

ENV 402, section 6 (4 cr)
Environmental Filmmaking Workshop
Tues & Thurs. 10:30 am -12:30 pm
Wed 6:00-9:00 pm (Open Edit)

Instructors

Judith Helfand
Ph: 917 545-1161
Email: judith@bluevinyl.org
Office: 212 Bradley Memorial
Office hours: By Appt, TH. am before class & during open edit sessions

Gregg Mitman
Ph: 262-1723
Email: gmitman@mailplus.wisc.edu
Office Hours: Tues., 12:34-2:00pm, 122 Science Hall

Megan Katz
Ph: 852-3280
Email: megan.a.katz@gmail.com
Office Hours: By Appt & during Open Edit Sessions

Course Description:

This production workshop will require students to engage in an intensive exploration into the world around them, the “natural” and the “unnatural,” the fact and the fiction, what is just (iconic, anticipated and typical) vs. *just* (moral, ethical, equitable)

Over the course of the semester students will develop the skills and ability to create two short nonfiction projects that explore “environmental justice” -- in a way that is character/story driven, very visual and asks *what makes an environmental documentary “environmental.”* In theory and practice we will explore the issues that define non-fiction filmmaking, inform responsible field-work and promote authentic community building -- including access, trust, ethics, objectivity, point-of-view and accountability to both subject and subject matter.

Students will receive hands-on training in the following areas: conducting primary research, interviewing, directing, digital videography, basic sound recording and non-linear digital editing.

Over the course of the semester students will be responsible for completing one production exercise, a trailer and a short, each strategically and systemically building on the next. **(Details & Production Timetable at a Glance under PRODUCTION).**

Our overall goal is for students to individually and collectively:

- Explore/experience the power, responsibility and privilege that a documentary maker wields
- Question how those power dynamics relate to the politics of documenting the “environment”
- Add to, build on and enlarge the definition of “environmental film”
- Create a piece that can be used by a local community partner (in some way) to further their ongoing work

We will pay special attention to the power and challenges of the documentary short -- which come in all genres -- experimental, historical, personal, hybrid or animation. We will screen excerpts from both feature-length and short docs, independently made classics to contemporary works as well as examples of film festival trailers, all of which we will mine for examples of style, content, tone, intention and form.

Our particular focus will always be on how the environment and environmental justice/injustice is presented and “messed” and how we can build on, extend, or break with those traditions, confines and styles. Guest filmmakers in addition to instructor Judith Helfand will come to class to share their technical knowledge, field experience and filmmaking philosophy. We will give special attention to tone, story-telling styles, making the local global and the personal universal. We will focus on techniques for shooting “large stories,” small format video equipment and editing strategies to shape and re-shape a story. Through collaboration and mutual support for the creative process, the workshop will explore what it takes to translate a subject's unique experience and distinct point-of view and/or environmental tragedy, myth, irony or phenomena into visual and narrative choices .

As much as this workshop is structured around production it is reliant on authentic collaboration -- peer-to-peer in the workshop, between the workshop and the Community Engagement Through Film Class, between the students in both of these classes and the Community Partners [**more about this under COMMUNITY PARTNERS AND RULES OF ENGAGEMENT**].

We will synthesize much of what we are learning through viewing your works-in-progress (selects, assemblies, rough-cuts/fine-cuts). Students in the workshop are required to play a supportive role in creating a workshop environment that is built on active listening, constructive critique and rigorous collaboration (**see below for more on how to critique**)..

The underlying principle and philosophy for the workshop:

One filmmaker's questions, problems, pitfalls and stumbling blocks are likely about to occur for one of his/her colleagues. My challenge is your challenge. All QUESTIONS ARE INTERESTING, USEFUL and IMPORTANT.

GRADING

To earn a grade for the class, you must complete the three production projects. By complete we mean each phase of the project -- from r&d/fieldwork, to production, post-production (selects, assembly, rough cut, fine cut, completion) and community engagement. Evaluation will include your ability to work as a team player, to crew and/or collaborate in the classroom, the field, the edit room and at/during the Film Festival. Your participation in classroom discussions and critiques will be duly noted as will collaboration, feedback and input into the design and implementation of community engagement campaigns -- especially those that are linked to your film/s. Attendance at Tues/Thurs classes is mandatory. Attendance at FCP tutorials is highly encouraged. In-class screening dates are built around your projects being ready to review and critique. If you don't bring your prepared work, we'll have nothing to screen.

Exercise #1 – 10%

Project #1 (Trailer) – 35%

Project #2 (Final Project) – 40%

Attendance/Class Participation & Crewing – 15%

CREWING

Students will work in at least crews of two. Every crew **MUST** include one graduate student and an undergrad (so that undergrads can have access to DMC equipment). Crewing = students must produce projects in coordination with each other. This will require sharing equipment and switching off between directing, shooting, and recording sound for each other. In some instances, two students might want to focus on two different aspects of the same topic to create two different trailers while collaborating as a team. (We will review this option in class.)

CRITIQUING

In a documentary workshop the critique is the way we use the very process of filmmaking to better understand how story functions, to feel the power of tone, to viscerally experience the connection between editing and emotions. It is not meant to be personal. It is meant to be frank. We will all strive to talk first about what is working in someone's piece and frame what is not working in terms of what can work better. We will always look for your authentic voice and strive to help you make it ever more clear, "audible" and strong. The critique process is very different from receiving an instructor's written comments on a graded paper. It is public – and not just between you and your instructor. In this scenario it is a trusted dialogue between you, your instructor and your classmates.

To build that trust we need to insure the process is “constructive” and not destructive. As a rule we will start with positive notes by identifying and codifying what **does WORK**, **what is resonant, what feels like your unique voice and vision and WHY**. When addressing **what is NOT working** we will strive to use descriptive words, offer specifics/details and whenever possible suggest concrete ways of addressing the problem.

PITCHING

A “pitch” is the written and verbal presentation that you will make to your instructors, your classmates and in some instances invited guests. A pitch includes: the story and stated objective, description of access and a commitment from the subject, your visualization of the story, plan for shooting and post production/completion. The pitch is outlined on paper and presented orally to classmates, crew-mates and instructors prior to the start of production. The feedback/input/questioning process will push you to refine, work out the kinks and ask hard questions you might not have been able to “see”. (A **“best practices” tip sheet will be posted online**).

You will each “pitch” twice:

- 9/29 the story you will be exploring/following for your “trailer”
- 11/5 enlarging the story from TfPE trailer to 5-10 min Short (option to switch focus and pitch a “Making It Home” story)

COMMUNITY PARTNERS AND RULES OF ENGAGEMENT

Students are required to do primary research and fieldwork in consultation with the Community Partners and organizations (listed below). These relationships, which have been established and brokered by the Nelson Institute over the past year, are to be respected, maintained, nurtured and honored.

The Community Partners do not expect you to make trailers/shorts that are expressly about their organizations or the organizers who lead them. If you are seriously moved by one of the organizers and want to make a trailer/short featuring them in portrait form, we will not talk you out of it. We will insist that the short films you do produce, explore and translate the issues the Community Partners are passionately working on, day in and day out, via STORIES that are character-driven, dramatic, personal and filled with some kind of emotion.

In short: the Community Partners expect your phone calls and/or emailed requests for informational interviews and face-to-face meetings at their offices or sites. They are poised and ready to talk, offer more background on their work, make introductions to colleagues/members/constituents and over all -- help you find “the story” in the issue. We expect them to make time to work with you. Likewise, we expect all production students to be responsible stewards of these relationships and take seriously the role of being ambassadors of the Nelson Institute, UW and the Tales From Planet Earth Film Festival.

The goals for this unique collaboration are multiple: create a more dynamic, interactive and inclusive Tales From Planet Earth Film Festival that helps redefine “environmental” to mean where anyone in Madison lives, works or plays; develop replicable community engagement campaigns that help advance the goals of Community Partners; celebrate the Nelson Institute’s commitment to foster a new model of community-service learning. Out with “doing for” and in with “Working with.”

CONTACT INFO for COMMUNITY PARTNERS

ORGANIZATION	ISSUES	FILM/THEME	STATUS	CONTACT INFO
Centro Hispano	Latino Community	Rivera films	Hosted screening, full partner	Kent Craig, Kent@chdc.us , (608) 255-3018
First United Methodist Church	Food Pantry, Global Hunger, Homelessness	The Hunger Season	Hosted screening, full partner	Scott Foss, sfoss@fumc.org , (608) 256-9061
MACSAC	Local Food	WOYP	Interested, met with Judith and Molly	Kiera Mulvey, info@macsac.org , 608.226.0300
Porchlight	Homelessness, Economic Development, Local Food, Community Resiliency	Cooked	Hosting the COOKED screening, full partner	Please work through Molly Schwebach, mayoung3@wisc.edu , (608) 265-5712 Jennifer Hall, jhall@porchlightinc.org , (608) 257-2534
Troy Gardens	Urban Gardens	WOYP	Met with Gregg, full partner	Nathan Larson, education@troygardens.org , (608) 240-0409
CHOW	Kids and Food	WOYP	Only have time to work on event after WOYP screening with Chef Tory	Lili Miller, lili@letoile-restaurant.com , (608) 251-0500
Dane County Public Health	Emergency Preparedness, social capital, community resiliency	COOKED/Trouble the Water	Full partner	Jenny Lujan and Jennifer Weitzel, JWeitzel@publichealthmdc.com , JLujan@publichealthmdc.com
International Crane Foundation	Community-based conservation	Milking the Rhino	Met with Peter Boger, full partner	Joan Garland, jgarland@savingcranes.org , 608-356-9462 x142
DCHS Four Lakes Wildlife Center	Animal rehabilitation	Mine	Met with Peter Boger, full partner	Kristen Anchor kanchor@giveshelter.org (608) 838-0413 ext. 192

PRODUCTION BOOKS

Production books will enable instructors to:

- fairly & fully evaluate your production process
- fairly & fully grade all students for crewing, creative/technical collaboration and supportive critiques over the course of the workshop
- fully support the production of your project and address critical/timely issues as they arise -- be them technical, creative or anything related to negotiating/maintaining relationships with community partners and/or lead characters.
- help us to help you realize your vision during the editing process.
see questions 7-8

Production books will enable students to:

- link all phases of production -- research/fieldwork, conceptualizing idea/story, pitching, production, post-production
- keep on top of your production process
- bring the classroom into the field & the field into the classroom
- foster good communication between/among crew especially when it comes to director translating creative ideas, scheduling, wish list/shot lists to colleagues
- effectively and privately, relate your production/post-production process, evaluation, reflection, concerns and triumphs to instructors

Your production book will be especially useful in the field during the "heat" of a shoot, when time is of the essence and you need to refer to your core story, essential ideas and non-negotiable core visuals [*which you must get for basic editing/storytelling*] fast.

This level of organization (particularly around shooting) is not meant to deter you from embracing spontaneity or experimentation in the field. Rigorous research, planning and strategy will free you up to know when, how and why to embrace the spontaneous/synergistic gifts that happen "on location" precisely when you are open, prepared and ready for them.

Finally, evaluations are a critical part of the production process for both the "trailer" and the short. Please assemble all of your production/post-production assessments into one document. Email this document to instructors within 24 hours of delivering trailer and short to the TfPE'10 staff.

Production Book Elements:

(A more detailed breakdown with details for each element will be posted on class website)

Statement of Intention: What story are you telling? What is your objective? What is the stylistic approach and how will it effectively bring the issue, problem, ideas or big question to life on screen?

Proposed Shot List: formulated in pre-production, this is part plan/part wish-list of exteriors, establishing shots, landscapes, urbanscapes -- details that can be used as visual story-telling devices. *Carry with you when you're shooting -- if anything gets canceled, you always have this list to fall back on.*

Proposed Scene List: this is a list of the activities, scenes, actions or interviews you want/need with your lead characters/s. These are generally time-sensitive, based on the real life/work schedule of your subject, character, organization or event you want to explore. Time, space and scheduling restraints of your subjects TRUMP all else and should be used to anchor and prioritize your shooting schedule.

Shooting Schedule: above "wish list" meets time constraints of your character/s, time-fixed events and the reality of daylight, losing the sun, "magic hour" (the last hours before it gets dark)...

Contact List: cell phones and email of: Classmates/Crew-mates, Key Community Partners, Lead Subjects/Characters, Instructors, DMC info (re: equipment)

Release Forms: *(to be posted on website)* print out multiple copies and keep with you when shooting.

Production Assessment: *You will do this for both projects (trailer & short) at key moments in the producing/shooting process...*

Post-Production WORK-IN-PROCESS Assessment: *You will do this for both projects (trailer & short) at key moments in the editing process...*

Evaluation/Assessment at COMPLETION of trailer:

Evaluation/Assessment at COMPLETION of short.

READING

Selected reading assignments given over the course of the semester will guide the research, production and post-production process of your exercises & projects. We will assign these as needed.

RECOMMENDED TEXTS

Michael Rabiger, *Directing the Documentary*, (4th Edition) Focal Press (At bookstore)

Anthony Q. Artis, *Down and Dirty DV Documentary (Vol. 1)*

Download at: www.DownAndDirtyDV.com

OTHER HELPFUL TEXTS *(we will add to this on class delicious site)*

Story, Robert McKee, 1997, HarperCollins, Chapters 1 and 2

Theorizing Documentary, Edited by Michael Renov. AFI Film Readers Series, Routledge, 1993 (Pb. Ed.)

New Challenges for the Documentary, Alan Rosenthal (ed). © 1995

The Documentary Tradition, 2nd Edition, Jack C. Ellis © 1995

Kelly Ward and Lisa Wolf-Wendel, Community-Centered Service Learning: Moving from Doing For to Doing With,² *American Behavioral Scientist* 43 (200): 767-780.

DIGITAL MEDIA & WEB SITES

Making Your Documentary Matter 2007 Podcast & Discussion Forum, Center for Social Media www.centerforsocialmedia.org/resources/publications/2007_mydm_agenda/

D-Word - <http://www.d-word.com/>

DocuClub - <http://www.docuclub.org/>

Media Rights - <http://www.mediarights.org/>

Working Films -- www.workingfilms.org

DOC SHORTS/FEATURES ONLINE (partial list)

www.newday.com/

<http://www.pbs.org/pov>

<http://witness.org>

www.pbs.org/wgbh/pages/frontline/

www.nfb.ca/

www.snagfilms.com

http://www.snagfilms.com/films/browse/category/cinelan_three_minute_stories/

www.freedocumentaries.org

<http://freedocumentaries.org/mod.php?festName=Full+Frame+Documentary+Film+Festival>

PRODUCTION ASSIGNMENTS

EXERCISE #1 "JUST" WISCONSIN

Length: 30 seconds to one Minute (MAX/NOT FLEXIBLE).

Due: Tuesday Sept 8TH (SCREEN IN CLASS).

Based on your experience in BOOT CAMP, telling your *Just* Wisconsin Story and listening to others, choose a line of thought, a story, a point or place of contrast to explore. Look for the memorable, the visible, the mythic, the iconic in contrast to the invisible. Your personal experience and details are encouraged.

This assignment requires you to work with text, still images and music. Through the process of editing those elements together you will learn basic Final Cut Pro skills. Sources for the images are supplied by you, your classmates and Community partners.

Framework (suggested) ***BREAK THESE RULES IF YOUR STORY REQUIRES IT***

IMAGES: Use a minimum of five images and a maximum of 11 (at least half of them yours and the rest culled from the JUST WISCONSIN Commons created during Boot Camp). You may use additional personal images that will help you build your story if you choose.

TEXT: Draw from your story, your colleagues' stories and other Madison/Wisconsin sources. All words and sentences will appear as typed text or "cards" and should be used to weave your images together and create contrast between the visible and the invisible, the just and the *unjust*.

MUSIC: Your Choice.

Use final cut pro to edit those elements into a sequence. (Output to a QuickTime file.)

PRODUCTION #1

TALES FROM PLANET EARTH FILM FESTIVAL TRAILER

Length: 1.5 to 2 minutes (MAX/NOT FLEXIBLE)

Due: Screen FINAL trailer in class Oct. 29 **DROP DEAD, DEADLINE Oct 30th**

With this project you will continue exploring the theme of *JUST* Wisconsin/Madison and the environmental justice themes/issues that our TFPE Community Partners are working on in Madison, across the state of Wisconsin and globally.

The core concept at work: STORY LEADS TO ACTION. Your short (1.5 to 2 minutes) will be used as one of a series of trailers produced by the class and shown in front of films during the festival as “trailers.” They will be used to make emotional, social, political, and personal connections between Madison/Wisconsin, which the audience calls home, and the stories, issues and struggles explored on the screen in the festival’s films which take place across the country and world.

The local activists and organizers working on these issues (food access/security, community health/vulnerability, immigration reform) are interested in these shorts precisely because they are not specifically *about* their organizations, but will serve as story-driven pathways into their organizations’ key issues.

Multiple Goals: identify the story you want to follow, explore it in short form while identifying the narrative seed you want to further explore in your longer piece. Take the opportunity to experiment with tone and style between the two iterations. In collaboration with your Community Partner and classmates from the Community Engagement through Film Class, devise a way to use the “trailer” version to support the ongoing work/activism/action of the organizations via use on a website, virally, on Facebook etc.

Research for this project begins at the start of the semester. A final “pitch” to the class and instructors is due September 28. Production will commence immediately. The first three weeks of October are devoted to shooting, editing and re-editing the trailer. This process of honing your story through rigorous rounds of editing will prepare you for extending the story into your second piece in a way that is productive and intentional with lots of room for experimentation.

Working Concept: Let the *big story* lead your production process, *think shrink* and grow the story small with details, nuance, narrative and even some drama for your trailer. Always keep the larger story in mind and know that you will have time to explore it in Production #2.

PRODUCTION #2 SHORT

Length: 5 to 10 minutes -- MAX LENGTH 10 min. NOT FLEXIBLE
Suggested length is in range of 7 minutes

Due: Screen Final Cut for Class Dec 8th
followed by "community premiere" Exam Week

This project offers opportunity to further develop the character/s and story explored in your trailer. This will include identifying story gaps – visual and/or narrative, re-editing, doing additional cinematography or “pick-ups”, working with sound and music in a more extensive manner and having the time to creatively consider what it means to balance the story-telling needs of a film's narrative with the communication needs of a Community Partner/organization.

GO BACK TO YOUR PRODUCTION BINS AND PRODUCTION NOTEBOOK & EVALUATIONS and CONSIDER THE FOLLOWING:

- * Re-examine and mine your original research, footage and production journals for material and stories you had NO TIME to tell. What did you HATE to cut out?*
- * Review feedback you received from critique sessions and Community Partners. What more did they want to know about this character and story? What were their questions? What questions do you want to pursue at this point? How might your Partner organization use this short when it's completed?*
- * Experiment with form, style, content, intent and tone.*
- * Team up with a classmate to work more collaboratively; perhaps they can take a hand at editing if you are too close to the material. Bring them on your next shoot or scout to help you SEE the bigger picture.*

OPTIONAL topic for short: MAKING IT HOME stories: Below is a list of a few story ideas from each of the three nearby communities (Milwaukee, Baraboo, Dodgeville) that will be the sites for the traveling arm of the Tales from Planet Earth Film Festival. MIH partners will help facilitate access to the sites, subjects and characters. The Nelson Institute might be able to help with a travel stipend. **(If there is serious interest in choosing one of these for your trailer, please see instructors.)**

- Millie Zamful (80's) helped found plastics recycling for the state of Wisconsin and was integral in the national campaign to label different types of plastics with their recycling numbers. Lives in Baraboo and considered a national treasure.*
- Harold Kruse, a leader in the movement to ban DDT in WI in the 1960s and now heads the Nature Conservancy in the area.*
- The community movement (find an individual person within the group) who forced the military to clean up the Badger Ammunition Range and turn it into a nature preserve*

WEEK-BY-WEEK SCHEDULE

Thursday, September 3

Introduction and overview of syllabus & workshop
In-class editing: *JUST WISCONSIN* and feedback from instructors

Assignment:

Complete JUST WI and be prepared to screen on 9/8

Tuesday, September 8

Screen completed Just WI projects
Review Work Sheets "IN PURSUIT OF A STORY"
Link Story to Place and assignment for 10th/audio recording workshop

Assignment:

“IN PURSUIT OF YOUR STORY” (handed out in class/posted on class site)

Optional Wednesday, September 9, 6-9 PM

Thursday, September 10, 8:30-10:30 am

Polish up and refine JUST WISCONSIN
Work on refining/researching story ideas linked to sound challenges with instructors.

Thursday, September 10 WPR Audio Workshop

How to use the digital ZOOM handheld & mics that go with DMC/Camera
Review draft story ideas with WPR producers focus on sound/audio challenges
Review best practices for recording in the field.
WPR on Interview Tips incl: cold calling, pre-interview, location scouting.

Assignment:

Read: Kelly Ward and Lisa Wolf-Wendel, “Community-Centered Service Learning: Moving from Doing For to Doing With,” *American Behavioral Scientist* 43 (200): 767-780.

Rabiger, *Directing the Documentary* (tba)

Screen 4 out of the 5 following three-minute movies and write about how you experience them BECAUSE OF STYLISTIC CHOICES MADE BY THE FILMMAKERS regarding: use of sound (natural and ambient), imagery, cinematography and diverse interview styles. Post your thoughts/comments on the class website.

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AFTER THE APOCALYPSE (a fundraising trailer for a feature doc)
<http://www.motionbox.com/videos/7a99ddbc1610e8c0f5>

ANIMALS IN SHOWBIZ

http://www.snagfilms.com/films/title/animals_in_showbiz/

2,200 DEGREES

http://www.snagfilms.com/films/title/2200_degrees/

LOVE IN THE STREETS

http://www.snagfilms.com/films/title/love_in_the_streets/

FIGHTING TEXAS COAL WARS

http://www.snagfilms.com/films/title/fighting_goliath_texas_coal_wars/

Start R&D for PITCHING STORY -- PITCH is due on Tuesday, Sept 29

Use the next two weeks to work on securing interviews, doing research, conducting first interviews (audio/video) and prepping for pitch. By Sept. 29, you will need to have:

- Done at least one interview. Take AUDIO pictures/recordings of an anchor exterior, landscape, cityscape or “landscape of labor” - the places that will play a role in your story.
- Take digital visual shots of SAME PLACES and portraits of potential characters. Some of these are to be included in your pitch.
- Use Best Practices Interview Tip Sheets to help frame questions, fieldwork and carry out interview.
- Use the research and interview to find out a list of activities, work-projects, ongoing events where people are ENGAGED IN A PROCESS/OR AN ACTION FROM BEGINNING TO END, especially your lead character/s,. YOU NEED TO LOOK FOR DATES WHEN ACTIVITIES ARE HAPPENING.
- Isolate one character completing a process/action between the 17th and the 24th of Sept for you to shoot -- YOU WILL NEED THIS FOR YOUR CAMERA ASSIGNMENT/EDITING LESSON.
- Get a calendar of events/activities “examples of process/action” where your character is working, leading his/her life – some of these might be fixed events and others will be time-sensitive. Use this list to chart out your a potential schedule and way of following your story over the next month – you will need this for your pitch.
- Draft pitch outline using the questions listed in pitch format. Identify and cue up audio excerpt, assemble pictures of location and character. Be prepared to talk about this story in pictures/scenes/ visuals – as well as the potential/proposed character & story-to-follow. Use audio excerpts from your anchor interview and still images from location fieldwork. Draw on press, archival, tv news, online information, orgs website to help frame/tease out specific story.

Tuesday, September 15

Research & Development – finding the story in your Fieldwork
 Interviewing (how to ask questions, conceive of them, list/without list...)
 STORYTELLING with pictures or making very moving, moving pictures (all the rules) including examples of really moving/visually compelling interviews
 Pitching (protocol)
 Production Notebook

Assignment:

Continue to work on R&D/Pitch Preparation

Optional Wednesday, September 16, 6-9 PM
Thursday, September 17, 8:30-10:30 am

Screen examples of great cinematography at work. Show scenes from "environmental" films that shows all principles at work (some examples to choose from: BLUE VINYL, CANE TOADS, KING CORN, EVERYTHING'S COOL, THE GLEANERS & I, THE SIXTH SECTION, MILKING THE RHINO...)
 Review story research/Pitch Outline with Judith

Thursday, September 17 Introduction to Camera

Basics – controls, holding it, walk with it, set up with sound, set up tripod/using tripod, checking for good picture, white balance, setting iris, depth of field, mixed light and available light.

Assignment:

Shooting Assignment #1: translate the list of shots studied on Tuesday, Sept. 15th onto the location and/or character you will be featuring in your trailer. Use this production opportunity/assignment to fine-tune your story concept visually – linked to content, character development. Must have this completed by Sept 22 as you will learn how to digitize moving footage that day.

Tuesday, September 22

Intro to editing, digitizing and working with moving images.
 Use material from Shooting Assignment #1

Assignment:

STORY DEVELOPMENT:

- Get permissions, schedule interviews and time with your subject
- In consultation with subject/character/Community Partner produce a firm list of upcoming activities, events, aspects of everyday life/work linked to your story/character that are possible scenes to follow.
- Using your Production Book as a guide -- fill in as much as you can re: shot lists, scenes lists –and start to produce a working/shooting schedule.

- **DUE: FRIDAY SEPT 25th by 5:00 pm an update of where you are at & email to Gregg/Judith/Megan.** LET US KNOW the GOOD, the BAD & the UGLY. This kind of fieldwork is contingent on many players, lots of moving parts and lots of things out of your control. IF THERE IS A REAL PROBLEM – DON'T PANIC or think it is about you... this is point in the process we can troubleshoot, change course and find alternative stories if necessary.

Optional Wednesday, September 23, 6-9 PM
Thursday, September 24, 8:30-10:30 am
 Optional interview clinic --- reviewing camera, recoding, interview set-ups.

Thursday, September 24

Review footage from shooting assignment.#1
 Troubleshoot camera issues
 Review camera and go over basic field production DO'S/DON'TS

Assignment:

Shoot Interview subject for trailer
 FCP: Digitize all footage from interview
 Choose Selects from Interview to share with class

Tuesday, September 29

ALL STUDENTS PITCH (see earlier assignment on Sept 10)

Assignment:

Put together 10-minute assembly for October 1

Optional Wednesday, September 30, 6-9 PM
Thursday, October 1, 8:30-10:30 am
 Open editing sessions/story consultation

Thursday, October 1

Screen 10-minute assemblies (loose scenes and examples of great visuals, great wild sound, core story points).
 Finding the heart of your story
 Troubleshoot tech problems.... direction issues, character performance...
 Great examples of interviews and V.O intercut with supporting images
 What do you need for a compelling trailer.... what can you portray in your trailer and what must you hold onto for later?

Assignment:

Consider the feedback, draft a structure and plan for trailer and edit down to 3-minute rough-cut AND/OR identify what is missing from your story and plan additional shoots/interviews.

Tuesday, October 6

Editing down from the Assembly
 In-class editing & One-on-One Feedback, Story Consultation, Edit Consultation,
 Technical Consultation with Gregg, Judith and Megan

Assignment:

Refine Story: work on issues of tone, style and pacing.
 If necessary plan for/carry out additional shooting/interview
 FCP: Edit 3-minute rough-cut for October 8

Optional **Wednesday, October 7, 6-9 PM**
 Thursday, October 8, 8:30-10:30 am
 Open lab/edit sessions

Thursday, October 8

Screen 3-minute rough-cut
 Composing the very Catchy Title, Logline & Paragraph

Assignment:

Draft a TITLE, LOGLINE and a PARAGRAPH (for film festival catalogue)
 Talk to Classmates in Community Engagement through Film and find out
 what they are working on with their community partners, what ask, event
 or online action is... consider how your film might be used by them to
 support campaigns/Org.
 FCP: Edit 3-minute down to 2-minutes

Tuesday, October 13

Screen and Critique 2-minute Rough Cut of Trailers
 Review Title/Logline & Paragraphs
 Balancing the Needs of the Narrative with the Needs of Organizers
 (prepping for screening on the 14th)

Assignment:

Refine the 2-minute trailer based on feedback from class
 Get ready for screening on 14th with Community Partners and Engagement Class.
 Post Final Title, Logline and Paragraph to class site by October 15th.

**Wednesday, October 14 – SCREENING OF ROUGH CUT TRAILERS TO
 COMMUNITY PARTNERS and COMMUNITY ENGAGEMENT CLASS**

Thursday, October 15th

Discuss and debrief from Screening on 14th
 What input/feedback to keep, what can be tossed, & what is for engagement side?
 What do you still have to do? Shoot more? Work on music?

What are the key things you have to address and by when to make a stellar trailer?
In-class edit and consultation w/Instructors

Assignment:

Get to your first fine-cut with music you want to use

Post Evaluation of Post-Production Process

Address all the loose ends (visuals, editing, music, narration, text etc...)

Tuesday, October 20

Screen/Critique first fine-cut

Assignment:

KEEP REFINING CUT

Optional Wednesday, October 21, 6-9 PM

Thursday, October 22, 8:30-10:30 am

Open lab: editing, refining cut

Thursday, October 22

In-class edit session: Polishing, Sound Sweetening, Refining.

Tuesday, October 27

Screen pen-ultimate version of trailer for last-minute problem solving, tweaking
and go over sound issues & polishing.

Attach the Sponsor Sheet/Thank Yous

Get last-minute critique and problem solving.... put in final music

EDIT to HEAD of trailer: TRAILERS FROM PLANET EARTH &

EDIT to TAIL FESTIVAL THANK-YOUS

Teach OUTPUTTING for TRANSFER

Optional Wednesday, October 28, 6-9 PM

Thursday, October 29, 8:30-10:30 am

Open lab: Absolute final refinement, sound editing, polishing,
troubleshooting

Thursday, October 29

Screen FINAL trailer in class, OUTPUT two versions and hand to Megan in class.
(This is preferable scenario).

Gregg talks about his curatorial process as a historian.

Class-led discussion on how to link the trailers to the feature programs and curate
the order.

Review output for transfer.

OUTPUT ONE VERSION WITH STAMP and ONE WITHOUT STAMP

Friday, October 30 FINAL DROP DEAD DEADLINE

Deliver two versions of final trailer in proper format, labeled with Title, Running

Time, Name, cell phone and email.
5pm Final Cut due -- BRING TO FESTIVAL OFFICE LABELLED with
NAME/CELL-PHONE # and email.

Tuesday, Nov. 3

Master Class with Guest Artist, Alex Rivera
Alex will present scenes and selections from his work

Thursday, Nov. 5

Students present their completed trailers and their plans for expanding it to 10-minute Short. Each student will have 15-minutes to screen trailer and present a plan for how they will expand it into a short. What will you keep, what will you trash, what will you build on, tease out, or explore in a deeper way? What is the core story that you will follow/explore and expand on? Do you need to do additional shooting? What missing? Will you change/experiment with tone, style, pacing? If so, how? Be ready to screen some raw selects and/or scenes that will help us see just what you are proposing to explore. On the practical side of things: what is your production/post-production plan? What do you have lined up? How will you carry this out? Presentation must include a scene or selects that you will be using in the expanded piece.

Tuesday, November 10

Discuss films at festival and how they might have influenced your concept for Short
Review Doc Styles” Interventionist, Persona;, Hybrid, Verite

Assignment:

Reading: Rabiger, Chap. 30 “The Paper Edit: Designing a Structure”
Take feedback and devise an outline of film in paper-cut form, **Due, Nov. 12**
Create scene-by-scene list to distribute to classmates on Nov. 17th (TO BE
USED FOR FEEDBACK)

Optional Wednesday, November 11, 6-9 PM

Open lab: Edit assembly

Thursday, November 12

Review refined production schedules and “paper edit” of SHORT.
Focus on story-structure, tone, style, identify additional shooting & research

Assignment:

FCP: Edit Assembly for Short, 17-minutes max, Due, Nov. 17
Focus on story-structure, tone, style, and how new material would work into structure

Tuesday, November 17

Half Class Screen Assembly (17-minute max)
 Hand out scene-by-scene
 Critique on story-structure, tone, style, identify additional shooting & research

Assignment:

Edit down to rough-cut (11-minutes max) due Nov 24
 Contact Community Partner and set up time to screen rough-cut for them/people in their organization. The big question is: how they could imagine using the short in their work, do they need a shorter short, do they need to embed the film on their site or more? Need to Screen for them before:
 Dec. 3

Optional Wednesday, November 18
 Edit/Story Consultation with Judith

Thursday, November 19

Other Half Class Screens Assembly (17-minute max)
 Hand out scene-by-scene
 Feedback on story-structure, tone, style, identify additional shooting & research

Assignment:

Edit to Rough-cut (11-minutes Max) due Tues. Nov 24

Tuesday, November 24

ALL STUDENTS SCREEN ROUGH-CUT (11 MINUTES MAX)

Assignment:

Come in with refined second rough-cut (10-minutes max, preferably shorter)

Tuesday, December 1

SCREEN REFINED ROUGH-CUTS with temp music (10-minutes max)

ASSIGNMENT

- Edit to fine cut
- Title, Logline, Paragraph for Short -- Revisit/Tweek/Rewrite? Due 12/8
- Investigate Student Film Festivals/especially those focused on the Environment. Both National and International – bring in a list of potential festivals with deadlines – look into the DC Environmental Film Festival for March 2010. Due Dec 3.
- Contact your counterpart in the Engagement class to talk about how to put the film in service of the Community Partner's ongoing work. (HAND OUT WITH QUESTIONS will BE CREATED FOR THIS)

Optional Wednesday December 2
 Edit, One-on-One Feedback with Judith

Thursday, December 3

SCREEN FINE-CUTS (10-minutes max/preferably shorter)

Troubleshooting/Brainstorming on all fronts

Discuss: PUTTING THE FILM TO WORK with YOUR COMMUNITY PARTNER

Discuss: FILM FESTIVALS: WHY, WHEN, WHICH ONES? & How to Approach

Assignment:

Edit FINE CUT

Draft student film festival app. Use TITLE/LOGLINE and PARAGRAPH, Due Dec. 8

Tuesday, December 8

SCREEN FINE-CUTS (10-minutes max/preferably at desired length)

Review Film Festival Applications

Review Final TITLE, LOGLINE and PARAGRAPH

Students report on ideas for putting movie in service of Community Partner

Assignment:

REFINE FINE-CUT

Draft Film Festival Strategy with deadlines, deliverables, application needs

Optional Wednesday, December 9

Edit, One-on-One Feedback with Judith

Thursday, December 10

Final Screening, Tech Support, Completion Help

STUDENTS TALK ABOUT WAYS THEIR SHORT FILM CAN BE PUT TO WORK with/for their COMMUNITY PARTNER including an online strategy

FINALS WEEK

Community Premiere during Final Exam Week (TBA) hosted by the Nelson Institute!