

DOCUMENTARY PRODUCTION TFM 540
Spring 2020
Wednesday 10—2:40

INSTRUCTOR: MARK FREEMAN

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Office Hours: Wednesday 2:45—3:45 p.m. and by appointment

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COURSE DESCRIPTION

This documentary video production workshop emphasizes nonfiction field production. The workshop combines theory, history and practice. Hands-on demonstrations, guest presentations, screenings, readings, lectures and discussion prepare students to produce a documentary video production. Students gain production experience working individually and in groups. Classes include an emphasis on research, pre-planning and writing skills as integral components of video production.

OBJECTIVE

Students will be able to:

1. Write a treatment and/or script for their documentary productions.
2. Write a critical analysis of a significant documentary.
3. Produce an exercise, which demonstrate competency in core documentary skill areas: e.g. interviewing, hand-held camera use, editing, etc.
4. Produce an original 8-10 minute documentary production intended for festival exhibition.

EVALUATION

Students will be graded according to the originality of their approach to the medium, technical competence, as well as over-all understanding and progress demonstrated in assignments, projects and discussions.

1. Degree of Difficulty. How ambitious, imaginative and challenging is the production? Is it Intriguing? Compelling? or Predictable?
2. Organization. How well organized and efficient is the production team? Is there evidence of thorough pre-production and planning?
3. Technical Competence. Is the production well executed? Are the video and audio elements well integrated? To what degree does technique heighten or diminish the overall impact of the program?
4. Audience reception. How was the program received? Did it have its intended effect on viewers?

Participation: In class /Crewing on Projects 1 and Final Project	10
Preproduction “3 project assignment”	2.5
Interview	2.5
Treatment	5
Project 1	15
Documentary Analysis	15
Midterm	15
Transcripts	5
Final Project	30

Including Documentation (*Please note points will be deducted for documents not delivered in class according to the schedule below. Additional points may be deducted if documentation is not included with the delivery of the final project.*)

PLAGIARISM

Students should be especially careful to avoid “borrowing” from internet sources and each other. There will be “ zero-tolerance” for plagiarism. Cheating or plagiarism will result in an “F” for the course and a report to the office of Student Rights and Responsibilities. Be sure to cite all of your sources with page numbers and url’s as appropriate.

For Students with Disabilities

If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that I cannot provide accommodations based upon disability until I have received an accommodation letter from Student Disability Services. Your cooperation is appreciated.

Access, Affordability, Intellectual Freedom, Inclusivity, and Diversity

The CSU has affirmed its commitment to ‘protecting access, affordability, intellectual freedom, inclusivity, and diversity for all students... including supporting DACA students.’ Discrimination, harassment, or retaliation against students, faculty, and staff on the basis of race, religion, gender, sexuality, disability, nationality, immigration status, and other categories of identity is prohibited. If you have concerns about your status at the university, please visit <http://studentaffairs.sdsu.edu/EOP/> for information or contact the Dean of Students or the Assistant Dean for Student Affairs in your College.

Grades A-F with plus and minus.

DUE DATES FOR ALL FILM PROJECTS ARE FINAL. LATE PROJECTS RECEIVE REDUCED CREDIT.

Required Text

Documentary Voice & Vision By: Kelly Anderson and Martin Lucas (**DV&V**)

https://sdsu-primo.hosted.exlibrisgroup.com/primo-explore/fulldisplay?docid=01CAL5_ALMA71472170920002901&context=L&vid=01CAL5_SDL&lang=en_US&search_scope=EVERYTHING&adaptor=Local%20Search%20Engine&tab=everything&query=title,contains,Documentary%20Voice%20&%20Vision,AND&sortBy=rank&mode=advanced&offset=0

Reading Packet (RP)

Recommended Texts

Documentary Editing by Jacob Bricca; Focal Press, 2018.

Directing the documentary Rabiger, Michael. Amsterdam; Boston : Focal Press, 2014
6th ed.

Documentary Storytelling for Video and Filmmakers, Bernard, Sheila.

Documentary Media: History, Theory and Practice, Fox, Broderick.

The Documentary Film Makers Handbook: A Guerilla Guide, Jolliffe, Genevieve.

Documentary Film: A Very Short Introduction Aufderheide, Patricia.

A New History of Documentary Film, Betsy McLane. Continuum International
Publishing Group Inc., 2012.

Resources on-line

Please inform the instructor of any dead links

<http://films.nfb.ca/capturing-reality/>

<http://www.only2clicks.com/pages/joycevalenza/345904>

<http://topdocumentaryfilms.com/>

<http://freedocumentaries.org/>

<http://www.snagfilms.com/>

<http://www.virtualtvacademy.org/sessions1-10/0/NonfictionRealityProgramming>

<http://www.youtube.com/user/documentaryIDA/videos>

<http://www3.nfb.ca/webextension/capturing-reality/>

<http://journalism.berkeley.edu/program/courses/dv/cookbook.html>

<http://www.chicagomediaworks.com/2instructworks/instructionalworkspace.html>

<http://www.centerforsocialmedia.org/>

<http://www.archivalstorytelling.com/>

<http://www.channel4.com/fourdocs/>

<http://www.studentfilmmakers.com/>

<http://www.d-word.com>

<http://www.copyright.gov/forms/>

<http://studioa.sdsu.edu/workshop/>

<http://www.doculink.org>

<http://cts.vresp.com/c/?Documentaryguide.com/a1d6894e45/beab958826/4c16d65ea4>

Activist Video

witness.org

indymedia.org

<http://papertiger.org/>

Stock Footage

<https://www.loc.gov/collections/national-screening-room/>

<http://www.pond5.com/free#video>

<http://www.britishpathe.com/>

<http://freevideo.rt.com/>

<http://metavid.ucsc.edu/> (Free US Congress)

<http://freestockfootage.com/>

<http://worldimages.sjsu.edu>

http://en.wikipedia.org/wiki/Public_domain_image_resources

<http://www.archive.org/details/prelinger>
<http://www.princetonol.com/groups/iad/links/clipart.html>
<http://www.revostock.com/>
<http://digitalcollections.library.yale.edu/>
<http://openvault.wgbh.org/>

Voiceover Talent:

<http://www.voices.com/>

Audio and Music

<http://mamacmini.local/axleweb>

Login as "Sound"

Password is "TFM"

The SFX library is only open to computers in the SDSU network due to copyright issues.

www.filmmusicagent.com

<https://www.youtube.com/audiolibrary/music>

<http://www.mobygratis.com/film-music.html>

<http://www.freesfx.co.uk/>

<http://www.filmsound.org>

<http://www.findsounds.com/>

<http://freesound.iaa.upf.edu/index.php>

<http://www.freeplaymusic.com/>

<http://www.versusmedia.com/>

<http://www.sounddogs.com>

<http://www.pdinfo.com/index.php>

fearlessrecords.com

<http://incompetech.com/m/c/royalty-free/>

Editing

<http://www.chicagomediaworks.com/2instructworks/instructionalworkspage.html>

Transcripts Convert the audio to MP 3 or .wav

<https://trint.com/>

<http://www.transcriptionservicesindia.com/video-transcription.php>

<http://virtual-assistants-services.com/pricing.html>

<http://castingwords.com/>

<http://www.hitechbpo.com>

<http://www.datagain.net>

filefactory.com

<https://wetransfer.com>

Dropbox.com

<http://yousendit.com/>

TransferBigFiles.com

FileDropper.com

Distribution

<http://www.shortfilmdepot.com/index.php?nlang=2>

www.withoutabox.com/

filmfreeway.com

CLASS FORMAT

Field Production

This course requires students to participate in fieldtrips, research or studies that include coursework that will be performed off-campus. Participation in such activities may result in accidents or personal injuries. Students participating in the event are aware of these risks, and agree to hold harmless San Diego State University, the State of California, the Trustees of the California State University and Colleges and its officers, employees and agents against all claims, demands suits, judgments, expenses and costs of any kind on account of their participation in the activities. Students using their own vehicles to transport other students to such activities should have current automobile insurance.

Cost

Each student should budget approximately \$100-200 for production costs. Students are expected to supply all materials necessary to professionally complete their productions.

Groups

Students will work in groups of three. Each group will produce three exercises. That is each group member will have primary responsibility for producing, directing and editing their own pieces with the assistance of the other members of the group. One measure of satisfactory “class participation” is the degree of cooperation each group evidences in the crewing of these production. *Crew work should be reflected in the on- screen credits.*

For the Final Project students will work together as Producer, Director, Camera, Sound and Editor.

Student Workplans

For each final project, prepare a Workplan. This is a timeline describing weekly plans and reasonable expectations of measurable progress by the end of the semester. This workplan will be the basis of a class contract. It will be used for student assessment purposes. This workplan is due in class Week 3.

Week 1

INTRODUCTION

Brainstorm
Groups

Reading
(DV&V) Chapter 1
RP Syllabus

Please complete the following and turn in each element in a stapled packet. Your materials should include the number and letter of each segment as listed below. **Due in class next week.**

1. A.) 1, 2 and 3 A description of **3 possible topics** you are considering for your Documentary Treatment.

B.) Describe your rationale for choosing to develop one of the stories. This should include a thoughtful consideration of the **pros and cons of each idea**.

C.) 1,2,3,4,5 List five or more questions you have about your topic.

D.) Present the research you've done and what you have learned. Reference at least 2 sources. These sources could be books, articles, newspapers, internet sources (but not wikipedia), etc.

E.) Describe your approach and the theme for this documentary.

Be prepared to pitch your chosen topic.

Week 2

WHAT IS DOCUMENTARY

Reading

(DV&V) Chapter 2

Pitches

Week 3

RESEARCH, WRITING and PREPRODUCTION

Reading

(DV&V) Chapters 3 and 4 and "Filmography" for Doc Analysis suggestions.

Oral & Written Reports on Preproduction Interviews

Each student in each group should identify and contact a content expert who can provide context for your documentary. This could be an SDSU professor, other expert or a community member. Summarize your interview in writing. The summary should include who you spoke with and when, a list of your questions, and direct quotes of at least 3 relevant bites that could be used in your documentary.

Doc Contract and Proposal Template

By the third-class meeting each group will prepare a workplan/timeline describing weekly plans and reasonable expectations of measurable progress by the end of the semester. This workplan will be the basis of a class contract. It will be used for student assessment purposes.

Week 4

OVERVIEW/REVIEW OF BASIC FIELD PRODUCTION TECHNIQUES

Camera Sound Lighting

Reading

(DV&V) Chapters 6,7,8,9,10,11, 12,13,14 and 16 --- Review

Treatment and/or Draft Script Due

Week 5

INTERVIEWS IN THE FIELD

Visualizing

Directing and interviewing techniques

Reading
(DV&V) Chapter 15
RP Interviews
In class Production Exercise

Budget and Shooting Schedule Due

Week 6
VOICE, ETHICS and AESTHETICS

Reading
(DV&V) Chapter 5
RP
Trafficking in Reality DVD

Week 7
FAIR USE
ACTIVIST and COMMUNITY BASED DOCUMENTARIES
http://www.centerforsocialmedia.org/resources/fair_use/

RUSHES

Week 8
POST PRODUCTION

Reading
(DV&V) Chapters 17, 18, 19, 20
RP Documentary Storytelling

Midterm Due

Week 9
DIRECT CINEMA and CINEMA VERITE
Screening: *Cinema Verite: The Defining Moment* DV015

Week 10
REFLEXIVE DOCUMENTARIES

RUSHES

Shooting Log **Due**

Week 11 Spring Break

Week 12
FINAL PROJECTS WORK-IN-PROGRESS SCREENINGS

Reading
(DV&V) Chapters 21, 22, 23

Rough Cut Final Projects **Due**

Transcripts **Due**

Sign up for individual meetings with instructor

Week 13

GROUP MEETINGS WITH INSTRUCTOR REGARDING FINAL PROJECT

Week 14

GROUP MEETINGS WITH INSTRUCTOR REGARDING FINAL PROJECT

Week 15

GROUP MEETINGS WITH INSTRUCTOR REGARDING FINAL PROJECT

Week 16

FINAL PROJECTS DUE May 6, 2020

Please prepare a qt.mov of the complete film on a thumbdrive that will be retained by the instructor. Format the drive for Mac OS.

The production book should include all reports, assignments, logs, transcripts etc. that were assigned during the semester. Please see the syllabus.

Each student should also include a detailed report in a sealed envelope. Describe the process of producing your final project, your contribution and the contributions of your teammates and reflections on how you met your learning objectives for the class. Suggestions for the prof are welcome.

You are expected to attend the SDSU Filmmakers Showcase on May 12 or 13th.