

HITO 107 HOLOCAUST VIDEO PRODUCTION COURSE SP12

MON 5-7:50PM Professor: Isaac Artenstein / iartenstein@ucsd.edu
Classroom: HSS 4025 **Office Hours:** MON 3:45 – 4:45 in HSS 6016

This course is organized as a functioning production workshop with four teams of approximately four students each. Each group will be responsible for producing a 7 – 10 minute Documentary Portrait of a Holocaust survivor living in the San Diego Area, as a final project to be presented to the community at the end of the quarter.

Digital video is the medium used in this class both as a production technology and as a device to explore the theory and practice of documentary production. Students will have access to production video equipment (cameras, tripods, microphones & lights) at the equipment check out in the Media Center (MCC, near the Communication Department's Offices on the first floor).

Final Cut Pro is the software of choice for most indie editors today. It's mandatory that each student attend the FCP workshop in order to learn or polish up on digital editing and to be checked out to use the editing suites available at the Media Center. In addition to gaining access to the Media Center facilities, students also benefit from support from the Media Lab staff, and are able to use digital storage space for their on-going projects.

Final Cut Pro Workshops are only offered during regular business hours at the Media Center. They will schedule, especially for our class a 2-hour workshop on either Thursday or Friday between 11-3. We will take a poll today to see which day works best for the class.

In-class technical demonstrations, lectures, production exercises, and readings will emphasize the interrelation between production values and ethics, problems of representation, and documentary history. In the making of the Documentary Portraits students will learn and apply audiovisual communication techniques that include cinematic language, post-production strategies, and engaging storytelling.

The Media Lab also offers other workshops on camera, lighting, and sound. It's highly recommended (almost required by me...) that you attend these. There's a wide variety of days and times when these are available. Students will receive extra credit for attending them. Please check out the schedule online:

<http://ucsdmedialab.tumblr.com/workshops>

Students are expected to fully participate in class discussions and critiques of video projects --- including work-in-progress, focusing on what works, what doesn't work, and suggestions for improvement to help each group realize its best effort in its Documentary Portrait.

Class projects may be shot with any of the different digital cameras available for check-out at the Media Center (or your own digital camera). Output your class projects to DVD for class screenings. **MAKE SURE** that you screen your DVD with a player PRIOR to your class presentation. A principal goal of this class is to de-mystify the technology behind video production and make it serve your educational objectives and creative expression. Do not be afraid to ask questions at any time!

You should have the required text *The Bare Bones Camera Course for Film and Video* with you when you come to the first class. It's short, with lots of illustrations and easy to read. The recommended texts *Documentary, An Introduction* and *Documentary: A History of the Non-Fiction Film*, are true classics in the field, and will play a key role in your understanding and practice of documentary production, history and content. *Documentary Filmmaking: A Contemporary Field Guide* by Hewitt and Vazquez, is a very useful book to take along on your shoots, or to reference in the editing room.

Please assess your time commitments early in the term. The Holocaust Video Production Course requires a significant commitment of time and effort. Completing the assignments and the final Documentary Video Portrait involve several additional hours each week for producing and editing. Feel free to discuss your ideas, challenges, and production issues with your instructor in class, or by scheduling a meeting during office hours. Every effort will be made to help you make the most out of your time and enable you to achieve your goals.

Attendance is mandatory. Each unexcused absence lowers your grade by one. You are expected to come to class prepared to present your assignments when they are due, and be ready to participate in all class discussions. As a courtesy to your classmates, and for your own benefit, please be on time. If you arrive at class after roll call is taken, it's your responsibility to let me know so you're not marked absent.

No Laptop usage during class lectures, screenings and discussions. Please turn off electronic devices that have ringers. If you must respond to a call / text, you may leave class in order to do so and return with no penalty.

REQUIRED TEXT:

The Bare Bones Camera Course for Film and Video by Tom Schroepel

RECOMMENDED TEXTS:

1. *Documentary, An Introduction* by John Nichols (Geisel Reserves)
2. *Documentary: A History of the Non-Fiction Film* by Eric Barnouw (Geisel Reserves)

3. *Documentary Filmmaking: A Contemporary Field Guide* by Hewitt and Vazquez (Amazon)

HOLOCAUST RESOURCES:

1) HIEU 158: WHY HITLER? HOW AUSCHWITZ?

Taught by Professor Deborah Hertz SP12 Tu Th 3:30p - 4:50p Room: CENTR 119. Try to attend class, and check out reading materials from her syllabus (online) as they provide context and background for the documentary work we're embarking on.

2) United States Holocaust Memorial Museum Website

<http://www.ushmm.org/holocaust/>

Excellent site for Research, Collections and Archives pertaining to the Holocaust.

3) The *Holocaust Living History Workshop* (at Geisel). Part of its mission is to link local students, teachers, interested community members, area Holocaust survivors and their families through use of the *Visual History Archive*, a large online database of videotaped testimonies by Holocaust survivors.

The *Workshop* trains the UCSD and San Diego communities to use the *Visual History Archive* on the UCSD campus and access helpful, related educational materials. Go to the *Workshop* web site at libraries.ucsd.edu/hlhw to visit the Visual History Archive. You must be using an on-campus terminal to make extensive research use of the VHA.

The *Workshop* is a project of the UCSD Judaic Studies Program and the UCSD Library and works in conjunction with *USC Shoah Foundation Institute*. The project manager at UCSD is Ms. Susanne Hillman, and her office is in the library on the ground floor in the Research Services complex. She holds office hours on Wednesday afternoons **from 2-5** Her phone number there is (858) 534 7661. Susanne will be key in helping to locate San Diego Area Survivors for our Documentary Portrait final projects.

Living History Workshops, has scheduled survivor talks Wednesday evenings in the Geisel library (Seuss room), from 5 to 7 pm this quarter:

WED APRIL 18: Michael Bart: The Partisans of Vilna

WED MAY 23: Tal Golan: The Politics of Memory

WED JUNE 6: Sam Horowitz: Hiding from the Nazis

ASSIGNMENTS:

PROJECT #1 ESSENCE OF PLACE (25% of Grade)

Create a video describing the Essence of a Place from Jewish San Diego. Choose a Temple, Historical Location, Restaurant, Community Center, etc. that is reflective of the Jewish Experience in San Diego while applying the tools of film grammar. You may use music, or background sound, but no dialogue or narration.

Use CINEMATIC LANGUAGE to convey this Essence of Place:

Shot Size (Close Up, Medium, and Wide Shots),

Camera Movement (Pans, Tilts, Zooms, Tracking and Static Shots),

Composition (Balance, Color and use of Diagonals), Camera

Angles (Low, Level, High, Dutch).

Editing/Structural Approaches: Linear, Elliptical, Rhythmic Patterns and the

Basic Sequence to organize and structure your documentary in order to engage your audience.

Sound: While you cannot use dialogue in this assignment, you may use Music, Natural Sound, and/or Special Sound Effects.

PROJECT #2 INTERVIEW SELECTS FROM THE VHA (20% of Grade)

Each member of the group select one survivor interview in its entirety from interviews at the Visual History Archive at Geisel. Share within their group, and then decide on one to share with the class for discussion. Select a short 5-minute section that you found moving/inspiring/interesting/ relevant for your presentation.

PROJECT # 3 DOCUMENTARY PORTRAIT (45% of Grade)

Make a Documentary Portrait of a San Diego Area Holocaust Survivor. You will use Interviews, or Voice Overs to tell the story, and also portray this individual in his/her daily activities, Integrate other "B" roll where pertinent to make this piece as visual as possible (photographs/stock footage/other relevant images).

CLASS PARTICIPATION (10% of Grade)

CLASS SCHEDULE

MON APRIL 2

- a) Discuss Goals & General Course Information
- b) Review Syllabus
- b) Fill out Student Questionnaires
- c) Create Production Groups
- d) Schedule Final Cut Pro Workshop
- e) Begin discussion of Documentary Portrait Projects & other Class Assignments.

MON APRIL 9

(CLASS MEETS IN THE ELECTRONIC CLASSROOM AT GEISEL LIBRARY)

A. (5 – 6:45PM) Hands-on introduction to the Visual History Archives conducted by Susanne Hillman, Project Manager of *The Holocaust Living History Workshop*.

B. (7- 7:50PM) Rob Duarte, Educator and Media Artist will present clips from the on-going documentary, *The Gwoździec Synagogue* (from "Making / History: The Wooden Synagogue Replication Project") and discuss how students can travel to Poland to work on this documentary that follows individuals recreating the roof structure and elaborately painted vaulted ceiling of a 17th century wooden synagogue destroyed in WWII. The documentary production will continue with the reconstruction and its ultimate destination in the new Museum for the History of Polish Jews in Warsaw Summer of 2012.

MON APRIL 16

Lecture/Demonstration: Review of Camera and Shooting Basics, Composition, Basic Sequence, Screen Direction, Camera Moves and Montages. Hands-on workshop to effectively prepare for, conduct and record video interviews, followed by discussions on how to use complementary material ("b" roll) to illustrate interview content. Clips from various documentaries will be used to explore creative and production strategies.

Each production group will work with a camera and tripod in this hands-on demonstration. Please check out ahead of time, during business hours at the Equipment Check Out at MCC.

Read: *The Bare Bones Camera Course Book*

MON APRIL 23

A. Presentation by Groups 1 – 4 of Visual History Archives Interview Selects.

B. (In class) Advanced Editing Workshop, focusing on creative issues such as pacing, effective utilization of “B” roll, sound, and creating movement on stills.

MON APRIL 30

Presentation by Groups 1 – 4 of **Essence of Place Projects** featuring Jewish San Diego.

MON MAY 7

Groups 1 – 4 Pitch their Documentary Portrait Project, including written hand out for class detailing:

- 1) Project Narrative: Subject Matter: Individual being featured and his/her significance to Holocaust History, Storyline.
- 2) Production Roles for each Member (Director, Producer, Videographer, Editor)
- 3) Creative Approaches. How is this story going to be told. What is the cinematic approach of this Documentary Portrait.
- 4) Production Strategies and Schedule.

A detailed discussion/lecture will follow on how to best make use of resources and time. We will also talk about creative and collaborative issues.

MON MAY 14

Class dedicated to shooting interviews or in-class editing or project consultations.

MON MAY 21

Groups 1 – 4 present **Documentary Portraits Work-in-Progress**

MON MAY 28 MEMORIAL DAY HOLIDAY

MON JUN 4

Groups 1 – 4 **Present Final Documentary Portraits** to discussion and grading.

MON JUNE 11 (FINALS WEEK)

Public Presentation of Documentary Portraits (TBA)