

THE DOCUMENTARY BODY: ADVANCED MEDIA PRODUCTION

Haverford College, VIST353, Spring 2018

Friday 10:00-1:00pm, VCAM 201

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

Instructor: Vicky Funari, VCAM 207, 610-795-6136, vfunari@haverford.edu

Office hours: Thurs 2:30-4:30 and by appointment

SYLLABUS

SUMMARY

This course focuses on the theory and craft of documentary film through an exploration of representations of the body, broadly defined: human, animal, machine, bodies of land and water, ideal and remembered bodies, bodies owned and disowned. 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 narrative structure. Projects may be generated specifically for this class or may arise from and engage with students' ongoing scholarly work. Students may create single-channel videos 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. We will develop our understanding of the course theme through weekly documentary screenings, student presentations, and thematic and craft readings.

Prerequisites: One introductory media production class or equivalent experience. Students should enter the class having basic competency with digital video cameras and the non-linear 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 other required screenings and 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).

STRANGE TRUTH FILM SERIES

This semester's Strange Truth film series will feature screenings, events, and visits by filmmakers and artists. You are required to attend these events. Dates and locations are in the syllabus. Strange Truth 2018 explores the non-fiction imagination in the film and performance work of mediamakers Pamela Z, Theo Anthony, and Sabaah Foleyan. Using diverse technical and formal means, these artists engage with the intimate connections between memory, language, and gesture; the struggles over urban space and history; and the power of resistance. Please check the screening calendar early in the semester so that you can ensure your attendance at Strange Truth.

REQUIRED TEXTS & EQUIPMENT

1. John Hewitt & Gustavo Vazquez (2013), *Documentary Filmmaking: A Contemporary Field Guide, 2nd Edition*
2. Steven Ascher & Edward Pincus (2013), *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*
These texts are available in the bookstore. All other reading will be posted on Moodle.
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. They are available at the bookstore.

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 temporary Reserves desk in Founders. Please check the calendar now so that you can ensure your attendance at the few 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. You are required to do the reading even when we do not end up discussing it in class.

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). Following your presentation and discussion, each presenter will make whatever revisions they wish to the Screening Sheet, and will submit it, by 7:00pm the day after the presentation.

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 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.

Readings: We will not have time to discuss all readings. You are still responsible for doing them all and for bringing that knowledge into your work and class discussions. Bring the current reading to class, and be prepared to discuss it.

Assignments: Submit all **videos** directly to me, in the form of a Quicktime (.mov) file or an MP4 (H.264) file, on the class media drive. That 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 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 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 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: 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

Weeks 1-2: WOMB TO TOMB

Class 1, Fri Jan 26, 2018

DEFINING OUR TERMS and PRODUCTION LAB 1

PRODUCTION ASSIGNMENT 1 “LOOK & LISTEN”

Introduction to the course: Discussion of goals and themes for the class. What are we calling a body? What are we calling a documentary? Ideas you want to work with this semester. How this work relates to your other academic work.

Production Lab 1: Explanation of equipment procedures. Review of our cameras, tripods, microphones. Review of protocols for footage back-up, ingestion, & output.

Production Assignment 1: In-class exercise “Look & Listen.”

In-class viewing: *Window Water Baby Moving* (1959) Stan Brakhage (13 m)

Screening 1, Sun Jan 28, 2018

The Love Life of the Octopus (1967), Jean Painlevé & Genevieve Harmon (10 m). *Alamar* (2009) Pedro Gonzalez-Rubio (73 m). *The Act of Seeing With One's Own Eyes* (1971), Stan Brakhage (32 m)

Screening 2, Thur Feb 1, 2018

Extreme Private Eros: Love Song 1974 (1974) Kazuo Hara (97 m)

Class 2, Fri Feb 2, 2018

VIEW & CRITIQUE PRODUCTION ASSIGNMENT 1: “LOOK & LISTEN”

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 in-class exercise “Look & Listen.”

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.

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

Reading: (Don't freak out at the quantity; these are mostly quite short.) 1) You should be doing any reading you need to do to research and propose your final project. 2) Ralph Rugoff, “Fluid Mechanics,” in *Science is Fiction: The Films of Jean Painlevé*, pp. 49-57. 3) Fred Camper, “By Brakhage: The Act of Seeing...” *Criterion.com*. 4) Jane Brakhage, “The Birth Film,” *Film Culture Reader*. 5) Bart Testa, “Seeing with Experimental Eyes: Stan Brakhage's *The Act of Seeing with One's Own Eyes*,” *Documenting the Documentary*, 2013 Edition, (DDoc2) Ed. Barry Keith Grant and Jeannette Sloniowski, Ch. 16, pp 269-285. 6) Adam Nayman, “Surfing on the Wave of Reality: Pedro Gonzalez-Rubio's *Alamar*,” *Cinema Scope* 42.

Weeks 3-4: BODIES OUT OF TIME: TRAUMA, EXILE, MIGRATION

Screening 3, Thur Feb 8, 2018

Language Lessons (2001) Jeanne C. Finley & John Muse (9 min). *Dislocation Blues* (2017) Sky Hopinka (17 m). *The House Is Black* (1962) Forough Farrokhzad (22 m). *Stranger Comes to Town* (2007) Jacqueline Goss (28 m). *Inextinguishable Fire* (1969) Harun Farocki (25 min).

Class 3, Fri Feb 9, 2018

STUDENT PRESENTATIONS 1 & 2

PROPOSE PROJECTS FOR PRODUCTION ASSIGNMENT 3, “FINAL PROJECT”

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 8:30am, so that I can prepare a dossier by class-time.

Production Lab 2: Introduction to advanced cameras; lenses.

Reading: 1) By now you should have done any self-assigned reading required to propose your final project. 2) Ela Bittencourt, “She's Come Undone: Longing and Agency in Kazuo Hara's *Extreme Private Eros: Love Song 1974*,” *Cleo Vol. 1, Issue 3, 2013*. 3) Kazuo Hara, “Man vs. Woman *Extreme Private Eros: Love Song 1974*,” *Camera Obtrusa*, Ch.4, pp 99-125. 4) Hewitt & Vazquez, *Documentary Filmmaking: A Contemporary Field Guide, 2nd Edition (FieldGuide2)*, Ch. 1, pp 2-24 (development & research); Ch. 2, pp 25-40 (character & story).

Recommended Screening, Tues Feb 13, 2018, 4:30pm, VCAM 001

Garbage Dreams (2009) Mai Iskander (83 m). Part of series *Bicycles, Garbage and Cameras: Three Contemporary Middle Eastern Films*

Screening 4 (Field Trip), Tues Feb 13, 2018, 7:00pm, Lightbox Film Center, International House

Quest (2017), Jon Olshefski (90 m). Jon Olshefski in person. The HCAH will cover admission and transportation.

Field Trip, Thurs Feb 15, 2018, 7:00pm, Scribe Video Center

Master Class with Jon Olshefski, director of *Quest*. The HCAH will cover registration and transportation.

Class 4, Fri Feb 16, 2018

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

STUDENT PRESENTATION 3

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

Reading: 1) Jill Godmilow, “What’s Wrong with the Liberal Documentary,” *Peace Review* 11:1, 1999, pp 91-98. 2) Jennifer Horne & Jonathan Kahana, “A Perfect Replica: An Interview with Harun Farocki and Jill Godmilow,” *Afterimage*, Nov/Dec 1998, pp 12-14. 3) *FieldGuide2*, Ch. 3, pp 41-52 (collaboration); Ch. 4, pp 53-74 (proposal, budget, fundraising).

In-class viewing: Excerpts from *What Farocki Taught* (1998) Jill Godmilow (30 m)

Weeks 5-6: CONSUMING BODIES

Screening 5, Thur Feb 22, 2018

NOTE: This screening will be held in VCAM 201

Daisy, The Story of a Facelift (1982), Michael Rubbo (57 m). *Unfinished Diary* (1982) Marilu Mallet (55 m)

Class 5, Fri Feb 23, 2018

VIEW & CRITIQUE PRODUCTION ASSIGNMENT 2, “SENSE STORY”

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

Readings: 1) *FieldGuide2*, Ch. 5, pp 76-92 (pre-production). 2) Shirley Thompson blog *Organizing Docs for Premiere Pro*. 3) 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)

Recommended Screening, Sun Feb 25, 2018, 7:30pm, VCAM

La Passion de Jeanne d’Arc / Voices Appeared: Silent Cinema and Medieval Music with the Orlando Consort (1928 / 2018)

Screening 6, Thurs Mar 1, 2018

Dark Sun Squeeze (2003) Paweł Wojtasik (10 min). *The Fruit Hunters* (2013) Yung Chang (95 m)

Class 6, Fri Mar 2, 2018

PROGRESS REPORTS ON FINAL PROJECTS

STUDENT PRESENTATION 4

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.

Readings: 1) *FieldGuide2*, Ch. 6, pp 93-105 (interviews); Ch. 7, pp 108-120 (sound). 2) *Handbook13*, Ch. 10, pp. 402-434 (sound recording systems); Ch. 11 excerpt, pp. 435-464 (sound recording techniques)

Weeks 7-8: BODIES OF NATURE

Screening 7, Thurs Mar 8, 2018 (Vicky will be away, screening run by TA)

Buck (2011) Cindy Meehl (89 m)

Class 7, Fri Mar 9, 2018 (Vicky will be away, class run by TA)

IN-CLASS FILM VIEWING

In-class film viewing: *Southern Comfort* (2000) Kate Davis (90 min). *O amor natural* (1996) Heddy Honigmann (76 mins)

Readings: 1) *FieldGuide2*, Ch. 8, pp 121-135 (light); Ch. 9, pp 136-156 (cinematography); Ch. 10, pp 157-166 (internet). 2) *Handbook13*, Ch. 9, excerpts pp. 321-332, 340-354, 378-395 (shooting).

Recommended Screening, Mon Mar 19, 2018, 4:30pm, VCAM 001

Wajda (2012) Haifaa al-Mansour (98 m). Part of series *Bicycles, Garbage and Cameras: Three Contemporary Middle Eastern Films*

Screening 8, STRANGE TRUTH Event 1, Wed Mar 21, 2018, Bryn Mawr Film Institute, 7:00pm
CANCELLED DUE TO SNOW DAY

Screening 9, Thurs Mar 22, 2018 NOTE: This screening will be held in VCAM 201

Rat Film (2017), Theo Anthony (82 m). Theo Anthony in person.

Class 8, Fri Mar 23, 2018

CLASS VISIT BY THEO ANTHONY

STUDENT PRESENTATION 5

PRODUCTION LAB 3: PRODUCING & LEGAL ISSUES

IN-CLASS FILM VIEWING

Class Visit by Theo Anthony: Mr. Anthony will visit our class to discuss his work.

Production Lab 3: Session on producing and legal issues.

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 Center for Social Media, AU Fair Use.

In-class film viewing: *Based on a Story* (1997) Jeanne Finley & John Muse (44 m); *There There Square* (2002) Jacqueline Goss (14 m), [There There Square on Vimeo](#)

Weeks 9-11: SPEAKING BODIES: VOICE, LANGUAGE, POWER

Screening 10, STRANGE TRUTH Event 2, Wed Mar 28, 2018, VCAM 201, 8:00pm

Parts of Speech / Parts of the Body with Pamela Z. Ms. Z will perform a program of short solo works.

Screening 11, STRANGE TRUTH Event 3, Thurs Mar 29, 2018, VCAM 001, 4:30-6:00pm

Pamela Z Artist's Talk. Ms. Z will discuss her work and her process.

Class 9, Fri Mar 30, 2018

CLASS VISIT BY PAMELA Z

Class Visit by Pamela Z: Ms. Z will visit our class to discuss her work.

Film to watch on your own: *Grizzly Man* (2005) Werner Herzog (104 m)

Readings: 1) *FieldGuide2* Ch. 11, pp 168-175 (music); Ch. 12, pp176-191 (structure); Ch. 13, pp 192-207 (editing) 2) *Handbook13*, Ch. 15, excerpts, pp. 635-653, 659-663, 665-674) (sound editing).

Screening 12, STRANGE TRUTH Event 4, Wed Apr 4, 2018, Bryn Mawr Film Institute, 7:00pm

Whose Streets (2016), Sabaah Folayan and Damon Davis (100 m). Sabaah Folayan in person.

Class 10, Fri Apr 6, 2018

ROUGH CUT REVIEW AND FEEDBACK SESSION 1 / PRODUCTION LAB 3

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

Readings: 1) *Handbook13*, Ch. 14, excerpts, pp 544-547, 552-564, 566-568, 571-588, 590-610, 614-620, 622-626 (editing digital video)

Screening 13, Thur Apr 12, 2018 NOTE: Screening is at 9:30pm

WaWa (2014) Sky Hopinka (6 m). *How to Fix the World* (2004) Jacqueline Goss (28 m). *Visions of an Island* (2016) Sky Hopinka (15 m). *Ás Nutayuneán / We Still Live Here* (2010) Anne Makepeace (56 min)

Class 11, Fri Apr 13, 2018

ROUGH CUT REVIEW AND FEEDBACK SESSION 2

STUDENT PRESENTATION 6

THEMATIC DISCUSSION

Production Assignment 3, Pt 3 "Rough Cut". We will give feedback on any remaining rough cuts.

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

Recommended Screening, Fri Apr 13, 2018, 1:30-3:30pm, roundtable 3:30-4:30, VCAM 001

Guerrero (2017) Ludovic Bonleux (113 m). Ludovic Bonleux in person.

Weeks 12-13: HELLO BODY

Screening 14, Thur Apr 19, 2018

The Weather Underground (2003) Sam Green & Bill Siegel (90 m) Sam Green in person.

Class 12, Fri Apr 20, 2018

**CLASS VISIT BY SAM GREEN
STUDENT PRESENTATION 7
THEMATIC DISCUSSION**

Screening 15, Thur Apr 26, 2018 **NOTE: The critique will be held in VCAM 201 **VIEW & CRITIQUE PRODUCTION ASSIGNMENT 3, "FINAL PROJECT"****

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

Class 13, Fri Apr 27, 2018

NO CLASS, SINCE WE WILL DO OUR CRITIQUE THE NIGHT BEFORE

Week 14: TOMB TO WOMB

Screening 16, Thur May 3, 2018

Stories We Tell (2013) Sarah Polley (108 m)

Class 14, Fri May 4, 2018

**STUDENT PRESENTATION 8
DISCUSSION ON DISTRIBUTION & EXHIBITION**

DUE: Production Assignment 3, Pt 6, "Distribution Plan & EPK." Submit your Distribution Plan and EPK to me via email by 8:30am so we can review them in class.

Readings: *FieldGuide2* Ch. 14, pp 208-215 (publicity & festivals); Ch. 15, pp 216-227 (distribution)

TriCo Film Festival, Thurs May 10, 2018

5th ANNUAL TRI-CO FILM FESTIVAL, 7:00pm, Bryn Mawr Film Institute. *Attendance required.*

Special Event, Mon May 7, 2018 OR Sun May 13, 2018

SCREENING FOR THE CAMPUS COMMUNITY OF SELECTED WORKS FROM OUR CLASS

THE TRI-CO FILM FESTIVAL

The 7th Annual Tri-Co Film Festival is open to student works produced in 2017-2018 by Tri-Co students. I strongly urge you to submit at least one film you make this semester. The festival is seeking films of 10 minutes or shorter. The submission deadline for multimedia work is April 16, 11:59pm. The deadline for films is Friday, April 27, 11:59pm. The due date for your final project is set to facilitate your readiness for festival submission. The festival will take place Thursday, May 10, at the Bryn Mawr Film Institute.

PRODUCTION ASSIGNMENTS

PRODUCTION ASSIGNMENT 1 (IN-CLASS EXERCISE): "LOOK & LISTEN"

Divide into teams of two. Each person will think of something worth *looking at* for one minute and think of something worth *listening to* for one minute. What makes these things worth seeing and hearing; what makes them precious? How might you show us this preciousness through recorded image and sound? For practical reasons, these should be things you can see and hear within a few minutes walk from our classroom. Each team member will direct a 1-minute shot that *both* looks at that thing worth looking at *and* listens to that thing worth listening to. When you are directing you may have your team partner crew for you as you see fit; EG you can operate the camera while your team partner takes sound for you. **Your final film will consist of one shot only.** Be back in class with all your gear 1 hour after we begin the exercise. Bring the camera back, and write down on the sheet provided who was on your team and what camera you used. Copy your camera's SD card onto the class media drive – which will be in the classroom. Follow correct file naming protocol. During the week, you will copy your footage from the class media drive onto your own media drive and use the Adobe CC Suite (Prelude, Premiere, Encoder) to create an H.264 or a .mov file. **Submit as a Quicktime or an H.264 file on our class media drive by 9:00am on Fri, Feb 2.** We will view and critique the pieces in class on Fri, Feb 2.

PRODUCTION ASSIGNMENT 2: "SENSE STORY"

Part 1, due Feb 16: 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 Fri, Feb 16. Please email them to me by 9:00am. Your raw footage is also due Fri, Feb 16. We will work with it in our editing lab that day.**

Part 2, due Feb 23: 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 Fri, Feb 23. We will view and critique the pieces in class on Fri, Feb 23.

PRODUCTION ASSIGNMENT 3: “FINAL PROJECT”

Create a 5-10 minute documentary on the subject of your choice. Your topic must engage with our overall course theme of documentary representations of bodies. *This assignment will be due in 6 stages. Each stage will be graded. Maximum length: 10 minutes.*

Part 1, Initial Idea, due Feb 2: Write a sentence or two describing your initial idea for the final project you hope to make for this class. Include a statement on how your project engages with our highlighted course theme. You will present this idea to your classmates for discussion.

Part 2, Proposal, due Feb 9: Propose a project. Each student will write a 1-2 sentence description and a 1 page treatment of the piece you want 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 8:30am on Fri, Feb 9, so that I can prepare a dossier by class-time.

Part 3, Development, Pre-Production, Initial Production, & Progress report, due Mar 1, 5:00pm: You will have three weeks, from Feb 9 to Mar 1, 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 27. 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 bring it on a drive). 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 2 we will decide which projects will move forward, and we will form final teams.

Part 4, Shoot and begin editing your documentary, rough cut due Apr 6: 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. You must have a first rough cut by Apr 6.

Part 5, Finish your documentary, final cut due Apr 26: Following our rough cut feedback session on Apr 6, you will have three weeks for additional shooting and editing of your film. You will submit your final cut on Apr 26. After our critique session, you will have until Fri, May 4 at 5:00pm to make any additional minor changes you wish to make before our campus-wide screening.

Part 6, Distribution Plan and EPK for your documentary, due May 4: 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, Fri, May 4.