J428M/ANTH428 And J528/ANTH 528
Latino Roots II – Spring 2022
CRN 31586/31705
Meets Tuesday and Thursday 8:00-9:50 a.m.
In-person class, meets in the Cinema Lab 267 Knight Library

Professors:
Gabriela Martínez (SOJC)
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Office Hours-Zoom: Monday 2:30-3:30 p.m. or by appointment on Wednesday 3-4 p.m.
Let me know if you would rather meet in person.
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We need to be inventive, resourceful, and help each other every step of the way.

If you required special accommodations get in touch with the Accessible Education Center https://aec.uoregon.edu/ in order to officially request accommodations, and let the faculty know of your needs to be able to assist you.

COURSE DESCRIPTION: This course is the continuation of Latino Roots I, and it is designed for students to produce a short documentary using oral history, documentary film, and journalistic interviewing as the backbone for their story.

The course covers basic theory and practice of documentary video/film production, extending the storytelling concepts and reinforcing conceptual frameworks learned in Latino Roots I.
In this course, students will learn or improve 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 to produce their short (8-10 minutes) documentary video.
The course works primarily as a documentary lab. We encourage students to work independently while also reminding them that attendance is mandatory as it is in the classroom/lab where we can help you the most with your project. Lectures and documentary viewings will also be scheduled.

**REQUIRED BOOKS** (both are accessible electronically through UO Libraries):

Introduction to Documentary (3rd edition) by Bill Nichols. No need to purchase it. This book is accessible electronically through UO Libraries, which may require you to log in with your own ID.


Recommended Book to read on your own:
Ebook accessible through UO Libraries

**Documentary Across Platforms : Reverse Engineering Media, Place, and Politics.**
Patricia R. Zimmermann; Bloomington : Indiana University Press; 2019

**OTHER READINGS AND VIDEOS** will be on Canvas, and these should be read or viewed within the week in which they are or following the syllabus' weekly schedule if listed on the syllabus.

Note: There are many videos in Canvas that are resources/tutorials for you. We will watch some of these in class, and you should watch them all on your own based on your particular needs.

We will be adding to Canvas readings and videos to enhance your learning experience as we go, thus some items may not be listed on the syllabus, but we will announce them in class and via Canvas Announcements and/or email.

**VIDEO EDITING SOFTWARE**
We will be teaching/using Adobe Premiere for post-production/editing the video projects. If you want to use an alternative editing software that you are familiar with and have access to it, please consult with the instructors.

Adobe Premiere Free Tutorials (You can also access these through Canvas)

https://helpx.adobe.com/premiere-pro/tutorials.html

**REQUIRED COURSE MATERIALS**
• One External Drive (ED) with at least 1 TB of storage capability. Example: https://www.amazon.com/LaCie-Rugged-External-Drive-Portable/dp/B0058VIWTM/ref=asc_df_B0058VIWTM/?tag=&linkCode=df0&hvaddid=30977534894&hvnetw=g&hvrand=15105681626394483375&hvpos=&hvqmt=&hvdev=c&hvlocint=&hvlocphy=9033030&hvtargid=pla-316724739574&ref=&adgrefid=58425267301&th=1

• One 32GB SD-Card. You may find now that SD-Cards are not as expensive and have more than 32 GB. Example: https://cameraears.com/best-memory-cards-for-canon-xf400-xf405/ Also check Amazon.com, Best Buy, Office Depot

EQUIPMENT
SOJC Cameras: There are six Canon XF400 cameras from the SOJC allocated for this course. You can reserve a camera following the steps below:
1. Go to webcheckout.uoregon.edu
2. Use the beginning part of your Uoregon email for username
3. Use the password you use to log into uoregon webmail
4. Choose SOJC Equipment Reservations
5. Click through Allocated→Documentary Production→Cameras-LR
6. Add a camera kit to your cart
7. Click on your cart at the upper right
8. And choose pickup and return dates and times
9. If camera isn’t available, click find replacement
10. Check Agree to terms and submit reservation.
You will get an email confirmation
Note: you may want to confirm with the SOJC the length of time that you can have the camera. Also, ask if is possible to renew the reservation online if you can only have the equipment for 24 hours. Ask if you can have it over the weekend if you reserve a pickup on a Friday.

Anthropology Cameras: There are:
(4) Canon Vixia HFM50 cameras, case, manual, HDMI chord and microphone and chord.
(2) Canon Vixia HFR52, camera, case, USB, charger, manual, HDMI chord, microphone, and chord
(2) Panasonic HC-X920, camera, case, USB, charger, manual, HDMI chord, AV chord and shoe adaptor. No lavalier mikes yet, ordering. Will need to get from J school or other source until here
3 tripods
Link to reserve https://anthropology.uoregon.edu/equipment-checkout/

If you are using a Canon Vixia HFM50 use SD, / SDHC (SD High Capacity) or 0 SDXC (SD eXtended Capacity) Class 10 memory cards (can be same as below)

Cannon Vixia HFRJ52 uses a class 10, SDXC, card. Here is a link: from Amazon Canon VIXIA HF R52 Camcorder Memory Card 64GB Secure Digital Class 10 Extreme Capacity (SDXC) Memory Card
https://www.amazon.com/VIXIA-HF-Camcorder-Digital-Capacity/dp/B00HUEEH8K

This type of SD-Card is fairly inexpensive. If you are planning to use cameras from the Anthropology Dept. most likely you can use this type of SD-Card or others that are designed for newer. Make sure to always check.

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

- An SD-card reader (optional), if you are planning to use your computer and it doesn’t have an SD Card reader slot.

EXPECTED OUTCOMES
- Students will produce a short documentary (8-10 minutes) based on oral history, documentary film/video and journalistic interviewing.
- Students will be able to explain and use applied aesthetics (framing, sound, lighting, editing, 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). This will contain all original project materials.

The digital folder of each student will contain:
1. The 8–10-minute final version of the documentary featuring a Latinx member of the Oregon community.
2. The final version of the documentary treatment. 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 as best as possible. Cell phone or other digital photos should be included.
4. An inventory of all selected materials used in the documentary and to be donated to the Knight Library (this list should contain the same materials as in #3).
5. The audio file of your first interview (done in winter) and any other audio file of subsequent interviews.

ESTIMATED WORKLOAD
Class contact hours 3 hours a week (8:30-9:50 a.m. twice a week: T/Th). 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 documentary production related work. 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 film/video production and editing (learning the editing software takes extra time).

ATTENDANCE AND PARTICIPATION
Attendance is mandatory. Class attendance will benefit you because it is during class time when we can directly help you with your documentary project. In addition, there will be lectures that will enhance your documentary film/video education while also inspire your own creativity as you move forward with the project.

Participation means the following: coming prepared to class, reading all assigned readings and reviewing audiovisual assigned materials, contributing to in class discussions, in-class lab work, peer support and peer reviews, and doing teamwork in a positive, constructive, and professional manner.

ASSIGNMENTS
There will be four assignments. A more detailed description for each assignment will be discussed in class and uploaded to canvas.

Assignment 1 – Documentary analysis (3-5 pages):
DUE: Week Two – Thursday, April 7 (10% of grade), Turned in on canvas.
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 and move forward. You should carefully look at the visual elements and style used in the film and make note to help you think about how to construct your own project. Don’t be afraid to get inspired by the work of others!

Assignment 2 – The “hook” or first-two minutes of your documentary:
DUE: Week Four – Tuesday, April 19 (15% of your grade), upload to Canvas.
Students will screen in class their documentary’s “hook,” and a peer will provide feedback (peer reviewed).

Assignment 3 – Documentary Rough Cut and written self-assessment (2 pages)
DUE: Week Six – Thursday, May 5 (25% of your grade)
Your rough cut must be exported to a mp4 or QuickTime file for our viewing/grading. This should be uploaded on to Canvas/Panopto.

The written discussion should include the following (and should be uploaded to Canvas):
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- This assignment has two parts A and B1 AND 2 (both are 40% total of
your grade).
DUE: Week Eight – Thursday, May 19.
Part A: - The documentary synopsis. Upload to canvas
   - A brief biography for you. Upload to canvas
   - A self-reflection: This should include a discussion of intellectual, creative, and technical aspects of producing your film, as well as discussion of your collaboration with the person whose story you are portraying. What did you learn from the process? what where the challenges? what worked out and what didn’t?
Note: The synopsis, biography, and self-reflection should be compiled/saved in one single document file and uploaded to Canvas.

DUE: Week Nine--Tuesday, May 24 and Thursday May 26
Part B1: - Tuesday May 24: The final version of the 8-10 minutes documentary. The final version includes opening and end credits, subtitles to English or Spanish as needed, and music.
   The documentary must be turn in as mp4 file or QuickTime (.mov). You must upload the documentary to Canvas and also transfer it from your external drive (or USB) to Professor Martínez’ external drive for archival purposes.
Part B2: - Thursday May 26: A polished and final version of your treatment (only the treatment portion of the proposal). (Upload to Canvas)
   - The inventory for the Knight Library (upload to Canvas)
   - All other materials in digital form to be deposited in the Knight Library (i.e. photos used in the film, documents, or any other thing you were given and is included in the film).
   - A polished or revised version of your transcript. You may turn the same one that you turned in winter term, but this is your chance to reconsider and include, take out, expand things for historical posterity.
   - And all new audio files if any.
Note: you will create an E-folder with all of the materials above to also transfer them to Professor Martínez’ external drive for archival purposes.

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<thead>
<tr>
<th>GRADING</th>
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<tbody>
<tr>
<td>Documentary written analysis</td>
<td>10%</td>
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<tr>
<td>Documentary “Hook” or doc opening</td>
<td>15%</td>
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<tr>
<td>Documentary Rough Cut + Self-assessment</td>
<td>25%</td>
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<tr>
<td>Final Documentary + Materials for UO Libraries</td>
<td>40%</td>
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<tr>
<td>Attendance/Participation</td>
<td>10%</td>
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Note: We do not grade on a curve. Students are responsible for their own individual overall final grade.

Qualitative description of Letter Grades or their equivalent percentages.
A=Excellent; A- = Extremely good
B+=Very good; B=Good; B- = Average to marginal
C+ = Marginal; C=Mediocre; C- = Bad
Range of Ds= Extremely bad
F=Fail the course

Note about incomplete work: In order to request an “I” (incomplete) in this course the student must have completed most of the course work, which includes class attendance/participation, assignments, and exams, and there is only a minor yet essential requirement to fulfill. An “I” should only be requested for extenuating circumstances that are acceptable to the professor. A formal contract will be signed between the student and the professor in order to process the “I,” indicating the deadline for the student to turn in his/her work.

ACADEMIC DISRUPTION
In the event of a campus emergency that disrupts academic activities, course requirements, deadlines, and grading percentages may be subject to change. Information about changes in this course will be communicated as soon as possible by email, and on Canvas. If we are not able to meet face-to-face, students should immediately log onto Canvas and read any announcements and/or access alternative assignments. Students are also expected to continue coursework as outlined in this syllabus or other instructions on Canvas. In the event that the instructor of this course gets ill or has to quarantine, this course may be taught online during that time.

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 Latinx/Latin American population.

There will be in-class basic framing/composition, lighting and editing instruction in-person during class time and through tutorials placed on Canvas. It is crucial that students watch all the audiovisual materials and engage with the tutorials as these are instrumental for when students are conducting unsupervised work outside the classroom, or during editing 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 eight.

We will work with all of you to help you successfully complete your documentary projects.

FAIR USE
Your documentary may be used by the UO Libraries, the School of Journalism and Communication, Anthropology, IRES, Cinema Studies, Latinx and Latin American Studies, the Center for Latino/a and Latin American Studies (CLLAS), and the University of Oregon to promote a better understanding of Latinx/as and Latin Americans in the state of Oregon, and also, to showcase the work created in our classrooms at the University of Oregon.

**FORMS**
Please make sure to turn in the Interviewee Deed of Gift and the Student Deed of Gift signed if you haven’t done it in winter term. These forms give the instructors permission to deposit your work in University Archives and Special Collections (SCUA). Your work will be accessible to the general public through standard library and Internet searches, including, but not limited to the Latino Roots in Oregon website.

Other Distribution:
You will need permission from professors Martínez and/or Stephen, and the person you are portraying in your documentary to distribute your documentary through different venues than those use for this course--Latino Roots and UO Libraries websites. We consider other venues a YouTube personal channel, online magazines or blogs, or other, as this may be a breach of contract with the person you are portraying.

**CINEMA LAB HOURS**
Monday – Thursday: 2:00 pm* to 12:00 midnight**
Friday & Saturday: 12:00 noon to 7:00 pm
Sunday 12:00 noon to 12:00 am**
Please check the full live calendar at this [link](http://blogs.uoregon.edu/uocinetech/).

The lab will be closed on Monday May 30th for Memorial Day.
The lab will close for the Summer on Thursday, June 9th at midnight.

*Headphones and external hard drives are required to work in the lab when editing. Files saved on the computers will be deleted after logout.

*Food and drink are not allowed by the computers. You may have a sealed bottle of water to drink, but all other food and drink (including coffee) should be consumed away from the computers.

*Please go to the Cinema Studies Lab homepage at [blogs.uoregon.edu/uocinetech/](http://blogs.uoregon.edu/uocinetech/) for additional info on lab policies and procedures, and for tutorials and guides on Cinema Studies software and equipment.
COVID RELATED RECOMMENDATIONS
- We will continue monitoring and following COVID related regulations set by the University of Oregon.
- As of March 19, indoor **mask wearing is optional**, which means people may or may not wear masks.
- Please be respectful of people making their own choices and protect yourself as you see fit.
- Make sure to continue self-checking before coming to classes.

WEEKLY CLASS SCHEDULE

Class meets in-person Tuesday and Thursday 8:30-9:50 a.m.
Note: that the UO class schedule may read 8-9:50 a.m. (this is the time we have the cinema lab reserved). Class will start at 8:30 a.m.

We will not provide Zoom or recordings of class as alternatives because this is an in-person course, and the bulk of class is hands-on.

We will need to be inventive, resourceful, and help each other every step of the way given that making a documentary film is new to most in the class. Feel free to reach out as you need, we are here to help you as much as we can.

WEEK ONE

Tuesday March 29
- Recap from winter term and Introduction to Latino Roots II syllabus.
- Production Planning: Discuss individual timelines.
- Documentary advance development discussion.

- The art of documentary filmmaking (Canvas-watch at least 30 minutes on your own)

Thursday March 31
Announce documentary analysis assignment-guidelines on Canvas.
- Introduction to aesthetics: Framing and Composition
- Lighting
- Documentary examples viewing (Canvas)

Readings:
- Introduction to Documentary by Bill Nichols (3rd edition) eBook through UO Libraries.

1 HOW CAN WE DEFINE DOCUMENTARY FILM?
(pp. 1-28)
https://doi-org.libproxy.uoregon.edu/10.2307/j.ctt2005t6j.5
9 HOW CAN WE WRITE EFFECTIVELY ABOUT DOCUMENTARY?
(pp. 194-208)  
https://doi-org.libproxy.uoregon.edu/10.2307/j.ctt2005t6j.13

WEEK TWO

Tuesday April 5
• Formatting external hard drives—Bring your external drive to class to format it if you haven’t done it yet or if you need help with it.
• Editing: intro basics to Adobe Premiere—SOJC Tutorials (in-class)
• Adobe Premiere Tutorial Series “Get Started Course”
  (Canvas-watch on your own)  
  https://helpx.adobe.com/premiere-pro/tutorials.html
  Sort by experience and choose Beginners
  Watch the five first tutorials from “Premiere Pro Get Started course”
  -Create a Project (18 minutes)
  -Explore Premiere Pro Panel (13 minutes)
  -Learn Editing Skills (21 minutes)
  -Work with Graphic and Titles (13 minutes)
  -Adjust the Timing of your Edits (11 minutes)

Readings
-Documentary Storytelling by Sheila Curran Bernard (4th edition)
Chapter 12: Editing; Chapter 16: Susan Kim.

Thursday April 7—Assignment 1: Documentary analysis due.
• Feeling and finding the story.
• Documentary ethics
• Adobe Premiere Tutorial Series “Import media course”
  (Canvas watch on your own)  
  https://helpx.adobe.com/premiere-pro/tutorials.html
  -Import with the media browser (9 minutes)
  -Import media directly (9 minutes)
  -Relink offline links (8 minutes)
  -Multi-layered photoshop files (8 minutes)
  -Mixed footage (9 minutes)

Readings
-Introduction to Documentary by Bill Nichols
2 WHY ARE ETHICAL ISSUES CENTRAL TO DOCUMENTARY FILMMAKING?
pp. 29-47 (19 pages)  
https://www-jstor-org.libproxy.uoregon.edu/stable/j.ctt2005t6j.6?seq=1
WEEK THREE

Tuesday April 12

- Testimonio and how to translate narrative into a compelling story (Lynn Stephen)
  - https://faceofoaxaca.uoregon.edu/human-rights/video-testimonials/

- Building the story: hook and narrative considerations.

Readings
- Introduction to Documentary by Bill Nichols
  6 HOW CAN WE DIFFERENTIATE AMONG DOCUMENTARY MODELS AND MODES? WHAT ARE THE POETIC, EXPOSITORY, AND REFLEXIVE MODES?
  pp. 104-131 (28 pages)
  https://doi-org.libproxy.uoregon.edu/10.2307/j.ctt2005t6j.10

  7 HOW CAN WE DESCRIBE THE OBSERVATIONAL, PARTICIPATORY, AND PERFORMATIVE MODES OF DOCUMENTARY FILM?
  pp. 132-158 (27 pages)
  https://doi-org.libproxy.uoregon.edu/10.2307/j.ctt2005t6j.11

Canvas: The Movie Maker as Historian: Conversations with Ken Burns by David Thelen.

Thursday April 14:
Editing your footage working towards the “hook” and rough cut.

Readings
- Introduction to Documentary by Bill Nichols
  3 WHAT GIVES DOCUMENTARIES A VOICE OF THEIR OWN?
  pp. 48-68 (21 pages)
  https://www-jstor-org.libproxy.uoregon.edu/stable/j.ctt2005t6j.7?seq=1

WEEK FOUR

Tuesday April 19: Assignment 2 due: the “hook,” in-class graded peer review. Upload completed assignment 2 on Canvas before class time. Label file “Assign. 2-your last name.” There is a document template for you to fill out located on the Assignments Module.

- Students will export their documentary “hook” to an mp4 file.
- Your peer will provide constructive feedback discussing the visual, audio, and story structure.
- The feedback must be taken seriously, and it should be incorporated to improve the rough cut you will turn in on the following week to your professors.
- Then Continue editing towards improving your rough cut or other aspects of the project.
Readings:
- Documentary Storytelling by Sheila Curran Bernard (4th edition)
  Chapter 5: Time on Screen; Chapter 6: Creative Approach.
  Thursday April 21
  • Editing your documentary continues or working on your project. We will have one-on-one check in during class time.

Readings:
- Introduction to Documentary by Bill Nichols
  4 WHAT MAKES DOCUMENTARIES ENGAGING AND PERSUASIVE?
  pp. 69-88 (20 pages)
  https://www-jstor-org.libproxy.uoregon.edu/stable/j.ctt2005t6j.8?seq=1

WEEK FIVE

Tuesday April 26
  • Working in pairs showing each other their rough cut for constructive critique.
  • Analyzing story construction.

  Editing Adobe Premiere Tutorials “Essential color adjustment course” (Canvas watch on your own)
  https://helpx.adobe.com/premiere-pro/tutorials.html
  -Adjust contrast, highlights, and shadows (7 minutes)
  -Discover the Lumitre curve control (8 minutes)
  -Make natural color adjustments (6 minutes)
  -Get ready for clip comparison (4 minutes)
  -Automatically match clip colors (3 minutes)

Reading
- Introduction to Documentary by Bill Nichols
  8 HOW HAVE DOCUMENTARIES ADDRESSED SOCIAL AND POLITICAL ISSUES? pp. 159-193 (35 pages)
  https://doi-org.libproxy.uoregon.edu/10.2307/j.ctt2005t6j.12

  - Documentary Storytelling by Sheila Curran Bernard (4th edition)
    Chapter 19: Stanley Nelson; and Chapter 20: Deborah Scranton.

Thursday April 28
  • Working with text: inserting subtitles, opening and ending credits.
  • Interpreting/writing subtitles.

WEEK SIX
Tuesday May 3

- Working with music and other audio elements.

Adobe Premiere Tutorial Series “Understanding audio mixes course” (Canvas watch on your own).
https://helpx.adobe.com/premiere-pro/tutorials.html
- Understanding audio level (5 minutes)
- Discover audio effects (4 minutes)
- Automatic audio ducking (5 minutes)
- Mix multichannel audio (5 minutes)
- Adjust audio track volume (5 minutes)

Reading
- Documentary Storytelling by Sheila Curran Bernard (4th edition)
  Chapter 13: Narration and Voice Over; Chapter 18: Cara Mertes.
  Chapter 21: Kazuhiro Soda; and Chapter 22: Orlando von Einsiedel

Thursday May 5 Assignment 3 Due: The documentary rough cut and written self-evaluation must be uploaded to Canvas. The written self-evaluation should discuss how the project is going, and how are you planning to finish. Label the file for your written report “Assign. 3-your last name.”

- One-on-one rough cut assessment during class time before turning in assignment.

WEEK SEVEN

Tuesday May 10

- Feedback discussion for rough cuts
- Continue editing towards documentary final version

Thursday May 12

- Keep on editing and/or processing materials for your final e-folder which will be gifted to UO Libraries.
- We will be doing one-on-one review of projects and helping those who need the most at this crucial final stage.

WEEK EIGHT
Tuesday May 17
- Putting the last touches to your documentary.
- We will provide the credit list in addition to yours. Review subtitles, opening and end credits.
- Review audio levels and any other lingering issues.

Thursday May 19 Assignment 4-Part A Due. Turn in the following on Canvas under Assignment 4A. Compile it as a single document, making sure that each section is clearly labeled.
- Documentary Synopsis
- Brief student biography
- A self-reflection: This should include a discussion of intellectual, creative, and technical aspects of producing your documentary, as well as discussion of your collaboration with the person whose story you are portraying. What did you learn from the process? What were the challenges? What worked out and what didn’t?
- Documentary due soon! You need to put final touches to your project. Export the final version to mp4 or QuickTime file (.mov). The final project must be turned in the next Tuesday May 24.

WEEK NINE
Tuesday May 24 Assignment 4 Part B Due: Documentary final version. You must upload your documentary to Canvas. Make sure that this is correctly labeled “Assign. 4B- your last name - documentary title.”

- In-class final touches to final version of your documentary and transferring your final documentary to Professor Martinez’s drive before uploading it on to Canvas.

Thursday May 26: Assignment 4 Part B2 Due. Revised treatment, library inventory, revised audio transcript, and all materials for the library. This will be uploaded onto canvas.
Treatment: Label “Treatment-your last name”
Library Inventory: Label “Inventory-your last name”
Revised Audio Transcript: Label “Revised Tr-your last name)

- In-class final touches to all due materials as needed.
- Create your final e-folder where all materials will be included for transferring it on to the library.
- Upload all the materials you will be gifting to Special Collections and University Archives on Canvas. This includes:
  - Scanned photos/images and documents. And any other item included in the documentary.
  - Audio Files (if newer recordings in addition to winter)
  - Inventory for Knight Library listing and describing all materials
Revised Treatment. This should reflect the final version of your documentary.

Revised Transcript. This is your chance to reconsider and include or take out things for historical posterity.

WEEK TEN -
Screenings and Latino Roots Celebration

Tuesday May 31

- In-class film screenings and peer responses.

Thursday June 2 Latino Roots Celebration at 4p.m. in the EMU

- In-class film screenings and peer responses
  - Get ready for Latino Roots Celebration at 4p.m. in the EMU