

Latino Roots II – Spring 2017
Knight Library, Room 267 (Cinema Lab)

Instructors:

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If you required special accommodations due to a disability let the professors know A.S.A.P. to provide you with adequate class accommodations.

Course Description: This course is a continuation of Latino Roots I, and it is designed for students to produce a short documentary using oral history and journalistic interviewing as the backbone for their story. The course covers basic theory and practice of digital video documentary production, as well as reinforcing conceptual frameworks learned in Latino Roots I.

In this course, students will learn the technical, aesthetic, and research fundamentals of documentary production. We will cover different elements of pre-production, production, and post-production that will help students produce their short documentary projects. The course will work primarily as a lab; however, some lectures and documentary viewings will also be scheduled.

Required Text: *Documentary Storytelling: Creative Nonfiction on Screen* by Sheila Curran Bernard, (4th edition).

Introduction to Documentary by Bill Nichols, (2nd edition)

Other readings/materials will be assigned through Canvas.

Required Course Materials:

- One External Drive (ED) with enough memory to support all of your audio and video data. Highly recommended owning an ED with a minimum of 1TB.
- Two 8GB or one 16GB SD-card. Class 10.
- An SD-card reader (optional).

Note: Make sure to properly initiate the SD-card before filming.

Expected Outcomes:

- Students will produce a short documentary based on oral history and journalistic interviewing.
- Students will be able to explain and use applied aesthetics (framing, sound, lighting, etc).
- Students will be able to conduct research for documentary production.
- Students will know digital preservation standards for special collection repositories.
- Students will create a digital portfolio to contribute to the digital archive of the Latino Roots in Oregon Project. The digital portfolio will be deposited in University Archives and Special Collections of the Knight Library, and made available through the Latino Roots in Oregon website (<http://latinoroots.uoregon.edu>)

The **digital folder** of each student will contain:

1. An 8-10 minute documentary video using oral history and journalistic interview as the backbone of the story.
2. A video treatment in PDF format. This is a revised and final version of the treatment students wrote during the Latino Roots I Winter quarter. This should better reflect the final documentary.
3. Selected pictures, documents, and any other relevant materials to the story, which should be scanned and labeled according to the library's digital preservation standards.
4. An inventory of all selected materials used in the documentary and to be donated to Special Collections (this list should contain the same materials as in #3).

Estimated Workload

Class contact hours approximately 4 hours a week (10-11:50 twice a week: M/W). In addition, students must invest a minimum of 8-10 hours (or more) per week outside of classroom time to complete all course work, including readings, written assignments and the short documentary. It is not unusual that students may need to invest more time than that specified above; this is particularly the case for students new to video recording and editing (learning the editing software takes extra time).

Attendance/Participation:

Attendance is mandatory. However, if an emergency happens and the student cannot make it to class or to work with classmates, he/she has the obligation to immediately communicate with the professor and/or classmates and make the proper arrangements.

Participation means reading all assigned book chapters and other assigned materials, contributing in class discussions, lab work, peer reviews, and doing team work in a positive, constructive, and professional manner.

Assignments:

There will be four assignments. One is an in-class graded peer review. A more detailed description for each assignment will be discussed in class and uploaded to canvas.

Assignment 1 – Short documentary analysis (3-5 pages):

DUE: Week Three – Monday, April 17 (20% of grade)

You must find a documentary addressing a topic(s) similar to those covered in LR-I and LR-II (i.e. immigration, race, settlement, human rights, labor rights, etc.). Do a close reading of the film discussing the topic, the style, and its overall narrative structure. The goal of this assignment is to carefully observe a film and learn from it by analyzing the way the story develops, carefully looking at the visual elements and style used in the film that can help you think about how to construct your own project.

Assignment 2 – In-class graded peer review:

DUE: Week Four – Monday, April 24 (10% of your grade)

Students will partner up with a classmate and do a close review of each other's work-in-progress. This is a graded peer review.

Assignment 3 – Documentary Rough Cut and Written Report (3-pages):

DUE: Week Five – Wednesday, May 3 (30% of your grade)

Your rough cut should be exported into a MPEG file for viewing.

The written report should include the following:

- a. Discussion of technical and aesthetic approaches to your work, and,
- b. A brief evaluation of your own creative and intellectual process indicating how you are planning to fine-tune the final version.

Assignment 4- Final Project consists of 4 A: the final documentary with its synopsis and a brief biography for you; and 4B: A self-reflection, final treatment, inventory for the library plus all other materials to be deposited.

Assignment 4A: Final Documentary, synopsis, and your brief personal description.

DUE: Week Eight – Wednesday, May 24th (40% of your grade).

This is your completed and final version of the 8-10 minutes documentary turned in as a quicktime file (.mov) **and** MPEG file. A synopsis describing the documentary, and a brief personal description for you.

Assignment 4B –Self-Reflection, Final Treatment, Inventory and all materials for library

DUE: Week Nine – Wednesday, May 31.

Written portion of the project: This includes discussing intellectual, creative, and technical aspects of producing your film, as well as discussing your collaboration with the person whose story you are portraying. Turn in a polished or revised transcript from your oral history interview. You may turn the same thing as you turned last quarter, but this is your chance to reconsider and include, take out, expand things for historical posterity.

RELATED MATERIALS DUE: In-class, Week Nine (Wednesday, May 31). This includes all scanned photos, new audio files if any, new transcripts if any, final treatment, and inventory of all materials to be deposited in the library.

Class Structure

This course is primarily a hands-on documentary production class with a component of lab-lecture to discuss documentary work. We will be covering technical and aesthetics aspects of documentary production. The course uses lectures, documentary screenings, and hands-on work to achieve our ultimate goal, which is to produce a collective digital portfolio on the histories and experiences of Oregon's Latino/Latin American population.

There will be in-class basic camera, lighting, and editing instruction, which will be instrumental for students conducting unsupervised work outside the classroom, or during lab hours. It is expected that students invest an average of 8-10 hours per week working outside of the classroom. For many people, their projects will require more of a time commitment, particularly between weeks five and ten.

Fair Use:

All projects may be used by the School of Journalism and Communication, Anthropology, Ethnic Studies, Latin American Studies, the Center for Latino/a and Latin American Studies (CLLAS), and the University of Oregon to promote a better understanding of Latino/as and Latin Americans in the state of Oregon, and also, to showcase the work that is created in our classrooms at the University of Oregon.

Forms:

You should have all forms signed that give the instructors permission to deposit your work in the University Archives and Special Collections (SCUA). Your work will be accessible to the public through standard library and Internet searches, including, but not limited to the Latino Roots in Oregon website.

Other Distribution:

Make sure you consult with professors Martinez and/or Stephen, and the person you are portraying if you plan to submit the work you are producing for Latino Roots to other venues, such as: websites, online magazines, paper magazines, or other, as this may be a breach of contract with the person you are portraying.

Important Note:

In order to request an "I" (incomplete) in this course the student must need to have completed most course work, which includes class attendance/participation, three of the assignments, and there is only a minor yet essential requirement to fulfill. An "I" should only be requested when the reasons for such request are of extraordinary nature and they are acceptable to the professor.

Cinema Lab Hours (outside of class time) :

Monday– Thursday: 2pm to midnight, Friday and Saturday: Noon to 7pm, Sunday 12 noon to midnight. <https://cinema.uoregon.edu/lab-hours-scheduling>

WEEKLY CLASS SCHEDULE

Note: *allocated weekly readings must be completed by each Monday.*

WEEK ONE

Monday April 3

- Overall introduction to class—structure, lab policies, equipment, facilities, and people to know.
- Production Planning: Discuss deadlines, logistics, etc.
- Documentary advanced development.

Readings:

-Documentary Storytelling by Sheila Curran Bernard (4th edition):

Chapter 1: Introduction; **Chapter 8:** Research; **Chapter 9:** Planning and Pitching; **Chapter 10:** Treatment and Proposals; **Chapter 11:** Shooting; and **Chapter 15:** Alex Gibney.

Wednesday 5

- Discuss documentary analysis assignment.
- Documentary modes
- Documentary viewing for examples

Readings:

-Introduction to Documentary by Bill Nichols (2nd edition):

Introduction; **Chapter 1:** How can we define documentary film?; **Chapter 6:** How can we differentiate among documentaries? Categories, models, and the expository and poetic modes of documentary film; **Chapter 7:** How can we describe the observational, participatory, reflexive, and performative modes of documentary film?

WEEK TWO

Monday April 10

- Formatting external hard drives
- Editing: intro basics to Final Cut Pro X (FCPX)

Readings

-Documentary Storytelling by Sheila Curran Bernard (4th edition)

Chapter 2: Story Basics; **Chapter 3:** Finding the Story; **Chapter 12:** Editing; **Chapter 16:** Susan Kim.

Wednesday 12

- Feeling and finding the story
- Documentary ethics
- Editing in FCPX-working with still images and archival or stock footage.

Readings

-*Introduction to Documentary* by Bill Nichols
Chapter 2: Why are Ethical Issues Central to Documentary Filmmaking?
Chapter 9: How Can We Write Effectively About Documentary?

WEEK THREE

Monday April 17- Assignment 1 due- Documentary film analysis.

- *Testimonio* and how to translate narrative into a compelling story (Lynn Stephen)
- *Keep Your Eyes on Guatemala* filming human rights stories and building a story.
- Building the story: hook and narrative considerations.

Readings

-*Documentary Storytelling* by Sheila Curran Bernard (4th edition)

Chapter 4: Story Structure; and **Chapter 17:** James Marsh.

- The Movie Maker as Historian: Conversations with Ken Burns by David Thelen. *The Journal of American History*, Vol. 81, No. 3, The Practice of American History: A Special Issue (Dec., 1994), pp. 1031-1050.

- *Hear my Testimony: María Teresa Tula, Human Rights Activist of El Salvador*. María Teresa Tula. Edited and Translated by Lynn Stephen. Boston: South End Press, 1994. Chapters 1-8, pp. 1-101.

Wednesday April 19

- Lab time for editing-working on the hook and advancing the rough cut

Readings

-*Introduction to Documentary* by Bill Nichols

Chapter 3: What Gives Documentary Film a Voice of Their Own?

Chapter 4: What Makes Documentaries Engaging and Persuasive?

WEEK FOUR

Monday April 24: Assignment 2 due. This is an in-class graded peer review.

- In-class peer review (pair up) first hour of class (30 minutes for each student).
- Lab time for editing.

Readings:

- *Documentary Storytelling* by Sheila Curran Bernard (4th edition)

Chapter 5: Time on Screen; **Chapter 6:** Creative Approach; **Chapter 13:** Narration and Voice Over; and **Chapter 18:** Cara Mertes.

Wednesday April 26

- Exporting your rough cut to quicktime file (.mov) and MPEG
- Editing in lab.

Readings:

-*Introduction to Documentary* by Bill Nichols (2nd edition)

Chapter 5: How did documentary filmmaking get started?

WEEK FIVE

Monday May 1

- Showing to class first minute (the hook) of documentary for constructive critique.

Reading

-*Introduction to Documentary* by Bill Nichols (2nd edition)

Chapter 8: How documentaries addressed social and political issues?

-*Documentary Storytelling* by Sheila Curran Bernard (4th edition)

Chapter 19: Stanley Nelson; and **Chapter 20:** Deborah Scranton.

Wednesday May 3 DUE: Assignment 3: Rough cut in quicktime file (.mov) or MPEG file and written report.

- Showing to class the first minute (the hook) of your documentary for constructive critique (continued)
- Inserting text (credits, subtitles)
- Editing in lab

WEEK SIX

Monday May 8

- Inserting music and other audio elements
- Editing in lab (work towards final version of the documentary)

Reading

-*Documentary Storytelling* by Sheila Curran Bernard (4th edition)

Chapter 21: Kazuhiro Soda; and **Chapter 22:** Orlando von Einsiedel

Wednesday May 10

- Editing in lab

WEEK SEVEN

Monday May 15

- Editing in lab

Wednesday May 17

- Editing in lab. We will be doing one-on-one review of your projects.

WEEK EIGHT

Monday May 22

- Editing in lab. We will be doing one-on-one review of your projects.

Wednesday May 24-Documentary final version due! Quicktime file(.mov) and MPEG file.

WEEK NINE

Monday 29: Memorial Day-NO CLASS

Wednesday 31: Due self-evaluation, treatment, inventory and all materials for library.

- During this class we will be transferring all the materials you will be donating to Special Collections and University Archives. This includes:
 - Scanned photos/images
 - Audio Files (if newer recordings or interviews)
 - Inventory that lists and describes all materials
 - Final Treatment

WEEK TEN

Monday June 5

- Film viewing: Students will introduce their film (one minute – pitch) and we will watch the first 2-3 minutes of your documentary in class.

Wednesday June 7

- Film viewing: Students will introduce their film (one minute – pitch) and we will watch the first 3 minutes of your documentary in class.

Thursday June 8

CELEBRATION of the Latino Roots project!

All students are required to attend event:

When: Thursday, June 8th of 2017.

Time: 4-6 p.m.

Where: Knight Library Browsing Room from 4-5 and Special Collections from 5-6.

This is a public event. Please invite your interviewee and his/her family to attend, and also your friends and family if you wish to celebrate with them.