J410/510 Latino Roots
Spring 2011

Class meets Tuesday and Thursday, 8:30-9:50 a.m.
Knight Library Room 267
Professors: Gabriela Martínez (Journalism and Communication-313A Allen Hall)
346-1997, gmartine@uoregon.edu Tuesday 12-1 and Wednesday 1:30-2:30

Lynn Stephen (Anthropology and Ethnic Studies-316 Condon Hall)
346-5168, stephenl@uoregon.edu Tuesday 12-1 and Wednesday 12:30-1:30

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: J410/510 is the continuation of Latino Roots I, and it is designed for producing a short documentary using oral history as the backbone of the story. The course covers basic theory and practice of digital film/video documentary production. The course reinforces what was learned in Latino Roots I and it furthers the technical, aesthetic, and research fundamentals of documentary making. The course will cover the different elements of pre-production, production, and post-production phases. The course will work primarily as a lab, however some lectures and documentary viewings will take place as well.


Required Course Materials:
- One External Hard Drive (EHD) with enough memory to handle audio/video content. Strongly recommended to get the EHD with a minimum of 350 GB or above.
- One memory SD-card, and a SD-reader.
  Note: Make sure to read the camera’s manual in order to properly initiate your SD-card.

Course Objectives:
- Learn and improve technical skills for documentary video production.
- Gain better understanding of documentary making skills applied to oral history.
- Create a digital portfolio that will contribute to the Latino Roots in Oregon Project, which will be deposited in the University Archives and Special Collections at Knight Library and will be searchable through the Latino Roots in Oregon Website. The digital portfolio of each student will contain:
  - An 8-10 minute documentary using oral history as the backbone.
  - A transcript in pdf format (from LR-I), which may be polished or revise based on the video interview.
  - Selected pictures, documents, and any other relevant materials to the story, all properly scanned, and labeled with a brief caption or description.
**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 to 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 do teamwork in a positive, constructive, and professional manner.

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

- **Assignment 1, 20% (Due week three-April Tuesday 12):** A short documentary analysis (2-3 pages). You must find a documentary addressing a topic(s) similar to those cover in LR-I and LR-II (i.e. immigration, race, settlement, human rights, etc), and do a close reading of it discussing the topic, the style, and overall its narrative structure. The goal is that you careful observe and learn from this documentary and your analysis what you could/should do (or not) for your own creative work.

- **Assignment 2, 10% (Due week four-April Thursday 21):** In-class peer review. Students will partner up to do a close review of the work-in-progress of a classmate.

- **Assignment 3, 30% (Due week five-April Tuesday 26):** Documentary rough-cut. This should be accompanied with a written portion where you discuss technical and aesthetic approaches to your work, and a brief self-evaluation of your own creative and intellectual process indicating how you are planning to fine tune the final version (3 pages).

- **Assignment 4, 40% (Due week 10-June 2nd):** Completed 8-10 minute documentary. A written self-evaluation of process (4 pages), including your overall experience with the project—intellectual, creative, and technical, and your collaborative work 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.

**Class Structure:** this course is primarily a hands-on documentary production with a component of lab-lecture addressing documentary work. We will be covering technical and aesthetics aspects of documentary production. The course uses lectures, documentary screenings, and hands-on to achieve our ultimate goal, which is to produce a 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 would be instrumental for when students are doing unsupervised work outside the classroom or during lab hours. It is expected that students would invest a minimum of 6-10 hours per week working outside of the classroom.

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

In addition, if you have signed the forms giving permission for the instructors to deposit your work in the University Archive and Special Collections, your work would be accessible to the public via standard library searches and digital Internet searches (make sure you do understand that the latter one is global distribution), including but not limited to the Latino Roots in Oregon website.

**Other Distribution:** Make sure you consult with professors Martínez 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 (Internet sites, digital magazines, paper magazines, or other places) 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.

**Weekly 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, and further our understanding of Production and Post-Production phases, which will include a heavy component of hands-on lab work using Final Cut Pro 7.

Tuesday March 29: Overall introduction to J410/510—class structure, lab policies, equipment, facilities, and people to know.
Production Planning: Aesthetic issues—logistics, lighting, framing, and sound.
Three point lighting http://www.3drender.com/light/3point.html
See next page for non-graded assignment.
Non-graded assignment: Check out a camera and do some practice shooting for 15 minutes acquiring a variety of shots of anything you want. Bring the footage to the next class (Thursday) to go over digitizing. If you have already done some shooting for your project or would like to start gathering some B-roll for your project bring that footage to class.

**Thursday March 31:** Creating a “rough cut.”
- Workflow and Structuring sequences
Reading from the online FCP 7 User Manual: Section on “Understanding Projects, Clips, and Sequences.”

**WEEK TWO**

**Tuesday April 5:** Building the “rough cut.”
- Opening scenes/sequence
- Edits in FCP: Managing project elements, make edits, manage timeline tracks, edit audio clips, use drag and drop editing or automatic.
Readings: *Documentary Storytelling* by Sheila Curran Bernard (3rd edition), Chapters 2 and 3.
Reading from FCP User Manual Sections: Browser Basic, Viewer Basics, Canvas Basics, Navigating and Using Timecode in the Viewer and Canvas and Timeline Basics.

**Thursday April 7:** Hands-on lab work

**WEEK THREE** (Assignment 1 Due Tuesday April 12-Documentary Critique).

**Tuesday April 12:** *Testimonio* and the filmmaker/journalist as a historian and/or ethnographer.


**Thursday April 14:** Refining the “rough cut.”
- Building the story
- Narrative Considerations
Read from FCP 7 Online User Manual Sections on Organizing Footage in the Browser and the Fundamentals of Adding Clips to a Sequence.
WEEK FOUR

Tuesday April 19: Assignment 2-In-class peer review- and hands-on lab work

Thursday April 21: Hands-on lab work.

WEEK FIVE (Assignment 2 due on Tuesday April 26—Rough cut.

Tuesday April 26: Showing to class the first minute of your doc in prep to fine tune. Hands-on lab work.

Thursday April 28: Guest Filmmaker and Journalist Peter Snowdon. He will be discussing his oral history work and other documentary experiences based on his work in Palestine. He will also address the realities of making documentaries for social change internationally.
Read from FCP 7 Online User Manual Sections on Learning About Trimming Clips, Trimming Clips Using the Trim Edit Window, Adding Transitions, and Refining Transitions Using the Transition Editor.

WEEK SIX

Tuesday May 3: “Rough cut” fine tuning—moving towards the final version of your documentary.
Audio

Thursday May 5: Hands-on lab work

WEEK SEVEN

Tuesday May 10: Hands-on lab work

Thursday May 12: Hands-on lab work
Read from FCP 7 Online User Manual Sections on Using the Voice Over Tool—About the Voice Over Tool, Setting Up Your Computer to Record the Voiceover, RAM Requirements When Using the Voice Over Tool, Controls in the Voice Over Tool, Defining the Recording Duration and Destination Track, and Recording a Voiceover.
WEEK EIGHT

Tuesday May 17: Hands-on lab work

Thursday May 19: Hands-on lab work

WEEK NINE

Tuesday May 24: Hands-on lab work

Thursday May 26: Hands-on lab work

WEEK TEN (Assignment #3 due Thursday June 2)

Tuesday May 31: Showing 3 minutes of your documentary

Thursday June 2: Showing 3 minutes of your documentary
Assignment due at the end of class.

CELEBRATION! Monday, June 6, 2011, 5:00 – 7:00 p.m. Knight Library. Celebration of Latino Roots and PCUN Archiving Project. Invite your interviewee and their family to attend. UO President Richard Lariviere, PCUN President Ramon Ramírez, and others will be there as will many Latino organizers, elders, and community figures from Eugene, Springfield, Woodburn and elsewhere.