

**J428M/ANTH428 J528/ANTH 528 Latino Roots II – Spring 2020  
CRN 36344/36256**

**Monday, Wednesday 10 a.m -11:50**

**Remote Class Run through Zoom and Canvas  
Class Meets on Zoom During Regular Class Hours**

**Professors:**

Gabriela Martínez (SOJC)

Office: 237 Allen Hall

Office Hours: Monday 1:30-3:30 p.m.

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WhatsApp +1-541-232-5692 (WhatsApp is a free encrypted app to place free texts, free video-chat, and free calls). I would like students to get this app in order to communicate with me during the period of time when we cannot meet. Thank you!

Lynn Stephen (Department of Anthropology, CAS)

Office: 316 Condon Hall

Office Hours: Wednesday 12-2 p.m, by skype, lynn.stephen5, or zoom. WhatsApp 541-915-9015,

I will send out a zoom invitation for meeting to class during office hours as well. Facetime

At same number as WhatsApp. You can also email for a zoom appointment at another time.

Phone: 541-915-9015.

Email: [stephenl@uoregon.edu](mailto:stephenl@uoregon.edu)

**Graduate Employee:**

Shuo Xu

Office Hours: Flexible Monday through Thursday by appointment only.

Phone: 541-224-1267, also for whatsapp

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Note: All office hours will be online!

We are living an extreme and unusual situation due to COVID-19. This historical moment requires from us to be patient, supportive of each other, and above all to trust each other to do our work as best as we can.

We need to be inventive, resourceful, and help each other every step of the way.

Students will need to work in a fairly independent manner, making sure to check in via email, video chat, text or by phone with the instructors and GE, for us to help you the best we can.

**Class will meet at its regular time, M/W 10-11:50 AM, as a Zoom meeting. Please download Zoom to your computer, tablet or phone for class conversations and short talks.** We will also schedule online conversations with individuals or smaller groups of

students to assess progress and assist going over key information, discussions for production planning, editing, etc.

We are fully aware that some of this may work very well and some may not, but given that we will be teaching and learning under extremely unusual circumstances we all need to invest the best of us in order to make this work out fine.

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If you required special accommodations due to a disability let the professors know A.S.A.P. to provide you with adequate accommodations.

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**Course Description:** This course is a continuation of Latino Roots I, and it is designed for students to produce a short documentary using oral history, documentary film, and journalistic interviewing as the backbone for their story. Giving the circumstances, in addition to the option of the documentary video, students will have three other options they can choose to complete their final project.

**Four options for final project** (these can be done using Adobe Creative Cloud):

1. Documentary

This is the standard documentary video as discussed during winter term. This is the story of your participant including **A-roll** (interview-your participant **talking** about themselves in front of a camera) and **B-roll** (archival footage and/or pictures **illustrating** their stories).

2. Self-documentary (which can be reflexive)

This is a documentary video in which you are part of the story. In this work you can video record yourself telling the story of your participant, adding supporting materials, such as an audio interview and video clips and/or pictures provided by the participant.

3. Multimedia slideshow

This is a combination of text, still photographs, video clips, audio interview, in which the information in each medium is complementary, not redundant. The platform can be Keynote or ppt.

4. Multimedia blog/website

This is a combination of text, still photographs, video clips, audio interview, on a website in which the information in each medium is complementary, not redundant.

The course covers basic theory and practice of documentary video production, extending the storytelling concepts to apply them on to other platforms like websites or keynote/ppt, digital books, as well as reinforcing conceptual frameworks learned in Latino Roots I.

In this course, students will learn the technical, aesthetic, and research fundamentals of documentary production as well as how to produce other for other platforms. We will cover different elements of pre-production, production, and post-production that will help students to produce their short documentary project or alternative documentary projects. The course will work primarily as an online lab; however, lectures and documentary viewings will also be scheduled. Students will need to do their work fairly independently.

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**Required Texts:** *Documentary Storytelling: Creative Nonfiction on Screen* by Sheila Curran Bernard, (4th edition). Link to purchase kindle version.  
[https://www.amazon.com/Documentary-Storytelling-Creative-Nonfiction-Screen-ebook/dp/B019P2PLVQ/ref=sr\\_1\\_3?keywords=Documentary+Storytelling%3A+Creative+Nonfiction+on+Screen&qid=1584501130&s=books&sr=1-3](https://www.amazon.com/Documentary-Storytelling-Creative-Nonfiction-Screen-ebook/dp/B019P2PLVQ/ref=sr_1_3?keywords=Documentary+Storytelling%3A+Creative+Nonfiction+on+Screen&qid=1584501130&s=books&sr=1-3)

*Introduction to Documentary* by Bill Nichols, (3rd edition). Available on Amazon, no kindle version.

Both are in bookstore. They will ship to you. The books are listed under J 428/528. We are working to get some version of these on course reserve and available electronically through UO libraries.

Other readings and visual materials will be on Canvas, and these should be read or viewed on the week assigned module, even if not listed on the syllabus as we will be adding things to enhance your learning experience as we go.

This is especially due to the unusual circumstance of carrying this course online.

We will be using Adobe Premiere for our projects. We will be teaching everyone how to use Adobe Premiere. If you want to use an alternative editing software, please consult with the instructors.

- The UO has set up remote free access to Adobe Premiere based on UO's licenses for on campus use.  
<https://service.uoregon.edu/TDClient/2030/Portal/KB/ArticleDet?ID=85434>  
LINK TO HOW TO DOWNLOAD ADOBE PREMIER FOR STUDENTS.

Adobe Premiere Free Tutorials

<https://helpx.adobe.com/premiere-pro/tutorials.html>

**Required Course Materials:**

- One External Drive (ED) with enough memory to support all of your audio and video data. Highly recommended owning an ED with a minimum of 1TB.
- One or two 32GB SD-Card. If using the HC-40 cameras offered by the SOJC you must purchase this type of card SanDisk Ultra 32GB SDHC Class 10 UHS-1 48MB/s Memory Card

Learn more or buy:  
[https://www.amazon.com/dp/B00QUC2AOQ/ref=cm\\_sw\\_em\\_r\\_mt\\_dp\\_U\\_hfaAEb8M45NR2](https://www.amazon.com/dp/B00QUC2AOQ/ref=cm_sw_em_r_mt_dp_U_hfaAEb8M45NR2)

There are five cameras from anthropology that can be checked out from professor Lynn Stephen to be used during the term if you are in Eugene. They can be shared between two people if you promise to clean and sanitize. There are two Canon Vixia HFR52, and three Canon Vixia HFM50. <https://www.manualslib.com/manual/824539/Canon-Vixia-Hf-M50.html?page=22>

**If you are using a Canon Vixia HFM50 use SD, / SDHC (SD High Capacity) or 0 SDXC (SD eXtended Capacity) Class 10 memory cards (can be same as below).**

**Cannon Vixia HFRJ52 uses a class 10, SDXC, card. Here is a link: from Amazon Canon VIXIA HF R52 Camcorder Memory Card 64GB Secure Digital Class 10 Extreme Capacity (SDXC) Memory Card**  
<https://www.amazon.com/VIXIA-HF-Camcorder-Digital-Capacity/dp/B00HUEEH8K>

This type of SD-Card is fairly inexpensive.  
If you are planning to use cameras from the Anthropology Dept. most likely you can use this type of SD-Card or others that are designed for newer. **Make sure to always check.**

**Note:** Make sure to properly initiate the SD-card before filming.

- An SD-card reader (optional), if your computer doesn't have an SD Card reader slot.

**Expected Outcomes:**

- Students will produce a short documentary based on oral history, documentary film/video and journalistic interviewing ***OR another alternative documentary project as described above.***
- Students will be able to explain and use applied aesthetics (framing, sound, lighting, editing, etc).
- Students will be able to conduct research for documentary production or other project.
- Students will know digital preservation standards for special collection repositories.
- Students will create a digital portfolio to contribute to the digital archive of the Latino Roots in Oregon Project. The digital portfolio will be deposited in University Archives and Special Collections of the Knight Library, and made available through the Latino Roots in Oregon website (<http://latinoroots.uoregon.edu>). This will contain all original project materials.

The **digital folder** of each student will contain:

1. The 8-10 minute final version of the documentary featuring a Latinx member of the Oregon community ***or other alternative final project***
2. The final version of the documentary treatment or other text description of final project. This is a revised and final version of the treatment students wrote during the Latino Roots I Winter quarter. ***This should better reflect the***

3. *final documentary or other project.*  
Selected pictures, documents, and any other relevant materials to the story, which should be scanned and labeled according to the library's digital preservation standards as best as possible under circumstances. ***Cell phone or other digital photos should be included.***
4. An inventory of all selected materials used in the documentary and to be donated to the Knight Library (this list should contain the same materials as in #3).
5. The audio file of your first interview (done in winter) and any other audio file of subsequent interviews.

### **Estimated Workload**

Class contact hours approximately 4 hours a week (10-11:50 twice a week: M/W). In addition, students must invest a minimum of 8-10 hours (or more) per week outside of classroom time to complete all course work, including readings, written assignments and the short documentary or other project. It is not unusual that students may need to invest more time than that specified above; this is particularly the case for students new to film/video production and editing (learning the editing software takes extra time) ***or other production techniques for different projects.***

### **Attendance/Participation:**

**Attendance for class meetings on Zoom is mandatory.** However, if an emergency happens and the student cannot make it to class or to work with classmates, the student has the obligation to immediately communicate with the professor and/or classmates and make the proper arrangements.

Participation means reading all assigned book chapters and other assigned materials, contributing in class discussions, online lab work, peer reviews, and doing team work in a positive, constructive, and professional manner.

### **Assignments:**

There will be four assignments. A more detailed description for each assignment will be discussed in class and uploaded to canvas.

#### *Assignment 1 – Short documentary analysis (3-5 pages):*

DUE: Week Three – Wednesday, April 15 (20% of grade), Turned in on canvas. You must find a documentary addressing a topic(s) similar to those covered in LR-I and LR-II (i.e. immigration, race, settlement, human rights, labor rights, etc.). Do a close reading of the film discussing the topic, the style, and its overall narrative structure. The goal of this assignment is to carefully observe a film and learn from it by analyzing the way the story develops and move forward. You should carefully look at the visual elements and style used in the film and make note to help you think about how to construct your own project. Don't be afraid to get inspired by the work of others!

#### *Assignment 2 –graded peer review:*

DUE: Week Four – Monday, April 20 (10% of your grade), turn in on Canvas. Students will partner up with a classmate and do a close review of each other's work-in-progress. This is a graded peer review. The in-progress project will be shared on Canvas, most likely through PANOPTO links or direct upload to Canvas.

Assignment 3 – Documentary Rough Cut or other Project Rough/Draft Version and Written Report (3-pages):

DUE: Week Five – Wednesday, April 29 (30% of your grade)

Your rough cut must be exported to a mp4 or QuickTime file for viewing. Other project forms turned in appropriate format. Upload to PANOPTO

The written report should include the following (and should be uploaded to canvas) :

- a. Discussion of technical and aesthetic approaches to your work, and,
- b. A brief evaluation of your own creative and intellectual process indicating how you are planning to fine-tune the final version.

Assignment 4- This has two parts A and B (40% total of your grade).

DUE: Week Eight – Wednesday, May 20.

- A:
- The documentary synopsis. Upload to canvas
  - A brief biography for you. Upload to canvas
  - A self-reflection: This should include a discussion of intellectual, creative, and technical aspects of producing your film, as well as discussion of your collaboration with the person whose story you are portraying. What did you learn from the process? what were the challenges? what worked out and what didn't?

Note: The synopsis, biography, and self-reflection should be compiled/saved in one single document file and uploaded to Canvas.

DUE: Week Nine--Monday 25 and Wednesday May 27

- B:
- **Monday 25:** The final version of the 8-10 minutes documentary OR OTHER FINAL PROJECT. The documentary video must be turn in as QuickTime (.mov) and mp4 files or other specified formats we will provide to you. Upload project to PANOPTO.

- **Wednesday 27:** A polished and final version of your treatment (only the treatment portion of the proposal) or other project description. (upload to Canvas)
  - The inventory for the Knight Library (upload to Canvas)
  - All other materials in digital form to be deposited in the Knight Library (i.e. photos used in the film, documents, or any other thing you were given to include in the film)
  - A polished or revised version of your transcript. You may turn the same one that you turned in winter term, but this is your chance to reconsider and include, take out, expand things for historical posterity.
  - And all new audio files if any.
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## **Class Structure**

This course is primarily a hands-on documentary or other project (website, multimedia slideshow) production class with a component of lab-lecture to discuss documentary work. We will be covering technical and aesthetics aspects of documentary production and other products. The course uses lectures, documentary screenings, and hands-on work to achieve our ultimate goal, which is to produce a collective digital portfolio on the histories and experiences of Oregon's Latinx/Latin American population. **THIS YEAR THE PORTFOLIO WILL CONTAIN A VARIETY OF FORMS/PLATFORMS!**

There will be in-class basic lighting and editing instruction via tutorials placed on Canvas and other external as needed. It is crucial that students watch all the materials and do the tutorials which will be instrumental for students conducting unsupervised work outside the classroom, or during editing hours.

It is expected that students invest an average of 8-10 hours per week working outside of the classroom. For many people, their projects will require more of a time commitment, particularly between weeks five and eight. **We will work with you all to help you complete projects.**

### **Fair Use:**

All projects may be used by the School of Journalism and Communication, Anthropology, Ethnic Studies, Latin American Studies, the Center for Latino/a and Latin American Studies (CLLAS), and the University of Oregon to promote a better understanding of Latinx/as and Latin Americans in the state of Oregon, and also, to showcase the work that is created in our classrooms at the University of Oregon.

### **Forms:**

You should have all forms signed that give the instructors permission to deposit your work in the University Archives and Special Collections (SCUA). Your work will be accessible to the public through standard library and Internet searches, including, but not limited to the Latino Roots in Oregon website. **THIS WILL BE INTERVIEWEE DEED OF GIFT and STUDENT DEED OF GIFT.**

### **Other Distribution:**

Make sure you consult with professors Martinez and/or Stephen, and the person you are portraying if you plan to submit the work you are producing for Latino Roots to other venues, such as: YouTube personal channel, websites, online magazines, paper magazines, or other, as this may be a breach of contract with the person you are portraying.

### **Important Note:**

In order to request an "I" (incomplete) in this course the student must need to have completed most course work, which includes class attendance/participation, three of the assignments, and there is only a minor yet essential requirement to fulfill. An "I" should

only be requested when the reasons for such request are of extraordinary nature and they are acceptable to the professor.

**Cinema Lab Hours (outside of class time) :**

**Due to COVID-19 the Cinema Lab will be closed for the entire quarter. Expect to be working at home only. In the meantime, we will assign pairs or threes to work together remotely with one person as a point person, likely graduate students and those who have done production work before. This will be in order to create community and support each other.**

**WEEKLY CLASS SCHEDULE**

Class will meet (M/W 10-11:50 a.m.) on ZOOM. We will schedule zoom meetings for the full class time, in advance. You should be able to join zoom from Canvas. The class will be centered on canvas. We will go over key information together, discuss the full production planning for your varied projects, deadlines, logistics, etc. We will also follow the main topics schedule for each class session.

We will need to be inventive, resourceful, and help each other every step of the way.

**WEEK ONE**

**Monday March 30 (Zoom meeting)**

- Introduction to the course with key dates to take note via power-point on Canvas.
- Production Planning: Discuss final project, including alternatives.
- Go over the syllabus.
- Documentary advance development discussion.

**Readings: recommended**

*-Documentary Storytelling* by Sheila Curran Bernard (4th edition):

**Chapter 1:** Introduction; **Chapter 8:** Research; **Chapter 9:** Planning and Pitching; **Chapter 10:** Treatment and Proposals; **Chapter 11:** Shooting; and **Chapter 15:** Alex Gibney.

**Wednesday April 1 (Zoom meeting )**

- Announce documentary analysis assignment-guidelines on Canvas.
- Introduction to aesthetics: Framing and Composition and Three point lighting.
- Documentary modes.
- Documentary viewing-Students must view the examples during class time.

**Readings:**

*-Introduction to Documentary* by Bill Nichols (3rd edition):

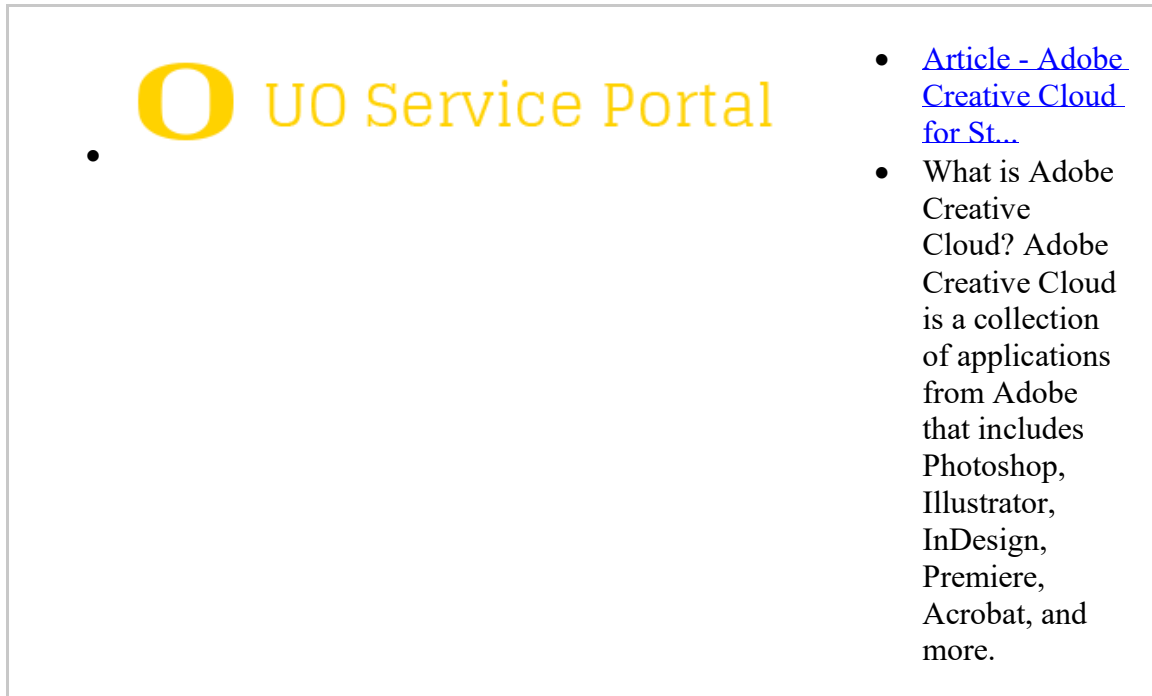
Introduction; **Chapter 1:** How can we define documentary film? **Chapter 6:** How can we differentiate among documentaries? Categories, models, and the expository and poetic modes of documentary film; **Chapter 7:** How can we describe the observational, participatory, reflexive, and performative modes of documentary film?



## WEEK TWO

### Monday April 6 (ZOOM Meeting)

- Formatting external hard drives-Students must format their external drives if they haven't done it yet.
- <https://service.uoregon.edu/TDClient/2030/Portal/KB/ArticleDet?ID=85434>  
LINK TO HOW TO DOWNLOAD ADOBE PREMIER FOR STUDENTS.



The screenshot shows the UO Service Portal with the Adobe Creative Cloud logo. A list of articles is visible, including one about Adobe Creative Cloud and another about Adobe Premiere Pro.

- [Article - Adobe Creative Cloud for St...](#)
- What is Adobe Creative Cloud? Adobe Creative Cloud is a collection of applications from Adobe that includes Photoshop, Illustrator, InDesign, Premiere, Acrobat, and more.

- Editing: intro basics to Adobe Premiere- Students must watch all the tutorials provided by Adobe Premiere. <https://helpx.adobe.com/premiere-pro/tutorials.html>  
Sort by experience and choose Beginners  
Watch the five first tutorials from “Premiere Pro Get Started course”
  - Create a Project (18 minutes)
  - Explore Premiere Pro Panel (13 minutes)
  - Learn Editing Skills (21 minutes)
  - Work with Graphic and Titles (13 minutes)
  - Adjust the Timing of your Edits (11 minutes)

### Readings

-*Documentary Storytelling* by Sheila Curran Bernard (4th edition)

**Chapter 2:** Story Basics; **Chapter 3:** Finding the Story; **Chapter 12:** Editing; **Chapter 16:** Susan Kim.

### Wednesday April 8 (ZOOM Meeting)

- Feeling and finding the story in class, and then office hours.
- Documentary ethics

- Editing- Watch “Import media course”  
<https://helpx.adobe.com/premiere-pro/tutorials.html>
  - Import with the media browser (9 minutes)
  - Import media directly (9 minutes)
  - Relink offline links (8 minutes)
  - Multi-layered photoshop files (8 minutes)
  - Mixed footage (9 minutes)

individual meetings.

### Readings

-*Introduction to Documentary* by Bill Nichols

Chapter 2: Why are Ethical Issues Central to Documentary Filmmaking?

Chapter 9: How Can We Write Effectively About Documentary?

<b>WEEK THREE</b> <b>Online</b>
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### Monday April 13 (ZOOM MEETING)

- *Testimonio* and how to translate narrative into a compelling story (Lynn Stephen) (zoom discussion/short recorded lecture). To Prepare watch:
- <https://facefoaxaca.uoregon.edu/human-rights/video-testimonials/>
- Building the story: hook and narrative considerations.
- Editing-Watch “Understanding audio mixes course”  
<https://helpx.adobe.com/premiere-pro/tutorials.html>
  - Understanding audio level (5 minutes)
  - Discover audio effects (4 minutes)
  - Automatic audio ducking (5 minutes)
  - Mix multichannel audio (5 minutes)
  - Adjust audio track volume (5 minutes)

Editing-Watch “Essential color adjustments course”

- Adjust contrast, highlights, and shadows (7 minutes)
- Discover the Lumitree curve control (8 minutes)
- Make natural color adjustments (6 minutes)
- Get ready for clip comparison (4 minutes)
- Automatically match clip colors (3 minutes)

### Readings

-*Documentary Storytelling* by Sheila Curran Bernard (4th edition)

**Chapter 4:** Story Structure; and **Chapter 17:** James Marsh.

- The Movie Maker as Historian: Conversations with Ken Burns by David Thelen. *The Journal of American History*, Vol. 81, No. 3, The Practice of American History: A Special Issue (Dec., 1994), pp. 1031-1050.

Watch videos from We are the Face of Oaxaca,

**Wednesday April 15: ZOOM Meeting, Assignment 1 Due on Canvas, Documentary film analysis. Label file “Ass 1 your last name.” Text document.**

- Editing your footage working towards the rough cut or moving forward with your digital story, podcast, blog or other project.

**Readings**

-*Introduction to Documentary* by Bill Nichols

Chapter 3: What Gives Documentary Film a Voice of Their Own?

Chapter 4: What Makes Documentaries Engaging and Persuasive?

**WEEK FOUR**

**Monday April 20 (Zoom Meeting) : Assignment 2 due, graded peer review done in class on line in assigned pairs during class time. Upload completed assignment 2 on Canvas. Label file “Ass 2 your last name.” There is a document template for you to fill out located on the Assignments Module.**

- Students will export their documentary rough cut to an mp4 file, or other project rough draft or cut (or what they have produced so far). This file must be uploaded using Google Drive, We share or PANOPTO to send it to a peer.
- Your peer will provide constructive feedback discussing the visual, audio, and story structure.
- The feedback must be taken seriously, and it should be incorporated to improve the rough cut you will turn in on the following week to your professors.
- Then Continue editing your rough cut or other project work.

**Readings:**

- *Documentary Storytelling* by Sheila Curran Bernard (4th edition)

**Chapter 5:** Time on Screen; **Chapter 6:** Creative Approach; **Chapter 13:** Narration and Voice Over; and **Chapter 18:** Cara Mertes.

**Wednesday April 22 (Zoom Meeting)**

- Editing your documentary continues or working on your project. We will meet and check in and then possibly split off into separate zoom consultations.

**Readings:**

-*Introduction to Documentary* by Bill Nichols (2<sup>nd</sup> edition)

Chapter 5: How did documentary filmmaking get started? **Upload over the weekend introduction, first minute of your project to PANOPTA on Canvas. We will tell you how.**

**WEEK FIVE**

**Monday April 27 (Zoom Meeting) Watch everyone’ s first minute and post a comment. We ask you to upload intro section or first minute of project, hook to PANOPTO. Create a word document with names of everyone with your comments. We will post a template for you to respond to each person’s film or other project.**

- Showing to class first minute (the hook) of documentary for constructive critique.
- Sharing to class the hook of your story if doing another project.

### Reading

-*Introduction to Documentary* by Bill Nichols (2<sup>nd</sup> edition)

Chapter 8: How documentaries addressed social and political issues?

-*Documentary Storytelling* by Sheila Curran Bernard (4th edition)

**Chapter 19:** Stanley Nelson; and **Chapter 20:** Deborah Scranton.

**Wednesday April 29 (ZOOM Meeting)** Assignment 3 Due. The documentary rough cut must be uploaded to Panopto through Canvas, and the Written report to Canvas. The Written report is a self-assessment discussing how the project is going, and how are you planning to finish. **Label the file for your written report “Ass 3 your last name).”** If doing another alternative project you should upload it on to Canvas or Panopto as appropriate.

- Inserting text (credits, subtitles if doing video )

## WEEK SIX

**Monday May 4 (Zoom Meeting)**

- Working with music and other audio elements.

### Reading

-*Documentary Storytelling* by Sheila Curran Bernard (4th edition)

**Chapter 21:** Kazuhiro Soda; and **Chapter 22:** Orlando von Einsiedel

**Wednesday May 6 (Zoom Meeting) We will meet and check in, then Smaller group consultation.**

Continue with your work

## WEEK SEVEN

**Monday May 11 (ZOOM Meeting briefly).**

- Keep on working. We will be doing one on one reviews with you during class time on zoom or other platform.
- **Wednesday May 13 (ZOOM Meeting briefly)**
- Keep on working. We will be doing one-on-one review of your projects. We will meet with each of you individually on line through zoom.

## WEEK EIGHT

**Monday May 18 (Zoom Meeting)**

- Putting the last touches to your documentary or other project.
- We will provide the credit list in addition to yours. Review subtitles, opening and end credits.
- Review audio levels and any other lingering issues.

**Wednesday May 20 (Zoom Meeting check in.) Assignment 4A due.**

- **Turn in the following on Canvas under Assignment 4A. Compile it as a single document, making sure that each section is clearly labeled.**
- Project Synopsis
- Brief student biography
- A self-reflection: This should include a discussion of intellectual, creative, and technical aspects of producing your film or project, as well as discussion of your collaboration with the person whose story you are portraying. What did you learn from the process? what were the challenges? what worked out and what didn't?
- **Documentary or other project final version due soon!** You need to put final touches to your project. Export the final version to a QuickTime file(.mov) and also to mp4 file for documentaries, other projects must be nicely finished in the platform you chose. The final project must be turn in the next Monday May 25 **Label the file "Ass 4bproj your last name project title."**

**WEEK NINE**

**Monday May 25 No Class (Memorial day observed), but final project is due.**

- **You will turn your documentary using PANOPTO through Canvas. Similarly, if you are doing other alternative project. Make sure that this is correctly labeled "Ass 4bproj your last name project title."**

**Wednesday May 27: (ZOOM MEETING)**

**Assignment 4b due. Revised treatment, library inventory, revised audio transcript, and all materials for the library. This will be uploaded onto canvas.**

**Treatment: Label "Treatment-your last name"**

**Library Inventory: Label "Inventory your last name"**

**Revised Audio Transcript: Label "Revised Tr your last name)**

- Upload all the materials you will be gifting to Special Collections and University Archives on Canvas. This includes:
  - Scanned photos/images and documents. And, any other item included in the documentary.
  - Audio Files (if newer recordings in addition to winter)
  - Inventory for Knight Library listing and describing all materials
  - Revised Treatment. This should reflect the final version of your documentary.

- Revised Transcript. This is your chance to reconsider and include or take out things for historical posterity.

<b>WEEK TEN</b>
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**Monday June 1 (Zoom Meeting)**

**Class Virtual final product sharing, viewing, and responses on zoom.**

**Wednesday June 3 (Zoom Meeting)**

**Continued virtual final product sharing, viewing, and responses on zoom.**