



2011-2012: Term 2
DOCUMENTARY PRODUCTION
VISA 371

Professor: Denise Kenney
Dept. of Critical Studies, Faculty of Creative and Critical Studies
TUE/FRI: 12:00 – 2:00 FIN 227
Office Phone: 250-807-9632
Email: denise.kenney@ubc.ca
Office: ART 145
Office Hours: Tuesdays and Thursdays 2:00-4:00

CALENDAR ENTRY:

Digital documentary production theory and practice from the point of view of producer/writer/director. Course culminates in the creation of a short form documentary.

COURSE CONTENT:

This course explores digital documentary production theory and practice from the point of view of producer/writer/director. Students study documentary development, pre-production, production, and post-production and the course culminates in the creation of one short form documentary. Students will work in groups and will be required to take on various roles and responsibilities within their group so that a broad range of experience can be garnered throughout the process. Through actual production, hands-on practice, class discussions, lectures, and assignments and readings, students will acquire an understanding of the art of documentary, digital field production and practical production techniques. Areas of study include: ethics, identity, authorship and aesthetics, issues of representation, research techniques, screen grammar, writing treatments, scripting and storyboarding, pre-production plans, field camera, lighting and audio theory and practice, editing theory and practice, interview techniques, narrative, re-enactments, and program style and structure.

FORMAT: (2-2-0) *Lecture/Lab*
Tuesday/Friday: 12:00-2:00 in FINA

REQUIRED TEXTS: Custom Course Materials (See Schedule and Bibliography)

Hampe, Barry. Making Documentary Films and Videos. 2nd Edition. New York: Holt Paperbacks, 2007.

REQUIRED MATERIALS:

1. Access to Adobe Teaching Resources, via Vista;

2. Mac compatible external FIREWIRE drive (minimum 400GB). If you have editing programs available to you on your personal computer (NOT I Movie), then you may not need this.

EVALUATION CRITERIA AND GRADING:

In Class	10%
Pitch	10%
Response to Readings	10%
Preproduction package	10%
Shooting Process	10%
Editing Process	10%
Peer Evaluation	10%
Culminating Film	30%

SCHEDULE:

Fri, Jan 6 Introduction.
Films to watch.
The Pitch.

Tue, Jan 10 Historical Overview.
What is Documentary?
Developing Story Ideas.
Pre-Reading: Hampe, Chapter 2: *What is a Documentary*
Hampe, Chapter 3: *What is NOT a Documentary*
Hampe, Chapter 4: *A Little History (or how things got this way)*

Fri, Jan 13 Elements of the Documentary.
Identity and authorship.
Ethics.
Pre-Reading: Hampe, Chapter 15: *Documentary Ethics*.
Hampe, Chapter 19: *Proposal and Treatment*

Tue, Jan 17 **MEDIA CENTRE (Admin 011) DENISE AWAY**
Lighting, Camera & Sound Basics.

Fri, Jan 20 Group work on PITCHES. **DENISE AWAY**

Tue, Jan 24 Present PITCHES + Feedback.

Fri, Jan 27 Pre- Production: Treatments, structure, scripting and storyboards.
Research Strategies.
Overview of the process.
Pre-Readings: Hampe, Chapter 5: *Steps in Producing a Documentary*.
Hampe, Chapter 21: *Preproduction Planning*.

- Tue, Jan 31 Screen Grammar.
Basic shooting technique
Production: Lights, camera, sound.
Pre-Readings: Hampe, *Chapter 7: Documenting Behaviour*.
- Fri, Feb 3 Interview techniques.
Other Eyes Case Study.
Pre-production.
Location basics.
Pre-Readings: Hampe, Chapter 12: *A Short Sermon About Interviews*.
Hampe, Chapter 27: *Conducting an Interview*
- Tue, Feb 7 **MEDIA CENTRE (ADMIN 011)**
Capturing Image & Film Management, Intro to Editing
Pre-Reading: Hampe, Chapter 11: *B-Roll as Illustration, Metaphor, & Wallpaper*
- Fri, Feb 10 Field Production (ON LOCATION) or Production Planning one-on-ones may
also be scheduled to meet in Denise's office.
Pre-Reading: Hampe, Chapter 22: *Filming*
Hampe, Chapter 23: *Recording Sound*
- Tue, Feb 14 Field Production (ON LOCATION). You don't come to class.
Pre-Reading: Hampe, Chapter 24: *Directing*
Hampe, Chapter 25: *Directing People who are not Actors*
- Fri, Feb 17 **MEDIA CENTRE (ADMIN 011)**
Editing Basics 2
- READING WEEK FEB 20-24**
- Tue, Feb 28 Screen/Discuss FOOTAGE
Pre-Reading: Hampe, Chapter 20: *The Script*.
- Fri, Mar 2 Field Production (ON LOCATION). You don't come to class.
- Tue, Mar 6 Field Production (ON LOCATION). You don't come to class.
- Fri, Mar 9 Debrief.
Pre-Readings: Hampe, Chapter 30: *Preparation for Post*.
- Tue, Mar 13 Edit. Media centre or Canwest Global Centre.
Pre-Readings: Hampe, Chapter 31: *Editing a Documentary*.
- Fri, Mar 16 Edit. Media centre or Canwest Global Centre.

Pre-Reading: Hampe, Chapter 18: *Structure*

Tue, Mar 20 Edit. Media centre or Canwest Global Centre.

Fri, Mar 23 Edit. Picture Locked, Sound Mix, Titles. Media centre or Canwest Global Centre.

Pre-Reading: Hampe, Chapter 32: *Finishing the Production*

Tue, Mar 27 Project Deadline.

Fri, Mar 30 SCREENING.

Tue, Apr 3 Debrief.

ACADEMIC INTEGRITY:

The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. A more detailed description of academic integrity, including the policies and procedures, may be found at:

<http://www.calendar.ubc.ca/okanagan/index.cfm?tree=3,54,111,958>

ACADEMIC MISCONDUCT:

<http://okanagan.students.ubc.ca/calendar/index.cfm?tree=3,54,111,959>

BIBLIOGRAPHY:

Cunningham, Megan. The Art of the Documentary. Berkeley: New Riders, 2005.

Hartzell, Lea Claire. "Ethics in Documentary Filmmaking: An Anthropological Perspective." Diss. University of British Columbia, 2003.

Kenney, Denise. "Other Eyes." Diss. University of British Columbia, 2001.

Nichols, Bill. Representing Reality. Bloomington and Indianapolis: Indiana University Press, 1991.

Rabiger, Michael. Directing the Documentary, 3rd Edition. Boston: Focal Press, 1998.

Rosenthal, Alan. Writing, Directing, and Producing Documentary Films and Videos. 4th Edition. Carbondale: Southern Illinois University Press, 2007.

Rosenthal, Alan and John Corner ed. New Challenges for Documentary. 2nd Edition. New York: Manchester University Press, 2005.

BOOKING VIDEO EQUIPMENT

csbooking login page: <http://csbooking.ok.ubc.ca>

Setting up a csbooking account: send the following information in an email to

michael.berger@ubc.ca

- name
- phone number
- email address
- year/program/student number
- minimum 8-character password

Rules for using the csbooking system:

- Each equipment user must complete an Equipment Loan Agreement before taking out any gear. The equipment loan agreement forms are available from Linda in FIN 161, or Mike in FIN 228.
- All users are expected to look through their equipment before taking it out, and point out any missing or broken items at that time. If this is not done, and the user returns the gear with parts missing or broken, the user will be charged for those items.
- Loans are typically maximum 3 days, except over a weekend (then 4 days, Friday to Monday). Please return items in the early AM, and pickup items after 12:00PM.
- Anyone using the Green Room is responsible for cleanup when they're finished. This includes rolling up all backdrops, and removing props, extra furniture, garbage, etc.
- Faculty only may block-book times in the Green Room.
- #180 Nikon negative scanner reservations are now limited to maximum 24 hours.
- Put burnt-out light bulbs in the garbage, and see Mike for replacement bulbs.
- If you return your equipment early, or fail to pick it up at all, please send this info in an email to Mike. I need to cancel your reservation so others can use the equipment.