J410/510 Latino Roots
Spring 2013
Class meets Monday and Wednesday, 10-11:50 a.m.
Knight Library Room 267

Professors:
Gabriela Martínez (Journalism and Communication-237 Allen Hall), 346-1997, gmartine@uoregon.edu
Office hours: Monday 1-2:30PM drop in and Wednesday 12-1:30PM by appointment.

Lynn Stephen (Anthropology -316 Condon Hall) 346-5168, stephenl@uoregon.edu
Office hours: Monday 12:00 – 1:00 p.m. and Wednesday 12:00 – 1:30 p.m.

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 Text:** *Documentary Storytelling: Creative Nonfiction on Screen* by Sheila Curran Bernard, (3rd edition-Focal Press).

**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.
- Two memory SD-cards of 8GB e/a (if you can afford buy more sd-cards).
- A SD-reader.

**Note:** Make sure to read the camera’s manual in order to properly initiate the 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 revised 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.
- An inventory of all material used in the documentary and donated to the library.

**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 detail description for each assignment will be uploaded on to blackboard and discussed in class.

- Assignment 1, 20% (Due week three-Monday April 15): A short documentary analysis (3-5 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 analyze it looking for what you could/should do (or not) on your own creative work.

- Assignment 2, 10% (Due week four-Wednesday April 24): 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-Monday April 29): Documentary rough-cut. This should be accompanied with a written report 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 nine-Wednesday-May): Completed 8-10 minute documentary AND a written self-evaluation of the 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.

**Related materials due week ten in class. All scanned photos, raw video footage, additional audio files, transcripts AND Inventory.**

**Class Structure:** this course is primarily a hands-on documentary production class 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 work 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 will 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 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, 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.

Monday April 1: 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

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 (Wednesday 4/3) 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.

Wednesday April 3: Creating a “rough cut.”

- Workflow and Structuring sequences


Reading from the online FCP 7 User Manual: Section on “Understanding Projects, Clips, and Sequences. Also on blackboard under course documents, week One.

WEEK TWO

Monday April 8: 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.

Available online and on Blackboard under course documents, week two.

Wednesday April 10: Hands-on lab work. Bring the footage you have been acquiring.


WEEK THREE (Assignment 1: Documentary Critique, due Monday April 15).

Monday April 15: Testimonio and the filmmaker/journalist as a historian and/or ethnographer.

Readings in blackboard: The Movie Maker as Historian: Conversations with Ken Burns by


**Wednesday April 17:** Refining the “rough cut.”
- Building the story
- Narrative Considerations

Readings: *Documentary Storytelling* by Sheila Curran Bernard (3rd edition), Chapter 17. Read from FCP 7 Online User Manual Sections on Organizing Footage in the Browser and the Fundamentals of Adding Clips to a Sequence. Available online and also on Blackboard under course documents, week three.

**CINEMA PACIFIC FILM FESTIVAL**

Attend at least one movie screening:
- Amarillo at 4p.m. Jordan Schnitzer Museum of Art Lecture Room (FREE)
- The video art of Chip Lord at 7p.m. JSMOA Lecture Room (FREE)
- The three burials of Melquiades Estrada with visiting screenwriter Guillermo Arriaga at 7p.m. Bijou.

April 18: Bartolomé de Las Casas Lecture in Latin American Studies
The U.S.-Mexico border through the eyes of a writer.
Lecture by film writer and director Guillermo Arriaga.

**WEEK FOUR (Assignment 2, In-class peer review due week four-Wednesday April 24)**

**Monday April 22:** In-class peer review during the first hour.
Hands-on lab work.

**Wednesday April 24:** Hands-on lab work.

**WEEK FIVE (Assignment 3, rough cut due week five Monday April 29)**

**Monday April 29th:** Showing to class the first minute of your doc in prep to fine tune. Hands-on lab work. Inserting text (credits, subtitles) and music.

**Wednesday May 1:** Hands-on lab work.
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 Available online and also on blackboard under course documents, week five.
WEEK SIX
Monday May 6: “Rough cut” fine tuning—moving towards the final version of your documentary.
Audio
Read from FCP 7 Online User Manual Sections on Audio Fundamentals-What is Sound?, Measuring Sound Intensity, Signal-to-Noise Ratio, Headroom and Distortion, Dynamic Range and Compression, Stereo Audio, and Digital Audio. Available online or on blackboard under course documents, week six.

Wednesday May 8: Hands-on lab work

WEEK SEVEN
Monday May 13: Hands-on lab work

Wednesday May 15: 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. Available online or on blackboard under course documents, week seven.

WEEK EIGHT
Monday May 20: Hands-on lab work

Wednesday May 22: Hands-on lab work
Read from FCP 7 Online User Manual Sections on Working with Freeze Frames and Still Images—Using Still Images and Graphics in Your Sequences, Creating Freeze Frames from a Video Clip, Exporting Still Images, Changing the duration of Still Images, and Adding Camera Motion to Still Images. Available online or on blackboard under course documents, week eight.

WEEK NINE (Completed 8 – 10 minutes documentary AND written self-evaluation of the process, 4 pages, due week nine-Wednesday-May)

Monday May 27: Hands-on lab work

Wednesday May 29: Final version due
WEEK TEN (All materials to be gifted to library due: raw video footage, scanned photos, additional audio files AND inventory sheet listing all materials and descriptions).

Monday June 3: Showing presentations-- 3 minutes of your documentary in class. Turning the final documentary.


Wednesday June 5: Showing presentations--3 minutes of your documentary.

CELEBRATION! Thursday, June 6, 2013, 4-5:30 p.m. Knight Library. Celebration of Latino Roots and PCUN Archiving Project. Invite your interviewee and their family to attend. UO President, PCUN President Ramon Ramírez, and others will be attending as well as many Latino organizers, elders, and community figures from Eugene, Springfield, Woodburn and elsewhere.