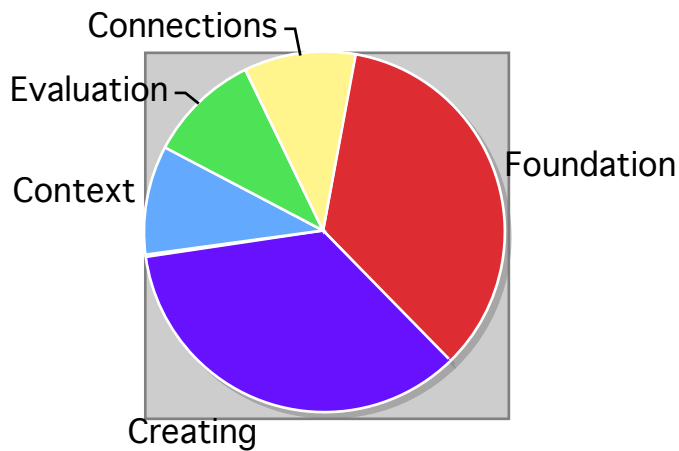


Documentary Studies and Production AB

High School



Course Title: Documentary Studies and Production

Prerequisite: None

G Elective for UC Admissions

Course# 200901/02

Course Description: Documentary Studies and Production covers critical studies of documentary films, examining the genre in historical perspectives. The students, using digital technology and advanced editing equipment, will execute the production of film in every aspect. Students view, analyze and critically write to establish a basic understanding of the documentary films from the entire global community in an effort to establish a strong criterion of excellence for documentary film. An Artist in

Residence, a professional filmmaker, will guide the students through pre-production, production and postproduction to produce a completed documentary film. Students will have consistent input from professional filmmakers who will guest lecture through out the academic year. Documentary Studies and Production will emphasize aesthetic valuing, historical and cultural awareness, and understanding of the interconnections of the arts and other disciplines. The class will promote artistic perception and creative expression through documentary film.

California State Content Standards:

Artistic Perceptions:

In accordance with their individual abilities, students will:

- 1) View and respond to documentary films, using the vocabulary of critical analysis to express their observations while planning, executing and refining original documentary work.

1.0 Processing, Analyzing, and Responding to Information Through the Language and Skills Unique to Documentary Studies

Develop Documentary Production Skills and Critical Vocabulary

- 1.1 Identify and use the principals of documentary to analyze, discuss, and write about critical aspects in documentary films as well as their own productions.
- 1.2 Describe the principals of documentary as used in selected films focusing on composition, lighting, color, and *mise en scene*.
- 1.3 Describe the principals of documentary as used in selected films focusing on editing, structure, argumentation, narrative, and themes.

Analyze Formal Elements and Principals of Exposition

- 1.4 Develop critical criteria to research and analyze documentary film and write analyses measuring the value of the documentarians' distinctive style and its value with relation to work.
- 1.5 Analyze and describe how a documentary's message is affected by a particular style or visual techniques.
- 1.6 Analyze and describe how a documentary's message is affected by a particular style or visual techniques.

Impacts of Production Choices

- 1.7 Analyze the production logistics used by a given documentarians and evaluate how their use influences the outcome of the film.
- 1.8 Compare and contrast styles of documentary with other modes of visual information media (e.g. tabloid press, television news, reality television, talk shows, advertising, etc.)

English Language Arts Standard:

2) Read and understand a variety of critical approaches to documentary film. Students analyze the original patterns, arguments and positions advanced. In addition students will read professional and student scripts.

2.0 Reading Comprehension (Focus on Informational Materials)

Structural Features of Informational Materials

- 2.1 Analyze both features and the rhetorical devices of different typos of documentary scripts and analysis and the ways in which authors develop a hypothesis

Comprehension and Analysis of Grade-Level-Appropriate Text

- 2.2 Analyze the way in which clarity of meaning is affected by the patterns of organization, hierarchical structures, repetition of main ideas, syntax and word choice in a documentary script or a work of critical writing
- 2.3 Verify and clarify facts presented in other types of informational media using a variety of consumer, workplace and public texts.
- 2.4 Make warranted and reasonable assertions about the author's arguments by using elements of the text to defend and clarify interpretations.
- 2.5 Analyze an author's implicit philosophical assumptions and beliefs about a subject

Expository Critique

2.6: Critique the power, validity, and truthfulness of arguments set forth in documentary film; their appeal to both friendly and hostile audiences; and the extent to which the arguments anticipate and address audience concerns and counterclaims (e.g., appeal to reason to authority, to pathos and emotion).

Creative Expression:

In accordance with their individual abilities, students will:

3) Apply production processes and skills, using a variety of techniques to communicate meaning and intent in original documentary film.

2.0 Creating, Performing, and Participating in Documentary Film

Skills, Processes, Equipment, and Tools

2.1 Through the effective use of English language standards, create critical analysis that explains the effectiveness of given documentaries.

2.2 Research, write, produce, and edit and original documentary work that reflect an understanding of refined craftsmanship and technical skills.

2.3 Develop and refine skills in the manipulation of visual and auditory elements to advance documentary film argumentation.

Communication and Expression Through Original Documentary Production

2.4 Evaluate and support in critical fashion the success or failure of selected documentary films.

2.6 Create a ten-minute documentary that puts forth an argument related to history, society, and /or culture.

English Language Arts Standards:

4) Combine the rhetorical strategies of narration, exposition, persuasion and description to produce critical documentary analysis and scripting. Student writing demonstrates a command of standard American English and the research, organizational and drafting strategies outlined in Writing Standard 1.0.

2.0 Writing Applications

2.1 Write critical responses to documentary:

- a. Demonstrate a comprehensive understanding of the significant ideas in documentary works or passages.

- b. Analyze the use of imagery, language, universal themes, and unique aspects of the documentary film.
- c. Support important ideas and viewpoints through accurate and detailed references to documentary films and/or to critical documentary scholarship.
- d. Demonstrates an understanding of the filmmaker's use of rhetorical devices and an appreciation of the effects created.
- e. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the documentary.

2.2 Script documentaries:

- a. Narrate a sequence of events and their significance to the viewer.
- b. Create scenes and explicate incidents in specific places.
- c. Describe the film language techniques for representing the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the character.
- d. Pace the presentation of a script to accommodate temporal, spatial, and dramatic mood changes.
- e. Make effective use of argumentation, images, shifting perspectives, and sensory details.

2.3 Script historical investigation documentary:

- a. Analyze several documentary historical records of a single event, examining critical relationships between elements of the research topic.
- b. Use exposition, narration, description, argumentation, or some combination of rhetorical strategies to support the main proposition.
- c. Explain the perceived reason or reasons for the similarities and differences in historical records with information derived from primary and secondary sources to support or enhance the presentation.
- d. Include information from all relevant perspectives and take into consideration the validity and reliability of sources.

2.4 Deliver documentary presentations:

- a. Combine text, images, and sound drawing information from many sources (e.g., original footage and interviews, photographs, archival footage, television broadcasts, videos, films, newspapers, magazines, **CD-ROMs**, the Internet, electronic media-generated images).
- b. Select an appropriate style to organize each element of the presentation.
- c. Use the selected style skillfully, editing appropriately and monitoring for quality.
- d. Test the audience's responses and re-edit the documentary accordingly.

Historical & Cultural Context:

In accordance with their individual abilities, students will:

5) Analyze the role and development of documentary film, noting human diversity as it relates to documentary traditions, developments and filmmakers.

3.0 Understanding Documentary in Relation to History and Culture

Role and Development of Documentary

3.1 Identify the similarities and differences in documentary films produced by global cultures.

3.2 Identify and describe the role and influences of new technologies on documentary on documentary film production and delivery

Diversity of Documentary

3.3 Identify and describe movements and trends in documentary and discuss how historical, geographical and cultural diversities are expressed in select documentary films.

3.4 Discuss the functions of documentary in diverse cultures.

English Language Arts Standards:

6) Formulate adroit judgments about oral classroom and documentary film communication. Students will deliver focused and coherent presentations that convey clear and distinct perspectives and demonstrate solid reasoning.

1.0 Listening and Speaking Strategies

Comprehension

- 1.1 Recognize strategies used by documentary filmmakers in inform, persuade, entertain, and transmit ideas.
- 1.2 Analyze the impact of the documentary filmmaker on the democratic process (e.g., exerting influence on elections, creating images of leaders, shaping attitudes) at the local, state, and national levels.
- 1.3 Interpret and evaluate the various ways in which events are presented and information is communicated by documentary filmmakers.

Organization and Delivery of Oral Communication

- 1.4 Use rhetorical question, parallel structure, concrete images, figurative language, characterization, irony, and dialogue to achieve clarity, force, and aesthetic effect.
- 1.5 Distinguish between and use various forms of classical and contemporary logical arguments, including:
 - a. Inductive and deductive reasoning.
 - b. Syllogisms and analogies.
- 1.6 Use logical, ethical, and emotional appeals that enhance a specific thesis and purpose.
- 1.7 Use appropriate pre-production strategies to pay attention to action details, achieve command of the argument, and create a skillful documentary presentation.
- 1.8 Use effective and interesting language, including:
 - a. Informal expressions for effect
 - b. Standard American English for clarity
 - c. Technical language for specificity
- 1.9 Use research and analysis to justify the meaning effects of gesture, movement, and vocalization, including dialect, pronunciation, and enunciation in documentary film.
- 1.10 Evaluate when to use different kinds of effects (e.g., visual, music, sound, graphics) to create effective productions.

Analysis and Evaluation of Oral and Media Communications

- 1.11 Critique a speaker's diction and syntax in relation to the argument of a documentary film and the impact the words may have on the viewer.
- 1.12 Identify logical fallacies used in documentary arguments (e.g., attack *ad hominem*, false causality, red herring, overgeneralization, bandwagon effect, propaganda).
- 1.13 In regards to documentary film, analyze the four basic types of persuasive presentation (i.e., propositions of fact, value, problem, or policy) and understand the similarities and differences in their patterns of organization and the use of persuasive language, reasoning, and proof.
- 1.14 Analyze the techniques used in media messages for a particular audience and evaluate their effectiveness (e.g., Leni Riefenstahl's *Triumph of the Will*, Germany, 1934).

7) Read and respond to historically or culturally significant works of criticism that reflect and enhance their studies of history, society, language and culture. They will conduct in-depth analysis of recurrent themes.

3.0 Critical Response and Analysis

Structural Features of the Critical Literature on Documentary

3.1 Analyze characteristics of various approaches to the critical study of documentary (e.g., Rhetoric, stylistic, aesthetic, thematic, economic, historical, filmmakers) and their applications of syntax, language choice, and evidence.

Narrative Analysis of Documentary Film

3.2 Analyze the way in which the critical analysis represents a point-of-view or comment on a work using textual evidence to support the claim.

3.3 Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes in a documentary film.

3.4 Analyze ways in which critics and filmmakers use imagery, personification, figures of speech, and sounds to evoke viewer emotions.

3.5 Analyze recognized works of documentary film representing a variety of styles and traditions:

- a. Trace the development of documentary film from its inception forward.

- b. Contrast the major periods, themes, styles, and movements and describe how documentary works by filmmakers of different cultures relate to one another.
- c. Evaluate the philosophical, political, religious, ethical, legal, and social influences of given documentary films that shaped attitudes, policies, and practices of given historical periods.

3.6 Analyze recognized works of documentary criticism from a variety of established scholars:

- a. Contrast the major critical approaches and characteristics of the major documentary periods.
- b. Relate critical works and scholars to the major documentary themes and issues of their eras.
- c. Evaluate the philosophical, political, religious, ethical, legal, and social influences of the historical period that shaped the critical study of documentary.

Media Criticism:

3.7 Analyze the clarity and consistency of political and social assumptions in a selection of critical works on selected documentary films.

3.8 Analyze the philosophical arguments presented in critical analysis to determine if the scholar's positions have contributed to the reception of selected films and the credibility of their messages.

Aesthetic Valuing:

In accordance with their individual abilities, students will:

8) Analyze, assess and derive meaning from documentaries, including their own works, according to the elements of style, structures of argumentation, and aesthetic properties.

4.0 Responding to, Analyzing, and Making Judgments about Documentary Works.

Derive Meaning

- 4.1 Articulate how a viewer's personal beliefs, cultural traditions, and current social, economic and political contests influence the ways they interpret documentary films.
- 4.2 Compare the ways in which meanings in documentary films are affected over time because of changes in historical context.

Making Informed Judgments

- 4.3 Formulate and support a critical view regarding the aesthetic values of professional and student documentary and change and defend that position after weighing the views of others
- 4.4 Critique and articulate the process and rationale for refining and reworking student documentary
- 4.5 Employ the conventions of critical analysis and standard English in writing and speaking about selected documentaries.

English Language Arts Standards:

- 9) Comply with English language arts standards for the State of California.

1.0 Written and Oral English Language Conventions

- 1.1 Demonstrate control of grammar, diction, and paragraph and sentence

structure and an understanding of English usage

- 1.2 Produce legible work that shows accurate spelling and correct punctuation and capitalization.

- 1.3 Reflect appropriate manuscript requirements in writing.

- 1.4 Develop appropriate methods of debating, listening, and responding to opposing points of view.

10) Write coherent and focused texts that convey a well defined perspective and tightly reasoned argument. The writing demonstrates students' awareness of the audience and purpose and progression through the stages of critical writing and script writing processes.

1.0 Writing Strategies

Organization and Focus

1.1 Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive critical analysis and documentary scripting.

1.2 Use point of view, characterization, style (e.g., use of irony), and related elements specific rhetorical and aesthetic purposes.

1.3 Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples.

1.4 Enhance meaning by employing rhetorical devices, including the extended use of parallelism, repetition, and analogy, the incorporation of supporting evidence; and expression of a call for action.

1.5 Use language in original, capable, and creative ways to establish a specific effect.

Research and Technology

1.6. Develop presentations by using clear research questions and creative and critical research strategies (e.g., field studies, oral histories, interview, experiments, electronic sources).

1.7 Use systematic strategies to organize and record information (e.g., production pre-interviews and interview, footage logs, source credits, essay outlines, annotated bibliographies).

1.8 Integrate visuals, research, and data into cohesive documentary scripting and critical analysis.

Evaluation and Revision

1.9 Revise work to highlight the individual point of view, improve statement variety and style, and enhance subtlety of meaning in ways that are consistent with the objective, audience, and critical approach/documentary genre.

Connections, Relationships & Applications:

In accordance with their individual abilities, students will:

11) Apply what is learned in documentary studies across subject areas. Students develop competencies and creative skills in problem solving, communication and management of time and resources, which contribute to lifelong learning and career skills.

5.0 Connecting and Applying what Is Learned in Documentary to Other Art Forms and Subject Areas and to Careers

Connections and Applications

5.1 Compose a critical analysis of selected films to support or refute their argumentative success using the documentary criteria as a measure.

5.2 Create a documentary that presents an argument that is cross-cultural, universal or applicable to contemporary society.

Cultural Literacy

5.3 Compare and contrast ways in which different media (e.g. films, newsreels, press, and documentary) cover the same historical event.

5.4 Analyze, compare and contrast the success of different media in their handling and execution of the same historical event.

Career and career-Related Skills

5.5 Appreciate the various skills of documentary filmmakers, producers, distributors, educators, critics, historians, and philosophers.

5.6 Understand respective development paths for careers as documentary filmmakers, producers, distributors, educators, critics, historians, and philosophers.

English Language Arts Standards:

12) Apply their knowledge of language to determine the meaning of new concepts encountered in class materials and use the vocabulary of documentary film studies accurately

1.0 Word Analysis, Fluency and Systematic Vocabulary Development

Vocabulary and Concept Development

- 1.1 Trace the etymology of significant terms in film criticism and documentary filmmaking.
- 1.2 Apply knowledge of standard American English to draw inferences concerning the meaning of argumentation in documentary.
- 1.3 Discern the meaning of documentary films analyzing specific comparisons through argumentation and support.

Performance Standards:

In accordance with their individual capacities, students will grow in the ability to:

- 1) Observe and study various forms of documentary film, while establishing and understanding the accepted standards for critical evaluation.
 - 1) Complete written evaluations of various documentary works and various genre and hybrid pieces, with particular attention to the fundamentals of written English language and the rudiments of essay development.
 - 2) Research, write, produce and execute documentary videos on various topics of varying lengths.
 - 3) Participate in production development of team films as observer and critic. Work with film professionals in the secondary study environment including artist in residence and professional guest lecturers.

Instructional Units:

- Definition of documentary film genres
- Critical studies criteria
- Film viewing and analysis
- Documentary history

-Documentary as propaganda

-Documentary Ethics

-Documentary and war
Economics and documentary

-Hybrid documentary
-Careers in documentary

-

-Student documentary showcase

-Artist in residence

-Guest lectures Series

-Pre-production

-Production

-Editing and post-production

How Parents Can Help:

The International Documentary Association has made numerous offers to seminars, screenings and events. Transportation is necessary as is assistance as chaperons. Local schools can attend events throughout the city for paid events. Parents can always assist with transport.

Encourage your children to view more non-fiction films at home on television, cable or satellite. Suggest the viewing of non-fiction films in theatres, and through rental outlets.

Attend festivals and screens with your child. Engage them in critical thinking about the films through conversation.

Instructional Materials To Be Used:

Documentary – A History of Non-Fiction Film; Eric Barnouw

Directing the Documentary; Michael Rabiger

FILMS:

Nanook of the North

Triumph of the Will

Manufacturing Consent

Price for Peace

Manufacturing Consent

Maria's Story

Roger and Me

Humane Remains

Murder on a Sunday Afternoon

Academy Award Nominees for 2002 and 2003

EQUIPMENT:

Six Digital Cameras

Two Apple G-4, with Final Cut Pro installed

Six Clip Microphones

One Boom Microphone