

## **ADVANCED DOCUMENTARY PRODUCTION**

Haverford College, VIST343, Spring 2019

Wednesdays 1:00-4:00pm, VCAM 201

plus required weekly screenings, Thursdays 7:00-9:30pm, VCAM 001-Cinema

Instructor: Vicky Funari, VCAM 207, 610-795-6136 ofc, 707-980-2053 cel, [vfunari@haverford.edu](mailto:vfunari@haverford.edu)

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

### **SYLLABUS**

#### **SUMMARY**

This studio class will explore the craft of documentary filmmaking beyond the basics. Students will produce short documentaries on topics of their choosing, developing them from start to finish, with a focus on how to translate a non-fiction idea into a time-based media piece with a clear visual and aural aesthetic and a structuring logic (whether narrative, poetic, rhetorical, or other). Projects may be generated specifically for this class or may arise from and engage with students' ongoing scholarly work. Students may create single-channel films or they may explore other media platforms, such as web documentaries, installations, and mobile media. Production labs will help students further develop their pre-existing production skills in camera, lighting, sound, and editing.

Through this semester's films, readings, discussions, and production work, we'll explore three contemporary tendencies in documentary practice: 1) sensory and immersive explorations; 2) community representations; and 3) the use of conventions more typically associated with fiction: reenactments, performance, and docufiction. Your final project must engage in some way with one or more of these tendencies.

*Prerequisites: One introductory media production class or equivalent experience. Students should enter the class having basic competency with digital video cameras and the editing system Adobe Premiere Pro. Enrollment limited to 15.*

#### **COURSE REQUIREMENTS**

Your explorations of the documentary genre and the video medium through your own production projects will be the essential element of the class, culminating in the completion of your final projects. Close viewing and discussion of documentary films is another key element of the class. You are expected to: attend class; attend Thursday screenings; attend screenings/presentations by invited artists; do all required reading; participate actively in class discussions; do one oral presentation and submit a Scene Analysis Sheet for the film about which you present; and create your own documentaries (see Production Assignments at the end of this syllabus).

#### **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.

#### **REQUIRED TEXTS & EQUIPMENT**

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

1. John Hewitt & Gustavo Vazquez (2013), *Documentary Filmmaking: A Contemporary Field Guide*, 2<sup>nd</sup> Edition

2. Steven Ascher & Edward Pincus (2013), *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*

3. 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.
4. 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. We will watch them on Thursday evenings, 7:00-9:30pm, in VCAM 001, except when otherwise noted. All the films will be on reserve at the Reserves desk in Founders. Please check the calendar now so that you can ensure your attendance at not only the Thursday screenings but also the few special screenings which do not take place on Thursday evenings.

## **READINGS**

Readings are due the day they are listed on the syllabus. Be prepared for a good deal of shifting around of the syllabus during the semester. We will not end up discussing all the readings in class, nor will we end up sticking exactly to the schedule in the syllabus. You are required to do the reading even when we do not end up discussing it in class. I will endeavor to keep you posted on changes as we go.

## **ORAL PRESENTATIONS AND WRITTEN WORK**

Each of you will do one oral presentation during the semester, working in teams of two. To prepare for your oral presentation, each member of the presenting team will write your own Scene Analysis Sheet on one scene in the film. I will provide you with the Scene Analysis Sheet format. The team does the presentation together but each writes their Scene Analysis Sheet separately.

## **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](mailto: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/Scene Analysis Sheet: 15%  
Production Assignment 1: 10%  
Production Assignment 2: 15%  
Production Assignment 3, Pts 1-6: 40%  
Attendance and Class participation: 20%

## **COURSE OUTLINE**

### **Class 1, Wed Jan 23, 2019**

#### **WHAT ARE WE DOING HERE? WHAT IS OUR PROJECT? and PRODUCTION LAB 1 & PRODUCTION ASSIGNMENT 1 “EXQUISITE CORPSE”**

**Introduction to the course:** Discussion of goals and themes for the class. How this work relates to your other academic work.

**Production Lab 1:** Explanation of facilities procedures. Review of cameras, tripods, microphones. Review of protocols for footage back-up.

**Production Assignment 1:** “Exquisite Corpse” in-class production exercise.

**In-class viewing:** *Repetition Compulsion* (1997) Ellie Lee (6 m)

### **Screening 1, Thurs Jan 24, 2019 - NOTE: This screening will start at 8:30pm**

**Films:** *Roger & Me* (1989), Michael Moore (90 m)

### **Class 2, Wed Jan 30, 2019**

#### **VIEW & CRITIQUE PRODUCTION ASSIGNMENT 1: “EXQUISITE CORPSE” ASSIGN & DISCUSS PRODUCTION ASSIGNMENT 2: “SENSE STORY” DISCUSS INITIAL IDEAS FOR PRODUCTION ASSIGNMENT 3: “FINAL PROJECT”**

**DUE: Production Assignment 1:** Quicktime or H.264 file of last week’s exercise “Exquisite Corpse.”

**DUE: Production Assignment 3, Pt 1, “Initial Idea.”** You will present to the class your initial idea for a Final Project. 1-2 sentences is enough.

**Post-production Protocols:** Review of protocols for footage back-up, ingestion, & output.

**Present Production Assignment 2:** Go over “Sense Story” assignment. Questions on assignment.

**Readings:** 1) You should be doing any reading you need to do to research and propose your final project; 2) Robert Greene, *Sight & Sound*, Sept 2014, “Flights of Reality”; 3) *Documenting the Documentary, 2013 Edition, (DDoc2)* Ed. Barry Keith Grant & Jeannette Sloniowski, Ch. 24, pp 404-423, “Documentaphobia and Mixed Modes: Michael Moore’s *Roger & Me*,” by Matthew Bernstein

**In-class viewing:** *Window Water Baby Moving* (1959) Stan Brakhage (13 m); *Acera, or the Witches’ Dance* (1972), Jean Painlevé (13 m); *Ten Meter Tower* (2016) Maximilien Van Aertryck and Axel Danielson (16 m); *El Buzo/The Diver* (2017) Esteban Arrangoiz (14 m)

### **Screening 2, Thurs Jan 31, 2019**

**Films:** *Soy Cuba / I am Cuba* (1964) Mikhail Kalatozov (141 mins; we will watch 103 mins)

### **Class 3, Weds Feb 6, 2019**

#### **PROPOSE PROJECTS FOR PRODUCTION ASSIGNMENT 2, “FINAL PROJECT” HOW TO SEE AND HEAR A SCENE PRODUCTION LAB 2**

**DUE: Production Assignment 3, Pt 2, “Proposal”** You will present to the class your proposal for a final project. Please submit a 1-2 sentence description and a 1-2 paragraph treatment by 9:00am, so that I can prepare a dossier by class-time.

**Production Lab 2:** Introduction to advanced cameras; lenses.

**Readings:** 1) Hewitt & Vazquez, *Documentary Filmmaking: A Contemporary Field Guide, 2<sup>nd</sup> Edition (FieldGuide2)*, Ch. 1, pp 2-24 (development & research); Ch. 2, pp 25-40 (character & story); Ch. 3, pp 41-52 (collaboration); 2) The relevant section of your camera manual for your assigned camera and topic; 3) *I Am Cuba* DVD booklet.

**Film to watch on your own by Weds Feb 6:** *I am Cuba, the Siberian Mammoth* (2005) Vicente Ferraz (90 m) (A documentary about the making of *I Am Cuba*)

### **Screening 3, Thurs Feb 7, 2019**

**Films:** *The Act of Killing* (2012), Joshua Oppenheimer (122 m)

### **Class 4, Weds Feb 13, 2019**

#### **EDITING LAB 1 –We will start class in VCAM 101, the Editing Lab.– STUDENT PRESENTATION 1**

**DUE:** Raw footage for Production Assignment 2, “Sense Story,” and notes on your Sense Story shoot.

**Student Presentation:** Student-led oral presentation and discussion on a film we have watched.

**In-class viewing:** *Agarrando Pueblo/Vampires of Poverty* (1978), Luis Ospina & Carlos Mayolo (28 m)

**Reading:** 1) Reviews & director's statement on *The Act of Killing*, "ActofKilling\_5readings" packet; 2) Jane Brakhage, "The Birth Film," *Film Culture Reader*; 3) Ralph Rugoff, "Fluid Mechanics," in *Science is Fiction: The Films of Jean Painlevé*, pp. 49-57 (Note that the PDF contains other articles too, but just read the Rugoff)

**Screening 4, Special Screening, Thurs Feb 14, 2019, VCAM 001 Cinema**

An evening with animator Kelly Gallagher

**Recommended Event, Friday Feb 15, 2019, VCAM Maker Space, 1:00-3:00pm**

Animation workshop with Kelly Gallagher

**Screening 5, Special Screening, Fri Feb 15, Swarthmore, Lang Cinema 7:00pm (dinner at 5:30pm)**

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

**Class 5, Weds Feb 20, 2019**

**VIEW & CRITIQUE PRODUCTION ASSIGNMENT 2, "SENSE STORY"**

**STUDENT PRESENTATION 2**

**DUE: Production Assignment 2.** We will view and critique your "Sense Story" pieces during class.

**Readings:** 1) Ascher & Pincus, *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age* (2013 Edition) (*Handbook13*), Ch. 3 excerpts, pp. 102-121, 125-140 (video camcorder); Ch. 4 excerpts, pp. 141-162, 183-184 (lenses); 2) Shirley Thompson, "Organizing Docs for Premiere Pro", Shirley Thompson, *Organizing Docs*

**Screening 6, Thurs Feb 21, 2019**

**Films:** *There There Square* (2002) Jacqueline Goss (14 m), [There There Square on Vimeo](#); *The Gleaners and I* (2000), Agnes Varda (82 min)

**Class 6, Weds Feb 27, 2019**

**PRODUCTION LAB 3: STUDIO LIGHTING (THE GRID, ARRI INSTRUMENTS, STUDIO BACKDROPS) OR WORKSHOP FINAL PROJECT PROPOSALS**

**STUDENT PRESENTATION 3**

**Production Lab 4:** Session on how to use our new lighting grid and backdrops.

**Readings:** 1) *FieldGuide*, Ch. 4, pp 53-74 (proposal, budget, fundraising); Ch. 5, pp 76-92 (pre-production); Ch. 8, pp 121-135 (light); 2) *Ddoc2*, Ch. 29, pp 494-506, "The Gleaners and 'Us': The Radical Modesty of Agnès Varda's *Les glaneurs et la glaneuse*," by Virginia Bonner

**Screening 7, Thurs Feb 28, 2019**

**Films:** *AKA Don Bonus* (1995) Spencer Nakasako and Sokly "Don Bonus" Ny (57 min)  
*Your Day Is My Night* (2013), Lynne Sachs (64 min)

**Class 7, Weds Mar 6, 2019**

**PROGRESS REPORTS ON FINAL PROJECTS**

**DUE: Production Assignment 3, Pt 3, "Progress Report."** Please submit a developed proposal and a treatment for your Final Project. You will present your progress report to the class. Those with footage should plan to show 1-2 minutes (output your footage as a .mov or H.264 and bring it on a drive). We will decide which projects will move forward, and we will form final teams.

**In-class viewing:** *Nguné Elü, The Day the Moon Menstruated* (2004), Takumã Kuikuro, Maricá Kuikuro (28m)

**Readings:** 1) *FieldGuide2* Ch. 6, pp 93-105 (interviews); Ch. 7, pp 108-120 (sound); 2); *Handbook13*, Ch. 14, part 1 pp. 544-584 (editing digital video); 3) Interview with Lynne Sachs (at [Lynne Sachs interview](#) and on Moodle); 4) 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

**Screening 8, Thurs Mar 7, 2019**

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

**Class 8, Weds Mar 20, 2019**

**PRODUCTION LAB 4: PRODUCING & LEGAL ISSUES**

**DISCUSSION OF FILMS AND READINGS TO DATE**

**STUDENT PRESENTATION 4**

**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) *The Independent Filmmaker's Law and Business Guide*, Jon Garon, Ch. 13, "Special Considerations for Documentaries and Films Based on True Life Stories," pp. 231-2483)

**Screening 9, 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.

**NOTE:** Jonathan Olshefski and Sabrina Gordon will not visit our class, but they will visit my other class on Thurs, March 21, and you are all welcome to attend. Exact time TBD, but it will be between 1:00-4:00pm.

**Screening 10, STRANGE TRUTH 2, Thurs Mar 21, 2019, VCAM 001 Cinema, 7:00pm**

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

**Class 9, Weds Mar 27, 2019**

**CONT'D DISCUSSION OF FILMS AND READINGS TO DATE**

**IN-CLASS FILM VIEWING**

**In-class viewing:** *Leviathan* (2013), Lucien Castaing-Taylor & Véréna Paravel (87 m)

**Readings:** 1) Article in *Science is Fiction: The Films of Jean Painlevé*: Jean Painlevé, "The Ten Commandments"; 2) Jay Ruby, "Ethnographic Cinema (EC): A Manifesto / A Provocation," *Film Manifestos*, Ed. Scott MacKenzie; 3) Werner Herzog, "Minnesota Declaration," *Manifestos*; 4) *FieldGuide2* Ch. 9, pp 136-156 (cinematography), Ch. 10, pp 157-166 (internet & small screens); Ch. 11, pp 168-175 (music)

**Screening 11, Thurs Mar 28, 2019**

**Films:** *Visions of an Island* (2016), Sky Hopinka (15 m); *Goodbye CP* (1972), Hara Kazuo (82 m)

**Class 10, Weds Apr 3, 2019**

**EDITING LAB 2: WORK SESSION –We will meet in VCAM 101, the Editing Lab.–**

Be sure to have footage to work on by this class session!

**Readings:** 1) "Lucien Castaing-Taylor and Sensory Ethnography," in *American Ethnographic Film and Personal Documentary: The Cambridge Turn*, Scott MacDonald, Ch. 9, pp. 314-337; 2) Kazuo Hara, "The Healthy vs. The Disabled, *Goodbye CP*," *Camera Obtrusa*, Ch. 3, pp 69-94

**Screening 12, STRANGE TRUTH 3, Weds Apr 3, 2019, VCAM 001, 7:00pm**

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

**NOTE:** Laura Parnes will not visit our class, but she will visit my other class on Thurs, Apr 4, and you are all welcome to attend. Time and location TBD, but it will be between 1:00-4:00pm.

**Screening, Thurs Apr 4, 2019**

No screening tonight due to screening the night before.

**Class 11, Weds Apr 10, 2019**

**ROUGH CUT REVIEW AND FEEDBACK SESSION (ALL FILMS)**

**STUDENT PRESENTATION 5**

**DUE: Production Assignment 3, Pt 4 "Rough Cut".** Your rough cuts of your final projects are due. We will review and give feedback on them during class.

**Readings:** 1) *FieldGuide2* Ch. 12, pp176-191 (structure); Ch. 13, pp 192-207 (editing); 2) *Handbook13*, Ch. 10, pp. 402-434 (sound recording systems); Ch. 11 excerpt, pp. 435-464 (sound recording techniques)

**Screening 13, Thurs Apr 11, 2019**

**Films:** *The Queen of Versailles* (2012) Lauren Greenfield (100 m)

**Class 12, Weds Apr 17, 2019**

**STUDENT PRESENTATION 6**

**DISCUSSION ON FILM MANIFESTOS**

**COLOR CORRECTION LAB with BRANDON WATZ**

**Note:** Brandon Watz will do a color correction lab during class, using Adobe Premiere. After class, from 4:30-6:00, he will offer an open lab in how to color correct using DaVinci Resolve, a more powerful piece of color correction software than Premiere.

**Readings:** 1) *The Independent Filmmaker's Law and Business Guide*, Jon Garon, Ch. 14, "Music," pp. 249-261 (*Recommended*)

**Screening 14, 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.

**Screening, Thurs Apr 18, 2019**

No screening tonight due to screening the night before.

**Class 13, Weds Apr 24, 2019**

**VIEW & CRITIQUE PRODUCTION ASSIGNMENT 3, "FINAL PROJECT"**

**DUE: Production Assignment 3, Pt 5, "Final Cut."** We will view and critique your final projects.

**Screening 15, Thurs Apr 25, 2019**

**Films:** No screening tonight.

**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 INTRO CLASS

**THE TRI-CO FILM FESTIVAL**

The 8<sup>th</sup> 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

### IN-CLASS EXERCISE 1: "EXQUISITE CORPSE"

Divide into teams of 3. During class today you will make a short, in-camera edit – this means that the finished video will consist of the shots your group shoots, in the order you shoot them, without editing. This is an "exquisite corpse" exercise, adapted from a surrealist writing and drawing game to fit our needs as filmmakers. Each team will receive a thematic prompt. You will take turns shooting, and come back by the end of class with a 3-minute video. Each team member will shoot no more than 1 minute of footage total. You can split that minute up into as many shots and turns as you want. (EG if you agree on 10-sec shots, then you'll each do 6 10-sec shots, rotating the camera amongst you.) Once you have decided on the order of turns and length of shots, you must work in silence. You are not permitted to talk to each other at all about the theme, how to represent or embody it, or about what you want to shoot – just walk out the door and make the film. Do not watch what your teammates are doing when they are shooting, and stay far enough away from them that you can't see what they see or hear what they hear. When it is your turn to shoot, do your shot, pass the camera to your teammate, tell her/him/them what the last image you saw through the camera was, and then wait for the camera to come around to you again. When you have shot 3 minutes total, you are done. Bring the camera back and we'll go over how to input and output the films.

### PRODUCTION ASSIGNMENT 2: "SENSE STORY"

**Part 1, due Feb 13:** You will work in teams of two. You will shoot two videos. During production, each team member will act as the other's production assistant. Go somewhere, off-campus if possible. Do *not* take your computer, phone, or any other machine of communication. Take only a camera, microphone/s, and tripod. Pick one bodily sense (sight, sound, taste, touch, smell), and shoot according to that sense. Spend one hour shooting, allowing your chosen sense to lead you. Do *not* follow an object or a person, but rather a sensory prompt. (Examples: follow a sound or a series of sounds, explore a color, trace a texture, etc.) Each team member should shoot at least 10 minutes of footage and no more than 30. Afterwards, before watching your own footage, make notes on what you saw, heard, thought, and experienced. What story do you think your footage tells, unedited? What story might it tell after editing? Will the story change after editing? Do not share your notes with your team partner. *Your notes are due on Weds, Feb 13. Please email them to me by 9:00am. Your raw footage is also due Weds, Feb 13. We will work with it in our editing lab that day.*

**Part 2, due Feb 20:** Exchange footage with your partner. Watch your team partner's footage, and make notes on what you saw, heard, thought, and experienced. What story do you think this footage tells, unedited? What story might it tell after editing? Will the story change after editing? Edit a 1-3 minute video using your team partner's footage.

*Maximum edited length: 3 minutes. You will have 1 week to shoot and 1 week to edit this project. Submit as a Quicktime or an H.264 file on our class media drive, by 9:00am on Weds, Feb 20. We will view and critique the pieces in class on Weds, Feb 20.*



### **PRODUCTION ASSIGNMENT 3: “FINAL PROJECT”**

Create a 5-10 minute video on the subject of your choice. Your project must engage in some way with one or more of the documentary tendencies we are highlighting this semester (in course summary above). *This assignment will be due in 6 stages. Each stage will be graded. Maximum length: 10 minutes.*

**Part 1, Initial Idea, due Jan 30:** Write a sentence or two describing your initial idea for the final project you hope to make for this class. Also include a short paragraph on how your project engages with our highlighted documentary tendencies. You will present this idea to your classmates for discussion.

**Part 2, Proposal, due Feb 6:** Propose a project. Each student will write a 1-2 sentence description and a 1 page treatment of the piece s/he wants to make as a final project and will propose the idea to the class in a brief oral presentation. We will later choose which of these projects to complete. Please submit your description and treatment via email, as a Word attachment, by 9:00am on Weds, Feb 6, so that I can prepare a dossier by class-time.

**Part 3, Development, Pre-Production, Initial Production, & Progress report, due Weds Mar 6, 9:00am:** You will have three weeks, from Weds, Feb 6 to Weds, Mar 6, to do the initial stages of research and pre-production for your project. Identify your subject, do your research. Find locations and people who will appear in it. Write an expanded proposal and treatment, 2-3 pages long. Explore permissions and rights questions. Lay the groundwork for a short documentary that can feasibly be completed by April 24. Begin shooting, if possible and appropriate. You will present your proposal/treatment and the results of your initial planning stages to the class. Those with footage should plan to show 1-2 minutes (output your footage as a .mov or an H.264 file and copy it onto the class drive at least 1 hour before class). It will be up to you to convince your classmates that you have done the groundwork for a short documentary that can feasibly be completed by late April. On Mar 6 we will decide which projects will move forward, and we will form final teams. I will either have you submit your progress report via email, as a Word attachment, or I will have you paste it into a google doc. It will be due at 9:00am on Weds, Mar 6, so that I can prepare a printed dossier by class-time.

**Part 4, Shoot and begin editing your documentary, rough cut due Apr 3 or Apr 10:** With your team, make revisions to your treatment, finish pre-production, shoot, and edit your documentary. Teams may choose specialized roles for each member (EG, director, camera, editor), or share equally in all aspects of production. The due date for your first rough cut is Apr 3 or April 10, TBD.

**Part 5, Finish your documentary, final cut due Apr 24:** Following our rough cut feedback session on Apr 3 or Apr 10, you will have either 2 or 3 weeks for additional shooting and editing of your film. You will submit your final cut on Apr 24. After our critique session, you will have until Fri, May 3 at 5:00pm to make any additional minor changes you wish to make before our campus-wide screening on Monday, May 6.

**Part 6, Distribution Plan and EPK for your documentary, due May 1:** Prepare a 1-2 page distribution plan for your documentary. Also prepare a rudimentary set of press materials (an EPK, or electronic press kit): a 1-sheet, a log-line, at least two publicity stills, and a head shot. Research festivals for which your film would be eligible and choose at least one to which you plan to submit your film. Research possible distribution routes and describe your plan: what is the intended scope of distribution for your film? What steps will you take to secure distribution? What audience would you most like to reach and how will you do that? What will be your distribution costs? How do you plan to pay for them? Although you may choose not to follow through on this plan once class is over, please make it a realistic plan with goals you could conceivably fulfill. Due by 9:00am, Weds, May 1.