

TFS

Total Marks: 100

Credit: 4

Course Duration: 3 Hours, weekly.

Thursday: 3 pm to 6 pm

Instructor: Humaira Bilkis
Film Maker/Producer
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Objectives: This course will give a comprehensive understanding into the practices of Documentary film making and develop skills of storytelling. It will predominantly deal with the hands-on concepts of Documentary cinema. Students will know the genesis of documentary film and its recent trends and languages? To reach to the international market with the full potential, students will prepare their idea. This course will guide them to bring their idea into script and represent through different forms and structures and make them able to be prepared for the local and international market.

Students Evaluation:

Class performance and attendance: 5%

Location Film exercise: 5%

Interview Film exercise : 5%

Observational Film Exercise : 5%

Proposal and pitching 10 %

Midterm: 20% (topic /content choice and dealing - 5 , production 10 , editing , sound - 5)

Course Final: 50%

Plagiarism Policy:

Plagiarism is considered as a serious academic offense.

Grading Scale:

Marks Obtained%	Grades	Grade Point
80-100	A+	4.00
75-79	A	3.75
70-74	A-	3.50
65-69	B+	3.25
60-64	B	3.00
55-59	B-	2.75
50-54	C+	2.50
45-49	C	2.25
40-44	D	2.00
Less than 40	F	0.00
	I	Incomplete
	W	Withdrawn

Course outline

Class :1

Documentary history/ genesis:

What is Documentary Cinema /Film ? How does documentary cinema different from documentation? How different it is from fiction? Discussion on the thin line between fiction and documentary? Myth around Documentary practice. Being the new voice how does creative documentary create new forms over the last 40 years.

Documentary and the representation of reality- followed by examples from national and international documentaries.

Screening:

Zoo

We came walking

Film from contemporary Bangladeshi Film maker .

Class :2

Elements of the Documentary:

Modalities and categories of documentary

(Lumiere Actualities,

Inner reality and cinema truth,

Ethnography,

State sponsorship and exposition,

Cinema Verite,

Direct Cinema,

Reflexive Cinema,

Personal-

political –

performative Cinema)

Excerpts:

Nanook of the north by Robert Flaharty

Man, with the movie camera by Ziga Vertov

Chronical of a Summer 1961 by Jean Rouch and Edger Morin

High School

Class :3

Idea development – stages of idea – how to develop an idea into a script and what modality is appropriate for individual ideas.

How and where a documentary research starts from.

Idea of Character driven narratives and thematic narratives.

Class Exercise: Developing Some Idea for Projects

Home Exercise : Each will bring 2 ideas with 3 reasons (Research)

Seventh Wish by Varhun Trikha

Screening:

laksmee and me by Nishtha Jain

Class :4

Stages of documentary film – content influences form – what are the dominant structures of documentary? What is narrative story telling? Narrative story structure vs alternative structures.

character analysis and Point of view

Class Exercise : Development of ideas . Transfer it into a script.

Film : *Mukti r Gan by Tareque Masud*

Class:5

Interview techniques

Screening : Cinema Vérité Film

Class Exercise : 3 minutes Interview practice

Screening: *My Migrant Soul/ Gulabi Gang by Nishtha Jain*

Class:6

Observational style

How to shoot a verite sequence

Verite sequence – How to structure and develop a sequence which is the building block of a film.

Exercise: shoot a verite sequence with editing of 1 to 5 minutes.

Home exercise: 3 minutes observational film

Screening: *69 minutes of 86 days by Egil Haskjold Larsen*

Class:7

Ethics, responsibility, empathy,
authority – Aesthetics and Authorship.

Does and don'ts in a shoot – participant's cooperation and consent - A Vow of Chastity

Job description of a director and producer

Proposal writing for a documentary.
How to write a proposal ?

Screening: *Welcome to Tehran* by Mina Keshavarhaz ?

Class: 8

Documentary editing: Tempo and Rhythm as cinematic expression

Continuity sequence, compilation sequence and Jump cut

Screening: *Cutie and the Boxer* by Zachary Heinzerling

Class: 9

Sound in Documentary

Creative use of location sound.
Musicality of concrete sounds.
Sound Design principles

Screening of some location film

Garden of memories

Screening: Last Right by Yasmin Kabir

Class: 10

Discussion on the ongoing film .

Class: 11

International project market, co- production opportunities for Bangladeshi filmmakers, how to be ready for pitch, pitch script, tips on presentation, editing pitching trailer. verbal and non- verbal body language for pitching. Different fund-raising techniques.

How to Pitch ? Pitch Script .

Class :12

Student's presentation (mock pitch for their class film) – each student has to present their film.

Class: 13

Student's presentation (mock pitch for their class film) – each student has to present their film.

Reference:

Rabiger, William (2004) "Directing the Documentary", Focal Press, USA.

Nichols, Bill (2001), "Introduction to Documentary", Bloomington: Indiana University Press.

Aufderheide, Patricia (2007) "Documentary Film- a Very Short Introduction", Oxford University Press

Stubbs, Liz (2002), "Documentary Filmmakers Speak", All Worth Press, NY.