

SYLLABUS
Service Learning Video Production
TFM 341

Prerequisites: TFM110, TFM 121, TFM 122, TFM 123

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COURSE DESCRIPTION

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

OBJECTIVE

Students will demonstrate the ability to research, develop and produce a community based video for a non-profit client.

EVALUATION

Students will be graded according to the originality of their approach to the medium, technical competence in using the equipment, as well as over-all understanding and progress demonstrated in assignments, projects, tests and discussions. Completion of the final project to the client's satisfaction is essential.

Grading

Final grades will include A-F with +/-

Student work will be evaluated on several criteria:

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

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

Attendance and Participation	10%
Crewing on Projects 1 and 2	
Reflection Logs	
Projects 1 and 2	30%
3rd assignment Documentary Analysis	10%
Midterm	15%
Final Project	35%

Required Text

Directing the documentary by Michael Rabiger. Amsterdam ; Boston : Focal Press, 2004
4th ed. (MR)

Recommended Texts (On Reserve)

Final Cut Pro HD for Macintosh by Lisa Brenneis. Berkeley, Calif. : Peachpit, 2004.

Writing, Directing, and Producing Documentary Films and Videos by Alan Rosenthal.
Carbondale : Southern Illinois University Press, 2002, 3rd ed.

Documentary : A History of the Non-fiction Film by Erik Barnouw. New York : Oxford
University Press, 1993 2nd rev. ed.

Resources on-line

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

<http://freestockfootage.com/>

CLASS FORMAT

Field Production

Students will work in teams of three.

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

Week 1
INTRODUCTION
Groups
Assignments

Week 2
WHAT IS DOCUMENTARY

Reading
MR Part 1 Introduction, History and Future

Week 3
RESEARCH, WRITING and PREPRODUCTION

Client Relations

Reading
MR Part 4 Preproduction

Contract **Due Week #3**
Oral & Written Reports on Preproduction Interviews **Due Week #3**

Week 4
OVERVIEW/REVIEW OF BASIC FIELD PRODUCTION TECHNIQUES
Camera
Sound
Lighting

Reading
MR: Part 5 Production

Treatment and/or Draft Script **Due Week #4**

Week 5
INTERVIEWS IN THE FIELD
Visualizing
Directing and interviewing techniques

Reading
MR: Part 3 Screencraft
Review Part 5 Chapter 14 Interviewing

In class Production Exercise

Budget and Shooting Schedule **Due Week #5**

Week 6
VOICE, ETHICS and AESTHETICS

Reading
MR Part 2 Identity and Authorship
Part 7 Aesthetics and Authorship

Review for Midterm

Week 7
Midterm Exam
Bring Reflection Journals to Class

Week 8
DIRECT CINEMA and CINEMA VERITE

POST PRODUCTION
Reading
MR: Part 6 Post Production

Week 9
COMMUNITY BASED DOCUMENTARIES

Week 10 NO CLASS. ENJOY THE BREAK

WEEK 11
REFLEXIVE DOCUMENTARIES

Shooting Log **Due Week #10**

WEEK 12
BLURRED BOUNDARIES

WEEK 13
DISTRIBUTION---Getting Your Work Screened

Transcripts **Due Week #13**

WEEK14
FINAL PROJECTS WORK-IN-PROGRESS SCREENINGS

Final Narration

Due Week #14

Rough Cut Final Projects

Sign up for individual meetings with instructor.

Week 15
INDIVIDUAL MEETINGS WITH INSTRUCTOR REGARDING FINAL PROJECT

Week 16
April 28, 2004

**FINAL PROJECTS DUE with all Notebooks, Reports and Reflection Journal.
This includes Client Approval and Delivery of all Dubs.**

Service Learning and Reflection Journals

This course offers students an opportunity to develop their skills while making a valuable contribution to community-based organizations. The benefits to students include practice in:

Community Service
Interpersonal Communication
Teambuilding
Documentary Technique

Self-reflection and critical analysis are an important component of the learning process. Students will maintain a weekly journal. The journal is intended to provide a structured opportunity to thoughtfully consider both the process of production and the nature of the work performed by and for the community partner (client).

Please be as specific as possible, providing examples in your discussion of the questions raised below.

Each weekly journal entry should include:

Summary of tasks performed relevant to the final project.

Reflection about the work. Problems? Solutions? Accomplishments? Plans? What are your thoughts and feelings about the process of creation/production?

Consideration of the role of your collaborators --- clients, volunteers, staff and fellow production group members.

During the course of the semester you should also address the following questions:

- What have you learned about the work that your non-profit does?
- Why do people volunteer there?
- How well-managed is it?
- How well did the organization relate to you?
- How would you describe your relationship with individuals in the organization?
- How effective was your interpersonal communication. How could it be improved?
- Did your work raise any ethical issues?
- Are there any potential conflicts between your multiple responsibilities --- To the subjects? To the larger community (the audience)? To yourself (in terms of artistic integrity)?
- Is this an organization or issue which you will continue to be concerned about beyond the work you have done in class? Why? or Why not?

Finally be sure that you append a **summary** to your journal:

Provide a confidential evaluation detailing each individual's contribution to the projects, as well as the difficulties, solutions and accomplishments relevant to the production. Also include any suggestions for improving the course.

ASSIGNMENTS

The class is designed to provide multiple opportunities for hands-on documentary style production experience.

Projects 1 and 2

Each student will be assigned 2 short production projects from the 16 possible described in chapter 18 of the text (18-1 through 18-16). Be sure to refer to the appropriate editing guidelines. (For example project 18-7 corresponds to editing project 25-2.) We will use the criteria listed for each exercise as a guide to evaluating the work.

Groups

Students will work in groups of three for assignments 1 and 2. Each group will produce six pieces. That is each group member will have primary responsibility for producing, directing and editing two of their own pieces with the assistance of the other members of the group. One measure of satisfactory “class participation” is the degree of cooperation each group evidences in the crewing of these production. Crew work should be reflected in the on-screen credits and in the reflection logs.

Students may, with permission of the instructor, produce a short 3-5 minute documentary on a topic of their choice. Completion of this project may substitute for Project 1 or for both Projects 1 and 2. Confirm with the instructor.

3rd assignment

Each student will prepare a written 2 to 4 page analysis of a documentary. Be prepared to present your work orally to the class. Include selected excerpt(s) from the program illustrating your contentions. Please cue or dub your screening tape before your presentation. DVD's are better. Be prepared to discuss:

Story Structure

Style and Approach

Editing

Credibility

Ethics

Overall Impact

Although you are encouraged to seek out **extraordinary** films, you may consider work from MTV, HBO, PBS, Discovery, the History Channel and your local video rental store. Documentaries may also be viewed and checked out at the Media Center. I would suggest that you consider one of the recommended examples in the text that corresponds with the project you have selected for your assignment 1 or 2. Some additional suggestions are attached.

FINAL PROJECT

Students will work in groups of three to create a five to ten minute community based nonfiction video production. Each group will be assigned to produce a project requested by a nonprofit community organization. (Music must not be "borrowed or stolen." Only legally cleared music may be used.) Additional information and contacts will be distributed in class.

Contracts

For the final project each production group is required to submit a typed contract, signed by each member of the group, specifying who is to pay how much money, how it is to be paid and by when. The contract should be clear and should also anticipate the possibility of a budget over-run.

Documentation

With their final project each team will submit a clearly organized notebook which contains:

Contract	Due Class #3
Oral & Written Reports on Preproduction Interviews	Due Class #3
Treatment and/or Draft Script	Due Class #4
SDSU Waiver and Release Forms	
SDSU Film Shoot Evidence of Coverage	
*Budget and Shooting Schedule	Due Class #5
Shooting Log	Due Class #11
Transcripts	Due Class #13
Final Narration	Due Class #14
Client Approval	Due Class #15

*Please save your receipts. If funds are available to partially offset the costs of the final production receipts will be required.

Each crew member will include in the notebook a sealed envelope containing a confidential production report detailing the work of each member of the crew, as well as an evaluation of the production--its pluses and minuses. What did you learn? What was the best/worst experience? What would you do differently if you could? Advice for students who will take this class next semester? Suggestions for the prof?

This documentation is essential and makes a significant contribution to the final grade.

Students will prepare the following:

1. CD back-up of the timeline for final project.
2. Mini DV Masters --- for each member of the production team
3. Mini DV Master for the Client

4. DVD for the Client
5. Original DV Cam tapes and duplicate logs and transcripts, which should be clearly labeled and deposited with the client.
6. Students will complete a Mini DV and a DVD for the instructor, which will include each and every final project. This is a course requirement.
7. Credits will include acknowledgement of all production work and donated equipment and services. In addition please include the following:

Executive Producer Mark Freeman
 Community Producer Your Primary Contact with your Community Partner
 Music Credits
 SDSU TFM standard credit line "A Production of the School of Theatre, Television and Film SDSU (year)
 Copyright year and name of your Community Partner

Remember to turn in your journals too.

TFM 341 Suggestions of Documentaries for Analysis

Available in the Media Center at the Library

El otro lado [videorecording] = The other side VTC-19
Harlan County U.S.A. [videorecording] / a Cabin Creek Film pMedia Center; VTC-308
Paris is Burning [videorecording] / Prestige ; Off White ProMedia Center; VTC-1256
The Farmer's Wife [videorecording] / a co-production of DaviMedia Center; VTC-567
The War Room [videorecording] / Pennebaker Associates, Inc. Media Center; VTC-1228
The Wonderful Horrible Life of Leni Riefenstahl [videorecordMedia Center; VTC-302

ITS

These films can be sent by closed circuit from ITS and viewed in the Media Center

Best Boy (17805,LD)
Bushmen of the Kalahari (15794,VH)
Hearts and Minds (17807,VH)
Hotel Terminus: The Life and Times of Klaus Barbie (17851)
Koyaanisqatsi
Land Without Bread
Let There Be Light (12532,VU)
Life and Times of Rosie the Riveter, (16782,VH) 1980
Nanook of the North (22623) and *Nanook Revisited* (22598)
Night and Fog (14750,VH) 1955
Titicut Follies

