

English 311: Advanced Composition: Filmmaking as Composition Syllabus

Instructor Information

Kefaya Diab

Email Preference: Canvas Only

Office Hours: T/TH 8:00-8:50 am,

Office Location: The Creative Research Center (Design Center) at Milton Hall

Website: Kefayadiab.weebly.com

Course Information

English 311: Advanced Composition: Filmmaking as Composition

Spring 2017

Section Number: M02

Time: T/TH 8:55-10:10 am

Location: The Creative Research Center

Log in URL: Log into my.nmsu.edu using your NMSU username and password

Course Description

“Film is a resource that can allow writers to move from passive consumers of large amounts of visual information to active participants creating inspired multimodal texts” (Durst, 2015, p. 1).

As perspectives about critical literacy evolve, scholars in rhetoric and composition recognize literacy skills beyond reading and writing to include active and civic participation in the public sphere to critique dominant discourses, to make meaning, and to transform reality (Banks, 2006; Kellner and Share, 2005; Selfe and Hawisher, 2004; Warschaur, 2010). In this class, I consider technology to be an essential component of composition. Therefore, we will examine “literacies of technology, [...] that can connect social practices, people, technology, values, and literate activity, which, in turn, are embedded in a larger cultural ecology” (Selfe and Hawisher, 2004, p. 2). In order to teach new tools of critical literacy, this class aims to provide you with theoretical knowledge and hands-on skills to practice rhetoric and digital media composition (specifically filmmaking) in various contexts. In this class, you will produce films to respond to academic, social, and workplace issues that interest you. You will study filmmaking as composition, and apply your new theoretical knowledge to making: [1] Public Service Announcements (PSAs), [2] Video Essays, and [3] Documentary Films. While studying filmmaking, you will examine rhetorical and composition theory in multiple genres of films. Through hands-on filmmaking workshops, you will use techniques of storyboarding, script writing, conducting interviews, filming, conducting research, revising, editing, and online publishing.

Course Outcomes

By the end of this semester, you should be able to:

- Apply multiple reading/viewing approaches to print and digital media in order to engage with and analyze various texts.
- Use your academic knowledge, observations, experience, and primary and secondary research to identify a problem that relates to your major and/or personal interests.
- Argue for a solution(s) driven by your primary and secondary research, and utilize your academic background.
- Introduce your argument through multiple genres of film/video to appeal to your targeted audience(s).
- Practice filmmaking strategies to plan, research, create storyboards, film, edit and publish videos online.

Prerequisites

Junior or senior standing, or consent of instructor.

Course Delivery Method

This class is paced through sixteen weeks, and it is guided. This means that each week you will demonstrate your engagement with the class material, your classmates, and with me by the **deadlines**. Our week begins on Monday and ends on Sunday at midnight.

Required Text

I will provide class material over Canvas, to include:

- Book chapters.
- Articles.
- Videos/ films.
- Blogs and websites.

Required Technology

- An electronic storage device for storing assignments and videos. Make sure to save and backup your files periodically!
- Access to video editing software. *Available free at the Creative Research Center where our class meets.*
- Access to a video camera. *Available free at the Creative Research Center where our class meets.*

Course Organization

This course is organized in weekly modules on Canvas. I highly recommend that you navigate the course content in order, and pay attention to the due dates on the main page. You will always have access to three weeks material ahead.

Online Communication

Email

You can send emails to me via Canvas. I will respond to your emails within 24 hours during the week and within 48 hours over the weekend.

Netiquette (Online Etiquette)

This class is about rhetoric, where we all have to comply with basic tactful rules to appeal to and persuade each other. In that regard, I expect the following from you:

- When contributing to a conversation, patiently listen to what others have to say before you jump into a quick response..
- When giving feedback to each other, start with mentioning the positive aspects, then talk about the negative aspects. When criticizing, please criticize the idea not the person.
- When writing an email, give it a meaningful subject to give the reader a hint about the content of the email before reading it. This is a professional practice that will help the reader to save and locate email conversations when needed.
- When contacting me or each other on Canvas start and end your text with an appropriate greeting. For example: “Hello Ms. Diab..... Thank you. Student name”.
- When you have a question, a request, or a concern use a polite way to address that. “Would you please explain...”, “may I know when...” Avoid attacking, judging, or confronting, such as “Why did you deduct 5 points from last week’s assignment?”, or “this is not fair...”

An example of an appropriate email:

“Hello Ms. Diab,

I am really sorry for submitting my peer review assignment late; I actually might have misunderstood what you said about the deadline in the video. I have noticed that I got zero for that assignment, would you please consider accepting my excuse this time? I promise to be more careful from now on.

Thank you

Maddi.”

An example of a non-appropriate email:

“Why did I get zero for my peer review assignment, it is not fair to deduct points when you were not clear about the deadline!”

Your Rights and Duties**Your rights:**

You can expect the following of me:

1. Be organized and consistent in the design of course content and assignments.
2. Be responsive to your emails (I will respond within 24 hours M-F and within 48 hours on the Weekends).
3. Grade or give you feedback about any submitted assignment within 2 weeks of the deadline submission.
4. Provide you with constructive criticism.
5. Notify you when any changes are made to the course calendar.
6. Treat each student equitably and with respect.
7. Meet you individually during my office hours and by appointment.
8. Conduct 1 hour workshops for feedback on drafts both during and outside my office hours.

Your duties:

I expect you to take responsibility of your own learning where you:

1. Read and follow instructions;
2. Adhere to the policies outlined in this document;
3. Communicate your concerns and questions to me in timely manner;
4. Attend the class on time, and be prepared to participate in the class discussions and activities;
5. Complete all assignments in a timely manner;
6. Refer to Canvas daily to see any new posted materials, assignments, or discussions;
7. Take this course seriously by turning in quality work; and
8. Actively participate in the online discussion forums.

Attendance & Participation Policy:

The Department of English has established the following policy governing attendance:

- We do not make a distinction between "excused" or "unexcused" absences. Following university policy, the only exception is when students miss class for documented, university-sanctioned activities (e.g., ASNMSU president representing NMSU at a legislative session; student athletes competing in NMSU scheduled athletic events;

students participating in educational field trips and conferences). In such cases, students must provide official documentation in advance and make arrangements for work missed or due. In all other cases, missing class counts as an absence.

- Attendance will be taken for each class period, beginning with the first class meeting. Attendance plays a role in your final grade; specifically, attendance and participation account for 10% of your final grade (it can move your final grade up or down a full letter grade).
- If you are absent—or anticipate being absent—from class at any time, notify your instructor as soon as possible to discuss what you will need to do. If you cannot contact your instructor immediately on your own, find someone who can do so for you.
- If you are absent, you are responsible for getting notes and any other materials from other students in the class and continuing to follow the syllabus schedule.
- If you are absent, beyond three weeks of class (six classes in a two-day-a-week course), you cannot pass this course. You will have missed too much information and practice related to the learning objectives of the course.

Grading Policy

You are required to meet with me individually or in groups at least two times during the semester to discuss your progress and receive feedback on your writing assignments. See the schedule below for the two weeks when you will meet with me. You are required to communicate with me and schedule two additional group and/or individual meetings at your convenience.

Late Work

You must turn in all assignments by the due dates. If you have a problem with technology you need to contact me right away. I may help you to solve the problem or refer you to people who can help you.

Assignment Grades

In the following table, you will find a short description of the course assignments. I will provide you with more detailed instructions and rubric for each assignment on Canvas and in class throughout the semester.

Assignments	Units	Total Points	Weight
<p>Public Service Announcement (PSA) Storyboard.</p> <p>In order to outline your PSA before you start filming and editing, you will create a storyboard to describe what will appear on the screen for the viewer. This includes still photos, moving images, text, audio, transitions and effects. I will provide you with feedback, and then you turn in a revised draft of the storyboard to receive your grade.</p>	1	100	10%

<p>PSA Final Video</p> <p>You will follow your storyboard as an outline to your video PSA (45-60 seconds) and advocate for a social, academic or political issue within your community. I will guide you in and out of the class in practicing filming and editing to produce your PSA.</p>	1	150	150%
<p>Documentary or Video Essay Proposal</p> <p>You will propose an issue of your concern that requires inquiry and investigation to report your results through a documentary film or a video essay. I will provide you with feedback on your proposal, and then you will revise your proposal and resubmit it to receive your grade.</p>	1	100	10%
<p>Documentary Video or a Video Essay</p> <p>As you acquire basic skills of filmmaking, you will conduct primary and secondary research to investigate the issue that you have proposed. You will navigate library and online resources, and conduct systematic observations and interviews to produce a documentary film or a video essay (8-15 minutes)</p>	1	300	30%
<p>Meetings with Ms. Diab</p> <p>You are required to meet with me individually and/ or in groups at least two times during the semester to discuss your progress and receive feedback on your assignments. See the schedule below for the two weeks when you have to meet with me. You are required to communicate with me to schedule two other group and/or individual meetings during weeks you choose.</p>	2	40	4%
<p>Reading and Viewing Responses</p> <p>Each week you will have 2-3 readings/ videos, to which you must respond in writing every Sunday. Every reading/viewing response will have two main parts. In the first, you will reflect on your own reading/ viewing process to arrive at multiple reading approaches that will transfer with you to other classes and to the social and professional spheres. In the second part, you will analyze the text/ video, provide</p>	11	210	21%

your own interpretation of it, and ask questions related to it in preparation for the in-class discussion and hands-on applications.			
<p>Attendance & Participation</p> <p>Regular attendance is essential for success in a composition courses such as this. This is a hands-on workshop-oriented class and much of the learning takes place in class or based on class short lectures, discussions, and activities. Therefore, attendance in this class is mandatory. At the beginning of the semester, I assume that you will not miss any class; therefore, I will give you 100% of the attendance grade on Canvas (100 points). Every time you miss a class, you will notice a deduction of 5 points from your attendance grade.</p>		100	10%
Total`		1000	100%

Grading Criteria

Letter	Percentage %	GPA	Letter	Percentage %	GPA	Letter	Percentage %	GPA
A	93-100	4.0	B	83-86	3.0	C	70-76	2.0
A-	90-92	3.7	B-	80-82	2.7	D+	60-69	1.0
B+	87-89	3.3	C+	77-79	2.3	F	0-59	0.0

University Policies

Incomplete Grades

I will only assign incomplete grades to students who are passing the course but encounter an illness or emergency; I reserve the right to decide on a case by case basis whether the situation is appropriate for issuing an incomplete. Documentation of the illness or emergency will be required.

Class Withdrawal

Please note that if you choose to withdraw from the course with a "W" (not a letter grade), you are responsible for initiating the appropriate paperwork by the date the university specifies. The instructor is not responsible for ensuring students who simply stop attending class are withdrawn, and the English Department is not responsible for initiating withdrawals for students with

attendance problems. If you stop attending the class and do not withdraw, you will fail the course. Refer to the NMSU Academic Calendar online for more information about deadlines to withdraw from a course.

Academic Integrity

The NMSU library defines plagiarism as "using another person's work without acknowledgement, making it appear to be one's own." Plagiarism and other acts of academic dishonesty will result in serious consequences, such as failing the assignment, failing this class, and/or being removed from NMSU. In addition, it is academically dishonest to submit your own previously written work for a current assignment or to submit an assignment in more than one class without the prior permission of the instructors (self plagiarism). The NMSU library plagiarism pages provide basic information and a tutorial at [the Library](#). All course texts have information about how to properly document your sources. Please review them carefully and consult your instructor, a Writing Center tutor, or a librarian with questions.

Refer to the NMSU code of conduct regarding academic integrity and plagiarism. You will find information on academic integrity at these sites:

- [NMSU Library](#)
- [NMSU-Las Cruces code of conduct policy](#)
- [NMSU-DACC](#)

Student Support Services

Accessibility Support

Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) covers issues relating to disability and accommodation. If a student has questions or needs an accommodation in the classroom (all medical information is treated confidentially), contact:

Trudy Luken, Director
Student Accessibility Services (SAS). Corbett Center, Rm. 244.
Phone: (575) 646-6840. E-mail: sas@nmsu.edu. Website: sas.nmsu.edu

Nondiscrimination

NMSU policy prohibits discrimination on the basis of age, ancestry, color, disability, gender identity, genetic information, national origin, race, religion, retaliation, serious medical condition, sex, sexual orientation, spousal affiliation and protected veterans status. Furthermore, Title IX prohibits sex discrimination to include sexual misconduct, sexual violence, sexual harassment and retaliation. For more information on discrimination issues, Title IX or NMSU's complaint process contact:

Lauri Millot: Director and Title IX Coordinator
Office of Institutional Equity (OIE)
O'Loughlin House

Phone: (575) 646-3635

E-mail: equity@nmsu.edu

Website: <http://www.nmsu.edu/~eeo/>.

Syllabus Modifications Statement

Note: I reserve the right to make changes to the policies, assignments, and schedule outlined in this document. If any changes are made, I will announce those changes in class and on Canvas. You take responsibility to regularly check the class contents on Canvas and to ask your peers about in-class announcements if you missed a class.

Course Schedule

RR = Reading Response, due weekly on Sunday

Week 1: Course Introduction RR0	Week 2 (22-28 Jan): Reading Approaches RR1
Week 3 (29-4 Feb): Filmmaking as Composition RR2	Week 4 (5-11 Feb): Filmmaking for Social Change RR3
Week 5 (12-18 Feb.): PSA/ Storyboarding RR4 Due (18 Feb): PSA Storyboard draft 1	Week 6 (19-25 Feb) Rhetoric and Filmmaking RR 5 <i>Note: Feb. 23 you will work at the CRC on your own, I will be at a conference. Attendance is mandatory.</i> Due (25 Feb): PSA Storyboard draft 2
Week 7 (26-24 Mar): Using the Video Camera RR6	Week 8 (5- 11 Mar): Documentary Films & Video Essays RR7 Due (11 Mar) PSA Video
Week 9 (12- 18 Mar): Artifacts' Circulation on Social Media RR8 Due (18 Mar): Documentary or Video Essay Proposal draft 1 <i>Note: Mar. 15 you will work at the CRC on your own, I will be at a conference. Attendance is mandatory.</i>	Week 10 (19-25 Mar): Spring Break No classes this week. Have fun!
Week 11 (26 Mar -1 Apr): Research and Filmmaking RR9 Due (1 Apr.): Documentary or Video Essay Proposal draft 2	Week 12 (2-8 Apr): Online Publishing RR10
Week 13 (9-15 Apr): Filming & Editing	Week 14 (16-22 Apr): Filming & Editing
Week 15 (23-29 Apr): Filming & Editing	Week 16 (30- 6 May): Filming & Editing
<p>Final (Exam) Meeting Thursday May 11th</p> <p>Potluck Party and Film Screening</p> <p>8:00- 10:00 am</p> <p>Location: Emerson Room 229 @ the English Department (Clara Belle Williams Hall)</p>	

English 311: Advanced Composition: Filmmaking as Composition Assignments & Learning Activities

RR 1: Reading Framework

Introduction

Think of the reading responses as something to help you better understand the texts that you will be reading this semester. Try to forget all about the grade, don't aim to please me but focus on reflecting on your own process of reading and on your own understanding of the texts that you read.

This week, you will read two articles related to approaches of readings, and then you will write a response to reflect on your own reading process, and to learn new strategies of reading to apply to future texts. This reading response, like all other responses in this class, should prepare you for the class discussions and hands-on activities.

Objectives

- To develop your current reading strategies and approaches.
- To acquire new approaches for reading to apply to future texts.

Instructions

A- Read the [1] [Carillo-Mindful-Readers in First-Year Composition](#) and the [2] [Bunn Motivation and Connection](#) articles.

B- While reading each article, follow the mindful reading approach that's indicated in Ellen Carillo (p. 19). Start writing your notes about the approach(es) that you're following to comprehend the text. Ask yourself and answer the following:

- How am I approaching this text, how do I start and why?
- How far does this reading approach take me in reading the text?
- What does this reading approach allow me to notice in the text?
- What parts of the text do I spend the most time and effort on? Why?
- What parts of the text do I spend the least time and effort on? Why?
- How do I make connections between this text and my current class, other classes and personal life?
- When do I move to a new approach of reading and why?
- Why did the initial approach take me only so far?
- What does this tell me about the approach, as well as about myself as a reader?
- What other approaches do I need to achieve this reading assignment goals?
- To what extent might this reading experience be useful as I read texts in my other courses?

C- While reading each article, apply a rhetorical reading approach of John C. Bean et al.'s as cited in Carillo (pp. 12-13). Ask yourself and answer the following questions:

- What questions does the text address, explicitly or implicitly?

- Who is the intended audience?
- How does the author support his or her thesis with reasons and evidence?
- How does the author hook the intended reader's interest and keep the reader reading?
- How does the author make himself or herself seem credible to the intended audience?
- Are this writer's basic values, beliefs, and assumptions similar to or different from my own?
- How do I respond to this text? What do I think about it?

D- Post your reading response here.

E- Read what your classmates have written. Come to class ready to participate in the class discussion about the readings.

RR 2: What is Composition?

Introduction

This week's readings argue for multimedia composition as an essential form of composition that need to be taught in the composition classroom side by side with written words. As the readings indicate, there is resistance among composition educators to integrate multimedia composition and digital media in their teaching. Although the readings target teachers and scholars in rhetoric and composition, such readings can help you to recognize filmmaking as composition.

Instructions

A- Read the book introduction of Shipka, Jody. *Toward a composition made whole*. University of Pittsburgh Pre, 2011..pdf. While reading, follow the mindful reading approach that's indicated in Ellen Carillo (p. 19). Start writing your notes about the approach(es) that you're following to comprehend the text. Ask yourself and answer the following:

- How am I approaching this text, how do I start and why?
- How far does this reading approach take me in reading the text?
- What does this reading approach allow me to notice in the text?
- What parts of the text do I spend the most time and effort on? Why?
- What parts of the text do I spend the least time and effort on? Why?
- How do I make connections between this text and my current class, other classes and personal life?
- When do I move to a new approach of reading and why?
- Why did the initial approach take me only so far?
- What does this tell me about the approach, as well as about myself as a reader?
- What other approaches do I need to achieve this reading assignment goals?
- To what extent might this reading experience be useful as I read texts in my other courses?

C- Read the "Imagery" chapter in Rice, Jeff. *The rhetoric of cool- Composition studies and new media*. SIU Press, 2007.pdf. You might find this text difficult a bit. That's why you're going to do the following:

D- Apply a close reading and create a visual representation to summarize what in the pages assigned to you (a list of pages and names below). If the argument is not complete in these pages, then read the few pages before and after to construct a cohesive idea about what you have read. The visual representation can have pictures, texts, clip-arts, diagrams... etc:



E- Take a look at your classmates' visual representations. Come to class ready to participate in the class discussion and learning activities.

RR 3: Reclaiming Agency through Filmmaking

Introduction

As digital media becomes more accessible to users, activist as in Black Lives Matter and the Arab Spring, use videos successfully to advocate for their causes. In doing so, they benefit from social media sites including YouTube and Facebook (FB) as venues to share their videos and messages. I argue that this historical moment is ideal to implement video making in the composition classroom as a rhetorical strategy to pursue social and political change. Thus, this week's reading aims to give you some ideas about how you could use filmmaking and social media to advocate for an issue of your interest.

Requirements

1- Read Ch. 5 by Kefaya Diab from the textbook Paideia 16. [Delivery and Multimedia Composition- Reclaiming Agency in Multimedia for Advocacy and Social Change](#)  

2- Respond in writing to the activities in the chapter in the following pages:

119- Study (the Writing-and Writer...) (5 points)

122- Study (How different media...) (5 points)

132- Study (Reports in Film) (5 points)

134- Study (Social Media Rhetoric) (5 points)

3- Read your classmates' responses, and come to class ready to discuss the text.

RR 4: PSA/ Storyboarding

Introduction

As you might have experienced before, the internet is full of resources (credible and non-credible). After last week's discussion about being critical about what media and social media tell us, I hope that you will reflect on that while searching the internet for resources to fulfill this assignment. Instead of me providing you with the readings, for this assignment you are going to find texts and videos about Public Service Announcements and Storyboarding to educate yourselves and each other about these two topics. Later, the text and videos that you have accumulated as a whole class should guide your creation of your PSA and its storyboard.

Requirements

1. Search the internet to find and read resources that explain what storyboards are, and why filmmakers need to create them. *Try to go beyond the first 2 pages of results on Google. Why? Try to refresh your memory by consulting last week's readings and your class notes.*
2. Search the internet to find and read resources that explain what Public Service Announcements (PSAs) are, and look for examples of PSAs. *Try to go beyond the first 2 pages of results on Google.*
3. Reflect on your research process to explain how you started your research, and how you made decisions about which resources to read. What does this process tell you about yourself? What kind of resources do you value? How might you have adopted your beliefs about internet research? What aspects of this process would you improve if any? **(5 points)**
4. Post links to (1-2) PSAs that attracted your attention about social or political issues of your interest. Explain what attracted you in these PSAs **(4 points)**
5. Compose and post a storyboard for one of these PSAs. Your goal should be to give this storyboard to a filmmaker to reproduce the PSA. Thus, you need to be careful in representing each shot in the PSA. Select a PSA of a length (30-60 sec) **(11 points)**

PSA Storyboard Draft 1

Introduction

In order to help you in planning for your PSA, you need to compose a storyboard to explain to me the PSA's message. The storyboard will help you imagine the requirements of each shot and scene to construct a cohesive argument. I will provide you with feedback to revise your storyboard before you start the filming process.

Requirements

- Compose a storyboard of your proposed PSA **(45-60 seconds)** to include the following:
 1. A drawing of each shot.
 2. The type of each shot.
 3. The length of each shot.
 4. The text in each shot if any.
 5. The audio, voice over, and/or music in each shot if any.
- Provide me with a summary of your PSA to include the following:
 1. The targeted audience.
 2. The PSA's argument.
 3. The call to action: what do you want people to do after they watch your PSA?
 4. Where are you going to publish the PSA to reach your audience?

Storyboard Rubric

	Excellent	Good	Needs work	Poor
<p>Clarity and Consistency:</p> <ul style="list-style-type: none"> The purpose of the storyboard is clear. The audience of the film can be easily predicted. The rhetorical strategies in the film are suitable to the targeted audience and consistent throughout the storyboard. 	15-14	13	12-10	9-0
<p>Credibility:</p> <ul style="list-style-type: none"> The author's argument appeals to the targeted audience's ethos. The author brings credible evidence to support his/her argument. 	15-14	13	12-10	9-0
<p>Length:</p> <ul style="list-style-type: none"> The author conveyed his/her message within the time limit (45-60 seconds) 	5	4	3.5	3-0
<p>Details: The storyboard includes:</p> <ul style="list-style-type: none"> A drawing of each shot. The type of each shot. The length of each shot. The text in each shot if any. The audio, voice over, and/or music in each shot if any. 	50-49	48-46	45-40	39-0
<p>Call to Action:</p> <ul style="list-style-type: none"> The storyboard asks the targeted audience to respond by doing something. The call for action is doable by the targeted audience. 	5	4	3	0

RR 5: Screenwriting

Introduction

This assignment aims to provide you with tools of film critique to reflect on screenwriting as a formula, vs. screenwriting as a creative activity. Thus, you are going to read a text about screenwriting rules, then you'll watch two movies, and finally you will reflect on the extent to which each movie complied with the screenwriting rules that you have read.

Requirements

- Read Let's Beat it Out by Blake Snyder from his book *Save the Cat. [Let's Beet it Out- Blacke Snyder- Save the Cat.pdf](#)*
- Watch Rudy and American Beauty movies:

Here are a few free links to watch Rudy on YouTube:

<https://www.youtube.com/watch?v=00uyr7nDqsE>.

<https://www.youtube.com/watch?v=yDyGUvdyaLo>

<https://www.youtube.com/watch?v=ofVOoWBBpR0>

Here are links to the American Beauty movie in short parts uploaded on Canvas.

[American Beauty Part 1](#)

[American Beauty Part 2](#)

[American Beauty Part 3](#)

[American Beauty Part 4](#)

- Answer the following questions regarding screenwriting:
 1. To what extent does the screenplay in each movie follow the template that Blake Snyder suggested in the reading?
 2. What might be the implications of having a predetermined formula of screenwriting on the audiences? What happens when the audiences get used to this formula in movies that they watch?
- Answer the following question with the past 2 weeks' readings and class discussion about theories of rhetorical agency.
 3. What do you think about Rudy's insistence on becoming a football player? If you were his friend would you have supported him? Would you have discouraged him? Why?
 4. What cultural reasons might have motivated Rudy to follow his dream?
 5. When is a good time for someone to give up his dream?
- Read the following script from American Beauty screenplay:
 6. How did the writer convey the characters emotions?
 7. What do you perceive to be the relation between screenplays and storyboards?
 8. What might be the characteristics of a good screenplay? Explain.

RR 6: Camera Shots

Introduction:

For this assignment, search the internet for texts and videos to learn about various camera shots that filmmakers implement in their films to convey specific messages. Then report your findings in 10 slides of power point presentation to educate students who wish to learn the uses of each type of the camera shots. This assignment will serve as an introduction to in-class filming activities.

Requirements:

1. Search the internet for resources about the camera shot types.
2. Report your findings about 10 types of shots (2 points for each slide), where each slide should include:
 - An image/ picture to represent the shot. **(0.5 point)**
 - The type of the shot. **(0.5 point)**
 - The purpose of the shot. When would a filmmaker use that shot and for what purpose?**(0.5 point)**
 - Example of how you might use that shot type in your own PSA **.(0.5 point)**

RR 7: Documentary Film and Video Essay

Introduction

For this reading assignment, you will read 2 articles about documentary film and video essay to start thinking about what these 2 genres might entail. In addition to these articles, you will search the web to answer questions that you might have about these 2 genres.

Requirements

- In your own words define documentary films.
- Read the article [Defining Documentary Film](#) How does this article alter your definition of documentary film?
- What questions do you still have about documentary films? Search the internet to try to answer these questions, and summarize the answers here.
- Explore the online journal [InTransition](#), and watch some examples of the criticism video essays there. What is criticism video essay as the journal presents it?
- What question do you have about video essays? Search the internet for answers then provide a summary of these answers here.
- What do you feel like making for your final project? A documentary film or a video essay? Why? What are a few topics that you might be interested in?

PSA Video

Introduction

After you finalize and export your video, you need to upload it online (YouTube, Vimeo, or any other medium that you're familiar with) then post the link of your PSA here. We're going to watch these PSAs and give feedback to each other on Tuesday in class.

Instructions

For this assignment, you are going to give your PSA a grade using the below rubric as a guide. Since you are not an expert filmmaker, I will give you a chance to enhance your grade by suggesting ways to enhance your final PSA.

Therefore, you need to submit the following:

1. A link for your uploaded video.
2. Fill the rubric table with the points that you give to your PSA for each element, write notes about what you would do to enhance your PSA regarding each element.

PSA Rubric

	Excellent	Good	Needs work	Poor
Clarity and Consistency: The purpose of the PSA is clear The audience of the PSA can be easily predicted The sound, text, photos and footage are clear	50-49	48	47-45	44-0
Filming Strategies: The camera shots help convey the PSA message	15-14	13	12	11-0
Editing Strategies: Audio and video effects are used purposefully to convey the PSA message Audio and video transitions are used purposefully to convey the PSA message	50-49	48	47-45	44-0
Length The authors conveyed their message within the time limit (45-60 seconds)	10			0
Call to Action:	5	4	3	0

<p>The called to action asks the targeted audience to act by doing something</p> <p>The called to action is doable by the targeted audience</p>				
<p>Publication</p> <p>The filmmaker published the film on YouTube, Vimeo or other online platforms and made it accessible to the class community members</p> <p>The filmmaker provided adequate description and key words on YouTube to facilitate access to the film.</p>	20			0

RR 8: The Power of Documents

Introduction

For this assignment, you're going to think of documents as powerful artifacts that contribute to rhetorical agency. Remember what rhetorical agency is? To refresh your memory, read Ch. 6 in Paideia 16 and also read your classmates' responses and your own in the reading response on that chapter from a few weeks ago.

Instructions

1. Read the article [Johnson, Nathan Riley. "Technical documents as rhetorical agency." *Archival Science* 8.3 \(2008\): 199.](#)
2. Summarize three main ideas in this article. What makes each idea important to you? What does that say about you? How does each idea relate to your work in this class? **(12 points, 4 points for each idea)**
3. What parts of the text would you like me to elaborate on in class and why? **(2 points)**
4. Read your classmates' responses and comment on at least 2 of their posts by discussing, challenging, asking questions and elaborating on these responses. **(6 points, 3 points for each discussion)**. Your comments should push the reading's analysis further. It should go beyond "I like what you're saying." or "I agree with you."

Proposal: Documentary or Video Essay

Introduction

In order to start thinking about the topic for your documentary/ video essay project, in this assignment you will share your idea with me and with your classmates. The goal of this assignment is to give and receive feedback to enhance your video idea(s).

Requirements

A- Submit the following:

1. The narrowed down topic or topics that might be of interest to you.
2. The reason why you are interested in that topic.
3. Are you interested in making a documentary or a video essay? Why?
4. Would you be interested in collaborating with any of your classmates on making this video? If yes, what qualities and skills would you need them to have?
5. What do you wish to achieve from making this video? Who are the audience that you hope to reach? What do you want them to think, feel or do after watching your video?
6. Who would you need to interview or film in your video? and what their contribution to your video would be about?
7. The kind of research that you need to conduct in order to be ready to start making a documentary or a video essay about that topic. What I mean by research is primary research where you might need to conduct interviews and observations. I also mean secondary research where you read books and articles, and watch films and videos related to your topic.
8. Where are you stuck in thinking about your project so far? What would you need my help with to facilitate your work on this project?
9. What equipment do you need to make this video? Do you have all the equipment? If not, what equipment would you need to borrow from me, or rent from the ICT on campus?
10. How and where are you going to circulate the finished video in order to reach your audience?
11. How long do you anticipate your video to be?

B- Comment on at least 2 of your classmates' video ideas by stating the following:


1. How do you feel about the video topic, message and audience and why?
2. What do you like about the video idea?
3. Does the filmmaker post give you any new ideas for your own video? if yes, how is that so?
4. What suggestions do you have for the filmmaker to enhance his/her video?
5. Would you be interested in collaborating with the filmmaker to make a group video? (answer this only if you would be interested)
6. Does the topic relate to your own topic in any way? If yes, how?

RR 9: Filmmaking as Research

Introduction:

In professional filmmaking, research is an essential element in developing the film ideas even in narrative films. In this reading response, you will make connections between primary research and filmmaking to enhance your overall video.

Requirements:

1. Read the article [Introduction to Primary Research: Observations, Surveys, and Interviews by Dana Lynn Driscoll](#) .
2. In your own words define primary research and indicate the difference between it and secondary research. **(5 points)**
3. Why might each of these kinds be essential in this class, in other classes and in your future job? **(5 points)**
4. What's new in this article that might help you enhance your video? **(5 points)**
5. What are ethical consideration should you have when conducting research and filming and editing your videos? **(5 points)**

RR 10: Peer Examples

Introduction

For this viewing response, you are going to explore non-professional filmmaker examples of documentaries and video essays. The goal of this assignment is to have exposure to creative ideas in storytelling, filming an editing produced by students like you. Therefore, while watching each example, take notes about ideas from each video essay or documentary that you might incorporate in your own video.

Requirements



1. Explore the following website for student films <http://www.reelworks.org/>.
2. Watch as many as you feel needed, but report on only 4 videos.
3. For each video, write a summary about new things that you have learned and wish to incorporate in your video. Be clear and specific. This will also help your classmates to get ideas for their videos. **(5 point for each video, 20 points total)**
4. Read your classmates' responses, and comment when you have something to say.
5. Come to class ready to discuss what you have written and read in your classmates' posts.

Interviewees, Interview Questions, and Storyboards

Introduction

As you are starting to work on your final video project, it is important to start planning the storyboards and interviews. This is a non-graded activity; however it will help you think and enhance your project and it will allow me and your classmates to provide you with feedback. ***This is due by Monday midnight. However, I put the due date as Friday to keep it in your mind***

Requirements

- Provide a full draft of your video storyboard. If you are stuck somewhere write notes about that within the storyboard for the rest of us to help you with ideas.
- Provide the main idea or thesis statement of your video.
- Read [How to prepare for a good interview.pdf](#)  and [How to conduct a good interview.pdf](#) 
- Provide the position of each of your interviewees. Under each, provide the set of questions that you want to ask them. Remember that the information that you wish to collect should contribute to the main idea or thesis statement of your video.
- Read your classmates questions, comment on them if you have something to say.
- Come to class on Tuesday ready to provide feedback to each other.

Meeting 2 with Ms. Diab

Introduction:

In order to discuss your documentary or video essay storyboard with me, you're required to meet with me in groups. This will serve as a workshop where we all give feedback to each other, and learn about each other's projects. Every meeting/workshop will last for 50-60 minutes. Every meeting/ workshop should have 2-4 students signed to attend. That means, I won't conduct the meeting for 1 student, or for more than 4 students at a time.

Requirements:

1. Submit your storyboard here. Each shot in the storyboard should include a note about:
 - **What the audience will see.** If that's something that's coming from an interview then include the question that you will ask in order to receive the answer that you will show to the audience.
 - **What the audience will hear.** If this is a voice over, include the exact text of it.
 - **The length of the shot.**
 - **The special effects and transitions that you will use, if any.**

1. Check your calendar to see which of the time slots below work for you:

Tuesday 4/18: 8:00- 8:50 am.

Wednesday 4/19: 8:00- 9:00 am, 9:00- 10:00 am, 10:00-11:00 am.

Thursday 4/20: 8:00- 8:50 am.

If none of these time slots work for you then communicate with your classmates who have the same situation and come up with a time that works for all of you on Friday 4/21.

2. Post the time that you have chosen here. This will be on a first come- first served bases. That means you should look at what your classmates have already posted. If there are already 4 students in your favorite time slot, that means you can't choose it anymore.
3. Review the storyboard of each student in your group, and write your comments and feedback to share with them during the meeting/ workshop.
4. Come to the meeting/ workshop on time. I will deduct 1 point for every minute late.
5. You will receive the grade for this activity after posting your full storyboard and attending the meeting/ workshop. ***If you don't show up for the meeting or you don't turn in a storyboard you will lose the full 20 points.***

Documentary or Video Essay Rubric

	Excellent	Good	Needs work	Poor
<p>Clarity and Consistency:</p> <p>The purpose or main message of the video is clear</p> <p>The audience of the video can be easily predicted</p> <p>The organization of the video makes the message easy to understand</p> <p>The sound, text, photos and footage are clear</p>	90-87	86-85	84-80	79-0
<p>Filming Strategies:</p> <p>The video contains various types of camera shots</p> <p>The camera shots help convey the video message</p>	50-49	48	47-45	44-0
<p>Editing Strategies:</p> <p>Audio and video effects are used purposefully to convey the video message</p> <p>Audio and video transitions are used purposefully to convey the video message</p>	50-49	48	47-45	44-0
<p>Credibility:</p> <p>The video message is supported by evidence from primary and secondary resources</p> <p>The secondary resources are cited for the audience access</p> <p>Names or nicknames and professions (if applicable) are mentioned when introducing a new participant in the video</p> <p>The video length is (5-8 minutes)</p>	90-87	86-85	84-80	79-0
<p>Publication:</p> <p>The video is published on YouTube, Vimeo or other online platforms and is made accessible to the class community members</p> <p>The video has a description and key words on the online platform to facilitate access to it</p>	20		0	