Course Description: First person, present tense is an arts workshop focusing on video production that challenges the participants to work in the area that intersects narrative fiction and documentary, memoir and experimental film. The class will challenge the students to mine their own surroundings and experiences to find stories that move and challenge them or those around them and then create a visual document that expresses the issues of personal interest within it. Once the theme has been chosen the following challenge will be to find the most appropriate end for the work: Internet, film festival, art gallery, iPhone or public space, for example.

As part of the class, instruction will be given on editing software and basic issues with sound and the camera. The participants will also be challenged to work with the people, budgets and means at their immediate disposal: camera phone, web cam, surveillance tape, etc.

Requirements
Required text

• Vimeo All students must have a Vimeo account.
• Hard Drive You MUST have your own hard drive. I would suggest a 1TB drive, which cost around $200. This may be overkill, but remember HD video files are roughly 1 minute = 1 GB. A good shooting ratio is 12:1 (12 minutes shot to one in the final video), but can be as much as 20 or 30 to 1. You will be surprised how quickly you use up space. All Hard Drives can fail you (usually at crucial moments). In my experience and asking around two brands that seem to do so less are G-Technology and LaCie. Make sure to get one that has Firewire 800 or USB 2.0. Also make sure it is not for storage but one that you can work off. If you are not sure you can ask me or look around on the web.

Please refer to the Blackboard site for other links and readings.

Working together vs. Alone
Filmmaking is usually a very collaborative process. I STRONGLY suggest you work in teams.

Medium
You are challenged to take the idea of video production in its broadest sense. Think about as many possible outlets as you can and see which is best for you. Online, installation, phones, projected in public spaces, theaters, etc.

Written work:
• All written work to be handed in via email as an attachment and should be received no later than the beginning of class on the due date.

To hand in the work via email:
The email subject should have your name and the paper. For example, the subject should say:

Your last name_proposal1_1stP (e.g. smith_paper1_1stP)

The document should be titled as follows:

Your last name_paper1.doc (e.g. smith_proposal.doc)

• The papers must be sent in Microsoft Word format: Other formats ARE NOT acceptable
• Please use standard fonts (Arial, Helvetica, Times New Roman, etc.) in standard size (10 - 12) and margins (1” – 1.25”).
• Late work will be accepted only under extreme situations. Grading will be discussed in each case.

Plagiarism will not be tolerated under any circumstance
As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin Bulletin or Gallatin website [www.gallatin.nyu.edu/academics/policies/policy/integrity.html] for a full description of the academic integrity policy.

Presentation:
Students will be broken up into groups of two or three to present on the topics listed each week. The presentations should be 5-10 minutes. The presentations should represent a lot of organizing and clarifying of the ideas, as well as a thoughtful and engaging way to present those ideas.

Students should plan to work together either virtually or in person. You are encouraged to make the presentations original and creative.

The presentation will be graded on the following points:

- Clarity
- Usefulness
- Complexity of the material

The presentations should be accompanied by some visual aid (powerpoint, prezi, etc) and an outline. A handout for the class can also be helpful.

• Students are responsible for all missed assignments and in-class work.

Grading

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance and Participation</td>
<td>(10%)</td>
</tr>
<tr>
<td>Class presentation</td>
<td>(10%)</td>
</tr>
<tr>
<td>Sketch #1</td>
<td>(5%)</td>
</tr>
<tr>
<td>My manifesto</td>
<td>(10%)</td>
</tr>
<tr>
<td>Sketch #2</td>
<td>(10%)</td>
</tr>
<tr>
<td>Sketch #3</td>
<td>(10%)</td>
</tr>
<tr>
<td>Proposal (written)</td>
<td>(10%)</td>
</tr>
<tr>
<td>Final Project</td>
<td>(35%)</td>
</tr>
</tbody>
</table>
RESOURCES

- The class has two cameras and other equipment for sign out. Details to be discussed.

- See the NYU Classes site

Suggested Films:

**Agnes Varda**
The Beaches of Agnes
The Gleaners and I

**Chris Marker**
Sans Soleil
The cat without a grin
La Jetee

**Albert and David Maysles** Salesman
**Jonathan Caouette** Tarnation
**Ross McElwee** Sherman’s March
**Morgan Spurlock** Super Size Me
All assignments are described in full after the week by week syllabus.

1 1/29 Introduction
   - Goals for the class
   - Equipment
   Very brief intro to sound/camera equipment

2 2/5 I am. Part 1 • Screenings
   SKETCH #1 Two minute video project
   Please note that all projects are invited to challenge conventional thinking about what a film or video can be.
   Students will screen their video with a one-minute introduction and a ten-minute feedback/discussion.
   Presentation:
   Organizing your media

3 2/12 I am. Part 2 • Screenings continued.
   Proposal #1 Due. See details below.
   Presentation:
   Codecs (H264, Apple ProRes, etc.) or Why you should not edit in H264

4 2/19 My manifesto
   Proposal Workshop/Manifesto Critique
   Technical issues #1: Final Cut/Editing
   Come in with any pressing issues and we will discuss the basics of editing from general How-to to theory.
   Presentation:
   Recording sound: Ten things to know.

5 2/26 Music and Your Film: Legalities and working with a composer
   Copyrights and music
   Working with a Composer
   Other ideas for music
   Presentation
   Camera facts: white balance, exposure, lighting tips

6 3/5 Sketch #2 Places and People
   Final Cut workshop: bring in questions, ideas, challenges you have come up against.
   Interviews: techniques, Ideas, faux pas.
   Presentation
   DVD Studio pro/DVD Authoring

7 3/12 The Big Picture: Your final Project and the Problems you are having, might have and shouldn’t have
   Presentation:
   Sound levels, exporting OMF, etc.

3/19 SPRING BREAK
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Details</th>
</tr>
</thead>
</table>
| 03/26 | Sketch #3: Proposal rough sketch | Review of Proposal beginnings, part 1  
Presentation:  
Filters, transitions and plug ins you can use in Final Cut |
| 04/02 | Sketch #3: Proposal rough sketch | Review of Proposal beginnings, part 2  
Presentation:  
Final Cut: Media manager, Compressor and DVD Studio Pro |
| 04/09 | Work Day | Presentation:  
What do these people do?  
Director, Producer, Line Producer, Unit Production Manager, Assistant Director |
| 04/16 | Sketch #4: Proposal Rough sketch #2 | Output and presentation options (Theater, gallery, on line, etc.)  
Presentation: |
| 04/23 | TBD | Presentation:  
Some cameras |
| 04/30 | Final workshop before the final critique | |
| 05/06 | Screening of Final Project | |
Assignments
Please note that all projects are invited to challenge conventional thinking about what a film or video can be.

ALL ASSIGNMENTS MUST BE POSTED ON YOUR VIMEO PAGE.

Sketch #1: I am.
Time limit: 2 minutes max.

Requirements:
This project should introduce you to someone who does not know you. You can choose what aspects of yourself to focus on, but it should tell us (the class) who you are, what you are interested in and how you think and work.

Restrictions:
YOU CANNOT appear in it in person and cannot use your own voice.

Each student will screen his or her video with a one-minute introduction and a ten-minute feedback/discussion.

Proposal, version #1
The goal of this course is to develop a series of works that explore your personal interaction with real events. With this proposal you should have a brief explanation of your area of focus. It should have the following format:
Title
Subtitle (optional)
Brief explanation No more than 200 words. Your focus should be on clarity. It is better to be straightforward and clear than anything else. Anyone reading this should know immediately what you are doing, why it matters and why it is interesting. It is strongly suggested that you meet with classmates to discuss ideas and read one another’s proposals before submitting them.
Technical details What is the format of the work? Is this a video for projection? Youtube/vimeo? Viral video? Installation?
Challenges This should include all the possible challenges you can foresee, whether technical, personal, logistical or of any other kind. If you don’t see any, you should be worried. Very worried. It’s filmmaking. (Some might include: My subject is very difficult. I am very timid but want to interview people. What I want to do is technically challenging and outside my budget, etc.)

My manifesto
Time limit: 2 minutes max.

Requirements:
Make an argument for the work you are making or the work you want to see. This could be specific to you or a general statement of interests. This could also be a formal or stylistic manifesto or a political or anti-political project.
Be bold, clear and precise.
What do you want/need/hope for? It is OK to express confusion, uncertainty, etc. Don’t let the word “manifesto” scare you. It should be understood as a way to force yourself to articulate (in time-based media) what you are working on or at least challenge you to figure out the questions you are asking.

**Sketch #2: Places and people**  
**Time limit: 2 minutes max.**

**Requirements:**  
Look at your proposal. Where does it happen? Who is central to it? Who is secondary? What are the relationships between the places, the people and other elements of the story?  
You **MUST** have at least one shot in which the camera moves (a tracking shot, etc).  
At least two, but preferably more, people **MUST** speak.

**Sketch #3: Proposal rough sketch**  
**No time limit. Suggested: One minute**

You should begin to sketch out elements of your final project. This can be a scene or a section of the final (this **MAY** be used in your final project) or an exploration of the possible stylistic or thematic ideas you are approaching.