

Syllabus A-S 546 Video for Documentary and Performance - Monday and Wednesday 2:30 - 5:30
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Fall 2008

O F F I C E H O U R S

Wednesdays after 1:00pm. Email for appointment. Room 223 Reynolds.

C O U R S E D E S C R I P T I O N

This class will explore video for performance and documentary. Work will be collaborative in theory but individual in execution in that storyboarding and extensive critique will be an integral part of the course prior to the actual filming. In this course students will investigate how to present fiction as truth as well as how artistic portrayal of reality creates rhetoric. Work can be based on fact or fiction, but developed as either performance or documentary. Nine studio hours per week.

L E A R N I N G O B J E C T I V E S

1. To use digital video editing software, and to master video transfer
2. To edit in using a variety of styles and techniques
3. To gain understanding in the history and politics of documentary film/video making
4. To learn how to create playable DVD's
5. To learn how to upload movies to IPODS, or Web based interfaces
6. To develop stories that take the form of performance, mock-u-mentary or documentary using storyboards and scripts

G O A L S & E X P E C T A T I O N S

This is an advanced class in terms of how we are dealing with content. Some of you will have little video editing experience. Since the focus is on telling a story or narrative creation not special effects. I will teach/re-teach the software Final Cut Pro that will be used for the class. In these types of projects, the editing is very simple and should not get in the way. Some of you with more experience might want to experiment with a more dazzling approach to storytelling, but if you recollect the recent success of Michael Moore's work or his protégé Morgan Spurlock (Supersize Me), it is clear that it was the performance of the story that made their works so compelling.

In short, **don't worry if you have little digital experience, worry if you have little to no ideas.**

T O O L S

Software:

The software tools we will be learning in this course are Final Cut Pro. All software will be available in the Lucille Little Fine Arts Tech Lab. We have new cameras and new computers.

Hardware:

Students will have access to a Macintosh based computer lab, Scanner and DV Video Camera.

B O O K S

"Documentary Film, A Very Short Introduction", by Patricia Aufderheide; 2007, Oxford University Press;
ISBN 978-0-19-518270-5

Writing, Directing, and Producing Documentary Films and Videos by Alan Rosenthal; 2007, fourth edition, South Illinois Press;
ISBN 978-0-8093-2742-3

ATTENDANCE AND ABSENCE

A student's physical presence in the classroom is a prerequisite for active learning to occur. It is not enough that you do work at home on your own computer.

You are allowed 2 unexcused absences from the class. Every subsequent unexcused absence will result in a drop in 5 POINTS OFF YOUR SEMESTER AVERAGE. EVERY LATENESS ON READING DAYS PREVIOUSLY UNEXCUSED WILL RESULT IN 1/2 AN ABSENCE or minus 2.5 points.

If you are going to miss a class, I expect an email to my personal account: doreen.maloney@uky.edu by the end of the day.

Excused Absences: S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences:

1. serious illness;
2. illness or death of family member;
3. University-related trips;
4. major religious holidays;
5. other circumstances you find to be "reasonable cause for nonattendance".

ETIQUETTE

If you are going to need to leave the class early for some reason, such as a Dentist's appointment, you must ask my permission. ask that everyone treat each other with respect.

STORAGE

Because we are using a general lab, you cannot store your files on the computers. You need to be able to store your files to DVDs, hard drives and make back-ups. It is also advisable to invest in a large jump drive or an Ipod that can work at your personal hard drive. If you lose your disc or mutilate your discs, you will have to make up the work.

PLACE

We will be meeting in the Lucille Little Fine Arts Computer Lab

CLASS TIMES

We will be working for most of the full 3 hour class period. This class will require that you work in the lab outside of the studio hours.

GRADES

You will be graded on your project's concept and content, its originality, and its execution (how cleanly you were able to illustrate your idea). There is no mid-term and no final, however. You will need to work at a consistent pace throughout the semester. This should work to your benefit and the class should get easier for you, rather than become more difficult.

All work in this class must be original. That is you create it entirely. If you appropriate images they have to be altered to the point that they are legally your original work; i.e. 80% altered. All audio for the projects must also be original. All projects must have an audio track. Sampling will not be allowed. NO COMMERCIAL MODELS!!

All artwork will be judged for its artistic and creative merit.

I evaluate how much you can achieve. I will push students to do their best. What is the best for one will be different for others.

Those of you who have had prior experience on computers will be held to a higher standard. However, to receive an A, your work will have to be outstanding, not just well made and well executed, but intriguing, clever, well made and fully finished.

B projects must meet all objectives stressed in the assignment and be well produced.

A grade of C will be given if the student finishes the project but there is little creativity or skill in the work. A grade below C indicated that a student has failed to complete the assignment.

Grades for this class will be on a 100 point system:

Assignment 1: The Quickie – *a small look at your philosophy on life; with words or just with images, with you or without you..it is all you! 2-5 minutes*

Creativity / Originality: 15 points

Editing / Form: 5 points

Videography: 5 points

Storyboard: 5 points

Total 30 points

Assignment 2: The Long, "Drawn" Story: *research, thought, planning – a serious project – 15 minutes or more–*

Creativity / Originality: 15 points

Editing / Form: 10 points

Videography: 10 points

Storyboard: 10 points

Total 45 points

Assignment 3: The Quirkie - 5 - 10 minutes

Creativity / Originality: 10 points

Editing / Form: 5 points

Videography: 5 points

Storyboard: 5 points

Total 25 points

CALENDAR

August-September

	8-27 First day of class; go over syllabus. Get email accounts and computer accounts.
9-1 Academic Holiday – Labor Day	9-3 Introduce Final Cut Pro
9-8 Final Cut Pro Workshop	9-10 Give Photoshop Quickie Assignment #1
9-15 Final Cut Pro Workshop/individual work	9-17 Storyboards due.
9-22 Work on Assignment	9-24 Last day to withdraw Discuss Reading: Defining Documentary pp. 1-55 in Documentary Film
9-29 Quikie Assignment due/crit	

October

	10-1 Give Long Assignment #2 Discuss Reading: Defining Documentary pp. 56-139 in Documentary Film
10-6 Work on Assignment.	10-8 Work on Assignment.
10-13 Work on Assignment.	10-15 Work on Assignment. Discuss Part One From Idea to First Draft pp1-126
10-20 MIDTERM Work on Assignment.	10-22 Work on Assignment.
10-27 Work on Assignment.	10-29 Work on Assignment. Discuss Part Three: Production pp 165-204

November - December

11-3 Work on Assignment.	11-5 Work on Assignment.
1-10 Assignment #2 due.	11-5 Assignment #3 given
11-17 Work on Assignment	11-12 Discuss Part Four: Postproduction pp 205-268 Work on Assignment
11-24 Work on Assignment	11-19 Work on Assignment
11-27 Work on Assignment	11-26 Thanksgiving
12-1 Work on Assignment	12-3 Work on Assignment Discuss Part Five and Conclusion: pp 269-397
12-8 Assignment 3 due/crit	12-10 Archive day!