

Social Work 687
Section 60779D

Media in Social Work:
Documentary Filmmaking as a Praxis for Social Justice

3 Units

“facts inform, stories transform”

Spring 2022

Instructors: Prof. Rafael Angulo, Clinical Professor & Filmmaker

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Telephone:	(213) 821-1397	Course Day:	Tuesday
Office:	SWC-225	Course Time:	4:10 – 7:00pm
Office Hours:	Thursday (12:00 -1PM) or by Appointment (Preferred)	Course Location:	SWC-106

I. COURSE PREREQUISITES

SOWK 505 and SOWK 535

II. CATALOGUE DESCRIPTION

Creation of short documentaries for social change. Techniques in media production, strategies for media outreach, and development of media literacy skills to deconstruct media messages.

III. COURSE DESCRIPTION

The market for short nonfiction stories has grown exponentially authored by independent documentary filmmakers. Having entered the online digital world, social workers have the tools to capture pictures of a 'sick and tired world' and transform the images for purposes of social action. This model – ***Deliberative Filmmaking*** – social workers are on the front line exploring the documentary as social impact entertainment. Today, digital video production tools and computer non-linear editing equipment can more easily allow a social worker to be a 'witness' to individual and group struggles, provide a deeper ecosystems perspective to societal problems of the disenfranchised, inform the public about social pathologies, engage with larger social movements, and proactively work for policy change through documentary storytelling.

The use of the smartphone has gained wider acceptance in cinema providing remarkable image quality and storytelling capacity at international film festivals. The term **cellphilm** (combination of *cell phone* and *film* for aesthetic purposes) recognizes the outstanding image quality of these devices that rival some of the best Hollywood cameras. Further, the cellphone has been utilized by activist movements such as *Black Lives Matter* during the rebellion for purposes of raising consciousness and community organizing

as well as citizens capturing images of isolation and hope during the COVID-19 pandemic. The cellphone has become the tool of the proletariat. In this class, students will be using their own smartphone and receive their documentary kit – audio, lighting, filmmaking case and tripod. **Along the way you will:**

- understand the parameters of mobile filmmaking and how to make them work for you.
- plan your story and production specifically to take advantage of the medium.
- practice smartphone shooting techniques to make your film look more cinematic.
- select additional gear that could help improve the professional quality of your work.
- develop tactics for troubleshooting in various on-set scenarios.
- learn current best practices for editing and distributing your mobile film.

This course is ideal for:

- Social workers who would like to consider themselves emerging filmmakers who are looking for guidance on creating cinematic films using their mobile phones instead of traditional cameras for social impact.
- Mobile phone users who would like to improve the professional quality of films shot on their devices for purposes of varied social work interventions.

During the editing process, it is expected that **students secure (free or paid) an editing software – Adobe Premiere or Adobe Rush - for the months of mid-March through early May, 2022.**

Los Angeles and beyond is a treasure trove of diverse themes, varied social issues and colorful local characters. Students will get hands-on training in the technical and aesthetic skills of audiovisual storytelling. Plus, we'll explore the intrinsic qualities of mobile devices and how they shape our communication practices and habits. Through creative exercises, participants will acquire and enhance their skill in capturing audiovisual media while expanding their understanding of the technical and stylistic potential of cinema. During production, each student will create their own short documentary using their smartphone (preferably) OR other type of prosumer camera AND create a distribution and impact plan through partnerships with community agencies. This course, designed for students and with little to no filmmaking experiences from concept to execution, will be divided into two areas of inquiry

1) Documentary media production of a 15 minute or less short content film that will help drive social change, address societal problems and inspire individuals, organizations, communities and/or law makers to ultimately improve the lives of populations served by social workers (e.g., clients, victims, patients, etc.). The course will prepare students to understand the basics of production: video technology including shooting digital video, camera techniques, lighting, and audio along with learning post production skills: non-linear editing including sound editing, titling, voice-over narration, color grading and music. Filmmaking is never a linear march toward an identified deliverable, but a practice and a process, marked by unexpected discoveries, both jarring and enlightening. Even mistakes and misunderstandings can become rich sources of insight.

2) Media outreach strategies for developing online public communication/distribution campaigns to target and influence audiences (e.g., media, lawmakers, decision makers, and relevant stakeholders) while examining the documentaries' impact factor for social change. Recognizing existing stages of change as a result of a documentary in the public arena – **engagement, raising awareness, changing of attitudes, mobilization and social change** – social workers will create a distribution plan that activates all relevant community stakeholders.

Students will naturally create a collective. A collective is a group of people with a common passion – filmmaking – along with a common objective: social justice. Together, the class will meet once a week viewing a wide array of short documentary forms and pressing the edges of each student's unique style. Further, students will receive additional assets - worksheets, videos, and cheat sheets to help them become emerging social work-informed filmmakers. In between classes each week, the class will engage

in cinema-related/social justice readings, complete written posts, view documentaries, and sustain their creative work.

Each subsequent week is designed to push students outside of their comfort zone – get them into an environment they may not regularly find themselves in. Ultimately, student learning builds on what is already known – week by week – by integrating new information into existing knowledge (scaffolding) for an eventual showing at the 18th USC Suzanne Dworak-Peck School of Social Work Student Online Film Festival in early May 2022. As a result of meeting each week, student success in this class is predicated on the motto: **“see, read, do, create.”** – each week, you will **see and evaluate short docs**; **read required chapters/articles**; **do** expected assignments to develop your cinematic skills; and **create** an original doc.

As a result of the clinical syndrome caused by the virus referred to as SARS-CoV-2, we will engage in safety protocols to reduce the spread of COVID-19 during field production.



IV. COURSE OBJECTIVES

The Media in Social Work course (SOWK 687) will:

Objective #	Objectives
1	Provide knowledge of documentary filmmaking theory and practice including the multiple stages, levels, and systems involved in the cinematic conceptualization and storytelling ability to create documentary narratives of disenfranchised and marginalized populations for purposes of policy change, empowerment and liberation.
2	Prepare students to understand the basics of production: video technology including shooting digital video, camera techniques, lighting, and audio along with learning post production skills: non-linear editing including sound editing, titling, voice-over narration and music.
3	Teach students to develop a solid campaign plan with a set of clear goals to collaborate with an agency, target audiences, plan budget, raise money to maximize impact while minimizing costs, secure an advisory board and partnership, build an outreach team, and create an evaluation instrument.
4	Provide students with the principles and practices of editing a documentary in order to develop a strong impactful story, strategize in reaching target audiences in meaningful ways through agency partnerships, micro cinema, online web distribution, and film festival screenings.

Objective #	Objectives
5	Offer students the know-how to deconstruct and decipher the complex messages related to race, gender, sexual orientation, self-image, etc. Thus, the ability to understand not only the surface content of media messages (the "text") but also the more important meanings (the "subtext") hidden beneath the surface and the impact on our communities.

V. COURSE FORMAT / INSTRUCTIONAL METHODS

The class will consist of lectures, filmmaker labs, in-class discussions, and cinema viewing of documentaries. Further, guest speaker presentations will support academic material in the class.

VI. STUDENT LEARNING OUTCOMES

Student learning for this course relates to two of the nine Social Work Core Competencies:

	Social Work Core Competencies	SOWK 687	Course Objectives
1	Professional and Ethical Behavior		
2	Diversity and Difference in Practice		
3	Human Rights & Social, Economic, and Environmental Justice		
4	Practice-informed Research & Research-informed Practice		
5	Policy Practice		
6	Engagement		
7	Assessment		
8	Intervention		
9	Evaluation		

* Highlighted in this course

The following table explains the highlighted competencies for this course, the related student learning outcomes, and the method of assessment.

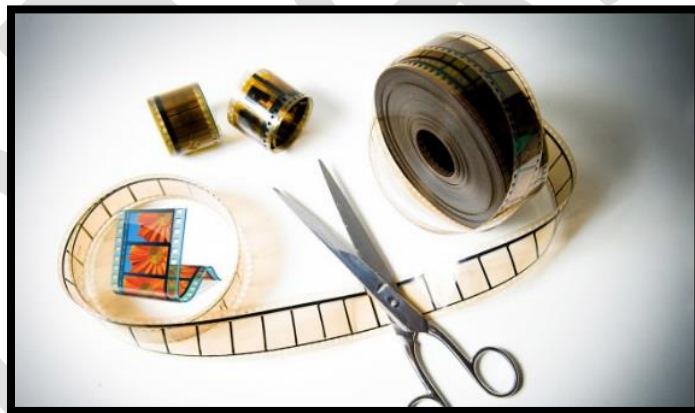
First Competency:

Competency	Behavior	Objective(s)	Unit(s)	Assignment(s)
Competency 2: Engage Diversity and Differences in Practice	Apply and communicate understanding of the importance of diversity and difference in shaping life experiences of disenfranchised groups when practicing at the micro, mezzo and macro levels.	Provide knowledge of documentary filmmaking theory and practice including the multiple stages, levels, and systems involved in the cinematic conceptualization and storytelling ability to create documentary narratives of disenfranchised and marginalized populations for purposes of policy change, empowerment and liberation.	Unit 3 Unit 9 Unit 15	Deliverable 2: Proposal & Pitch Deliverable 8: Outreach Campaign Plan and treatment. Deliverable 9: Final short documentary and evaluation instrument

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Second Competency:

Competency	Behavior	Objective(s)	Unit(s)	Assignment(s)
Competency 3: Advance Human Rights and Social, Economic, and Environmental Practice	Incorporate social justice practices in advocating for policies that promote empowerment in vulnerable children, youth and families.	Teach students to develop a solid campaign plan with a set of clear goals to target audience, plan budget and write grants to maximize impact while minimizing costs, secure an advisory board and partnership, build an outreach team, and create study guides.	Unit 9 Unit 15	Deliverable 6: Outreach Campaign and treatment. Deliverable 8: Final short documentary and evaluation instrument



Every cut is a lie. It's never that way. Those two shots were never next to each other in time that way. But you're telling a lie in order to tell the truth.

--Wolf Koenig

VII. COURSE DELIVERABLE DUE DATES & GRADING

Challenges	Due Date	Points
Deliverable 1: Storytelling	1/20/2022	50
Deliverable 2: Documentary Proposal and Pitch	1/27/2022	50
Deliverable 3: Documentary Analysis: Short Doc	2/3/2022	50
Deliverable 4: Phototherapy: Self Portraiture	2/10/2022	50
Deliverable 5: Storytelling with Mobile Photography	2/17/2022	50
Deliverable 6: Essence of Place (Cinema)	3/24/2022	75
Deliverable 7: One Day, One Person (Cinema)	3/3/2022	75
Deliverable 8: Midterm - Outreach Campaign Plan & Documentary Treatment and Budget	3/13/2022	150
Deliverable 9: PechaKucha Presentation	1x Only for each student	100
Deliverable 10: Blackboard Written Forums	Ongoing	100
Deliverable 11: Final – Short Documentary and evaluation instrument	5/9/2022 @ 6PM	250

Note: Detailed instructions and guidelines for these deliverables will be provided. These challenges are sequential and build upon each other. **Deliverables turned in late will result in an automatic deduction of five points for every day**, including weekends. As I outlined above, each week builds on a specific set of skills – and as we progress you'll feel components building on each other – and you'll feel the synergy start to make your filmmaking smoother and smoother. By the time you reach the final week, you'll have touched on every single part of creating a cinematic story for social change. Everything builds up to the final challenge – the documentary.

As a professional school, class attendance and participation is an essential part of your professional training and development at the USC Suzanne Dworak-Peck School of Social Work. You are expected to attend all classes and meaningfully participate. Therefore, **having more than 2 unexcused absences in class may result in the lowering of your grade by a half grade. Additional absences can result in additional deductions.**

Each of the major deliverables are described below. The total grading is based on a 1000-point scale.

- **Deliverable #1: Storytellers Assignment**

The fundamental artistic responsibility of the documentary filmmaker is to tell a good story. Students will create a short story using a prompt that contains the 6 Essential Plot Points. **50 Points.**

Due: 1/20/2022

- **Deliverable #2: Documentary Proposal (Concept Paper) and Pitch**

See Addendum #1. While ideas for documentaries abound, the key is to realize the development of the idea into a doable, sellable, and compelling documentary proposal. Students will write a two-page proposal of their documentary and give a 5 minute pitch to the class for analysis, influence and persuasion. **50 Points.**

Due: 1/27/2022

- **Deliverable #3: Documentary Analysis**

Each student during the first half of the semester will view ONE short documentary and critically hear/view the piece utilizing a specific cinematic blueprint which analyzes the director's vision and the efficacy of the message to the wider audience. Students will write a three page paper for the film. **50 Points.**

Due: 2/3/2022

- **Deliverable #4: Phototherapy: Self Portraiture**

The human face and human form radiate endless qualities and expressions. The quest of the photographer is not just for an attractive or authentic likeness, but for a photo that catches the personality, the life experience, and the very soul of the subject. Students will execute a Self-Portrait of themselves using a camera that is designed to develop the skills of composition but more importantly, teach the student to speak in images that reveal the "real" self. One Self-Portrait required posted on your personal *YouTube channel*. **50 Points.**

Due: 2/10/2022

- **Deliverable #5: Storytelling with Mobile Photography**

Documentary photography attempts to produce truthful, objective, and usually candid photography of a particular subject, most often pictures of people in real world settings. A basic premise of the documentary is "to show more and tell less." Images convey the reality of social problems on a deeper level. Students will submit a series of photographs that are intended to tell a story or evoke a series of emotions in the viewer about a particular area of life: cultural, intimate or street photography posted on your personal *YouTube channel*. **50 Points.**

Due: 2/17/2022

- **Deliverable #6: Essence of Place**

In documentaries, what gives a place meaning, mystery, beauty and grace? The cinematographer develops evocative and sensuous shots and sequences that appeal to the senses for the senses – recorded and edited in radically different ways, shots range the gamut of the filmmaker's arsenal: extreme close-ups, medium shots, and wide shots. Various camera angles are utilized not only to convey different perspectives and impressions but at times also to play with light or color and in order to display visually arresting imagery. Alumni will direct and edit a three-minute visual exercise of capturing the essence of a place and thus making the ordinary extraordinary posted on your personal *YouTube channel*. **75 points.**

Due: 2/24/2022

- **Deliverable #7: One Day, One Person**

Documentaries have a unique revealing power: they allow us to see and hear characters vividly. Thus, docs enable us to listen to people’s voices in their tone, language, accent, pitch, rhythm and speaking volume. Location audio recording allows us to hear diegetic sound – including noise and silence. Further, a camera lets us see characters’ faces, bodies, poise, attire, and demeanor through powerful close ups and angles. Alumni will direct and edit a three-minute visual exercise of a person engaged in his/her personal activities in order that the audience can relate to distant human beings and feel for their plight and quest, share common emotions and feel an audiovisual immediacy and sensuousness of a characters’ embodied actions posted on your personal *YouTube channel*. **75 points.**

Due: 3/3/2022

- **Deliverable #8: Midterm – Treatment with Outreach Campaign Plan**

Emerging filmmaker will write an eight-to-ten page campaign plan which includes the (major elements of the documentary including plot, conflict, characters, and objectives), and strategic plan to change audience attitudes and behaviors (target audience, budget, advisory board, partnerships, experts, and distribution methods). **200 Points.**

Due: 3/13/2022 @ 11:59pm

- **Deliverable #9: Final Exam - Final Documentary Video**

Emerging filmmaker will write, direct, and edit a 15-minute completed documentary that will be shown to a wider audience for our ***18th Annual USC School of Social Work Film Festival*** on Monday, May 9th at 6:00pm with completion of a documentary posted on your personal *YouTube channel*. **300 Points.**

Due: 5/9/2022

- **Deliverable #10: Blackboard Written Forums**

It is the responsibility of each student to participate in the Blackboard portion of the class. Forums are made up of individual discussion threads that can be organized around a particular subject on Blackboard. It is your capacity based on your punctuality, integrity, dependability and, willingness to provide brief analysis and reflections on cinematic material and fellow student creative work. **100 points.**

- **Deliverable #11: PechaKucha (PK) Presentation**

Each student will present one required reading utilizing PechaKucha’s 20x20 presentation format showing your 20 chosen images, each for 20 seconds. You’ve got 400 seconds to present an article utilizing a storytelling format, with visuals guiding the way. PechaKucha means "chit chat" in Japanese. **100 points.**

Again, the total grading is based on a 1000-point scale.

930 - 1000	A
900 - 929	A-
870 - 899	B+
830 - 869	B
800 - 829	B-
770 - 799	C+
730 - 769	C
700 - 729	C-

VIII. REQUIRED AND SUPPLEMENTARY INSTRUCTIONAL MATERIALS & RESOURCES

Required Textbooks

Fadiman, D., & Levelle, T. (2008). *Producing with Passion: Making Films that Change the World*. Studio City, CA: Michael Wiese Productions.

Dudbridge, P. (2017). *Shooting Better Movies: The Student Filmmakers' Guide*. Studio City, CA: Michael Wiese Productions.

Note: Required readings are assigned by the instructor throughout the course.



***“A country without documentaries is like a family without a photo album.” —
Chilean documentary filmmaker Patricio Guzman***

ADDENDUM #1

ADDENDUM REGARDING SELECTION OF DOCUMENTARIES

- “How will approximately 15 to 21 students decide on six or seven documentaries?” and “What role will I get to play in production?” The method of selection is the following:

First, on January 25, 2022, each student will pitch in five minutes their documentary idea to the class. Documentary film is not created by taking out a camera; shooting things that are ‘real’ and then hoping once you arrive in the editing room that a compelling story evolves. The idea should be a story that **resonates** with you and that you **passionately** want to tell. Indian filmmaker Mira Nair discusses this as “**subjects that get under my skin and make my heart beat faster.**” Further, the topic should be **doable** within a span of 16 weeks and topic should be social work **relevant** (criminal and economic justice, elderly, family and society, gay/lesbian, gender/women, health advocacy, human rights, immigration, politics/government, racial justice, religious freedom, youth, etc.) with a sense of intention, vision, and foresight.

Second, after all the students pitch their ideas, the class (a.k.a. “collective”) reflects on these options and the strengths and weaknesses of the ideas are explored. The group will vote an idea up or down through anonymous paper ballots. The class will self-select/reach consensus on seven documentaries that have the highest vote count.

Third, student’s whose documentary was not chosen will then pick the documentary that they find the most interesting. The only caveat is three production members to a group. Once the groups have been established, students can embark on various roles: director, producer, writer, editor, and cinematographer. As a general rule, the student who developed the idea will be the primary director but if other students wish, they can also be co-directors. Some students will feel more comfortable behind the camera, others will feel more comfortable in the editing room, and others enjoy the production element of filmmaking. Other students may want a little bit of each.

The final documentary is the “**major cinematic project**” for this class. Besides grading the aesthetic, narrative, and technical aspects of your documentary, I will also be examining your participation in the process of filmmaking. **Work ethic!** Be a team player. I believe that what we grow together will be something so much greater than anything we could have nurtured alone. Active participation in the filmmaking process with professionalism, diligence, courtesy, creativity, and mutual respect are expected. The work load and time commitment is heavy the final month of class. Each student submits a typed Crew Participation Report via email at the end of the semester which summarizes and evaluates crew activity for the semester – themselves and each other. Students who are “flaky” or difficult to deal with, or who do not attend production meetings, location shoots, or involved in the editing process will be graded down.

The group will also work together on another assignments: Outreach Campaign Plan – Treatment – Budget assignment.

Once again, the nature of filmmaking is collaborative and requires interaction. Filmmaking is the most collaborative artistic medium there is. Rather than look at this inevitable interaction as an obstacle to creativity to be overcome, I believe, as famed editor Walter Murch has written, that collaboration “**may be the very thing, if properly encouraged, that allows the work to speak in the most developed way to the largest number of people. Every person who works on a film brings a particular perspective to bear on the subject, and if these perspectives are properly orchestrated by the director, the result will be a multifaceted and yet integrated complexity that will have the greatest chance of catching and sustaining the interest of the audience.**”

ADDENDUM #2

COVID-19 SAFETY PROTOCOLS & ETHICAL CONSIDERATIONS

In our world of documentary, we must value the lives of our frontline people: ourselves, our small crew (if we use one) and the people whose stories are told in the films we make. I have witnessed how others during the pandemic have been mistreated, poorly protected and left vulnerable to the virus. These threats are tragically layered on top of systemic racial and economic injustices for the BIPOC workers. Critical questions include:

- Is there a way to ensure critical stories are documented, available resources are directed toward the film crew (one-person or many), and the health and safety of crews and communities are also protected?
- What are filmmakers' ethical and legal responsibilities to participants in the film?
- How does the pandemic highlight power dynamics between "outside" filmmakers and participants?
- Should we have safety meetings or discussion prior to the shoot?
- Is the safety of the participants, and anyone we come across paramount?
- Is the student filmmaker and participant on the same page for health safety and sanitizing strategies with our equipment and the environments we will be in together?
- What would it look like for our field to shift from project-focused to people-focused support?
- Should we be filming at all?

In general, we need to ask: what gives you the right to tell this story? Who is your audience? How might the filmmaking process itself cause harm and potentially retraumatize participants? What might happen to the participant as a result of this filmed record being out in the world?

Specifically, now there are new questions that we must ask, like, how do we keep filmmakers and participants as safe as possible from a virus? There is a "mutual dependency" filmmakers have with their participants. We rely on our participants for their stories, and once they've given consent, they rely on the director and team to take care of their stories, to hold them safe and do them justice.

Along with following up-to-date safety procedures and guidelines that we will discuss in class – testing, ventilation, safety protocols related to physical distancing, Personal Protective Equipment (PPE), etc., we must be cognizant of our capacity for oppressive power dynamics. It is my hope that as your professor, what emerges during this time is a new paradigm for work and storytelling that is based on care for the people whose stories are told and those who tell these stories.

ADDENDUM #3

ADDENDUM REGARDING FILM CREW CONTRIBUTION

Working as a film crew can be both exciting and horrifying! It is the responsibility of each member to participate - It is the **REPUTATION** you earn based on your: punctuality; attitude; dependability; willingness to work and focus on the project at hand; ability to cooperate with classmates as a “team player”; interpersonal skills which allow you to be in control of your emotions during stressful situations; and your resilience to bounce back after failures. It is the image people have about working with you in the future. Participation will be based on observation by your professor, colleagues, and self-observation of your work in class, labs, and field. As previously stated, students who are “flaky” or difficult to deal with, or who do not attend production meetings, location shoots, or involved in the editing process will be graded down...significantly.

At the end of semester, I will be asking each of you the following formal questions to further assess your participation:

A. Treatment/Outreach Campaign Plan:

-Did you contribute in writing a portion of the outreach plan?

-Did your other film crew members also write a portion of the outreach plan? If yes, who?

B. Short Documentary:

1. Preproduction:

-Did you significantly contribute in doing preproduction work for the documentary?

-Did your other film crew members significantly contribute in doing preproduction work for the documentary? If yes, who?

2. Production:

-Did you significantly contribute in doing production work for the documentary?

-Did your other film crew members significantly contribute in doing production work for the documentary? If yes, who?

3. Postproduction:

-Did you significantly contribute in doing postproduction work for the documentary?

-Did your other film crew members significantly contribute in doing postproduction work for the documentary? If yes, who?

4. Overall:

-Just in terms of days and hours worked on the documentary, do you feel that you did equal amount of work as the other members, more than the others, or less than the others? Explain briefly.

-Finally, is there anything important that you think I should know that is not necessarily captured in the above questions? If yes, please explain.

ADDENDUM #4

DOCUMENTARY KIT PROVIDED TO EACH CREW

First, let's get acquainted with our equipment. Each crew will have access to a cinematic kit for their **documentary**.

Handheld Carrying Rig

SmallRig Smartphone Handheld Video Rig Kit



Give your mobile videos a more professional look with this Smartphone Handheld Video Rig Kit from SmallRig. This mount provides more fine control over your camera movements, with two side handles and a single top handle.

AUDIO

Rode Wireless Compact Lavalier Microphone System Kit



Wireless lavalier microphone system that lets documentary filmmakers conduct outstanding interviews optimized for absolute ease of use, speech clarity, and effortless integration into your shooting setup.

Rode VideoMic Camera-Mount Shotgun Microphone Kit



A simple mic setup for quality indoor or outdoor audio recording using any smartphone that supplies plug-in power.

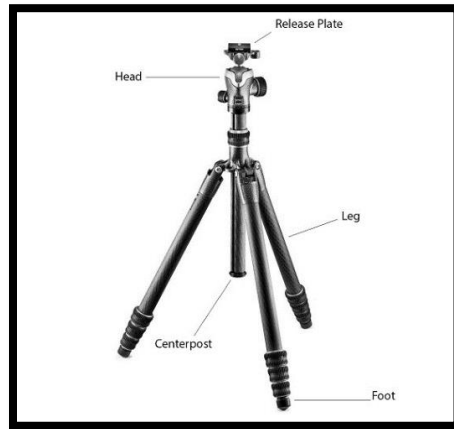
LIGHTING

Lume Cube Panel Pro



It is a great multi-purpose light, especially useful for video interviews. Mix the RGB colors in virtually unlimited combinations to set the right background mood for your scene. This light can creatively be applied to your shot to add yet another dimension of production value.

TRIPOD



A three-legged filmmaking device that is designed to hold your smartphone steadily and securely to avoid shake during an interview and utilized for motion including pan and tilt during a shot.

DJI OM 5 Smartphone Gimbal



Smartphone gimbal stabilizer is a tool that uses motors and intelligent sensors to support and stabilize a camera – meaning you can film silky smooth video footage while on the move.

Neutral Density (ND) Filter



A neutral density filter (ND filter) is simply a filter that's cuts the amount of light that enters your smartphone's lens. They are most commonly used in outdoor interviews or b-rolls so that the shot does not become overexposed.

Impact 5-in-1 Collapsible Circular Reflector with Handles (42")



This two-handle Circular Collapsible Reflector with handles adds a polished-looking quality of light to your documentary. The reflector is built around a translucent disc which doesn't reflect as much as the solid white surface, but does exhibit soft neutral reflection. Its primary purpose, however, is as a diffuser that will tame contrast by being held over a subject's head in the harsh noon-day sun.

**2022 PRODUCTION SCHEDULE
"STAY ON TRACK" GUIDE**

WEEK	PRODUCTION STAGE	TASKS
1 Week of Jan. 10, 2022	Preproduction	Brainstorming, research, story development
2 Week of Jan. 17, 2022	Preproduction	Brainstorming, research, story development
3 Week of Jan. 24, 2022	Preproduction	Story development, pitch, & write proposal
4 Week of Jan. 31, 2022	Preproduction	Crew development, secure film gear, casting, location scouting, research
5 Week of Feb. 7, 2022	Preproduction	Casting, location scouting, research, scheduling
6 Week of Feb. 14, 2022	Preproduction	Casting, location scouting, research, scheduling
7 Week of Feb. 21, 2022	Preproduction	Casting, location scouting, research, scheduling
8 Week of Feb. 28, 2022	Preproduction	Casting, location scouting, research, scheduling
9 Week of March 7, 2022	Preproduction	Casting, location scouting, research, scheduling
10 Week of March 14, 2022	Production	Conduct interviews, observational footage, b-roll
11 Week of March 21, 2022	Production	Conduct interviews, observational footage, b-roll, view footage & log
12 Week of March 28, 2022	Production	Conduct interviews, observational footage, b-roll, view footage & log
13 Week of April 4, 2022	Production	View footage, log, computer editing & rough cut
14 Week of April 11, 2022	Post-production	Computer editing & rough cut (III), titling, music, narration, Ken Burns effect, stock footage
15 Week of April 18, 2022	Post-production	Computer editing & rough cut (IV), titling, music, narration, Ken Burns effect, color correction, stock footage – Test screening
16 Week of April 25, 2022	Post-production	Computer editing & fine cut, titling, music, narration, Ken Burns effect, stock footage
17 – Study Day/Exams April 29 to May 8, 2022	<i>Post-production</i>	Computer editing & Final picture lock; Submit file for film festival

2022 CLASS SCHEDULE AND ASSIGNMENT OVERVIEW

Session & Date	Topic	Assignments
1 Jan. 11, 2022	Intro to the Documentary & Elements of Story	
2 January 18, 2022	A Visual History of the Documentary & Proposal, Pitching, and Research	Storytellers Assignment
3 January 25, 2022	Documentary Pitch and Selection	Pitch Documentary & Proposal
4 February 1, 2022	Storytelling Fundamentals & Visual Poetry: The Image	Short Documentary Analysis
5 February 8, 2022	Advanced Storytelling & Visual Poetry: The Photo Essay	Phototherapy: Self-Portraiture Post on YouTube Channel
6 February 15, 2022	Media Outreach - Designing Campaign for Impact, Treatment & Budgeting	Storytelling with Mobile Photography Post on YouTube Channel
7 February 22, 2022	Essentials of Production I	
8 March 1, 2022	Essentials of Production II	Essence of Place Post on YouTube Channel
9 March 8, 2022	Essentials of Production III	One Day, One Person Post on YouTube Channel
10 March 22, 2022	Fundamentals of Editing	Treatment/Outreach Campaign Plan & Budget
11 March 29, 2022	Non-linear Editing I	
12 April 5, 2022	Non-linear Editing II	
13 April 12, 2022	Non-linear Editing III	
14 April 19, 2022	Non-linear Editing IV	
15 April 26, 2022	Non-linear Editing V	
May 8th @ 6:00pm – Sunday May 9th @ 6:00pm - Monday	All Equipment Returned FILM FESTIVAL	(G) SCREENING: Post on YouTube Channel



We realized that the important thing was not the film itself but that which the film provoked.

--Fernando Solanas ("Cinema as Gun")