N468
Video For Social Change

Media Arts and Science / Department of Human-Centered Computing
Indiana University School of Informatics and Computing, Indianapolis

COURSE DESCRIPTION

Students explore theories of documentary filmmaking by screening and writing analyses of seminal documentaries. They also create a documentary about a cause or controversy, or work with a nonprofit client to develop material and produce a finished video.

EXTENDED COURSE DESCRIPTION

This course will have two primary components: It will explore various theories of documentary filmmaking including screenings of several important documentaries, and students will either work with outside non-profits to create video materials for their cause or make a documentary about a cause or current controversy. Students will be required to produce finished documentaries or videos for their assigned client and a short analyses of a documentary film.

Required Texts:

Title: Introduction to Documentary, 3rd Edition
Author: Bill Nichols
ISBN: 9780253026859
Publisher: Indiana University Press

Available at campus bookstore and
      https://www.amazon.com/Introduction-Documentary-Third-Bill-Nichols/dp/0253026857/ref=sr_1_1?keywords=intro+to+documentary+3rd+edition+Nichols&qid=1578751471&sr=8-1

Teaching and Learning Methods:
Readings and discussions of documentary theory
Screenings of several feature documentaries
Writing assignments applying theory to films screened in class
Screenings of prior VFSC student films
Creating videos
Demonstrations of various tools for documentary filmmaking
Demonstrations of production and post-production workflow practices
Critiques of student work at various milestones

Learning Outcomes:

Upon completion of this course, students will	RBT*	PLO	IUPUI+‡	Assessment
1. apply methods of effective storytelling in the planning and execution of documentary films.	2,3,6	1,2	**P3.1 Innovator-** Investigates **4.2 Community Contributor-** Respectfully Engages Own and Other Cultures	The organization, logic, and intelligibility evident in both pre-production and in final films
2. be proficient with the tools and technology of film production.	3	6	**P3.2** Innovator-**Creates/Designs**	The artistry and quality of production values evident in the students' final films
3. apply concepts of visual literacy as they pertain to relating information.	2,3	7,9	**P1.1 Communicator-** Evaluates Information **P1.2 Communicator-** Listens Actively	The awareness of and sensitivity to the ethical considerations of representation as evident in their films and in discussions of the readings
4. Synthesize documentary theory and express in writing.	4,5		**P1.4 Communicator:** Conveys Ideas Effectively	Writing skills apparent in Research Paper using theory in class text and literature review. And writing in Logbook Assignments

* Revised Bloom's Taxonomy: 1. Remembering, 2. Understanding, 3. Applying, 4. Analyzing, 5. Evaluating, 6. Creating
† Program-Level Learning Outcomes.

‡ Profiles of Learning for Undergraduate Success (IUPUI+)

Visit http://soic.iupui.edu/undergraduate/degrees/media-arts/learning-outcomes/ to learn more about the Program-Level Learning Outcomes and https://academicaffairs.iupui.edu/Strategic-Initiatives/IUPUI-Plus to learn more about IUPUI Profiles of Learning for Undergraduate Success.

Teaching Objectives:

- To teach creative methods of documentary video.
- To provide an opportunity for students to work with outside non-profits in the creation of video materials.
- To thoroughly experience the requirements of pre-production, production and post-production as put into practice making documentary/corporate videos.
- To give advanced experience of the tools involved in video production: cameras, lights, grip equipment, microphones and editing & presentation software.
- To give exposure to the theories and discourse surrounding documentary filmmaking.
- To give exposure to key documentary films
- To give a foundational understanding of the history of documentary film.

Core Technical Competencies:

- How to work with organizations to assess their video needs.
- How to successfully plan and fulfill the video needs of a client.
- How to create a documentary that addresses a cause or controversy
- How to record production audio
- How to work with tapeless video acquisition
- How to operate the tools involved in video production: lights, grip equipment, microphones and monitors.
- How to think and write about documentary theory.

Software used:

Davinci Resolve, Adobe After Effects

Class supplies:

- External USB-C/USB 3.0 or Thunderbolt Hard Drive 4TB recommended
- Headphones (for editing in lab)

<u>Tentative Schedule</u>

Week	Class Content	Due
Week 1 1/10/22	Class Expectations Doc Subjects *Down Wind Down Stream*	Buy a Hard Drive
MLK Jr DAY	No Class Watch On Kanopy During Week	
Week 2 1/24/22	Quiz on Screening **Anthropocene**	Readings: Chapters 10 & 1

	Discussion Screening Previous Work Watch *BEI BEI* On Kanopy During Week	
Week 3 1/31/22	Quiz on Bei Bei **Presentation of Topics** Watch *Requiem for the American Dream* on Kanopy	Readings: Chapter 2
Week 4 2/7/22	Quiz on Requiem Screening **Greener Pastures** with guest speaker Sam Miro Discussion Watch *Healing From Hate* On Kanopy	Logbook 1 Due Research Topics Lit Review Due
Week 5 2/14/22	Quiz on Healing from Hate Screening **The Times of Harvey Milk** Discussion Pre-Production Concludes Production Start Watch On Kanopy	Logbook 2 Due Readings: Chapter 3
Week 6 2/21/22	Updates Screening *Where to Invade Next* Discussion Watch	Logbook 3 Due Readings: Chapter 4
Week 7 2/28/22	Screening *Night School* Discussion	Logbook 4 Due Readings: Chapter 5
Week 8 3/7/21	Screening *The Need to Grow* Discussion	Logbook 5 Due Readings: Chapter 6
Spring Break	No Class	Logbook 6 Due
Week 9 3/21/22	Student Footage Possible Screening Discussion *Kanopy Screening TBD*	Logbook 7 Due Readings: Chapters 9
Week 10	Kanopy Screening Quiz	Logbook 8 Due

3/28/22	Student Footage Possible Screening Discussion <mark>Production Concludes</mark> <mark>Post-Production Starts</mark> *Kanopy Screening TBD*	Readings: Chapter 7
Week 11 4/4/22	Kanopy Screening Quiz **Screening Rough Cuts** *Kanopy Screening TBD*	Logbook 9 Due Readings: Chapter 8 Rough Cuts Due
Week 12 4/11/22	Kanopy Screening Quiz Screening **TBD or** **Screening Rough Cuts** Discussion Picture Locked	Logbook 10 Due
Week 13 4/18/22	**Screening** **Fahrenheit 11/9** Discussion Finishing	Logbook 11 Due
Week 14 4/25/22	Screening *Waste Land* Discussion Finishing	Logbook 12 Due Paper Due
Week 15 5/02/21	<mark>Final Critique</mark>	Final Logbook Bundle Due Final Docs Due

<mark>EXPECTATIONS, GUIDELINES, AND POLICIES</mark>

Attendance:

Attendance will not be taken, but students are responsible for all information presented in synchronous online class sessions and are expected to attend. Sessions will be recorded.

Work:

While filmmaking is often a collaborative endeavor, students are expected to direct, shoot and edit their own films. It is expected that any collaborators will only fill supportive roles, such as gaffer, sound engineer, grip, etc.

Incomplete:

The instructor may assign an Incomplete (I) grade only if at least 75% of the required coursework has been completed at passing quality and holding you to previously established time limits would result in unjust hardship to you. All unfinished work must be completed by the date set by the instructor. Left unchanged, an Incomplete automatically becomes an F after one year. http://registrar.iupui.edu/incomp.html

Deliverables:

You are responsible for completing each deliverable (e.g., assignment, quiz) by its deadline and submitting it by the specified method. Deadlines are outlined in the syllabus or in supplementary documents accessible through Canvas.

Films are due at the due date set in Canvas. Late assignments will be reduced 10%. An additional 10% will be deducted for each 24-hour period after the deadline.

Should you miss a class, you are still responsible for completing any deliverables due that day and for finding out what was covered in class, including any new or modified deliverables.

I will not accept ANY assignments after 1 week following the original due date.

NOTE: Academic double-dipping, whereby the artifacts developed by students for any class in Media Arts and Science are submitted to fulfill the requirements of any other course, is strictly forbidden. Likewise, teaming up inappropriately to save effort is also forbidden. If you are not sure, then ask.

Exams/quizzes:

- There could be quizzes, surprise and otherwise.
- Quizzes will happen at the beginning of class. There will be no extensions for lateness and no make-ups for absences.
- There will be no grade change unless there is a proof of mathematical miscalculation.

Class Assignments:

Assignments include short analyses of the films screened in class, milestones regarding the creation of the client videos, and peer reviews of each production.

Grading Information:

The breakdown of your final grade is as follows:

50%   Final Films

30%   Film Analysis Paper and other non-video assignments (logbooks)

20%   Quizzes

<mark>In order to determine the level and quality of work outside of class, everyone is required to maintain and submit a logbook of the effort and time they have dedicated to the videos produced in this course</mark>. Each entry needs to address what issues were encountered and how they were overcome. Also note the time spent and the total time spent for various tasks. Logbooks are due weekly. You will not receive a grade for you films until I receive all your logbooks.

I will not accept ANY assignments after 1 week following the original due date. Class ends at 8:40, you have until 8:40 the following week to submit a late assignment and still get a small amount of credit.

Grading Scale:

97-100	A +
93-96	A
90-92	A -
87-89	B +
83-86	B
80-82	B -
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D -