Production Goals

Research compelling personal stories. Contact interviewees to appear in the film.

Assignment: Read the legal case - Hedrick v. Hedrick (individuals/families you are considering for interviews)

Assignment: Write a Large Project Pitch. Due next Tuesday. (Pre-interview assets identified in Week 2 and individuals identified in Week 3.

Write a Project Pitch 5 pages. DUE TUESDAY. Include: Logline, Synopsis, Treatment, Interviews and legal analysis (characters, conflicts, and stakes), Production Plan, Budget, Outline of the film.

SHOOT: Begin shooting, transcribing, and transcribing on camera interviews with individuals. Continue shooting and transcribing action footage of personal narratives. Continue editing treatment.

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TREATMENT: Begin analysis of materials from weeks 6-8. Continue shooting and transcribing outline the thematic and narrative elements of the film.

SHOOT: Continue shooting, transcribing, and logging on camera interviews with individuals. Continue shooting and transcribing action footage of personal narratives.

SHOOT: Continue shooting and transcribing on camera interviews with individuals. Continue shooting and transcribing action footage of personal narratives.

SLEEP
ZZZzzzzz! :)

THANKSGIVING BREAK: 11/23

SHOOT: Continue shooting and transcribing on camera interviews with experts, on camera interviews with individuals, and shooting personal narratives. 90% of shooting should be completed by the end of week 10.

Week 3: 9/21: Ethics

What are our responsibilities to our subjects, sources, and audiences? Ethics and Bias - prejudiceism?

Assignment: L. Williams, "The Ethics of Intervention" Code of Professional Conduct and Practices of the Society for Photographic Education, "Ethical Standards and Guidelines" Standards of Principles on the Conduct of Photo Journalists, Photographers Association of America, Kurtland Adams's Social Responsibility

Week 4: 9/28: Interviewing

What are the similarities and differences between documentary and journalistic interviewing?

Assignment: "Forgiveness: A Trial in Lodz, and a Child is Born" Helen Whitney (2002)

Week 5: 10/5: Point of View

How do images create perspectives, both representational and emotional? How do claims of framing, visual narrative, and perspective shape our understanding?

Jean-Luc Godard, "Fraternity Re-Unsuspected", Jonny Leo Lyall, "Photo Journalism: Photographer's Ethics and Bias in Conflict Photography", Barthes, "The photographic message", and "The third meaning"

Week 6: 10/12: Shooting

How does the act of recording/shooting change the subject? Is the subject image ahead of the photographer? Is it a collaboration?

The Cliff (2010), Lance Pickles. "The film follows Cliff Hannah who has spent years of his life in Ballarat in order to 'remain' in ways strongly an interview he has with his mother Sandra (voice)."

Week 7: 10/19: Narrative

How does storytelling help to "make sense of the world and our place in it?"

www.storycorps.org/listen - Pick one story and listen to it. Write a 1 page response to the story. Jonny Lyall, "A Generation of Heroes" Lyle Rexer, "Photography's Narrative Power" "Photography doesn't a lot and an audio version of the book.) Lyle Rexer, "Photography's Narrative Power" Susan Sontag, Carol Finnegan and Maggie Milner, "The Oral History Review, Vol. 38, No. 2, (Summer - Fall, 2011), Oral History and Photography: Representation Press on behalf of the Oral History Association, pp. 1-4."

Week 8: 10/26: Argument

What are the differences between narrative and argument? Is there a point of view? What are the differences between expert and lay testimony? How do we frame our subjects and characters in film, and where do these roles overlap?

"Ethics and Photography" Jonny Lyall

Rashomon, Akira Kurosawa (1950). This film presents compelling, contradictory narratives of the murder of a violent crime.

Week 9: 11/2: Ambiguities

How can ambiguity play an advantageous role in film and in life? What is the balance between convincing an audience of something, and encouraging an audience to question?

Dialectic: Lonergan and Plato Gaboon. "The Image of Dialectic in Plato's Philosophy" Ian Lyall

#1. Special Issue: Seeing Science Studies. 1995.31:125 - 135. Sarah Kennedy, "Ambiguity and the use of visual techniques in representing reality. The cool Economist special report on the visualization of data from spring 2010.

Week 10: 11/9: Representation

Advertising, Science, Documentary, and Legal testimony: Compare and contrast the "truth" behind and the similarities and differences in the strategies used to "sell" the truth.

CRUDE, Joe Berlinger (2009). Watch the movie and write a 1 page response to the following questions: "Is Joe Berlinger's film Crude a documentary? (2009). In the example getting the evidence in the film, what are the ethical issues? What legal issues surrounding CRUDE?

Week 11: 11/16: Ethics Evidence A

Capturing The Friedmans Andrew Jarecki (2003). In the film, what are the ethical issues of the "oral history representation." Where does it switch the course? Returns - the Friedmans are/ stands get like a biased argument? Tribeca Film Festival after the screens about Hermaphrodites. Fatima L.

Week 12: 11/30: Film as Evidence B

Read the case history, tape-recording, and visual anthropology scholarship critique of Jonathan Ely Rosing Ring within a Ring. Watch the film Rosing Ring within a Ring. Rosing Ring because is out of date.

Jane Gaines, "Fictional Documentary" and Michael Renov, "Construction of Evidence" Film Crude - Lucien Castaing-Taylor, Capturing The Friedmans Andrew Jarecki (2003). In the film, what are the ethical issues of the "oral history representation." Where does it switch the course? Returns - the Friedmans are/ stands get like a biased argument? Tribeca Film Festival after the screens about Hermaphrodites. Fatima L.

Reading Group