

TELL IT LIKE IT IS: DOCUMENTARY FILM AND APPROACHES TO TRUTH

Haverford College, VIST278, Spring 2019

TTh 1:00-2:30, plus weekly lab session, Th 2:30-4:00. VCAM 201

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Office hours: Tuesdays 4:00-5:30 and by appointment

SYLLABUS

SUMMARY

This course explores the challenge of truth-telling in documentary film and video. A prevailing belief in documentary as a truthful medium has presented documentary makers and audiences with a series of complex problems in the creation, consumption and interpretation of the documentary, in all its forms (among them essay films, cinema verité, social issue films, personal documentary and, more broadly, reality TV, nightly news, surveillance tapes, home movies, etc.) What practices have documentarians engaged in to acknowledge, deny, complicate and perhaps solve the problem of truth-telling? How have viewing habits and cultural dialogues evolved to address this problem? What is the relationship of the documentary film to history, knowledge, power and representation? Where might the documentary be heading in the age of corporate globalization, media consolidation, multivalent identities, and the camcorder, smartphone and internet “revolutions?” We will approach the topic through readings, film viewings, discussions, and production and editing of short videos.

COURSE REQUIREMENTS

Close viewing and guided 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; view all required films; do all required reading; participate actively in class discussions; do 2 group oral presentations; do 2 writing assignments; create 3 short video documentaries (see Production Assignments); attend a handful of screenings and events outside of class time; and write a take-home final. NOTE: this course is allocated 1.5 credit to account for the heavy time commitment associated with the required work in both practice and theory.

REQUIRED TEXTS

These texts and equipment are available in the bookstore. All other reading will be posted on Moodle.

1. Bill Nichols (2011), *Introduction to Documentary* (please purchase the 2nd edition, not the 3rd edition)
2. Barry Keith Grant & Jeannette Sloniowski, Editors (2013), *Documenting the Documentary*
3. Steven Ascher & Edward Pincus (2013), *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*
4. You must purchase your own media drive for this class. They must be formatted for Mac, with at least 1 TB of storage, and a USB3 connection. Our preferred model is a Lacie Rugged drive.
5. Keith Aoki, James Boyle, Jennifer Jenkins (2008), *Bound by Law? Tales from the Public Domain*

REQUIRED FILMS

Required films are listed in the course outline below. You will usually watch the assigned films on your own, but there are a few scheduled screenings. In particular, for the first three weeks of the semester we will watch the films together on Sundays at 7:00pm. There are a handful of other screenings throughout the semester. Please check the screening schedule now so that you can ensure your attendance. All the required films for the semester will be on reserve at the Reserves desk in Founders.

STRANGE TRUTH FILM SERIES

This semester's Strange Truth film series features screenings and visits by filmmakers and artists. You are required to attend these events. Dates and locations are in the syllabus. Strange Truth 2019 engages with the politics of place, race, history, performance, and cinema itself, in the film and installation work of mediamakers Jonathan Olshefski, Sabrina Schmidt

Gordon, Laura Parnes, and Christopher Harris. Showcasing musicians, poets, activists, and actors in hybrids of fictional and documentary forms, the work explores how cinema represents voice, gesture, and place. Please check the screening calendar early in the semester so that you can ensure your attendance at all Strange Truth events.

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. You are required to do the reading even when we do not end up discussing it in class.

ORAL PRESENTATIONS AND WRITTEN ASSIGNMENTS

Each of you will do two oral presentations during the semester, most likely working in pairs. Each oral presentation is on one scene in a film. There is a written and an oral component to these assignments. For your first presentation, each member of the team writes up a Scene Analysis Sheet on the scene, and the team prepares and gives a presentation together. I will provide you with the Scene Analysis Sheet format and detailed guidelines for your presentations. For your second presentation, the oral presentation component is the same, but you will use your Scene Analysis Sheet work to write a short essay about a selected scene.

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. Unexcused absences count against your final grade. If you know you must miss a class, please contact me ahead of time to let me know. Also arrange with your peers to get notes and to make up the work. After missing a class without having informed me ahead of time, please email me, explaining your absence.

Technology: No laptops, pads, tablets, or handheld devices in class or during screenings, unless you have made a prior arrangement with me about this.

Readings: We will not have time to discuss all readings, but you are still responsible for doing them all. Always bring the current reading to class, and be prepared to discuss it.

Assignments: Submit all **video assignments** on the class media drive, in the form of a Quicktime (.mov) file or an MP4 (H.264) file. Our media drive will be at the VCAM Cage, available during Cage hours. Please use the following file titling protocol: last name/s, production assignment number, and date in yr/mth/day form. Your file title will look like this: “Surname_ProdAssign2_180306.mov”. Submit all **written assignments** via email as Word (.doc or .docx) file. Please use the following file titling protocol: last name, assignment type, key word/s from the film title about which you are writing, and date in yr/mth/day form. Your file title will look like this: “Surname_SceneAnalysis_Harlan_180306.doc”. Please include your name at the top of the first page of the document. When I receive multiple files titled “SceneAnalysis_1” or “my_movie_1,” there is no guarantee I will know I have received *your* work as opposed to somebody else’s work.

Access and Accommodations: Haverford College is committed to providing equal access to students with a disability. If you have (or think you have) a learning difference or disability – including mental health, medical, or physical impairment, please contact the Office of Access and Disability Services (ADS) at hc-ads@haverford.edu. The Coordinator will confidentially discuss the process to establish reasonable accommodations. Students who have already been approved to receive academic accommodations and want to use their accommodations in this course should share their verification letter with me and also make arrangements to meet with me as soon as possible to discuss their specific accommodations. Please note that accommodations are not retroactive and require advance notice to implement. It is a state law in Pennsylvania that individuals must be given advance notice if they are to be recorded.

Therefore, any student who has a disability-related need to audio record this class must first be approved for this accommodation from the Coordinator of Access and Disability Services and then must speak with me. Other class members will need to be aware that this class may be recorded.

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:	Presentation/Screening Sheet 1:	10%
	Presentation/Short Paper 2:	10%
	Production Assignment 1:	10%
	Production Assignment 2:	10%
	Production Assignment 3:	25%
	Final Exam:	15%
	Attendance:	10%
	Class participation:	10%

COURSE OUTLINE

In general, Tuesdays will be for discussions on the reading and for oral presentations, while Thursdays will be for labs and critiques.

Week 1: WHAT IS A DOCUMENTARY ANYWAY?

Class 1, Tues Jan 22, 2019

INTRODUCTION; DEFINITIONS & EXPECTATIONS OF DOCUMENTARY FILMS

In-class viewing: Excerpts from *Workers Leaving the Factory (1895)*, Louis Lumiere; *The Civil War (1990)*, Ken Burns; *Planet Earth (2006)*; *Animal Planet, Untamed and Uncut (2008)*

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

Class 2 & Lab 1, Thurs Jan 24, 2019

CAMERA LAB 1

ASSIGN & DISCUSS PRODUCTION ASSIGNMENT 1

Camera Lab 1: Explanation of facilities procedures. Introductory tutorial on our video cameras, tripods, and microphones. Basics of documentary shooting.

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

Readings: 1) Georges Sadoul, "Louis Lumiere, The Last Interview", *Film Makers on Film Making (FMFM)*, Ed. Harry Geduld, pp. 19-25. 2) Bill Nichols, *Introduction to Documentary, 2nd Edition (IntroDocE2)*, Introduction, pp xi-xviii; and Ch. 5, pp 120-141 (how did docs start)

Recommended reading: 1) 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) See list for other recommended technical/craft readings for the semester.

Screening 1, Sun Jan 27, 2019, VCAM 001-Cinema, 7:00-9:30pm

Films: *Nanook of the North (1922)*, Robert Flaherty (70 m); *Nanook Revisited (1990)*, Claude Massot (60 m)

Weeks 2-5: DOCUTOPIAS/DOCUDYSTOPIAS, DOCUMENTARY AS A VISIONARY MEDIUM

Class 3, Tues Jan 29, 2019

Due: Notes on Step 1 of Production Assignment 1.

Films: *Nanook of the North (1922)*, Robert Flaherty; *Nanook Revisited (1990)*, Claude Massot

Readings: 1) 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.

2) Fatimah Tobing Rony, *The Third Eye*, Ch. 4, pp 99-126, "Taxidermy and Romantic Ethnography."

Recommended reading: 1) Robert Flaherty, "How I Filmed 'Nanook of the North'," *FMFM*, pp. 56-64

Class 4 & Lab 2, Thurs Jan 31, 2019 (We will meet in VCAM 101, Edit Lab.)

EDITING LAB 1, SOUND LAB 1

ASSIGN & DISCUSS PRODUCTION ASSIGNMENT 2

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

Sound Lab 1: Basics of sound recording. Our microphones & audio functions of our cameras.

Screening 2, Sun Feb 3, 2019, VCAM 001-Cinema, 7:00pm

Films: *The Man with the Movie Camera (1929)*, Dziga Vertov (68 m)

Class 5, Tues Feb 5, 2019

HOW TO SEE AND HEAR A SCENE

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

Readings: 1) Dziga Vertov, "WE: Variant of a Manifesto," in *Kino-Eye*, pp 5-9, and "The Council of Three", pp 14-21. 2) *DDoc2*, Ch. 2, pp. 19-34, "'Peace Between Man and Machine,' Dziga Vertov's *The Man with a Movie Camera*," Seth Feldman.

Class 6 & Lab 3, Thurs Feb 7, 2016

VIEW & CRITIQUE PRODUCTION ASSIGNMENT 1

ASSIGN & DISCUSS PRODUCTION ASSIGNMENT 2

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

Production Assignment 2: Present & discuss assignment 2, "Contested Truths."

Screening 3, Sun Feb 10, 2019, VCAM 001-Cinema, 7:00pm

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

Class 7, Tues Feb 12, 2019

STUDENT PRESENTATIONS 1-2

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

Readings: 1) Jean Rouch interviewed by G. Roy-Leven, *ImagReal*, Ch.9, pp 264-270.

Class 8 & Lab 4, Thurs Feb 14, 2019

CAMERA & SOUND LAB 2

Camera & Sound Lab 2: Shot types, composition, camera movement, interviews.

DUE: Treatment and interview questions for Production Assignment 2, "Contested Truths."

In-class viewing: *The River* (1937), Pare Lorentz, Farm Security Administration (31 m)

Land Without Bread / Las Hurdes (1936), Luis Bunuel (27 min)

Readings: 1) Luis Bunuel, "A Statement", *Film Makers on Film Making*, Ed. Harry Geduld, pp175-176.

2) "Luis Buñuel Discusses Las Hurdes," *Imagining Reality (ImagReal)*, Macdonald & Cousins, pp 85-90.

Recommended Special Screening, Thurs Feb 14, 2019, VCAM 001-Cinema

An evening with animator Kelly Gallagher

Recommended Event, Friday Feb 15, 2019, VCAM Maker Space, time TBD

Animation workshop with Kelly Gallagher

Screening 4, Fri Feb 15, 2019, Swarthmore, Lang Cinema, 7:00pm

Film: *Hale County, This Morning, This Evening* (2018) (76 mins), director RaMell Ross in person

Week 6: DOCUMENTARY AND ETHNOGRAPHIC FILM: BFF?

Class 9, Tues Feb 19, 2019

STUDENT PRESENTATIONS 3-4

Film Due: *The Hour of the Furnaces* (Pt 1 only) (1968), Fernando Solanas and Octavio Getino (89 min)

Readings: 1) *IntroDoc E2*, Ch. 1, pp 1-41 (define). 2) *DDoc2*, Ch. 16, pp. 271-286, "The Two Avant-Gardes, Solanas and Getino's *The Hour of the Furnaces*," Robert Stam.

Class 10 & Lab 5, Thurs Feb 21, 2019 (We will meet in VCAM 001, Edit Lab)

EDITING LAB 2

DUE: Raw footage for Production Assignment 2. We will ingest this footage during class.

Editing Lab 2: Adobe Premiere Pro CC cont'd. Review ingest protocols. Interface, basic editing.

Weeks 7-8: PERSUASION: DOCUMENTARY & RHETORIC

Class 11, Tues Feb 26, 2019

STUDENT PRESENTATION 5

Film Due: *Titicut Follies* (1967), Fred Wiseman (84 min)

Readings: 1) "Editing as a 4-Way Conversation" by Frederick Wiseman, *ImagReal*, Ch.9, pp 278-282. 2) *DDoc2*, Ch. 15, pp. 253-270, "Ethnography in the First Person, Frederick Wiseman's *Titicut Follies*," Barry Keith Grant. 3) *IntroDoc E2*, Ch. 2, pp 42-66 (ethics), Ch. 3, pp 67-93 (Documentary voice, rhetoric).

Class 12 & Lab 6, Thurs Feb 28, 2019

LIGHTING LAB

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

Class 13, Tues Mar 5, 2019

STUDENT PRESENTATION 6

Film Due: *Harlan County, USA* (1976) Barbara Kopple (103 m)

Readings: 1) "*Harlan County, USA*: Interview with Barbara Kopple," *The Documentary Conscience*, Alan Rosenthal, Ch.18, pp 303-316. 3) *IntroDoc E2*, Ch. 4, pp 94-119 (persuasive); Ch. 8, pp 253-271 (writing)

Class 14 & Lab 7, Mar 7, 2019

ASSIGN & DISCUSS PRODUCTION ASSIGNMENT 3

VIEW & CRITIQUE PRODUCTION ASSIGNMENT 2, "CONTESTED TRUTHS"

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

Production Assignment 3: Present Assignment 3, "Final Project." Discussion/questions on assignment.

Screening 5, Thurs Mar 7, 2019, 7:00pm, VCAM 001-Cinema

Film: *Nowhere to Hide* (2016), Zaradasht Ahmed (86 m). This film is part of the CPGC's Social Justice film series.

Class 15, Tues Mar 19, 2019

PROPOSING FINAL PROJECTS

DUE, Production Assignment 3, "Final Project," Pt 1: 1-sentence summary and 1-paragraph treatment for Final Project. Students will propose their ideas to the class in a brief oral presentation.

Film Due: *The Ax Fight* (1975), Timothy Asch & Napoleon A. Chagnon (30 min)

In-class viewing: *Ilha das Flores / Isle of Flowers*, 1989, Jorge Furtado (12 min)

Screening 6, STRANGE TRUTH 1, Wed Mar 20, 2019, Bryn Mawr Film Institute, 7:00pm

Film: *Quest* (2017), Jonathan Olshefski (105 mins). Director Jonathan Olshefski, Producer Sabrina Schmidt Gordon, and protagonist Christopher "Quest" Rainey in person.

Class 16 & Lab 8, Thurs Mar 21, 2019

CHOOSE FINAL PROJECTS

CLASS VISIT BY JONATHAN OLSHEFSKI AND SABRINA SCHMIDT GORDON

Class visit by Jonathan Olshefski and Sabrina Schmidt Gordon will visit class to discuss their work.

Choose Final Projects: Class chooses 5-7 projects to be produced and the teams to produce them.

In-class viewing: *The Body beautiful* (1991), Ngozi Onwurah (23 m)

Screening 7, STRANGE TRUTH 2, Thurs Mar 21, 2019, VCAM 001, 7:00pm

Film: *BaddDDD Sonia Sanchez* (2015), Barbara Attie, Janet Goldwater, and Sabrina Schmidt Gordon (90 mins). Sabrina Schmidt Gordon in person.

Weeks 9-11: REPRESENTATION: SELF/OTHER, HYBRID SELVES

Class 17, Tues Mar 26, 2019

STUDENT PRESENTATION 7

Films Due: *Tongues Untied* (1990), Marlon Riggs (55 m); *Nobody's Business* (1996), Alan Berliner (60 m)

In-class viewing: *An Image* (1983), Harun Farocki (25 m)

Readings: 1) *DDoc2*, Ch. 25, pp. 424-437, "Silence and Its Opposite, Expressions of Race in *Tongues Untied*," by Sheila Petty. 2) *Jump Cut*, #36, "Interview with Marlon Riggs," May 1991, pp. 119-126.

3) Ngozi Onwurah Interview, *Sisters of the Screen: Women of Africa on Film, Video & Television*, 2000.

Class 18 & Lab 9, Thurs Mar 28, 2019

WORKSHOP FINAL PROJECT TREATMENTS

STUDENT PRESENTATION 8

PRODUCING LAB 1 (THE LAW)

DUE, Production Assignment 3, Pt 2: Groups turn in expanded treatment, with script, outline or storyboard.

In-class viewing: *Hommage* (1985) Jean-Marie Teno (France/Cameroun) (13 min)

Readings: 1) *Bound By Law*, Keith Aoki, James Boyle, Jennifer Jenkins, Duke Center for the Study of the Public Domain. 2) "Documentary Filmmakers' Statement of Best Practices in Fair Use," AU CSM ([AU Fair Use](#) and Moodle). 3) Jay Ruby, "Speaking For, Speaking About, Speaking With, or Speaking Alongside — An Anthropological and Documentary Dilemma," *Visual Anthropology Review* (this last one moved from earlier week.)

Class 19, Tues Apr 2, 2019

READING DISCUSSION / FILMS & THEMES TO DATE

Film Due: *The Thin Blue Line* (1988), Errol Morris (103 m)

In-class viewing: *All Water Has a Perfect Memory* (2002) Natalia Almada (19 m)

Readings: 2) Werner Herzog, *Herzog on Herzog*, "Minnesota Declaration," p 301. 3) *IntroDoc E2*, Ch. 6, pp 142-171 (categories; models; modes: expository & poetic).

Screening 8, STRANGE TRUTH 3, Wed Apr 3, 2019, VCAM 001, 7:00pm

Film: *Tour Without End* (2017), Laura Parnes (92 mins). Director Laura Parnes in person.

Class 20 & Lab 10, Thurs Apr 4, 2019

CLASS VISIT BY LAURA PARNES

IN-CLASS VIEWING - INDIGENOUS MEDIA PT 1

CONT'D READING DISCUSSION / FILMS TO DATE

In-class viewing: Excerpts from Inuit Broadcasting Company pieces

Readings: 1) Patricia Aufderheide, "You See the World of the Other... The Evolution of the Video in the Villages Project," in *Journal of Film and Video* 60.2 / Summer 2008, pp. 26-34.

Class 21, Tues Apr 9, 2019

STUDENT PRESENTATION 9

IN-CLASS VIEWING - INDIGENOUS MEDIA PT 2

CONT'D READING DISCUSSION / FILMS TO DATE

In-class viewing: *Water and autonomy* (2003), 17 of November Municipality, Chiapas Media Project (Mexico) (14 m); *The Spirit of TV* (1990), Vincent Carelli & Centro Trabalho Indigenista, (Brazil) (18 m)

Readings: 1) *IntroDoc E2*, Ch. 7, pp 172-211 (modes: observational, participatory, reflexive, performative). 2) *DDoc2*, Ch. 23, pp 385-403, "Mirrors Without Memories... *The Thin Blue Line*," Linda Williams.

Class 22 & Lab 11, Thurs Apr 11, 2019 ~~(We will meet in VCAM 001 Edit Lab.)~~

W-I-P SESSION

Film Due: *Afrique, je te plumerai / Africa, I Will Fleece You* (1992), Jean-Marie Teno (88 min)

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

Work-in-Progress Session: We will view the works-in-progress; an opportunity to share your footage, discuss challenges, ask for feedback, and go over any technical questions you may have.

Weeks 12-14: MEMORY, HISTORY & THE MEDIA

Class 23, Tues Apr 16, 2019

STUDENT PRESENTATION 10

Films: *Chile, Obstinate Memory* (1997), Patricio Guzmán (58 m). *The Day You Love Me* (1998), Leandro Katz (29 min)

Readings: 1) Interview with Jean-Marie Teno, pp. 204-209, & section of Ch. 4, "Memory, History, Other Stories," pp. 93-109, from *Africa Shoots Back: Alternative Perspectives in Sub-Saharan Francophone African Film*, Melissa Thackway, Indiana University Press, 2003. (NOTE: skip pp. 16-29)

Screening 9, STRANGE TRUTH 4, Weds Apr 17, 2019, VCAM 001, 6:00pm

Film: *Willing Suspensions: An Installation Project and Three Films by Christopher Harris*. 6:00-7:00pm, installation in VCAM 006 Lower Create Space, and reception. 7:00pm, screening begins. Christopher Harris in person.

Class 24 & Lab 12, Thurs Apr 18, 2019

CHRISTOPHER HARRIS CLASS VISIT

EDITING LAB 3

Editing Lab 3: Adobe Premiere Pro CC cont'd. More editing, output.

Class 25, Tues Apr 23, 2019

STUDENT PRESENTATION 11

Films: *Control Room* (2004), Jehane Noujaim (86 min). *Kony 2012*, (2012), Jason Russell & Invisible Children, Inc. (29 min), [Kony 2012 on YouTube](#).

Readings: 1) *IntroDoc E2*, Ch. 8, pp 212-252 (social & political issues). 2) Malcolm Gladwell, "Why the Revolution Will Not be Tweeted," *The New Yorker*, Oct 4, 2010. 3) Anthony Kaufman, "Transmedia Docs Are Sexy, But Who's Watching," *Indiewire*, June 24, 2013

Class 26 & Lab 13, Thurs Apr 25, 2019

VIEW & CRITIQUE PRODUCTION ASSIGNMENT 3

DUE: Production Assignment 3, Pt 4: Final cut.

Final Critique: We will view and critique the final projects.

Class 27, Tues Apr 30, 2019

STUDENT PRESENTATION 12

DUE: Ideas for Take-Home Exam. Bring to class 3 questions you would like to address as part of a take-home exam, as well as brief notes on 2 scenes from films we have watched that you find particularly worthy of explication. I will use your ideas to create the final exam.

Class 28 & Lab 14, Thurs May 2, 2019:

WRAP-UP, REMAINING DISCUSSIONS/PRESENTATIONS

IN-CLASS VIEWING

In-class viewing: *Al Otro Lado* 2005, Natalia Almada (66 min) OR *Al Mas Allá* (2008) Lourdes Portillo (43 min)

Take-home Exam: I will present you with a study guide for the take-home final exam. The exam itself will be available on Moodle starting Weds May 8.

TriCo Film Festival, Thurs May 9, 2019

8th ANNUAL TRI-CO FILM FESTIVAL, 7:00pm, Bryn Mawr Film Institute. *Attendance required.*

Special Screening, Mon May 6, 2019

SCREENING FOR THE CAMPUS COMMUNITY OF SELECTED WORKS FROM OUR CLASS and from my ADVANCED CLASS

THE TRI-CO FILM FESTIVAL

The 8th Annual Tri-Co Film Festival is open to student works produced in 2018-2019 by Tri-Co students. I urge you to submit at least one film you make this semester. The festival seeks films of 10 minutes or shorter. The deadline is Friday, April 26, 11:59pm. Your final project due date is set to facilitate your readiness for festival submission. The festival takes place Thurs, May 9, at the Bryn Mawr Film Institute.

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: something that would remain unknown, private, or simply forgotten without the presence of the camera. It does not have to be about the place you went in Step 1, but your choice of hidden world should at least arise from the experience you had in that first place. The film must be created "in-camera," which means that no editing will take place other than assembling your shots in order (you will do this in our first editing lab): 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 sound effects or music. During shooting, 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 Thurs Jan 31 editing lab. *Maximum length: 2 minutes. You will have 2 weeks to complete this project.*

Timeline: Tues Jan 29: Step 1, notes due (via email, 9:00am).

Thurs Feb 7: Step 3, project due (submitted as Quicktime or H.264 file on the 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: Thurs Feb 14: Treatment due (& interview questions, if needed). Submit via email by 9:00am.

Thurs Feb 21: Some raw footage due (in class, on your media drive). You will begin to transfer & edit this footage during class.

Thurs Mar 7: Finished project due (submitted as Quicktime or H.264 file on class media drive).

PRODUCTION ASSIGNMENT 3: "FINAL PROJECT"

Create a 2-5 minute video on the subject of your choice. Both subject and style should confront the question of truth as discussed during our course. Each student will write a 1-sentence description and a 1-paragraph treatment of the piece s/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 (EG, director, camera, editor), or share equally in all aspects of production. Each team will later turn in an expanded treatment and a script, outline or storyboard of your planned piece. *Assignment 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.

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

Part 3, Rough Cut: A **rough cut of your film.** During our Thurs Apr 11 lab, 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 Thurs Apr 25 lab. After this critique session, you will have until Friday May 3 at 5:00pm to make any additional changes you wish to make, before our end-of-semester campus-wide screening.

Timeline: Tues Mar 19: Part 1 Due: 1-sentence summary and 1-paragraph treatment.

Thurs Mar 28: Part 2 Due: Teams turn in expanded treatment and either a script, outline or storyboard. Submit via email by 9:00 am.

Thurs Apr 11: Part 3 Due: Rough Cut (submitted as Quicktime or H.264 file on class media drive).

Thurs Apr 25: Part 4 Due: Finished project (submitted as Quicktime or H.264 file on class media drive).