

Film 2510: Documentary Film Production II

Salt Lake Community College

Spring/Fall

Instructor:

Office Location:


Office Hours:

Telephone:

Email:

Class Meets: Monday & Wednesday, 1:00-3:50

Prerequisites: FLM1510



Course Description:

Provides advanced nonfiction filmmaking experience for students who already possess significant media production skills. A clear understanding of camera operation and editing is required. Students work in groups (modeled after industry-standard production crews) to interview participants and complete 30-minute documentary film projects for an end-of-semester public screening.

Institutional Learning Outcomes:

1. Acquire substantive knowledge
2. Communicate effectively
3. Develop quantitative literacies
4. Think critically
5. Express creatively
6. Knowledge and skills to be civically engaged
7. Work with others in a professional and constructive manner
8. Develop information literacy
9. Develop computer literacy

Course Learning Outcomes:

Upon completion of this course students will:

1. Demonstrate advanced nonfiction storytelling as active participants rather than passive consumers of media (ILO #2).
2. Demonstrate the documentary filmmaking process on a professional level related to camera operation and image acquisition techniques (ILO #1).
3. Demonstrate the documentary filmmaking process on a professional level related to sound recording equipment and audio acquisition techniques (ILO #4).
4. Implement advanced studio and field lighting techniques specific to the documentary filmmaking process (ILO #5).
5. Work as documentary production crews to analyze story structure and apply advanced editing techniques to shape compelling nonfiction narratives (ILO #2, 7).
6. Research, gather, evaluate, create, and organize massive amounts of written, audio, and video content and present it in a coherent documentary story format (ILO #8, 9).
7. Work with members of the community as interview participants to develop engaging nonfiction film content (ILO #6).

Course Content:

The learning for this class is divided into the following areas:

- Successful mastering of video production equipment and camera technique is evaluated through repeated review and discussion of footage as compared to original conceptual idea.
- Successful mastering of audio recording equipment is evaluated through repeated review and discussion of recordings as compared to original conceptual idea.
- Successful mastering of field lighting equipment is evaluated through repeated review and discussion of footage as compared to original conceptual idea.
- Evaluation of student productions will be based on their ability to use the equipment effectively. Student productions will be graded on their effective editing of video, audio, and graphics creation. Work in Progress (WIP) projects will be shown in class and critiqued by the teacher and students, using a rubric with input from professionals in the industry.

- Quizzes and hands-on exercises will be used in class to evaluate student competencies. Student production logs are graded on adherence to original concept versus final project. Students participate in a peer review.

Textbooks:

Required Readings

Rabiger, M. & Hermann, C. (2020). *Directing the Documentary* 7th Edition. Routledge. ISBN: 9780367235574

Bernard, S. & Rabin, K. (2020). *Archival Storytelling: A Filmmaker's Guide to Finding, Using, and Licensing Third-Party Visuals and Music* 2nd Edition. Routledge. ISBN: 9781138915039

Suggested Readings

Bernard, S. & Rabin, K. (2020). *Archival Storytelling: A Filmmaker's Guide to Finding, Using, and Licensing Third-Party Visuals and Music* 2nd Edition. Routledge. ISBN: 9781138915039

Required Supplies:

Headphones, 2TB HD

Course Assessments:

Interviews: Students conduct various interview styles.

B-Roll: Students record and present footage to tell a story based on visual elements. B-roll traditionally supports talking-head interview footage.

Documentary Clip Presentation: Students present research to show understanding of documentary film genre conventions through a formal class presentation.

Film Analysis Paper: Students write a three-page analysis of one documentary feature examined in class.

In-Class Exercises: Students demonstrate understanding of learned concepts through hands-on exercises.

Quizzes: Students demonstrate understanding by reading retention quizzes.

30-Minute Project Pitch: Students pitch an idea for a 30-minute documentary film to be produced in class following industry-standard pitch practices.

30-Minute Preproduction Documents: Student groups submit preproduction documents to successfully create a 30-minute documentary film within the semester parameters.

30-Minute Documentary: Student groups produce a significant documentary film. Films will be evaluated at various stages throughout the semester.

Electronic Press Kit: Each group develops a media campaign to raise awareness for the 30-minute documentaries by creating an Electronic Press Kit (EPK). EPKs consist of a film screening poster, logline, synopsis, film trailer, social media interaction, and face-to-face communication.

Public Film Screening: Students participate in the Film Program end-of-semester public screening and Q&A event.

Grading Scale:

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
100-94	93-90	89-86	85-83	82-80	79-76	75-73	72-70	69-66	65-63	62-60	59

Attendance Policy:

Students are expected to attend all classes they are enrolled in regularly and punctually. Failure to do so indicates that the student is not serious about their education. If a student must miss class, they are responsible to acquire notes and assignments from Canvas and peers. Networking with other students is highly recommended. Students who are absent for more than approximately 20% of the class periods in a semester without a valid, documented excuse will receive an “E” grade for the course.

Course Schedule

FLM2510: Documentary II - Lecture Guide FALL				
LECTURE TOPIC		CHAPTER READING	IN-CLASS EXERCISE	ASSIGNMENT
PREPRODUCTION				
WEEK 1				
MONDAY				
WEDNESDAY	Course Overview, Getting Started			
WEEK 2				
MONDAY	Producing	DPA, UDA	FILM: <i>Diverted</i>	
WEDNESDAY	Directing		FILM: <i>Where's My Wife?</i> <i>Love One Another</i>	
WEEK 3				
MONDAY	Memorial Day - No Class			
WEDNESDAY	Pitching your project, The Industry Standard Pitch Deck	Rabiger and Herman, Ch. 8	Pitch 'n Vote	Project Pitch, Pitch Decks
WEEK 4				
MONDAY	Budgeting, scheduling, project timelines, Research	Rabiger and Herman, Ch. 6, 7		
WEDNESDAY	Caring for your Crew, Burnout	Rabiger and Herman, Ch. 13	FILM: <i>Minding the Gap</i>	Preproduction Documents
WEEK 5				
MONDAY	Story Development, Selecting Participants, Releases & Permissions	Rabiger and Herman, Ch. 8		
WEDNESDAY			FILM: <i>DIG!</i>	
PRODUCTION				
WEEK 6				
MONDAY	Cameras, Audio	Rabiger and Herman, Ch. 12	C-200 Camera Demo FILM: <i>2001: Creating Kubrick's Space Odyssey</i>	
WEDNESDAY	Verite Footage, Interviewing	Rabiger and Herman, Ch. 13, 31	Single Camera Interview	Asking Questions
WEEK 7				
MONDAY	Lighting	Rabiger and Herman, Ch. 11	Multi Camera Interview	
WEDNESDAY	Sound	Rabiger and Herman, Ch. 10, 28	<i>Dateline</i> Style Interview	Interview Edits
WEEK 8				
MONDAY	B-Roll, Reenactments	Rabiger and Herman, Ch. 20		Interview Edits
WEDNESDAY	Narration	Rabiger and Herman, Ch. 33	FILM: <i>Baraka</i>	
WEEK 9 - FALL BREAK (T/R)				
MONDAY	Production			
WEDNESDAY	Production			
POSTPRODUCTION				
WEEK 10				
MONDAY	Working as an Editor	Rabiger and Herman, Ch. 14		
WEDNESDAY	Understanding your Audience		FILM: <i>Spielberg</i>	
WEEK 11				
MONDAY	Transcribing and Shot Logs	Rabiger and Herman, Ch. 16, 32	Editing	
WEDNESDAY	How Footage Informs the Story			
WEEK 12				
MONDAY	Music	Rabiger and Herman, Ch. 34	Editing	
WEDNESDAY	Stills, Titles, and GFX	Rabiger and Herman, Ch. 16	Editing	Graphics
WEEK 13				
MONDAY	Ethics, Recording in Public	Rabiger and Herman, Ch. 21	Editing	
WEDNESDAY	Work In Progress (WIP) Screenings		Screening 30-Min WIP Cuts	WIP Cut
EXHIBITION				
WEEK 14				
MONDAY	Outreach and Engagement		Work on EPKs	
WEDNESDAY	Press Kits (Logline, Synopsis, Trailer, Poster)		Review EPKs	EPK
WEEK 15				
MONDAY	Fundraising	Rabiger and Herman, Ch. 38	Editing	
WEDNESDAY			Thanksgiving Break	
WEEK 16				
MONDAY	Screening your Film	Rabiger and Herman, Ch. 38	Screen 30-Minute Projects	30-Minute Final Cut
WEDNESDAY			Editing	
FRIDAY			Public Screening	Public Screening
WEEK 17 - FINALS				
MONDAY				Film Analysis Paper
WEDNESDAY				