Latino Roots II – Spring 2015
CRN J428/528 – ANTH428/528 M
M & W from 10:00am – 11:50am
Knight Library, Room 267 (cinema lab)

Instructors:
Sonia De La Cruz (School of Journalism and Communication)
Office: Annex, Suite 3
Office hours: Monday’s 1:00-2:00pm, Wednesday’s noon-1pm, or by appointment.
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Lynn Stephen (Department of Anthropology, CAS)
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If you required special accommodations due to a disability let the professors know A.S.A.P. to provide you with adequate class accommodations.

Course Description: This course is a continuation of Latino Roots I, and it is designed so students produce a short documentary using oral history as the backbone for their story. The course covers basic theory and practice of digital film/video documentary production, as well as reinforcing what was learned in Latino Roots I.

In this course, students will learn the technical, aesthetic, and research fundamentals of documentary production. We will cover different elements of pre-production, production, and post-production that will help students produce their short documentary projects. The course will work primarily as a lab, however, some lectures and documentary viewings will also be scheduled.


Required Course Materials:
• One External Drive (ED) with enough memory to support all of your audio and video data. I highly recommend having an ED with a minimum of 1TB.
• Two 8GB or one 16GB SD-card. Class 10.
• An SD-card reader
Note: Make sure to read the camera’s manual in order to properly initiate the SD-card before filming.
Course Objectives:

- Learn and improve technical skills for documentary production.
- Gain better understanding of how to translate oral history interviews onto documentary film/video.
- Learn how to create a digital portfolio that will contribute to the digital archive of the Latino Roots in Oregon Project. The digital portfolio will be deposited at the University Archives and Special Collections of the Knight Library, and made available through the Latino Roots in Oregon website (http://latinoroots.uoregon.edu)

The digital portfolio of each student will contain:

1. An 8-10 minute documentary video using oral history as the backbone of the story.
2. A film/video treatment in PDF format. This is a revised version of the treatment students wrote during the Latino Roots I Winter quarter.
3. Selected pictures, documents, and any other relevant materials to the story, which should be scanned and labeled according to the digital preservation standards.
4. An inventory of all materials used in the documentary that will be donated to the library. A sample inventory is available on blackboard.

Attendance/Participation:
Attendance is mandatory. However if an emergency happens and the student cannot make it to class or to work with classmates, he/she has the obligation to immediately communicate with the professor and/or classmates and make the proper arrangements.

Participation means reading all assigned book chapters and other assigned materials, contributing in class discussions, lab work, peer reviews, and doing team work in a positive, constructive, and professional manner.

Assignments:
There will be three assignments and one in-class graded peer review. A more detailed description for each assignment will be discussed in class and uploaded to blackboard.

Assignment 1 – Short documentary analysis (3-5 pages):
DUE: Week Three – Monday, April 13 (20% of grade)
You must find a documentary addressing a topic(s) similar to those covered in LR-I and LR-II (i.e. immigration, race, settlement, human rights, labor rights, etc.). Do a close reading of the film discussing the topic, the style, and its overall narrative structure. The goal of this assignment is to carefully observe a film and learn from it by analyzing the way the story develops, carefully looking at the visual elements and style used in the film that can help you think about how to construct your own project.
Assignment 2 – In-class peer review:
DUE: Week Four – Monday, April 20\textsuperscript{th} (10\% of your grade)
Students will partner up with a classmate and do a close review of each other’s work-in-progress.

Assignment 3 – Documentary Rough Cut and Written Report (3-pages):
DUE: Week Five – Wednesday, April 29 (30\% of your grade)
Your rough cut should be exported into a quicktime (.mov) file for viewing.
The written report should include the following:
a. Discuss technical and aesthetic approaches to your work, and,
b. A brief evaluation of your own creative and intellectual process indicating how you are planning to fine-tune the final version.

Assignment 4A – Final Project: Documentary Project
DUE: Beginning of class Week Eight – Wednesday, May 20\textsuperscript{th} (40\% of your grade).
This is your completed 8-10 minute documentary turned in as a quicktime file (.mov).
Assignment 4A and 4B are the different components of the final project. We have allocated different due dates for the film and written portion of the project so you have enough time to complete both.

Assignment 4B – Final Project: Reflection and Transcript, and all materials for library
DUE: Week Nine – Wednesday, May 27\textsuperscript{th}

Written portion of the project: This includes discussing intellectual, creative, and technical aspects of producing your film, as well as discussing your collaboration with the person whose story you are portraying. Turn in a polished or revised transcript from your oral history interview. You may turn the same thing as you turned last quarter, but this is your chance to reconsider and include, take out, expand things for posterity.

RELATED MATERIALS DUE: In-class, Week Nine (Wednesday, May 27\textsuperscript{th}). This includes all scanned photos, raw video footage, audio files, transcripts, and inventory.

Class Structure

This course is primarily a hands-on documentary production class with a component of lab-lecture to discuss documentary work. We will be covering technical and aesthetics aspects of documentary production. The course uses lectures, documentary screenings, and hands-on work to achieve our ultimate goal, which is to produce a collective digital portfolio on the histories and experiences of Oregon’s Latino/Latin American population.

There will be in-class basic camera, lighting, and editing instruction, which will be instrumental for students conducting unsupervised work outside the classroom, or during lab hours. It is expected that students invest an average of 8-10 hours per week working
outside of the classroom. For many people, their projects will require more of a time commitment, particularly between weeks five and ten.

**Fair Use:**
All projects may be used by the School of Journalism and Communication, Anthropology, Ethnic Studies, Latin American Studies, the Center for Latino/a and Latin American Studies (CLLAS), and the University of Oregon to promote a better understanding of Latino/as and Latin Americans in the state of Oregon, and also, to showcase the work that is created in our classrooms at the University of Oregon.

**Forms:**
You should have all forms signed that give the instructors permission to deposit your work in the University Archives and Special Collections (SCUA). Your work will be accessible to the public through standard library and Internet searches, including, but not limited to the Latino Roots in Oregon website.

**Other Distribution:**
Make sure you consult with professors De La Cruz and/or Stephen, and the person you are portraying if you plan to submit the work you are producing for Latino Roots to other venues, such as: websites, online magazines, paper magazines, or other, as this may be a breach of contract with the person you are portraying.

**Important Note:**
In order to request an “I” (incomplete) in this course the student must need to have completed most course work, which includes class attendance/participation, three of the assignments, and there is only a minor yet essential requirement to fulfill. An “I” should only be requested when the reasons for such request are of extraordinary nature and they are acceptable to the professor.

**Cinema Lab Hours:**
Sunday – Thursday: 2pm to midnight
Friday and Saturday: Noon to 7pm

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**WEEKLY CLASS SCHEDULE**

**WEEK ONE**

During this week we will assess where each student is based on where we left off at the end of winter term. We will cover aspects of pre-production, including brainstorming, revising the treatment, further our understanding of film/video production, and post-production.
Monday, March 30th
- Overall introduction to class—structure, lab policies, equipment, facilities, and people to know.
- Production Planning: Discuss deadlines, logistics, etc.
- Visual Composition (refresh), lighting & documentary modes

Readings:
- *Documentary Storytelling* by Sheila Curran Bernard (3rd edition), Chapters 8 (research), 11 (outlines...) and 12 (shooting).
- Three point lighting: [http://www.3drenderer.com/light/3point.html](http://www.3drenderer.com/light/3point.html)

Non-graded assignment: If you do not have footage (video) to work with for our first editing session, check out a camera and practice shooting for 15 minutes acquiring a variety of shots of anything you want. Bring the footage to the next class (Monday, 4/6) to go over digitizing and editing basics.

Wednesday April 1st
- Documentary modes (continued)
- Thinking about the use of narration and voice-over
- Film Analysis (TBD)

Read:

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**WEEK TWO**

Monday, April 6
- Discuss documentary analysis assignment
- Documentary storytelling basics
- Formatting external hard drives
- Editing basics in Final Cut Pro X (FCPX)

Readings:
- *Documentary Storytelling* by Sheila Curran Bernard (3rd edition), Chapters 2 (story basics) and 3 (documentary storytelling).

Wednesday April 8th
- Editing in the lab. Bring your external drive with footage and headphones to class.

FYI: After today, you only have 5 weeks to edit and finalize your film. It will move fast!
Read:

**WEEK THREE**

**DUE:** Assignment 1: Documentary Analysis

**Monday April 13**
- *Guest: Gabriela Martínez – Film: Keep your Eyes on Guatemala.* Discussion with filmmaker about filming sensitive topics related to human rights, and overall, how the story was constructed.

**Wednesday April 15**
- *Testimonio* and the filmmaker/journalist as a historian and/or ethnographer (Lynn Stephen)
- Building the story: hook and narrative considerations
- Refining the rough cut – editing in lab

**NOTE:** Make sure to bring at least one digitized photo to class next Wednesday (4/22).

Readings:

**WEEK FOUR**

**DUE:** Assignment 2, in-class peer review

**Monday, April 20:**
- In-class peer review (pair up) first hour of class (30 minutes for each student).
- Editing in lab.

Read:
Wednesday, April 22
- Quick demo on using still images and creating movement
- Exporting your rough cut to quicktime file (.mov)
- Editing in lab

Read:
- *Documentary Storytelling* by Sheila Curran Bernard (3\textsuperscript{rd} edition) Chapters 5 (structure).

**WEEK FIVE**

Monday, April 27\textsuperscript{th}
- **CLASS MEETS** at Gerlinger 302 (unless otherwise announced in-class)
- Showing to class first minute of documentary for constructive critique.

Wednesday, April 29

**DUE:** Assignment 3, rough cut in quicktime file (.mov) and written report
- Showing to class the first minute of your documentary for constructive critique (continued)
- Inserting text (credits, subtitles)
- Editing in lab

**WEEK SIX**

Monday May 4\textsuperscript{th}
- Inserting music and other audio elements
- Editing in lab (work towards final version of the documentary)

Read:
- *Sound Editing* (blackboard)

Wednesday May 6
- Editing in lab
WEEK SEVEN

Monday May 11th
• Editing in lab

Wednesday May 13th
• Editing in lab.

Read:
- Documentary Storytelling by Sheila Curran Bernard (3rd edition), Chapter 21 (Susan Froemke).

WEEK EIGHT

Monday May 18:
• Editing in lab. This week I will be doing one-on-one review of your projects.

Wednesday May 20th

DUE: Your completed documentary in QuickTime (.mov) file.
• IF for some reason you cannot turn it in today, I will come to the Cinema Lab on Friday, May 22nd between noon – 1:20pm to make a transfer. You should only use Friday to turn in your project if you cannot, for some serious circumstance, turn it in on Wednesday.

*This is the final day and time to turn in your work because all films will be sent to technical support to create a compilation and authoring of the DVD that will contain all of your projects.

Read:

WEEK NINE

Monday May 25: NO CLASS – Memorial Day holiday
Wednesday May 27th

DUE: Written self-evaluation and treatment, and all materials for library

- During this class we will be transferring all the materials you will be donating to Special Collections and University Archives. This includes:
  - Raw video footage
  - Scanned photos/images
  - Audio Files
  - Inventory that lists and describes all materials

Read:
- *Documentary Storytelling* by Sheila Curran Bernard (3rd edition), Chapter 23 (Ken Rabin).

### WEEK TEN

**Monday June 1st**

- Film viewing: Students will introduce their film (one minute – pitch) and we will watch the first 3 minutes of your documentary in class.

**Wednesday June 3rd**

- Film viewing: Students will introduce their film (one minute – pitch) and we will watch the first 3 minutes of your documentary in class.

**CELEBRATION of the Latino Roots project!**

All students are required to attend event:
When: Thursday, June 4th, 2015,
Time: 4-5:30 p.m.
Where: Knight Library (more details to come)

This is a public event, so please invite your interviewee and their family to attend.