
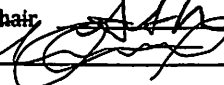
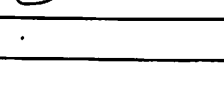
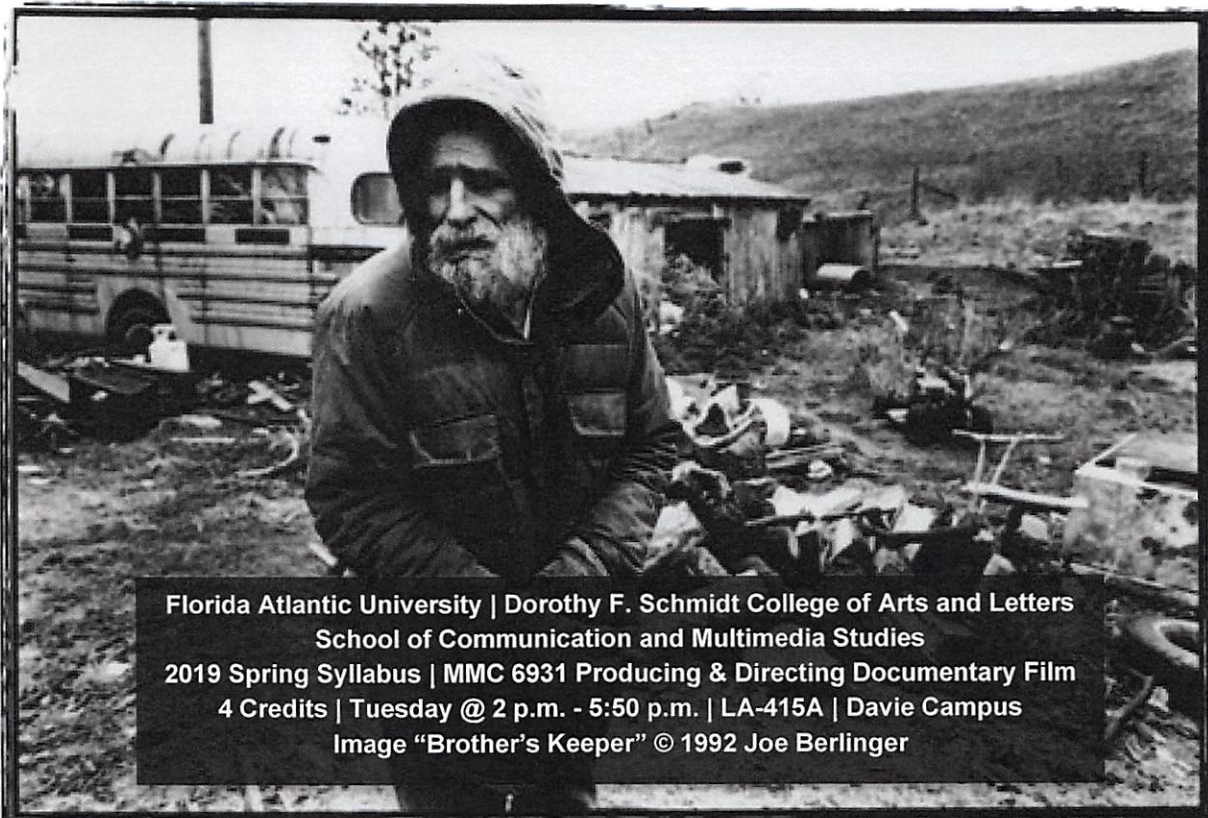
 <b>FLORIDA ATLANTIC UNIVERSITY</b>	<b>NEW COURSE PROPOSAL</b> <b>Graduate Programs</b>		UGPC Approval _____ UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	<b>Department</b> School of Communication & Multimedia Studies <b>College</b> Dorothy F. Schmidt College of Arts & Letters <i>(To obtain a course number, contact erudolph@fau.edu)</i>		
<b>Prefix</b> MMC <b>Number</b> 6137	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i> <b>Lab Code</b> C	<b>Type of Course</b> Lecture/Lab	<b>Course Title</b> Producing and Directing Documentary Film
<b>Credits</b> <i>(Review Provost Memorandum)</i> 4	<b>Grading</b> <i>(Select One Option)</i>  <b>Regular</b> <input checked="" type="radio"/> <b>Sat/UnSat</b> <input type="radio"/>	<b>Course Description</b> <i>(Syllabus must be attached; see Guidelines)</i> The course is designed to give graduate students an insight into the documentary film, providing historical, conceptual, technical, artistic, aesthetic, and theoretical insight into the genre. A student will be required to produce and direct short, non-fiction, documentary films.	
<b>Effective Date</b> <i>(TERM &amp; YEAR)</i> Fall 2019	<b>Prerequisites</b> Graduate Status		<b>Corequisites</b> N/A
		<b>Registration Controls</b> <i>(Major, College, Level)</i> Instructor Permission	
<b>Prerequisites, Corequisites and Registration Controls are enforced for all sections of course</b>			
<b>Minimum qualifications needed to teach course:</b> Member of the FAU graduate faculty and has a terminal degree in the subject area (or a closely related field.)		<b>List textbook information in syllabus or here</b>  Directing the Documentary - Sixth Edition Rabiger, Michael Published by Focal Press, Offord, UK, 2015.	
<b>Faculty Contact/Email/Phone</b> Shane Eason, Assistant Professor eason@fau.edu 6-1371		<b>List/Attach comments from departments affected by new course</b>  N/A	

<b>Approved by</b> Department Chair  College Curriculum Chair  College Dean  UGPC Chair _____ UGC Chair _____ Graduate College Dean _____ UFS President _____ Provost _____	<b>Date</b> 2/22/19 2/24/19 2/25/2019 _____ _____ _____ _____ _____
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Email this form and syllabus to [UGPC@fau.edu](mailto:UGPC@fau.edu) one week before the UGPC meeting.



Florida Atlantic University | Dorothy F. Schmidt College of Arts and Letters  
School of Communication and Multimedia Studies  
2019 Spring Syllabus | MMC 6931 Producing & Directing Documentary Film  
4 Credits | Tuesday @ 2 p.m. - 5:50 p.m. | LA-415A | Davie Campus  
Image "Brother's Keeper" © 1992 Joe Berlinger

Professor: Shane Christian Eason, BFA, MFA  
Contact Info: 954.236.1371 + [eason@fau.edu](mailto:eason@fau.edu)  
Online Resources: [www.fau.edu/scms](http://www.fau.edu/scms)  
Office Location: FAU Davie Campus, Liberal Arts Building (LA-414)  
Office Hours: Tuesday, 11 a.m. - 1 p.m., by appointment  
Wednesday, 11 a.m. - 1 p.m., by appointment  
Thursday, 11 a.m. - 1 p.m., by appointment

#### Important University Dates

01.05.19	Classes Begin
01.11.19	Last Day to Add/Drop by 5 p.m.
01.21.19	MLK Jr. Day (No Classes; University Closed)
03.04.19 - 03.10.19	Spring Break (No Classes; University Open)
04.05.19	Last Day to Drop/Withdraw from course without receiving an F
04.22.19	Last Day of Classes
04.23.19 - 04.24.19	Reading Days
04.25.19 - 05.01.19	Final Exams

#### Course Catalog Description

The course is designed to give graduate students an insight into documentary film/digital-video production, providing historical, conceptual, technical, artistic, aesthetic, and theoretical insight into the medium. A student will be required to produce a number of short, non-fiction, documentary films.

#### Course Prerequisites

FVNM Majors; FIL 2000: Film Appreciation; RTV 3531 Video Production with minimum grade of "C".

#### Placement in Program

This course fits within [SCMS Context and Production Courses](#) for Film, Video and New Media.

#### Course Delivery Mode

This course is conducted as face-to-face meetings with some materials posted to Canvas.

### Code of Academic Integrity

A student is expected to maintain the highest ethical standards. Dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over others. Dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility.

The FAU Code of Academic Integrity prohibits dishonesty and requires a faculty member, student, or staff member to notify an instructor when there is reason to believe dishonesty has occurred in a course/program requirement. The instructor must pursue any reasonable allegation, taking action where appropriate. Examples of academic dishonesty include, but are not limited to, the following:

#### (a) Cheating

1. The unauthorized use of notes, books, electronic devices, or other study aids while taking an examination or working on an assignment.
2. Providing unauthorized assistance to or receiving assistance from another student during an examination or while working on an assignment.
3. Having someone take an exam or complete an assignment in one's place, including in class iClicker questions.
4. Securing an exam, receiving an unauthorized copy of an exam, or sharing a copy of an exam.
5. Having another student use your iClicker.

#### (b) Plagiarism

1. The presentation of words from any other source or another person as one's own without proper quotation and citation.
2. Putting someone else's ideas or facts into your own words (paraphrasing) without proper citation.
3. Turning in someone else's work as one's own, including the buying and selling of term papers or assignments.

#### (c) Other Forms of Dishonesty

1. Falsifying or inventing information, data, or citations.
2. Failing to comply with examination regulations or failing to obey the instructions of an examination proctor.
3. Submitting the same paper or assignment, or part thereof, in more than one class without the written consent of both instructors.
4. Any other form of academic cheating, plagiarism, or dishonesty.

\*Full details of the FAU Code of Academic Integrity, can be reviewed under University Regulation 4.001 at [www.fau.edu/ctl/AcademicIntegrity.php](http://www.fau.edu/ctl/AcademicIntegrity.php).

### Communication

All one-on-one communication is done during the course period or office hours held by the professor. Other or additional communication regarding course work or FAU SCMS policy will be done through FAU email. There is no communication through third party email addresses such as Gmail, Yahoo, etc. Access your FAU email and other account information through [myfau.fau.edu](http://myfau.fau.edu) or through [FAU Canvas](#). Responses generally take 24-48 business hours. Weekends and holidays are exempt.

### Disability Policy Statement

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at [www.fau.edu/sas/](http://www.fau.edu/sas/).

### Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more info go to [www.fau.edu/counseling/](http://www.fau.edu/counseling/).

### Religious Accommodation Policy Statement

In accordance with rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs with regard to admissions, registration, class attendance and the scheduling of examinations and work assignments. For further information, please see [Academic Policies and Regulations](#).

### University Approved Absence Policy Statement

In accordance with rules of the Florida Atlantic University, students have the right to reasonable accommodations to participate in University approved activities, including athletic or scholastics teams, musical and theatrical performances and debate activities. It is the student's responsibility to notify the course instructor at least one week prior to missing any course assignment.

### Disruptive Behavior Policy Statement

Disruptive behavior is defined in the FAU Student Code of Conduct as "... activities which interfere with the educational mission within classroom." Students who behave in the face-to-face and/or virtual classroom such that the educational experiences of other students and/or the instructor's course objectives are disrupted are subject to disciplinary action. Actions are at the instructor's discretion and can be, but not limited to: course failure, resource and/or equipment ban; grade penalties, requests to leave classroom, security intervention, etc. Such behavior impedes students' ability to learn or an instructor's ability to teach. Disruptive behavior may include, but is not limited to: non-approved use of electronic devices (including handheld devices/headphones/earbuds/etc.); cursing or shouting at others in such a way as to be disruptive; or, other violations of an instructor's expectations for classroom conduct.

### Faculty Rights and Responsibilities

Florida Atlantic University respects the right of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions which do not impede their exercise. To ensure these rights, faculty members have the prerogative:

- a) To establish and implement academic standards.
- b) To establish and enforce reasonable behavior standards in each class.
- c) To refer disciplinary action to those students whose behavior may be judged to be disruptive under the Student Code of Conduct.

(\*Instructor reserves the right to adjust this syllabus as necessary.)

### Grading

All students must be enrolled with Florida Atlantic University in good standing. A student whose GPA (Grade Point Average) is below 2.5 will be dropped from the FVNM track and placed into the Media and Cultural Studies track. A GPA of 2.5 is required for transfer into the program. Please review your FAU catalog or go online to [www.fau.edu/scms](http://www.fau.edu/scms) for more information regarding the FAU School of Communication and Multimedia Studies.

### Grade Scale

100 - 95 = A	94 - 90 = A-	89 - 86 = B+	85 - 83 = B	82 - 80 = B-	79 - 76 = C+
75 - 73 = C	72 - 70 = C-	69 - 66 = D+	65 - 63 = D	62 - 60 = D-	59 - 0 = F

### Incomplete Grade Policy Statement

A student who is passing a course, but has not completed all work due to exceptional circumstances, may, with consent of the instructor, temporarily receive a grade of incomplete ("I"). The assignment of the "I" grade is at the discretion of the instructor, but is allowed only if the student is passing the course.

The specific time required to make up an incomplete grade is at the discretion of the instructor. However, the College of Arts and Letters policy on the resolution of incomplete grades requires that all work required to satisfy an incomplete ("I") grade must be completed within a period of time not exceeding one calendar year from the assignment of the incomplete grade. After one calendar year, the incomplete grade automatically becomes a failing ("F") grade.

#### Withdrawals

Any student who decides to drop is responsible for completing the proper paper work required to withdraw from the course. Review dates and policy on withdrawals through [www.fau.edu](http://www.fau.edu).

#### Grade Appeal Process

A student may request a review of the final course grade when s/he believes that one of the following conditions apply:

- There was a computational or recording error in the grading.
- Non-academic criteria were applied in the grading process.
- There was a gross violation of the instructor's own grading system.
- The procedures for a grade appeal may be found in [Chapter 4 of the University Regulations](#).

#### Attendance and Presentation

All classes start on time. Tardy arrivals or an early departure from class may constitute a grade loss. Proper reason and documentation must be given in this situation. Three late arrivals and/or early departures may result in one full day of absence.

Being absent on a presentation day, may count against a project grade. Attendance and participation on days that the class is discussing and screening assignments are vital to your development. Your presence on these days figures into your attendance grade. If a class is missed, it is your responsibility to cover all assignments and readings. Discuss a missed class with your peers or review the course syllabus. There is little time for repetition.

If three or more classes are missed in the semester, without proper reason and/or documentation, you will lose 25% of the final grade. Being absent for 5 or more classes during the semester, without proper and/or justified reasons, will result in a failing grade.

Prompt and regular attendance for the full class period is extremely important. Your classmates are a valuable source of support and idea generation within your development. For this reason, you will be asked to share your ideas, work in progress, and completed work with classmates for critical opinion and discussion. Each production assignment will have a formal screening and critique.

#### Text Books, Materials and Supplies

[Directing the Documentary - Sixth Edition](#) (REQUIRED)

Rabiger, Michael. Published by Focal Press, Oxford, UK, 2015.

[Documentary Filmmaking: A Contemporary Field Guide - First Edition](#) (REQUIRED)

Hewitt, John & Vazquez, Gustavo. Published by Oxford University Press, NY, USA, 2010.

[The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age - 3rd Edition](#) (RECOMMENDED)

Ascher, Steven & Pincus, Edward. Published by Plume of the Penguin Group - New York, NY, USA, 2007.

OTHER:

- 1 TB External Hard Drive (REQUIRED)
- Class 10 32GB SD-Cards (REQUIRED)
- 32GB Flash Drives (REQUIRED)
- HD Audio/Video/Photo Equipment and Accessories (RECOMMENDED)
- Nonlinear Video/Audio Editing Software (RECOMMENDED)
- Apple Computer or PC with up-to-date Operating System (RECOMMENDED)
- Writing Journal and Sharpies (RECOMMENDED)

\*Note: Some material above is supplied. However, be prepared to purchase additional material. These additional costs may range from hundreds to thousands of dollars, depending on your needs. If desired, you may use a home computer and editing program, portable hard drives, and personal film, video and audio equipment. However, on campus workshops and quizzes will make use of FAU SCMS gear, editing labs and software. Regarding textbooks, most are available for purchase in print or e-book form, or available for rent. Textbooks can be found at the FAU Bookstore or through [Amazon.com](https://www.amazon.com), [Alibris.com](https://www.alibris.com), and [Textbooks.com](https://www.textbooks.com). It's your responsibility to find books and supplies within your budget.

#### Required Articles and Screenings

Additional readings may be assigned on a weekly basis. Film and video screenings will be done in class. There may be instances when extra credit is available for off campus events or screenings.

Announcements regarding off campus events will be presented in advance or when available.

#### Disclaimer

Be aware that the film, video, and other media screened in class may contain content unsuitable for some, and is therefore for mature persons. Each screening is done regarding artistic development, ideas, philosophy, cinematic attributes, cinematic history, and stylistic approach.

#### Equipment, Lab and Studio Access

Current communication students that are enrolled in good standing in the SCMS at FAU may reserve production equipment, external hard drives, and labs. All field equipment will be checked in or out during scheduled hours from ES-404 or LA-419, unless an arrangement is made in advance. All equipment must be returned on time and in proper working order. Late returns and negligent handling of equipment will result in suspended equipment access, grade penalties, course failure, academic holds, and/or fines for replacement or repair. Students are responsible for all loss and damage to equipment while it's in their possession. Proper care and maintenance of production facilities and equipment is important. Be forewarned that the mishandling of equipment or facilities at any time during the semester will result in suspension of your privileges. All students must participate fully in demos and workshops to access equipment and adjacent SCMS facilities. Review attached policy and procedures for more information pertaining to equipment and facility usage. Once a workshop is completed in full, equipment reservations must be done in person during posted hours or through [scmsproduction@fau.edu](mailto:scmsproduction@fau.edu).

#### Equipment and Facility Access

Equipment for check-out and check-in is located in ES-404 and LA-419. The Multimedia Labs are located in LA-415, LA-415A, LA-432, ES-411, and ES-402. Access to equipment and facilities will be determined by the professor and announced in the first weeks of the current semester. Additionally, an open lab with similar hardware, software, and printing capabilities is available in LA-303. Please refer to [www.fau.edu/oit/broward](http://www.fau.edu/oit/broward) for policy and operation hours for the LA-303 lab.

#### Zero Tolerance

No food or drink in labs or equipment area; use of cell phones during class is prohibited; access to the internet during class lecture is prohibited; FAU campus is a smoke free environment; a 20 minute break will be supplied for a 3 and 4 credit course.

#### Goals and Objectives for RTV 3332C Documentary Video Production

This course will explore the basics of documentary film and video production in it's most fundamental forms. This active production course is designed to give participants a general introduction to documentary film and video production, providing historical, technical, conceptual, artistic, aesthetic, and theoretical insight into the medium. When necessary, students may be given hands on training of the operation of digital video production equipment that will include camera kits, tripods, lighting gear, audio gear, etc., and the supplemental studio facilities and editing stations that include current video and audio editing programs. Students will also be instructed to prepare production packets that include project treatments, scripts, story boards, shot lists, research, waivers, funding, etc., and develop a general understanding of the various steps of the documentary film production process.

Students will be asked to develop an understanding of the central aesthetics of cinema and should be aware of critical questions of the documentary field, such as the specific features of the medium that include: real time, screen space, opinion, liveliness, portability, storytelling, etc. A student should understand the relationship between cinema and other forms of visual/performing arts, and will need to look at the areas of cultural production through photography, painting, television, sculpture, dance, small-screen, etc., and how it relates to film. A student should become familiar with the politics of discursive cinematic forms, structures, and theories.

The course is designed to facilitate the development of a personal voice and point of view in student film and video work. The student will develop individual communicative skills through the medium, and begin to evolve a distinctive visual style of expression. The student should explore and transmit raw, personal experiences, and use the medium that can effectively communicate original ideas as film artists.

Therefore, to complete the course, a student must fully complete a number of assignments on time including short documentary video projects, in-class production exercises, out-of-class production exercises, presentations and workshops. Students will present video work to the class, and lead discussion on technical and aesthetic points relating to projects. Students are required to demonstrate an ability to respond to, analyze, and evaluate documentaries through extensive readings and screenings..

#### Expectations

A willingness to read, write, work, and discuss. Much of what we do in class involves higher-level thinking; conceptualizing and planning projects; evaluating the meanings generated by a particular screening; and engaging aesthetic, political, and philosophical questions about film and video. You should be prepared for critical discussion when you come to class. This is an active production class, therefore visitors are not permitted unless permission is granted by the professor.

Students should possess an open mind. The work presented in class will bear very little relationship to "mainstream" or "Hollywood" cinema. Instead, the course asks students to explore new areas of media production, and perhaps even rethink some of their presumptions in existing areas. Watching certain types of film can be challenging, and even frustrating at first. To benefit most from this class, you will undoubtedly have to adjust your preconceptions as a spectator, your habits of attention, your viewing practices, and personal thresholds.

Furthermore, consider this as a safe space classroom. To create a climate for open and honest dialogue, and to encourage the broadest range of viewpoints, it's important for class participants to treat each other with respect. Name calling, accusations, verbal attacks, sarcasm, and other negative exchanges are counterproductive to successful teaching and learning.

The purpose of class discussions is to generate greater understanding about different assignments and topics in cinema production. The expression of the broadest range of ideas, including dissenting views, accomplishes this goal. However, in expressing viewpoints, students should try to raise questions and comments in a way that will promote learning, rather than defensiveness and conflict in other students. Thus, questions and comments should be asked or stated in such a way that will promote greater insight into and awareness of topics as opposed to anger and conflict.

Remember that it's all right to disagree with each other. The purpose of dialogue and discussion is not to reach a consensus, nor to convince each other of different viewpoints. Rather, the purpose of dialogue in the classroom is to reach higher levels of learning by examining different viewpoints and opinions.

#### Assignments, Assessments and Workshops

Grades are determined by your performance as a time based media artist and/or documentary filmmaker during the term. Your grade will be determined by your performance and familiarity with basic operating procedures and the integrity of your work. By the end of the semester, you will have assumed new skills, (or advanced skills), for camera work, editing, lighting, sound, etc. You will produce a number of short

videos for presentation to the class and grade points. All video work should hold emotion and convey a sense of direction. Do not be afraid of taking risks with each assignment. This is a liberal environment. Students must supply proper production notes with each assignment when requested. Grades for all production assignments are based on the work in progress, formal screenings, and the required proposals and paperwork. For each individual production assignment, grades will be distributed into a number of categories. The project categories will be for concepts, pre production notes, production rushes, execution, image treatment, sound treatment, rough cut, final cut, formal presentation, etc.

Each production assignment will be discussed and screened at various stages of development before the final cut date. Film forms such as animation or music video will not be accepted. Popular music for use in soundtracks is discouraged. Aside, all assignments and presentations must be approved by the professor before moving forward.

Classes may consist of workshops of the facilities and equipment. Once a workshop is completed, you may access the facility or equipment. Missing a workshop will jeopardize your chances of using the equipment properly, or entirely. Its up to you to find time outside of class following lectures and workshops to advance your skills with the equipment and facilities offered through the FAU School of Communication and Multimedia Studies.

#### Late Policy for Assignments

Proposals and projects will be marked down one full letter grade per day after the due date. Assignments turned in after class on the day it's due will be considered one day late. Projects turned in without the required paperwork are considered incomplete and will be marked down for each day that the paperwork is not turned in. In addition, you must complete all assignments on time to pass the course.

Arriving late on a day of a quiz, workshop, or presentation may result in a zero. Extensions or rewrites are not an option for assignment completion unless a dire need is presented. Assignments will not be accepted through e-mail or web sites. Nor will assignments be accepted through the means of others; accepted after hours; or left outside of, or under doors.

If an assignment is going to be late, you **MUST** drop off material to DW-300 during normal operating hours, 10 a.m. - 4 p.m., M - F. There, you will be instructed by a staff member to sign paperwork. Your material will be stamped with a received date. If this procedure is not followed, your material will become void and graded as is, late, or incomplete. Be aware that the time listed herein is subject to change and is dependent on staff availability.

#### Grade Distribution

Production Assignment 1 - Observational Documentary	25
Production Assignment 2 - Poetic Documentary	25
Production Assignment 3 - Open Documentary Concept and Form	30
Documentary Filmmaker Presentation with 2 Page Supplement	10
Additional Participation and Attendance	10
Total Attainable Grade Points	100

#### Production Assignment 1: Observational Documentary (TRT 5-7 min.)

For this assignment, create a documentary portrait of another person or group in the community. You must strictly observe your subject(s) living and working within their environment (fly on-the-wall), or you may interact with them. This type of documentary should give you (and the viewer) an opportunity to learn something specific, and interesting, about the subjects. For example, your subjects may be part of a social movement, political group, or have some sort of community engagement. Perhaps a person or group is challenging status quo. This type of film may also supply some self-administered therapy or therapy for others. It can be difficult to pull off, but profound if done correct.

Attribute close attention to how you and the camera move and interact, and to how a subject is constructed and framed for the camera. Furthermore, take time in setting your frame and shots. Be aware



of aesthetic and technical capabilities such as color, light, line, camera placement and so on. Images must be original and the use of a tripod for this assignment is encouraged. Both non diegetic and diegetic sound is also encouraged and must be original. Further, audio must be recorded cleanly. The footage must then be edited on a nonlinear system. Be prepared to discuss the choices made within the context of the video during class. The video will be presented to the class for critique and discussion.

#### Production Assignment 2: Poetic Documentary (TRT 5-7 min.)

This project requires students to observe activity in a specific location. Choose an interesting place to document and keep in mind the distinct visual and aural characteristics of the location (i.e., compositional elements, colors, ambient sound). You may focus your attention on single or multiple "spaces" in the environment or landscape. There should be no interaction or direct contact with people. Allow the space you select to become the character for the screen. The purpose of the assignment is to develop your visualization skills, as well as to think about the intersection of content and form for poetic documentary. Try to create a social statement or argument about a particular place. Think about analogy and metaphor to create effective meanings behind your imagery.

Consider your shot composition. Convey a sense of meaning and progression through image development and editing treatment. Attribute close attention to how you and the camera move and interact, and to how an image is constructed and framed for the camera. Furthermore, take time in setting your frame and shots. Be aware of aesthetic and technical capabilities such as color, light, line, camera placement and so on. Images must be original and the use of a tripod for this assignment is encouraged. Both non diegetic and diegetic sound is also encouraged and must be original. Further, audio must be recorded cleanly. The footage must then be edited on a nonlinear system. Be prepared to discuss the choices made within the context of the video during class. The video will be presented to the class for critique and discussion.

#### Production Assignment 3: Open Documentary Concept and Form (TRT 5-10 min.)

Students must explore a topic or issue covered in class by means of documentary video. This final project can use any or all of the documentary strategies implemented in previous projects and lectures such as observational, cinema verité, reflexive, archival, observational, research, poetic, etc. The goal of the final project is to synthesize the concepts and strategies introduced in this course and to investigate an interesting subject as seen through a filmmakers' eyes. Therefore, carefully select your subject matter and crew. You will devote a significant amount of time outside of class to this project and must prepare weeks in advance of the final and formal screening.

Attribute close attention to how you and the camera move and interact, and to how an image is constructed and framed for the camera. Furthermore, take time in setting your frame and shots. Be aware of aesthetic and technical capabilities such as color, light, line, camera placement and so on. Images must be original and the use of a tripod for this assignment is encouraged. Both non diegetic and diegetic sound is also encouraged and must be original. Further, audio must be recorded cleanly. The footage must then be edited on a nonlinear system. Be prepared to discuss the choices made within the context of the video during class. The video will be presented to the class for critique and discussion.

#### Documentary Filmmaker Presentation and 2 Page Supplement

You are required to present on a documentary filmmaker. You must incorporate audio, video, text, and website samples. The duration of the presentation is 30 minutes and should cover the filmmaker's past/current techniques, aesthetic properties, and history. It may be a good idea to research a few filmmakers, as you may be unfamiliar with them. A filmmaker cannot be chosen if previously presented by another student or the professor. The presentation should be done with Microsoft Power Point™ or Apple Keynote.™ A short 2 page supplement must accompany the presentation. The paper is a brief description of the filmmaker's important points covered in the presentation with a list of cited resources. The supplement is due the same day as your presentation. Presentations will end with two discussion questions that are relevant to the class and the filmmaker. ie) Does "the filmmaker" exploit the subjects in a manner that's misleading? If so, how? Or: What documentary techniques or modes work for "this film"?

#### Quizzes, In-Class Assignments, Workshops and Participation

There will be no production quizzes for this course. However, there will be a number of production assignments throughout the semester. You must complete all workshops and production assignments to obtain grade points. Remember that there is 3 formal production assignment presentations with critiques. There will also be scheduled production progress reports. To obtain full grade points, participation is key, and every assignment must be completed in full, and on time. Participation points may be deducted for unauthorized cell phone use, internet use, and class interruptions. Participation grade points will be calculated at the end of the semester and are at the discretion of the professor.

### Supplementary Information

- \*The instructor reserves the right to make adjustments to assignments and to the course syllabus.
- \*Screenings, editing, lab work and open discussion will occur only if time permits.
- \*Assignments will be graded and returned one week following due date.
- \*For assignments that fall at the end of the semester, please pick up material in DW-300 one week later. If material cannot be retrieved at the end of the semester, you must supply a full sized self addressed stamped envelope for return.
- \*SCMS lab computers will be reformatted one week following the end of the semester. (Back-up files.)
- \*All physical material is held for a 12-month period, then destroyed if unclaimed.
- \*FAU is not responsible for materials lost, stolen, or left behind. (Lost/found located in ES-404 or LA-419.)

### 2019 Spring Semester Agenda - RTV 3332C Documentary Video Production

Key	READ = Readings	DNC = Due Next Class	SCRN = Screening
	RWW = Review	TBD = To Be Determined	TRT - Total Run Time

#### Week One - 01.08.19

Course Introduction  
Production Experience Questionnaire  
Syllabus Review  
Production Assignments  
Equipment and Facilities Regulations  
Equipment and Facilities Walk Through  
Documentary Shorts Under 30 Minutes  
Student Introductions

SCRN: The Bowler (2010, USA, 14 min., Sean Dunne)  
The Archive (2009, USA, 8 min. Sean Dunne)  
This American Life: Season 1, Episode 1 "Reality Check"  
(2007, USA, 28 min., Ira Glass)  
The 1000 Miles of Luca (2013, Argentina, 9 min., Pablo Poncici)  
Vernon, Florida (1981, USA, 56 min., Errol Morris)  
The Last Cowboy (2016, Canada, 17 min., Terryll Loffler)

DNC: Ideas for Production Assignments 1 thru 3 - First Drafts (Typed)  
Filmmaker Presentation Choice for Documentary Filmmaker

#### Week Two - 01.15.19

What is Documentary Film  
The Introduction, History, and Future of Documentary Film  
Documentary Treatment  
Observational Documentary  
Filmmaker Presentation Scheduling  
Production Assignment Discussion  
In Class Editing

SCRN: Brother's Keeper, USA (1992, USA, 104 min., Joe Berlinger + Bruce Sinofsky)

READ: Chapters 1 and 2 from Directing the Documentary  
Chapters 1 and 2 from Documentary Filmmaking

DNC: Treatments for Production Assignments 1 thru 3  
Documentary Filmmaker Presentation Choices

**Week Three - 01.22.19**

Defining Documentary and the Direct Cinema of Canada, Europe, and the United States

Developing Ideas

Voice Over, Time Passage, Photos, B-Roll, Characters and a Visual Story

Production Assignment Discussion

In Class Editing

SCRN: The Street (1997, Canada, 78 min., Daniel Cross)

READ: Chapters 3, 4 and 5 from Directing the Documentary

Chapters 3 and 4 from Documentary Filmmaking

DNC: Rushes for Production Assignment 1

**Week Four - 01.29.19**

Archival Cinema, Found Footage, and Representing the Past

Historical and Research Documentaries

The Photographer's Rights

Collaborations

Proposals, Funding, and Budgets

Documentary Production Packet 1

Rushes for Production Assignment 1

Production Assignment Discussion

In Class Editing

SCRN: Grass (1999, Canada, 80 min., Ron Mann)

READ: Chapters 6, 7, 8 and 9 from Directing the Documentary

Chapters 5 and 6 from Documentary Filmmaking

DNC: Rough Cut for Production Assignment 1

**Week Five - 02.05.19**

Media, Propaganda, and the Spin

Effective Interviews

Rough Cut for Production Assignment 1

Production Assignment Discussion

In Class Editing

SCRN: Control Room (2004, 86 min., Egypt/USA), Jehane Noujaim

READ: Chapters 10 and 11 from Directing the Documentary

Chapters 7 and 8 from Documentary Filmmaking

DNC: Final Cut and Formal Screening for Production Assignment 1  
Documentary Production Packet 1

**Week Six - 02.12.19**

Final Cut and Formal Screening of Production Assignment 1

Documentary Production Packet 1

Production Assignment Discussion

In Class Editing

READ: Chapters 15 - 19 from Directing the Documentary

Chapters 9 and 10 from Documentary Filmmaking

DNC: Documentary Filmmaker Presentations

**Week Seven - 02.19.19**

Representing Landscape with a Cinematic Eye  
Developing a Sociopolitical Documentary with Analogy and/or Metaphor  
The Documentary and Experimental Hybrid: Cinematic Poetry  
The Poetic Documentary  
Production Assignment Discussion  
In Class Editing

Doc Filmmaker Presentations 1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

SCRN: Koyaanisqatsi (1982, USA, 87 min., Godfrey Reggio)

READ: Chapters 12, 13 and 14 from Directing the Documentary  
Chapters 11 and 12 from Documentary Filmmaking

DNC: Rushes for Production Assignment 2  
Documentary Filmmaker Presentations

**Week Eight - 02.26.19**

Blurring the lines of Fiction and Nonfiction - The Mockumentary  
Documentary Production Packet 2  
Rushes for Production Assignment 2  
Production Assignment Discussion  
In Class Editing

Doc Filmmaker Presentations 4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

SCRN: Punishment Park (1971, USA, 88 min., Peter Watkins)

DNC: See Week Nine

**Week Nine - 03.05.19**

Spring Break - No Class Scheduled  
READ: Chapters 12, 13 and 14 from Directing the Documentary  
DNC: Rough Cut for Production Assignment 2  
Documentary Filmmaker Presentations

**Week Ten - 03.12.19**

Care, Exploration and Spirit of Documentary Film  
Montage in Documentary Film  
Research and Production Development  
Rough Cut for Production Assignment 2  
Production Assignment Discussion  
In Class Editing

Doc Filmmaker Presentations 7. \_\_\_\_\_ 8. \_\_\_\_\_ 9. \_\_\_\_\_

SCRN: How's Your News? (USA, 1999, 82 min., Arthur Bradford)

READ: Chapters 20 - 23 from Directing the Documentary

DNC: Final Cut and Formal Screening for Production Assignment 2  
Documentary Production Packet 2

**Week Eleven - 03.19.19**

Final Cut and Formal Screening of Production Assignment 2  
Documentary Production Packet 2  
READ: Chapters 24 - 28 of Directing the Documentary  
DNC: Documentary Filmmaker Presentations

Week Twelve - 03.26.19

Cultural and Ethical Opinion through Documentary Cinema

Reenactments in Documentary Film

Production Assignment Discussion

In Class Editing

Doc Filmmaker Presentations 10.\_\_\_\_\_ 11.\_\_\_\_\_ 12.\_\_\_\_\_

SCRN: ZOO (2007, USA, 76 min., Robinson Devor)

READ: Chapters 13 and 14 from Documentary Filmmaking

DNC: Rushes for Production Assignment 3

Documentary Filmmaker Presentations

Week Thirteen - 04.02.19

The Music Documentary

Concert Films

The Art of Camera Work

Small Screen Video

Rushes for Production Assignment 3

Production Assignment Discussion

In Class Editing

Doc Filmmaker Presentations 13.\_\_\_\_\_ 14.\_\_\_\_\_ 15.\_\_\_\_\_

SCRN: Queen: Rock Montreal (1981, USA, 95 min., Saul Swimmer)

Gimme Shelter (1970, USA, 92 min., Albert & David Maysles)

ANVIL: The Story of Anvil (2008, England/Canada, 80 min., Sacha Gervais)

Heavy Metal Parking Lot (1986, USA, 17 min., John Heyn and Jeff Krill)

READ: Chapters 29 - 32 of Directing the Documentary

DNC: Rough Cut for Production Assignment 3

Week Fourteen - 04.09.19

Documentary as Exploration

Characters Driven Documentaries

Editing for Conflict

Cinematic Essay

The Meta-Documentary

Free Form Cinema

The Travelogue Film

Rough Cut for Production Assignment 3

Production Assignment Discussion

In Class Editing

SCRN: The King of Kong: A Fistful of Quarters (USA, 2007, 90 min., Seth Gordon)

Sans Soleil (1983, France, 103 min., Chris Marker)

READ: Chapters 33 - 40 of Directing the Documentary

DNC: Final Cut and Formal Screening for Production Assignment 3

Film Production Packet 3

Week Fifteen - 04.16.19

Final Cut and Formal Screening for Production Assignment 3

Film Production Packet 3

Wrap

DNC: Reading Days + Final Examinations

Week Sixteen - 04.23.19

Reading Days + Final Examinations

