

DEREE COLLEGE SYLLABUS FOR: CN 4239 MAKING THE SHORT DOCUMENTARY							
(Previously CN 4639 Making the Short Documentary) (Updated: Fall 2020)	US CREDITS: 3/0/3 – UK LEVEL: 6 UK CREDITS: 15						
PREREQUISITES:	CN 2005 Introduction to Digital Video CN 3150 Digital Storytelling						
CATALOG DESCRIPTION:	Researching, focusing, planning, shooting, writing, and editing the short documentary, or industrial or public relations, film. Ethical issues and principles. History of the different documentary types.						
RATIONALE:	Students learn to make a 7- to 12-minute documentary or industrial video. The availability of cheap, easy-to-use cameras and editing software make it essential that students learn how to use video-production technology today: documentary production skills are useful in media-related jobs and to people who wish to do freelance work. This course focuses on documentary methods and principles.						
LEARNING OUTCOMES:	<ol style="list-style-type: none"> 1. Differentiate between alternative documentary types and identify their cinematographic historical context. 2. Demonstrate detailed knowledge of the visual, stylistic and structural elements necessary for communicating messages. 3. Apply their knowledge in make a short documentary or industrial or public relations video. 4. Apply ethical judgment in addressing issues related to objectivity, balance, truth, bias, fairness in media communication. 5. Conduct interviews and other relevant research for the completion of the project. 						
METHOD OF TEACHING AND LEARNING:	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> • Classes consist of lectures and class discussions. • Film and video screenings. • Office Hours: Students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture material. • Use of a Blackboard site where instructors post lecture notes, assignment instructions, announcements, and additional resources. 						
ASSESSMENT:	<p>Summative:</p> <table border="1"> <tbody> <tr> <td>First assessment: Preparatory research and proposal (2,700-3,000)</td> <td>30</td> </tr> <tr> <td>Second assessment: Portfolio of writing and shooting exercises</td> <td>10</td> </tr> <tr> <td>Third assessment: Final Documentary (7-12)</td> <td>60</td> </tr> </tbody> </table>	First assessment: Preparatory research and proposal (2,700-3,000)	30	Second assessment: Portfolio of writing and shooting exercises	10	Third assessment: Final Documentary (7-12)	60
First assessment: Preparatory research and proposal (2,700-3,000)	30						
Second assessment: Portfolio of writing and shooting exercises	10						
Third assessment: Final Documentary (7-12)	60						

	<table border="1" data-bbox="634 138 1377 180"> <tr> <td>minutes)</td> <td></td> </tr> </table> <p>Formative:</p> <table border="1" data-bbox="634 254 1377 327"> <tr> <td>Written outline of project</td> <td>0</td> </tr> <tr> <td>Shooting script and in-class presentation</td> <td>0</td> </tr> </table> <p>The first assessment (preparatory research) tests Learning Outcomes 1 and 2. The second assessment (portfolio) tests Learning Outcomes 1 and 4. The third assessment (final project) tests Learning Outcomes 3, 4 and 5.</p> <p>Students are required to resit failed assessments in this module.</p>	minutes)		Written outline of project	0	Shooting script and in-class presentation	0
minutes)							
Written outline of project	0						
Shooting script and in-class presentation	0						
<p>INDICATIVE READING:</p>	<p>REQUIRED READING: Rosenthal, Alan. <i>Writing, Directing, and Producing Documentary Films and Videos</i>, Southern Illinois Press; 2007</p> <p>RECOMMENDED READING: Bernard, Sheila Curran. <i>Documentary Storytelling: Creative nonfictions on screen</i>. Focal Press. 2010 Bricca, Jacob. <i>Documentary Editing: Principles and practice</i>. Routledge. 2017 Cook, Pam. <i>The Cinema Book</i>. BFI Publications, London, 2008 Hampe, Barry, <i>Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries</i>, Holt paperbacks; 2007. McLane, Betsy. <i>A new History of Documentary</i>. Continuum. 2012 Nichols, Bill. <i>Introduction to Documentary</i>, Indiana University Press, 2010 Rabiger, Michael, <i>Directing the Documentary</i>, Focal Press, 2014 Shook, Fred, John Larson, and John DeTarsio. <i>Television Field Production and Reporting</i>, Allyn and Bacon; 2009. Quinn, James. <i>Adventures in the lives of others: ethical dilemmas in factual filmmaking</i>. IB Turis. 2015</p>						
<p>INDICATIVE MATERIAL: <i>(e.g. audiovisual, digital material, etc.)</i></p>	<p>REQUIRED MATERIAL:</p> <p>RECOMMENDED MATERIAL: Filmmaker magazine (quarterly) Documentary (quarterly) Sight and Sound (monthly) Premiere (monthly)</p>						
<p>COMMUNICATION REQUIREMENTS:</p>	<p>Verbal presentation skills using relevant terminology</p>						

SOFTWARE REQUIREMENTS:	Word, DVD Player, Digital Video Camera, Computer equipped with editing software
WWW RESOURCES:	http://freedocumentaries.org/ http://www.documentaryfilms.net/ http://www.dfgdocs.com/ http://www.documentary.org/ http://www.documentaryarts.com/
INDICATIVE CONTENT:	<p>.1 Defining the documentary</p> <ul style="list-style-type: none"> 1.1 History of documentary 1.2 Documentary and representation 1.3 The rhetorical tradition of documentaries 1.4 Types of documentary 1.5 Industrial and public relations videos 1.6 Reporting and storytelling <p>2. Ethical Issues</p> <ul style="list-style-type: none"> 2.1 Objectivity, truth, balance, and fairness vs. limited knowledge and point-of-view 2.2 Getting permission to shoot video 2.3 Getting permission to conduct interviews 2.4 Revealing intentions to interviewees 2.5 Getting permission to conduct research 2.6 Considerations in using information 2.7 Deciding whether or not to allow source interference in the structuring of interviews or use of information <p>3. Conception and Initial Planning</p> <ul style="list-style-type: none"> 3.1 Being realistic: Can you do it, and by deadline? 3.2 The concept: Putting it into a simple sentence or two 3.3 Considering the audience and client 3.4 The proposal: film statement; background and need/objectives; approach, form, and style; shooting schedule; audience 3.5 Research: texts, photos and stock video, interviews, location <p>4. Shaping the Film</p> <ul style="list-style-type: none"> 4.1 Essay vs. narrative; combinations 4.2 Angle: finding a character to focus on 4.3 Structure: complication-resolution; timelines 4.4 Tools of style and freedom of imagination 4.5 Writing the first draft 4.6 Staying focused and the art of omission <p>5. Shooting, Narrating, and Editing</p> <ul style="list-style-type: none"> 5.1 Planning shots for structure and meaning 5.2 Useful shots (establishing, wide, medium, close-up, cutaway, macro) and their uses; shots to avoid (pan, zoom) 5.3 Deciding whether to use music and other sound effects 5.4 Shooting sequences 5.5 Providing visual “proof” of points

	<ul style="list-style-type: none">5.6 Shooting beginnings and ends5.7 Conducting and shooting interviews5.8 Logging video5.9 Arranging video shots5.10 Preparing narration, natural sound, and/or sound effects5.11 Editing the final project
--	--