS & MATERIALS

1. Bill Nichols (2010 edition), *Introduction to Documentary*
 2. Steven Ascher & Edward Pincus (2013 Edition), *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*
 3. Barry Keith Grant & Jeannette Sloniowski, Editors (2013 edition), *Documenting the Documentary*
- The above texts are available in the bookstore. All other required reading will be posted on Moodle.
4. One hard drive, 1-terabyte or larger, to store and work with your digital media. We will discuss appropriate drive models and protocols in class.

REQUIRED FILMS

Required films are listed in the course outline below. We will watch the assigned films together, on Thursday evenings, in the VCAM Cinema, except when otherwise noted. All the films will also be on reserve at Magill Library.

READINGS

Readings are due the day they are listed on the syllabus. Be prepared for a good deal of shifting around of the syllabus and of our discussions during the semester. We will not end up discussing *all* the readings during class, because we prioritize our lab work. You are required to do the reading even when we do not end up discussing it in class.

COURSE REQUIREMENTS

Close viewing and discussion of films will be an essential element of the class process, as will your own explorations through your video projects. With that in mind, you are expected to: attend class; attend all regular screenings as well as any required special screenings or presentations; do all required reading; participate actively in class discussions; do one oral presentation; do two writing assignments; and create four short video documentaries (see Production Assignments at the end of this syllabus).

ORAL PRESENTATIONS AND WRITTEN ASSIGNMENTS

Each of you will write two scene analyses and do one oral presentation this semester. You do the written assignments on your own and the oral presentations in teams of two. I will provide you with formats for the written work and guidelines for the presentation, and we will do class exercises to prepare for both. You will submit your first scene analysis sheet following a class

exercise, and you will submit your second scene analysis sheet following your oral presentation and the ensuing class discussion. Scene analysis sheets are due at 7:00pm the day *after* the class exercise or oral presentation, to allow time to incorporate new ideas that arise in class.

COURSE POLICIES

Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me so that I may make appropriate changes to my records.

Attendance: You must attend class. Three unexcused absences constitute “habitual truancy.” Habitual truants risk failing the course. All unexcused absences count against your final grade. If you know you must miss a class, please contact me ahead of time and then arrange with your peers to make up the work. After missing a class you should write to me, explaining your absence.

Technology: No laptops, pads, tablets, or handheld devices in class or during screenings, unless you have an accommodation.

Readings: We will not have time to discuss all readings, but you are still responsible for doing all readings. Always bring the current reading to class, and be prepared to discuss it. I will occasionally form students into groups to lead discussions of readings.

Assignments: Submit all **videos** directly to me, in the form of a Quicktime file or an MP4 file on a hard drive. Please use the following file titling protocol: your last name/s, production assignment number, and the date in yr/mth/day form. Your file title will look like this:

“Surname_ProdAssign2_171012.mov”. Submit all **written assignments** via email as either a .doc or .docx file. Please use the following file titling protocol: your last name, writing assignment number, key word/s from the film title about which you are writing, and the date in yr/mth/day form. Your file title will look like this: “Surname_SceneAnalysis1_Harlan_171012.doc”. Please also include your name and the assignment title at the top of the first page of the document. When I receive multiple files titled “Scene_analysis_1” or “my_movie_1,” there is no guarantee that I will know I have received *your* work as opposed to somebody else’s work.

Access and Accommodations: Haverford College is committed to supporting the learning process for all students. Please contact me as soon as possible if you are having difficulties in the course. There are also many resources on campus available to you as a student, including the Office of Academic Resources (<https://www.haverford.edu/oar/>) and the Office of Access and Disabilities Services (<https://www.haverford.edu/ads/>). If you think you may need accommodations because of a disability, please contact Sherrie Borowsky, Coordinator of Accommodations, Office of Access and Disability Services at hc-ads@haverford.edu. If you have already been approved to receive academic accommodations and would like to request accommodations in this course because of a disability, please meet with me privately at the beginning of the semester (*within the first two weeks if possible*) with your verification letter.

GRADING

Failure to turn in any single assignment is grounds for failing the class. If you think you might need an extension on an assignment, please contact me *in advance* to request one. Late assignments will usually be accepted, but your grade will be lowered.

Grading Percentages:	Scene Analysis Sheets/Presentation:	30%
	Production Assignments 1-3:	30%
	Production Assignment 4:	20%
	Attendance:	10%
	Class participation:	10%

COURSE OUTLINE

Week 1: WHAT IS A DOCUMENTARY ANYWAY?

Class 1, Weds Sept 6, 2017

INTRODUCTION; DEFINITIONS & EXPECTATIONS OF DOCUMENTARY FILMS

ASSIGN & DISCUSS PRODUCTION ASSIGNMENT 1: REVELATION

Introduction to the course, definitions, and expectations of documentary films.

In-class viewing: Excerpts from *Workers Leaving the Factory* (1895), Louis Lumiere; *The Civil War* (1996), Ken Burns; *Planet Earth* (2006); *Animal Planet, Untamed and Uncut* (2008)

Production Assignment 1: Discuss assignment 1, "Revelation." Questions on assignment.

Screening 1, Thurs Sept 7, 2017 (this screening starts at 9:00pm)

Films: *For the First Time* (1967), Octavio Cortázar (10 m);
Nanook of the North (1922), Robert Flaherty (79 m)

Weeks 2-4: DOCUTOPIAS & DOCU-DYSTOPIAS: DOCUMENTARY AS VISIONARY MEDIUM

Class 2, Weds Sept 13, 2017

CAMERA LAB 1

DUE: Notes on Step 1 of Production Assignment 1. Submit via email by 11:00am.

Camera Basics 1: Explanation of facilities procedures. Introductory lab on our video cameras and tripods. Basics of documentary shooting.

In-class viewing: Excerpts from *Triumph of the Will* (1935), Leni Riefenstahl; *Hommage* (1985), Jean-Marie Teno; *Me and Rubyfruit* (1989), Sadie Benning

Readings: 1) Georges Sadoul, "Louis Lumiere, The Last Interview", *Film Makers on Film Making (FMFM)*, Ed. Harry Geduld, pp. 19-25; 2) Barry Keith Grant & Jeannette Sloniowski, *Documenting the Documentary (DDoc2)*, Ch. 1, pp. 1-18, "The Filmmaker as Hunter, Robert Flaherty's *Nanook of the North*," William Rothman; 3) Steven Ascher & Edward Pincus, *The Filmmaker's Handbook*, 2013 Edition (*HandBk13*), Ch. 1, excerpts: pp. 1-28; 32-42, 51-52 (intro to digital systems)

Recommended: Robert Flaherty, "How I Filmed 'Nanook of the North'," *FMFM*, pp. 56-64

Screening 2, Thurs Sept 14, 2017

Films: *Man with a Movie Camera* (1929), Dziga Vertov (68 m);
The River (1937), Pare Lorentz, Farm Security Administration (31 m)

Class 3, Weds Sept 20, 2017

EDITING LAB 1 –We will meet in VCAM 101, the lab where you will do your editing.–

ASSIGN & DISCUSS PRODUCTION ASSIGNMENT 2

HOW TO SEE AND HEAR A SCENE, Part 1

DUE: Footage for Production Assignment 1. We will work with this footage during class.

Present Production Assignment 2: "Contested Truths." Questions on assignment. Form teams.

Editing Basics 1: Basic concepts of non-linear editing, intro to Adobe Premiere Pro CC, media management protocols, logging & transcoding. Explanation of ITC facilities procedures.

Readings: 1) *DDoc2*, Ch. 2, pp. 19-34, "'Peace Between Man and Machine,' Dziga Vertov's *The Man with a Movie Camera*," Seth Feldman; 2) Dziga Vertov, "The Council of Three" in *Kino-Eye: the Writings of Dziga Vertov*, pp. 14-21; 3) *HandBk13*, Ch. 2, pp. 53-101 (before production: formats, sensors, frame rates, workflow)

Screening 3, Thurs Sept 21, 2017

Films: *Chronicle of a Summer* (1961) Jean Rouch & Edgar Morin (85 m)

Recommended Screening, Fri Sept 22, Bryn Mawr College, College Hall 110, 7:00pm

Film: *Examen d'Etat* (2014), Dieudo Hamadi, French Mutations Film Festival

Class 4, Weds Sept 27, 2017

VIEW & CRITIQUE PRODUCTION ASSIGNMENT 1: REVELATION

DUE: Production Assignment 1. We will view and critique the work during class.

DUE: Treatment for Production Assignment 2. Please submit via email by 12:00 noon.

Reading: 1) Jean Rouch interviewed by G. Roy-Leven, in *Imagining Reality: The Faber Book of Documentary (ImagReal)*, Kevin Macdonald and Mark Cousins, Ch.9, pp. 264-270; 2) Macdonald & Cousins, "The Grain of Truth," (cinéma vérité), *ImagReal*, Ch.9, pp. 249-251; 3) Sam Di Iorio, "Chronicle of a Summer: Truth and Consequences," The Criterion Collection; 4) *HandBk13*, Ch. 5, excerpts: pp. 185-193, 205-211, 213-227, 236-248, 250-252 (video image); Ch. 8, excerpts: pp. 304-309 (color)

Recommended Screening, Weds Sept 27, VCAM Cinema 001, 4:30 and 7:30pm

Film: *A Drop of the Grapevine (Budō no namida)* (2014), Mishima Yukiko

Screening 4, Thurs Sept 28, 2017

Films: *The Hour of the Furnaces* (1968), Fernando Solanas & Octavio Getino (Part 1, 84 m)

Weeks 5-6: PERSUASION: HOW DO DOCUMENTARIES MAKE ARGUMENTS?

Class 5, Weds Oct 4, 2017

SOUND LAB 1

EDITING LAB 2

DUE: Some raw footage for Production Assignment 2. We will work with this footage during class.

Editing Basics 2: Adobe Premiere Pro CC cont'd.

Film to watch on your own this week: *Titicut Follies* (1967), Fred Wiseman (84 m)

Readings: 1) *DDoc2*, Ch. 16, pp. 271-286, "The Two Avant-Gardes, Solanas and Getino's *The Hour of the Furnaces*," Robert Stam; 2) Bill Nichols, *Introduction to Documentary, Edition 2 (IntroDocE2)*, Ch. 5, pp. 120-141 (how did docs start)

Recommended Screening, Weds Oct 4, VCAM Cinema 001, 4:30 and 7:30pm

Film: *Sweet Bean (An)* (2015), Kawase Naomi

Screening 5, Thurs Oct 5, 2017, Bryn Mawr College, College Hall 110, 7:00pm

Film: *Little Go Girls* (2016), Eliane de Latour, French Mutations Film Festival

Class 6, Weds Oct 11, 2017

HOW TO SEE AND HEAR A SCENE, Part 2

LIGHTING LAB

ASSIGN & DISCUSS PRODUCTION ASSIGNMENTS 3 & 4

DUE: Shot Breakdown Worksheet for See/Hear Part 2. Bring a hard copy to class.

NOTE: Revised due date for Scene Analysis Sheet for See/Hear Part 2 is Friday, Oct 13. Submit via email by 5:00pm.

Lighting Basics: Basic 3-point lighting. Direction, intensity, quality, color, power requirements.

Production Assignments 3 & 4: Discuss assignments 3 & 4, "Sound/Light" and "Final Project." Questions on assignments. Choose teams for "Sound/Light."

Readings: 1) *DDoc2*, Ch. 15, pp. 253-270, "Ethnography in the First Person, Frederick Wiseman's *Titicut Follies*," Barry Keith Grant; 2) Frederick Wiseman, "Editing as a Four-Way Conversation," *ImagReal*, Ch.9, pp. 278-282; 3) *Handbk*, Ch. 12 excerpts: pp. 471-481, 483-516, 518-520 (lighting); Ch. 13, excerpts: pp.521-533, 535-543 (picture & dialogue editing)

Recommended Screening, Weds Oct 11, VCAM Cinema 001, 4:30 and 7:30pm

Film: *Silver Spoon (Gin no saji)* (2014), Yoshida Keisuke

Screening 6, Thurs Oct 12, 2017

Films: *Harlan County, USA* (1976), Barbara Kopple (104 m)

Weeks 7-9: REPRESENTING SELF, REPRESENTING OTHER

Class 7, Weds Oct 25, 2017

VIEW & CRITIQUE PRODUCTION ASSIGNMENT 2: CONTESTED TRUTHS

READING DISCUSSION

DUE: Production Assignment 2. We will view and critique the work during class.

Readings: 1) *IntroDocE2*, Introduction, pp. xi-xviii; Ch. 1, pp. 1-41 (define); 2) "Harlan County USA: Interview with Barbara Kopple," in *The Documentary Conscience*, Ch.18, pp. 303-316; 3) Paul Arthur, "No Neutrals There': *Harlan County USA*," The Criterion Collection

Screening 7, Thurs Oct 26, 2017

Films: *Island of Flowers* (1989), Jorge Furtado (12 m); *An Image* (1983), Harun Farocki (25 m); *The Body Beautiful* (1991), Ngozi Onwurah (30m); *The Spirit of TV* (1990), Vincent Carelli & Centro Trabalho Indigenista/Video in the Villages (18 m)

Class 8, Weds Nov 1, 2017

CAMERA & SOUND LAB 2

STUDENT PRESENTATIONS 1-3

DUE: Treatment for Production Assignment 3. Please submit via email by 11:00am.

Reading: 1) *IntroDoc E2*, Ch. 2, pp. 42-66 (ethics); excerpt fr Ch. 3, pp. 67-76 (doc voice); 2) Interview with Ngozi Onwurah, from *Sisters of the Screen*, Africa World Press, 2000; 3) Patricia Aufderheide, "You See the World of the Other... The Evolution of the Video in the Villages Project," in *Journal of Film & Video* 60.2 / Summer 2008, pp. 26-34

Screening 8, Thurs Nov 2, 2017

Films: *Sherman's March* (1985), Ross McElwee (155 m)

Class 9, Weds Nov 8, 2017

VIEW & CRITIQUE PRODUCTION ASSIGNMENT 3: SOUND/LIGHT

PROPOSE & CHOOSE PROJECTS FOR PRODUCTION ASSIGNMENT 4

DUE: Production Assignment 3. We will view and critique the work during class.

DUE: Production Assignment 4, Pt 1: 1-sentence summary and 1-paragraph treatment. Please submit proposals via email by 11:00am, and bring a hard copy to class. You will make a brief oral proposal to the class, and we will choose projects and form teams.

Reading: 1) *DDoc2*, Ch. 21, pp. 356-367, "Documentary Film and the Discourse of Hysterical/Historical Narrative; Ross McElwee's *Sherman's March*," Lucy Fisher

Screening 9, Thurs Nov 9, 2017: GRETJEN CLAUSING & PHILLYCAM

Gretjen Clausing, Executive Director of PhillyCam, will give a presentation on community media and the work of PhillyCam.

Weeks 10-13: MEMORY, HISTORY, AND THE MEDIA

Class 10, Weds Nov 15, 2017

COMPLETE CRITIQUE FOR PRODUCTION ASSIGNMENT 3

SUPER 8 EXQUISITE CORPSE

WORKSHOP TREATMENTS FOR FINAL PROJECT

DUE: Production Assignment 4, Pt 2: Teams submit an expanded treatment and a script, outline or storyboard. Please submit via email by 11:00am.

In-class viewing: *El Día Que Me Quieras/The Day You Love Me* (1998), Leandro Katz (29 m); excerpts from *La batalla de Chile/The Battle of Chile* (1975), Patricio Guzmán (Chile)

Readings: 1) *IntroDoc E2*, Ch. 6, pp. 142-171 (categories; models; modes: expository & poetic)

Screening 10, Thurs Nov 16, 2017

Film: *History and Memory: For Akiko and Takashige* (1992), Rea Tajiri (32 m)
Tongues Untied (1990), Marlon Riggs (55 m)

Screening 11, Sun Nov 19, 2017

NOTE: This **Sunday evening screening** replaces the Thursday, Nov 26 screening, which cannot take place because of Thanksgiving.

Films: *Chile, Obstinate Memory* (1997), Patricio Guzmán (58 m)
To the Other Side (Al otro lado) (2005), Natalia Almada (66 mins)

PLUS: STUDENT PRESENTATION 4

Class 11, Weds Nov 22, 2017 CANCELLED

Readings: 1) *DDoc2*, Ch. 25, pp. 424-437, "Silence & Its Opposite, Expressions of Race in *Tongues Untied*," Sheila Petty; 2) "Interview with Marlon Riggs: Listening to the Heartbeat," *Jump Cut*, 36, May 1991, pp. 119-126; 3) Jeffrey Skoller, Ch. 5, pp. 149-165, "Obsessive Returns: Filmmaking as Mourning Work," from *Shadows, Specters, Shards: Making History in Avant-Garde Film*

No screening Thurs Nov 23, 2017 -- THANKSGIVING

Class 12, Weds Nov 29, 2017

EDITING LAB 3: WORK-IN-PROGRESS SESSION

STUDENT PRESENTATION 5

DUE: Production Assignment 3, Pt 3: Rough cut.

Editing Lab 3 / Work-in-progress Session on Final Projects: Each group will share its progress with the class, discuss challenges, ask for constructive feedback. Further Adobe Premiere Pro instruction.

Special Screening, Weds Nov 29, VCAM Cinema 001, 7:00pm

Film: *Containment* (2016), Peter Galison & Robb Moss

Screening 12, Thurs Nov 30, 2017

Films: *Africa, I Will Fleece You* (1992), Jean-Marie Teno (88 m)

Class 13, Weds Dec 6, 2017

STUDENT PRESENTATION 6

READING DISCUSSION: FINISH NICHOLS

VIEW EXQUISITE CORPSE (if back from lab)

Readings: 1) Melissa Thackway, Ch. 4, pp. 93-109, (NOTE: skip pp. 16-29, which are also in the PDF)

“Memory, History, Other Stories,” *Africa Shoots Back: Alternative Perspectives in Sub-Saharan Francophone African Film*, 2003, and “Interview with Jean-Marie Teno,” pp. 204-209; 2) *IntroDoc E2*, Ch. 7, pp. 172-211 (modes: observational, participatory, reflexive, performative)

In-class viewing (or we'll add it to the Thurs Dec 7 screening): *Kony 2012*, (2012), Jason Russell & Invisible Children, Inc. (29 m), [Kony 2012 on YouTube](#).

Screening 13, Thurs Dec 7, 2017

Films: *Control Room* (2004), Jehane Noujaim (USA) (86 m)

Week 14: CONCLUSIONS

Class 14, Weds Dec 13, 2017

FINAL CRITIQUE

STUDENT PRESENTATION 7

WRAP-UP

DUE: Production Assignment 4, Pt 4: Final Cut. We will view and critique the final projects.

Readings: Malcolm Gladwell, “Why the Revolution Will Not be Tweeted,” *The New Yorker*, Oct 4, 2010.

Screening 14, Thurs Dec 14, 2017

No screening tonight, no film this week. However, we may choose to use this as an alternative time slot for our final critique.

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PRODUCTION ASSIGNMENTS

PRODUCTION ASSIGNMENT 1: IN-CAMERA EDIT, "REVELATION"

Step 1: Go somewhere, off-campus if possible. Do *not* take your computer, phone, or any other machine of communication, nor any writing or drawing implements. Be in that place for two hours. Afterwards, when reunited with your usual tools, make some notes on what you saw, heard, thought, and experienced.

Step 2: Create a 1-2 minute video that explores an otherwise hidden world. It may be about the place you went in Step 1, but it does not have to be. Your subject should be something that would remain unknown, private, or simply forgotten without the presence of the camera. The film must be created “in-camera,” which means that no editing will take place: your video will consist of shots you record, in the order you record them, at the length you record them. No trimming, no re-ordering, no added soundtracks. Be aware of how your audio and lighting sources are affecting the imagery; choose them as carefully as you choose your visuals. Logistical note: for this assignment, you must use our class

cameras and practice the card-copying and input/output protocols that I will teach you during our Weds Sept 20 lab. *Maximum length: 2 minutes. You will have 3 weeks to complete this project.*

Timeline: **Sept 13:** Step 1, notes due (via email, 1 hour before class).
Sept 20: Step 2, footage due (in class, on your media drive).
Sept 27: Step 3, project due (submitted as Quicktime or H.264 file on class media drive, 1 hour before class).

PRODUCTION ASSIGNMENT 2: “CONTESTED TRUTHS”

Create a 2-3 minute video that tells a story, describes an object, or presents a situation from two or more distinct perspectives. This project will be your first editing assignment, so consider how you can construct meanings through editing. Shoot what you think you'll need to make a 2-3 minute piece. You will work in teams of two. Both team members *must* participate in the editing process. (You can involve more than two people during shooting, as needed.) In editing this piece, no post-production effects are allowed. *DUE in 3 stages: 1. Treatment, along with interview questions if you plan to do interviews; 2. raw footage; 3. final video. Maximum length: 3 minutes. You will have 4 weeks to complete this project.*

Timeline: **Sept 27:** Treatment due (& interview questions, if needed). Submit via email by 12:00 noon.
Oct 4: Some raw footage due (in class, on your media drive). You will begin to transfer & edit this footage during class.
Oct 25: Finished project due (submitted as Quicktime or H.264 file on class media drive, 1 hour before class).

PRODUCTION ASSIGNMENT 3: “SOUND/LIGHT”

Create a 1-minute documentary exploring either sound or light. If the former: Think about the juxtaposition of sound and picture and how using both these elements effectively can further your goals for the piece. What role does audio have in representing and reflecting the reality or realities you perceive? If the latter, think about how you can use light to craft meaning. What role does light play in representing and reflecting the reality or realities you perceive? You may work alone or in teams of 2-3 on this project. *Due in 2 stages: 1. treatment; 2. final piece. Maximum length: 1 minute. You will have 2 weeks to complete this project.*

Timeline: **Nov 1:** Treatment due. Submit via email by 11:00am.
Nov 8: Finished project due (submitted as Quicktime or H.264 file on class media drive).

PRODUCTION ASSIGNMENT 4: “FINAL PROJECT”

Create a 2-5 minute video on the subject of your choice. Each student will write a 1-sentence description and a 1-paragraph treatment of the piece she/he/they want to make and will propose the idea to the class in a brief oral presentation. As a group, we will then select which projects will be produced. You will work in teams of 2-3. Teams may choose specialized roles for each member (EG, director, camera, editor), or share equally in all aspects of production. *This assignment will be due in 4 stages. Maximum length: 5 minutes.*

Part 1, Proposing: Each student writes a **1-sentence description and a 1-paragraph treatment** and proposes the idea in a brief oral presentation. Please submit proposals via email by 11:00am, and bring a hard copy to class. During class we will choose projects and form teams.

Part 2, Treatment: Each team submits an **expanded treatment and a script, outline or storyboard.**

Part 3, Rough Cut: A **rough cut of your film.** During our Nov 29 class, we will view the works-in-progress. This is an opportunity to share your footage, discuss challenges, ask for feedback and advice, or go over any technical questions you may have.

Part 4, Finished Film: A **final cut of your film.** We will view and critique them during our Dec 13 class (or during our Thurs Dec 14 screening slot, TBD). *After* the critique session, those who wish to make additional changes will have until the last day of classes, Friday, Dec 15, at 5:00pm, to make them.

Timeline: **Nov 8:** Part 1 Due: Proposal, includes 1-sentence summary and 1-paragraph treatment. Submit via email by 11:00 am and bring a hard copy to class.
Nov 15: Part 2 Due: Teams turn in an expanded treatment and either a script, outline or storyboard. Submit via email by 11:00 am.
Nov 29: Part 3 Due: Rough Cut (submitted as Quicktime or H.264 file on class media drive). Please submit on class drive by 12:00pm on Weds Nov 29.

Dec 13: Part 4 Due: Finished project (submitted as Quicktime or H.264 file on class media drive). **Please submit on the class drive by 12:00pm on Weds, Dec 13.**

SAVE THE DATE: TRI-CO FILM FESTIVAL

The 7th Annual Tri-Co Film Festival will take place next Spring, on Thursday May 10, 2018, at the Bryn Mawr Film Institute. The festival is open to student works produced in 2017-2018 by Tri-Co students. I urge you to submit at least one film you make this semester. The festival will seek films of 10 minutes or shorter. The submission deadline will be in late April.