

DOCUMENTARY FILMMAKING

Fall 2018
Time: Monday and Wednesday: 14:30 To: 17:15
Location: OT10 and OT14

Instructor: Andy Blicq
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Office Hours: TBA

COURSE DESCRIPTION:

Emerging filmmakers will be introduced to documentary filmmaking tools and techniques. With screenings, lectures and hands-on experience students will explore and experience non-fiction storytelling through an examination of contemporary filmmaking practices and the opportunity to conceive, develop, produce and direct their own short, non-fiction films.

Each student will be required to write and present documentary pitches and creative treatments. Students will be required to make two short documentary films and will be graded on their practical work and participation in class. Prior training or experience with operating cameras and editing software and equipment is recommended.

EVALUATION

1. Film 1 Pitch (Sept. 19)	10%
2. Delivery of Film 1 (Oct. 15).....	25%
3. Film 2 Pitch – Group Work (Oct. 24)	10%
4. Film 2 Treatment/Storyboard – Group Work (Nov 5).....	10%
5. Film 2 Rough Cut – Group Work (Nov. 21).....	10%
6. Delivery of Film 2 – Group Work (Dec. 3)	25%
7. Class Participation	10%

TOTAL.....	100%

TEXTBOOKS

Students are required to provide their own portable external hard drives for project storage and editing. The minimum requirement is a 1TB USB2 7200RPM drive formatted for Mac computers. Drives with Fire Wire 800 or Thunderbolt connections are also supported.

Students are also required to provide their own SD cards for camera recording. The minimum requirement is 2 (two) SDHC 16GB / Class 10 / 30MB/sec.

Students are required to provide their own headphones.

There is no textbook for this course.

CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%. There is no final exam. Practical work is graded.

COSTS

This is a practical hands-on course in filmmaking utilizing video and film equipment and students should take note of certain costs involved.

There is a **\$50.00 non-refundable Technology Fee** to help defray the costs of regular equipment maintenance. **You paid this fee with your tuition.**

In addition to the non-refundable Technology Fee, students are required to pay a **\$200 refundable Damage Deposit** for this class. In return, we will loan you our equipment for use on class projects. If you lose or damage equipment while it is in your care, the Damage Deposit will be applied to the costs of repair or replacement, but note: **you are responsible for the total value of the loss even if it is more than this deposit.** Any unused portion of your Damage Deposit will be returned to you, usually by the end of June.

The deadline for payment of the Damage Deposit is **MONDAY, SEPTEMBER 17, 2018**. **THERE WILL BE NO EXCEPTIONS.** If you fail to pay in full by the deadline, a "hold" will be placed on your student file and **you will not be permitted to sign out or use any equipment.** In order to make payment, take the "Damage Deposit Ticket" handed out in class to Student Central by the deadline above. Once you have paid, take your receipt to Melinda Tallin in Room 3T03. You will be required to complete an *Equipment Loan Damage Deposit Agreement* which you must show to the Equipment Manager the first time you attempt to sign out equipment.

(NB: if you are taking more than one course requiring a Damage Deposit, you only pay the Damage Deposit once during the Fall/Winter term.)

MANDATORY FILM EQUIPMENT ORIENTATION SESSIONS FOR THFM-2310 & 2312

The Department of Theatre and Film will hold two separate Equipment Orientation Sessions:

Monday, Sept. 24, 12:30-1:30, Room OT10

Tuesday, Sept. 25, 5:30-6:30, Room OT10

For students attending THFM-2310 Filmmaking I (both sections) and THFM-2312 Documentary Filmmaking, ATTENDANCE IS COMPULSORY.

Failure to attend one of these sessions will result in:

- your being prohibited from borrowing equipment (without which you cannot pass your course);
- an automatic deduction of \$25 from your Damage Deposit; and
- you will have to meet separately with our Equipment Manager.

Please PLAN NOW to attend one of these REQUIRED sessions.

STUDENT EQUIPMENT REQUIREMENTS (EXCEPT for THFM-3312 & 3313)

- Students are expected to provide their own hard drives for project storage and editing. The recommended minimum drive is a 1TB USB2 7200RPM drive. Thunderbolt and USB drives are supported. Drives must be formatted for Mac computers.
- Students should also have a flash drive available every class to copy assignments and media, and to hand in film work. Please note, they are very unstable storage devices and are not to be used in place of a hard drive.
- Students are required to provide their own media cards to record their video assignments on. It is advised to bring them to every class. Recommended is a Class 10 16 gig card.
- Students are required to provide their own headphones.

Attendance and Class Participation: Attendance will be taken at each class and absenteeism will affect your grade. Also, students are expected to participate in class discussion.

Class Etiquette: Be on time. It is very disruptive to the rest of the class if people are wandering in late, especially if films are being screened or workshops are being conducted.

COURSE SCHEDULE:

CLASS 1: Wednesday, September 5, 2018

Introduction: Course overview and orientation. Defining documentary storytelling. A glance at history and an examination of contemporary markets, methods and styles.

ASSIGNMENT 1 - FILM 1 PITCH: Conceive an original short documentary idea (no more than two minutes in length) to be told only with narration, music and still pictures. Write a one-page story pitch and present it to the class during Class 5 – September 19.

NOTE: This pitch is real. It will be a practical working document for the first short documentary (Film 1) students will produce during the fall term.

CLASS 2: Monday, September 10, 2018

The Power of a Good Idea: Conceiving and developing provocative, engaging, and "do-able" non-fiction ideas for film and television.

Roles and Relationships: Understanding the role of the producer. Understanding the role of the director as "team coach"; shooting etiquette and communicating with the crew; methods for keeping documentary subjects on board.

CLASS 3: Wednesday, September 12, 2018

May the Focus Be With You: The art of turning a good concept into a working idea. Using a "focus line" to fine-tune a film concept.

Finding the Dramatic Arc: Turning a tight focus and solid research into a dramatic story. Defining the hook, finding and organizing key plot points, defining the development, the climax and the resolution and examining the power of humour, surprise and irony in storytelling.

CLASS 4: Monday, September 17, 2018

LAB: Scheduled time for pitch development, technical work and assistance with ASSIGNMENT 1 – FILM 1.

CLASS 5: Wednesday, September 19, 2018

Inside the Researcher's Toolkit: Where to look and how to find the right elements that will turn a good idea into a great documentary; the importance of accuracy and asking the right questions; creating a research report for the director and the production team.

ASSIGNMENTS 1 – FILM PITCH 1 DUE: Presentation of Film 1 pitches to class. One-page Film 1 story pitch documents for this assignment are due.

CLASS 6: Monday, September 24, 2018

Camera Seminar 1: Introduction to Documentary Cinematography.

ASSIGNMENT 2 – FILM 2: Selection of teams for group project Film 2. Assignment and discussion of concept. Students must be present. Students will be assigned to a production team. Each team will be required to pitch, produce, shoot, direct, write and edit Film 2 – a five- minute short documentary. Teams will be required to deliver a written pitch and treatment during the term and a finished rough cut first and then a final film by the last class.

IMPORTANT NOTE: STUDENTS ARE EXPECTED TO CONTRIBUTE AND PARTICPATE IN GROUP WORK. FAILURE TO PARTICIPATE FULLY IN FILM TWO GROUP WORK WILL RESULT IN A FAILING GRADE.

CLASS 7: Wednesday, September 26, 2018

The Power of Music: Choosing music for television. An overview of rights issues associated with music use. Introduction to Writing for Factual Television.

LAB: Technical trouble shooting in the edit room and consultation time with instructor for Assignment 1 – Film 1 Rough Cuts.

READING WEEK: NO CLASSES OCTOBER 7-13, 2018

CLASS 8: Monday, October 1, 2018

LAB: Final Rough Cut editing for Assignment 1. Consultation time with instructor.

ASSIGNMENT DUE: Rough Cut of Film 1 due.

IMPORTANT NOTE: Delivery of a rough cut is mandatory. No mark will be assigned to the rough cut, but your work on the rough cut will be reflected in the final mark given Film 1.

CLASS 9: Wednesday, October 3, 2018

Legal Concerns for Documentary Storytellers: An overview of legal issues affecting documentary makers including: privacy, trespass and permissions to shoot, the importance of signed releases; slander, libel and contempt of court, special concerns when working with minors, and rights and legal issues associated with music, stock and archival footage.

Sound is not a Second Class Citizen: Sound seminar. Techniques for getting good sound with simple cameras. The importance of sound in television storytelling.

READING WEEK: NO CLASSES OCTOBER 7-13, 2018

CLASS 10: Monday, October 15, 2018

LAB: Fine Cut editing for Assignment 1. Scheduled consultation time with instructor.

ASSIGNMENT DUE: Fine Cut of Film 1 due. Films will be screened and critiqued in class. A DVD output of your film is required for screening and marking purposes.

CLASS 11: Wednesday, October 17, 2018

Research Workshop: Work Begins on Assignment 2 Film 2. Group work on defining project concepts. Groups will begin researching their major project. Consultation time with instructor.

CLASS 12: Monday, October 22, 2018

Financing Documentary Films: An overview of the challenges of financing and budgeting non-fiction films. An examination of grant and support programs for emerging and experienced filmmakers.

Group Consultation Time with Instructor for Major Project.

CLASS 13: Wednesday, October 24, 2018

ASSIGNMENT 2 PITCH DUE: Production teams will pitch their Film 2 concepts to the class. Written one-page pitch for Film 2 due.

Instructor consultation time with groups regarding pitches.

CLASS 14: Monday, October 29, 2018

Casting for Documentaries: An examination of "casting" choices for documentary films; the importance of choosing the right characters for maximum conflict and drama, the pitfalls of too many players; managing hostile subjects; issues of fairness and balance associated with casting choices.

Choosing "The Look" and Writing a Treatment: Finding scenes, locations and a shooting style that are motivated by the characters and the dramatic arc of the story. Selecting the right "voice" and point of view for maximum drama and impact. Introduction to the power of sound, script and cinema verité shooting in bringing the points home in different kinds of stories. Techniques for writing a treatment.

Cinematography and Videography: An examination of shooting styles and techniques. Using the camera as an editorial tool. Getting enough coverage and avoiding the perils of over shooting.

CLASS 15: Wednesday, October 31, 2018

Treatment Seminar: Consultation time with Instructor, regarding the treatment.

ASSIGNMENT 2 - FILM 2 TREATMENT: Each group is expected to submit a written treatment (e-mailed to the instructor) by Monday, November 5. The treatment should be 3 pages long and it will include the film concept, shooting and presentation style (Will the film have narration? How will music be used? What is the intended shooting style? etc.) an outline of characters and locations and a list of scenes each group intends to shoot. The treatment is worth 10 per cent of your final mark. Students are expected to participate in this group work.

CLASS 16: Monday, November 5, 2018

Assignment 2 – Film Treatment due.

Interviewing Seminar: An examination of the art and the etiquette of interviewing including ways to put subjects into their comfort zones and a short course in how to frame questions that will produce dramatic, "round" answers and quality clips.

Preparing for The Shoot/Writing a Storyboard: Planning a shoot on the basis of the treatment and "The Look." Acknowledging realistic shooting timelines; organizing access to locations for shooting and interviewing; what to do when things go wrong and the story veers away from the storyboard.

CLASS 17: Wednesday, November 7, 2018

NOTE: Marked Treatments will be returned to the groups. The first two weeks of November are the shooting window for your final project. No lecture will be scheduled for this date to free up some time for shooting. However, the instructor will be in the classroom and available to consult and troubleshoot your project and, where possible, will join you in the field.

CLASS 18: Monday, November 12, 2018

Screening, Shot Lists and Transcripts: Techniques for screening and selecting the shots, scenes and Interview clips that fit the focus and the dramatic arc of the story, exploring established formats for writing non-fiction editing scripts.

Organizing Your Material and Writing: A discussion about the "less is more" rule for narration; finding writing that fits the director's intended tone and style; finding language that drives the drama.

CLASS 19: Wednesday, November 14, 2018

The Rough Cut: What goes into a rough cut? What stays out? How much does the broadcaster/funder need to see?

LAB: Editing: Desktop non-linear editing methods for factual television; selecting and sequencing shots for motivated scenes; effective and motivated use of sound and interview clips; review of selecting music that fits tone and style; finding and following the dramatic arc. Consultation with Instructor over shooting and editing progress and rough cut.

NOTE: STUDENTS WILL BE REQUIRED TO MAKE TIME OUTSIDE LECTURE AND LAB TIME TO EDIT THEIR WORK.

CLASS 20: Monday, November 19, 2018

LAB: Work on finessing Rough Cut: Consultation with Instructor.

CLASS 21: Wednesday, November 21, 2018

LAB: Final work on Rough Cuts and Presentation of Rough Cuts and discussion.

ASSIGNMENT DUE: Rough Cut due. Rough cuts will be screened and critiqued in class. Attendance is mandatory.

CLASS 22: Monday, November 26, 2018

Introduction to Graphics: Creating title graphics, editorial graphics and credits.

LAB: Edit room time and consultation time with instructor.

CLASS 23: Wednesday, November 28, 2016

LAB: Fact-Checking. Moving from the rough cut to the fine cut. Instructor Consultation.

CLASS 24: Monday, December 3, 2018

The Fine Cut: Students will present their work to their peers. The all-important wrap party.

ASSIGNMENT: Final Cut of Film 2 due. Films will be screened and critiqued in class. Attendance is mandatory.

LAB: Consultation time with Instructor. Final Changes to Projects.

NOTE: Students will be provided with the opportunity to do some final tweaking on their films following the Dec 3 screenings. Revised films must be submitted for final grading no later than **DECEMBER 14, 2018**. **No extensions or exceptions.**

Course schedule and assignments are subject to change depending on available production resources.

NOTE: No docu-dramas, music videos or "mockumentaries." Films are not to exceed the minute maximum. No blooper reels at the end of the film.

Students will be required to provide their own DVDs etc., computers and wherever possible, home video cameras. If unavailable, students may be required to rent some equipment to complete this course.

"THE REAL THING" LECTURE SERIES

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays during the free period (12:30-13:20) in Theatre 1T15. Please note the dates in your diary **NOW**: Sept 19th (Donna-Michelle St. Bernard, playwright and arts administrator), Oct 17th, Nov 14th, Jan 16th, Feb 27th, Mar 13th. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance for potential Theatre Honours/Majors and for Film Majors is optional but highly recommended.

HEALTH AND ACCESSIBILITY SERVICES

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or accessibilityservices@uwinnipeg.ca to discuss appropriate options. All information about a student's disability or medical condition remains confidential. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them. <http://www.uwinnipeg.ca/accessibility>

2018 ORIENTATION ASSEMBLY

Each year in September we hold an *Orientation Assembly* to welcome students to the new term, introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. This year our *Orientation Assembly* will be held on **Monday, September 10, 2018, 12:30-13:20 in Theatre, 1T15. ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

TAFSA

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. We are looking forward to regular **Performance Jams** and **Socials** as well as **DioFest** (a new play festival featuring student written and produced plays), and the very popular **24/7 Event** during which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours! Please join TAFSA to find out more at its organizational meeting, tentatively scheduled for Mon Sept 17, 12:30-1:20 pm, Room OT10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

BUILDING SECURITY

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am and 5:30 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes MUST have an access card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

ELECTRONIC COURSE OUTLINE ADDENDA

Students must check our website at <http://uwinnipeg.ca/theatre-film> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film*, *Access Card/Building Use Policy* **AND** *Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

GENERAL NOTES

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students are strongly advised to read the sections 8, 9, and 10 of the *Academic Calendar* for information on Academic Misconduct including plagiarism, and Appeals, (found on-line at: <http://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>).

Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at www.uwinnipeg.ca/respect.

Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

When it is necessary to cancel a class due to exceptional circumstances, instructors will make every effort to inform students via uwinnipeg email (and/or using the preferred form of communication, as designated by the instructor), as well as the Departmental Assistant and Chair/Dean so that class cancellation forms can be posted outside classrooms. ***Students are reminded that they have a responsibility to regularly check their uwinnipeg e-mail addresses to ensure timely receipt of correspondence from the university and/or their course instructors.***

STUDENT PARTICIPATION POLICY

Theatre is a communal art form in which a number of interdependent artists and crafts people co-operate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

COURSE CONTENT NOTE

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.