



TEXAS A&M
UNIVERSITY
CENTRAL TEXAS

**POLI 3350: Politics and
Propaganda in Film**
Section 110 – Spring 2019
6 PM – 9 PM Mondays
Founder's Hall 207



Dr. Jeffrey Dixon

Office: Heritage Hall 204R

Email: JeffreyDixon@tamuct.edu

Phone: (254) 501-5871 (email preferred)
Office Hours: 4:30 – 6:00 PM MTWR or by
appointment

Course Description (TAMUCT Catalog)

(WI) This course explores the political uses of film, with a particular focus on the uses of the documentary style to influence public opinion. Topics covered include government-sponsored and privately-produced propaganda, the role of film in broader propaganda or political campaigns, and the ethical uses of film in the context of politics.

Course Objectives and Learning Outcomes

The core objective of this course is for students to think critically about the politics of documentary film and the distinctions between information, persuasion, and propaganda. By the end of this course, you should be able to:

1. Define propaganda in a manner that distinguishes it from mere information and other forms of persuasion (*Learning Outcome 1: as stated*)
2. Distinguish between central and peripheral approaches to persuasion in film (*Learning Outcome 2: When shown audiovisual communication, you should be able to identify and critique both the direct message and the use of peripheral cues to persuade the viewer*)
3. Identify the political implications of films, including the unspoken implications of arguments directly advanced by the films (*Learning Outcome 3: as stated, with respect to any documentary film you see*).
4. Analyze and critique documentary films based upon both their qualities as films and their political assumptions and implications (*Learning Outcome 4: as stated, with respect to any documentary film you see*)
5. Dissect, evaluate, and construct political arguments, using your critical thinking skills. Of particular importance are:
 - a. The simplified Toulmin model: A basic model of a valid argument as consisting of a *claim*, accompanied by *evidence*, which supports the claim via a *warrant* (*Learning Outcome 5: You should be able to identify the claim, evidence [if any], and warrants [implied or express] of a given argument*)

- b. Awareness of other basic concepts in logic, particularly common logical fallacies (*Learning Outcomes 6 and 7: You should be able to spot any of the nine fallacies covered in the course in actual arguments [6] and avoid them in your own arguments [7]*)
 - c. The distinction between logos, ethos, and pathos in rhetoric (*Learning Outcome 8: You should be able to identify segments of persuasive communication that rely on each of these three elements*)
6. Construct your own persuasive political arguments using the short documentary film format (*Learning Outcome 9: as stated*)

The film notes assess Outcome 2. The film critiques assess Outcomes 1-5. The short film project assesses Outcomes 5 and 6.

Writing-Intensive Course Requirements

This is a writing-intensive course. That means that one objective of the course is to improve student writing. In concrete terms, this means engaging in a process of repeated response to the same basic set of guidelines (the film critiques). Grammar and spelling errors will reduce the credit you receive, even for otherwise perfect answers. See Canvas for a link to my pet grammatical peeves.

Of course, good writing requires more than correct spelling and grammar, and in longer pieces I'm looking for a thesis, for paragraphs to have topic sentences, and for well-cited and evidence-based argumentation. An argument is complete if it contains a claim (something you are trying to prove), evidence (properly-cited, of course), and a warrant (the evidence logically supports the claim). The citation system we'll be using in this class is that of the American Political Science Association (APSA), which is a slightly modified form of the parenthetical documentation system in the *Chicago Manual of Style* (**not** the note system found in the same volume). A guide to APSA citations is available on Canvas.

Course Format

This course meets face-to-face, with supplemental materials made available online through the Texas A&M-Central Texas Canvas Learning Management System [<https://tamuct.instructure.com>].

Required Readings

The following books are required and available for purchase at the bookstore. You are under no obligation to purchase a textbook from a university-affiliated bookstore. The same textbook may also be available from an independent retailer, including an online retailer.

Title	Author(s)	ISBN-13	Ed/Year	Publisher
<i>Propaganda and Persuasion</i>	Jowett & O'Donnell	9781506371344	7 th /2018	SAGE
<i>Introduction to Documentary</i>	Bill Nichols	9780253026859	3 rd /2017	Indiana University Press

All other required readings and the films are available on Canvas.

Technology Requirements

This course will use the Texas A&M-Central Texas Instructure Canvas learning management system. Logon to Texas A&M-Central Texas Canvas [<https://tamuct.instructure.com/>] or access Canvas through the TAMUCT Online link in myCT [<https://tamuct.onecampus.com/>]. You will log in through our Microsoft portal.
 Username: Your MyCT email address. Password: Your MyCT password

Note that you will also need to use video editing software (which will be installed on some available computers on campus). You will want a set of headphones to hear the audio while editing, since other

students will be around. Alternatively, you can use your own video editing software. You should probably procure a USB “thumb” drive (32 GB or greater is recommended) on which to store all of your materials if you plan on using the campus computers.

Canvas Support

Use the Canvas Help link, located at the bottom of the left-hand menu, for issues with Canvas. You can select “Chat with Canvas Support,” submit a support request through “Report a Problem,” or call the Canvas support line: 1-844-757-0953.

Other Technology Support

For log-in problems, students should contact Help Desk Central.

24 hours a day, 7 days a week:

Email: helpdesk@tamu.edu

Phone: (254) 519-5466

[Web Chat](http://hdc.tamu.edu): [http://hdc.tamu.edu]

Please let the support technician know you are an A&M-Central Texas student.

For issues related to course content and requirements, contact your instructor.

Course Grades and Rubrics (90/80/70/60, rounded to the nearest percentage)

- *Academic Integrity Exercise*: This consists of watching a brief lecture, taking a quiz, seeing where any mistakes on the quiz came from, and signing a statement. Once you successfully complete this exercise, you will no longer need to do so in my other political science courses.
 - *****Completing the Academic Integrity Exercise is a prerequisite to passing this course. It must be completed before the deadline on the course calendar below.*****
 - **Rubric: You will automatically fail the course if you have not completed the Academic Integrity exercise on or before the deadline in the syllabus.**

If you have already completed this exercise for me in another class, you need not complete it again.

- *Film Notes (15%)*. The single most important thing about your notes is that they must contain the argument(s) of the authors/filmmakers and the evidence presented to support those arguments. Your notes may be handwritten and may contain abbreviations or symbols if you wish. Spelling and grammar are relevant only if they make the work so vague as to impair its usefulness to the student. Ideally, the notes will be prepared as you read or watch the material, with only a few minutes of touch-up work (double-checking the thesis, noting anything from early in the film that now seems odd) required. There are three possible grades:
 - A check mark (full credit – 30 points).
 - For each film assigned, your notes should include the message(s) of the film, a list of major players in the film (possibly including – or only -- the director) and the actions or characteristics of each, and examples of some of the techniques of argument/persuasion/propaganda used. Possible techniques can be grouped into five major categories. Ideally, you will have observed at least one technique in each category, but this may vary by film.
 1. Perspective: The use of multiple perspectives vs. a single perspective, misrepresenting the self (plain folks or claiming the mantle of opposition), use of third person or passive voice to avoid responsibility, omitting intermediate actors to increase responsibility, misrepresenting conflict (decontextualizing violence, omitting the perspectives of victims or perpetrators, dualism and Manichaeism, false inevitability or fatalism, focusing on individual acts rather

than structural causes and patterns, leaving the goals of outsiders and media unexamined)

2. Evidence: The types of evidence offered (anecdotes, personal testimony, statistics, expert testimony) or the omission of contrary evidence
 3. Emotion: Appeals to emotion vs. reason (use or avoidance of loaded words, phrases, or images) or use of sentimental or hated symbols to transfer those feelings to something else
 4. Argument: Presence of logical fallacies (argument from authority, equivocation, false dilemmas, ecological, composition, *ad hominem*, affirming the consequent), the use of tautological (circular) reasoning, vague statements (glittering generalities), distraction (red herring -- answering an argument by raising an unrelated objection), slippery slope (really a subtype of the false dilemma), use of analogies, bandwagoning
 5. Peripheral Cues: aural or visual signifiers (many of which are presented in class)
- A check-minus (20 points). The notes are largely complete, but still fail to cover all of the film, or they fail to contain at least three of the elements above.
 - An X (0 points). The notes fail to include the theses and evidence for at least half of the assigned film.
- Film Critiques (30%): Each essay requires you to follow the advice in Chapter 9 of Nichols and the following elements of a critique (adapted from Corrigan 2015) to create a 750-1000 word film criticism.
 - From Nichols, see the importance of purpose (p. 194), the distinction between film criticism (your assignment) and a mere review (196), the reasons to use at least two primary or secondary sources besides the film itself and to avoid tertiary sources (198-199), and the need for an academic writing style instead of an indignant or fawning one (207).
 - The writer of this kind of essay presumes that his or her reader has seen or is at least familiar with the film under discussion, although that reader may not have thought extensively about it.
 - The writer may remind the reader of key themes and elements of the plot, but a lengthy retelling of the story of the film is neither needed nor acceptable (hence, this kind of essay is less descriptive and more analytical than a mere movie review).
 - The purpose of this essay is not so much to convince his readers to like or dislike the film but to add to their understanding of it.
 - Ideas for arguments:
 - Themes point to the main ideas in a movie. Some questions one can ask about a film's main (or minor) ideas are:
 - Who are the central characters of the action?
 - Is there a coherent message or story? Why or why not?
 - How does the movie make the viewer feel at the end? Happy? Depressed? Confused? Why?
 - Does the movie lead the viewer to new knowledge?
 - What techniques of persuasion are used?
 - Is the film strictly informative, a persuasive argument, or outright propaganda? Why?
 - Another approach is to analyze a film using a specific method or theory of film.
 - Genre: Genre is a category for classifying films in terms of common patterns of form and content, e.g., westerns, musicals, horror, film noir, road movies, melodramas, science fiction, etc. In analytical writing, a discussion of genre is frequently an effective way to begin examining how a film organizes its story and

its audience's expectations. What common structures, themes, and stylistic techniques are associated with the subgenres of documentary film?

- **Auteurs:** Auteur criticism is one of the most widely accepted and often unconsciously practiced film criticisms today. It identifies and examines a movie by associating it with a director (e.g. Errol Morris in *The Fog of War*) or occasionally with another dominant figure, such as a main character (e.g. Leni Riefenstahl in *The Wonderful Horrible Life of Leni Riefenstahl* or the Friedman men in *Capturing the Friedmans*). This implies that the unifying vision behind what you see on the screen is the director's and that there are certain common themes and stylistic traits that link films by the same filmmaker. Auteur criticism has its historical roots in the claims of literary independence and creativity made by and for certain directors. What are the most distinctive signs of the filmmaker's control over the film: editing? The stories themselves? The themes? The setting? Keep in mind that your critiques are primarily interested in the films themselves, not in the psychology or private life of the filmmakers.
- **Ideology:** Ideology is a more subtle and expansive way of saying **politics**. The ideological critic maintains that these movies are never innocent visions of the world and that the social and personal values that seem so natural in them need to be analyzed. Some of the ideological approaches to film include:
 - *Studies of Hollywood Hegemony*, which focus on how classical film formulas dominate and sometimes distort ways of seeing the world.
 - *Feminist Studies*, which investigate how women have been both negatively and positively represented through the movies.
 - *Critical Race Studies*, which concentrate on the depiction of different races in films, such as Latinos, African-Americans, Asian-Americans, etc.
 - *Class Studies*, which analyze social and economic arrangements shown in a movie to show how social power is distributed in and through certain films.

○ Rubric:

Grade	Thesis and Structure (20%)	Argumentation (30%)	Bases of Evidence (50%)
A	If true, it adds to the viewer's understanding of the film and summarizes the conclusions of the essay.	The paper is built up from arguments that make clear claims warranted by the evidence presented. Arguments are presented as paragraphs with topic sentences.	There are at least two primary or secondary sources, from which a substantial portion of the evidence for the critique is drawn. No major source of evidence is ignored (including counter-evidence, which is addressed and shown to be less compelling or more flawed than the evidence supporting the thesis).

Grade	Thesis and Structure (20%)	Argumentation (30%)	Bases of Evidence (50%)
B	The thesis is informative if true but some elements of the thesis do not correspond to sections of the paper, or vice versa	The paper is built up from arguments that make clear claims warranted by the evidence presented, but the arguments aren't well-structured or paragraphs lack topic sentences.	There are at least two primary or secondary sources, from which a substantial portion of the evidence for the critique is drawn. Some evidence from the sources or the film is ignored, however, and would if included affect the argument being made by the paper.
C	The thesis is present but weak – so vague or trivial as to be uninformative.	The paper is a set of arguments that proceed without logical order OR many arguments are “naked claims” or otherwise unwarranted assertions.	There is only one primary or secondary sources, from which a substantial portion of the evidence for the critique is drawn. OR two sources are present but they are barely touched. OR The evidence, when taken as a whole, fails to support the paper's thesis, with necessary steps in the argument being assumed instead of demonstrated.
D	There is no clear thesis, although there do exist arguments in the paper.	The paper contains little if any of the student's own argument, instead being more of a review or a summary of what others have said OR the paper follows a stream-of-consciousness or “data dump” strategy without clear claims	At least one major element of the essay's argument has substantial evidence from a source other than the film that supports it. However, other references are generally vague, irrelevant, or refuted by obvious counter-evidence. OR The essay's evidence is drawn entirely from the film, but supports the paper's thesis as a whole.
F	The essay is essentially devoid of structure and lacks a thesis.	The paper contains little if any of the student's own argument, instead being more of a review or a summary of what others have said AND the paper follows a stream-of-consciousness or “data dump” strategy without clear claims.	The critique's major arguments lack support. One or more may have some support from the film itself, but not all of them. No research outside the film itself is evident.

- Spelling/grammar/formatting errors will reduce your grade by 1% each, up to a maximum reduction of 20%.
- Propaganda Campaign Analysis (10%). The Jowett and O'Donnell textbook provides a list of ten elements to a campaign analysis. The text also provides four examples of such analyses. Your job is to make a fifth one dedicated to one of the following long-running propaganda campaigns: the National Rifle Association against firearm regulations **or** Greenpeace against whaling.

- Expectations/Rubric: The campaign analysis should be in the form of a properly-sourced (APSA format) essay with a clear thesis about the goals, nature, and effectiveness of the campaign and an attached works cited page. It should be at least 1000 words long, but feel free to go into as much detail as you need to accomplish the objective of thoroughly analyzing the campaign. Note that some elements are worth considerably more credit than others. All elements are drawn from, and described in more detail in, Jowett and O'Donnell (2019, 268-283).

Element	Expectations	Points
The Ideology and Purpose of the Propaganda Campaign	The ideology behind the propaganda campaign is clearly specified with supporting evidence. Agitation propaganda should be distinguished from integration propaganda.	5
The Context in Which the Propaganda Occurs	The historical background in which the organization has acted and the current environment in which it operates should both be summarized and related to the content of the campaign itself.	10
Identification of the Propagandist	Given in the assignment itself.	Given
The Structure of the Propaganda Organization	Leadership (and leadership style), goals, means used, membership, culture and rules should be identified.	20
The Target Audience	Does the campaign target a mass audience only, or narrower audiences as well? The answer should be clear in the analysis.	5
Media Utilization Techniques	The analysis should describe the aural and visual content is presented in the campaign, relating it to purposes of information, the use of slogans, and emotional arousal techniques. It should not just describe the content of the message, but also the effects it is likely to have on various audiences.	20
Special Techniques to Maximize Effect	There are eleven such techniques listed in Jowett and O'Donnell. Be sure to identify and describe at least four of them used in the campaign you examine. Note that if an important technique is not listed, you can still make the case for including it as one of your four, given that the authors don't regard their list as exhaustive.	20
Audience Reaction to Various Techniques	Describe how the target audience(s) have behaved and to what extent this behavior might plausibly have been conditioned by the propaganda campaign.	5
Counterpropaganda	Identify at least two instances of counter-messaging by those opposed to the group's agenda or methods.	5
Effects and Evaluation	Conclude by drawing together your information to determine to what extent the purposes of the propaganda campaign have been fulfilled to date.	10
Writing Quality	No spelling, grammar, or formatting errors. Works Cited page exists and is in APSA format (-20 if not present, -10 if present but inconsistently formatted, -5 if consistently formatted but not using APSA style). -1 for every 10 words below 1000.	-1 per error or as specified to the left
TOTAL POINTS POSSIBLE		100

- Participation (26%). This consists of both engaging in conversation about assigned the films and readings during class and completing the occasional in-class exercise.
 - Discussion: I will note where you are sitting and make marks next to your initials when you make a relevant observation or ask a question demonstrating engagement with the assigned

materials. Since I am an imperfect monitor, you should try to do so at least three times during the time available for discussion. If you talk infrequently, it may be useful to briefly note a remark before or after making it, so that if I don't catch it you can remind me of it after class. You will receive 40% credit (8 points) for being there, 80% credit (16 points) for constructively participating at some point in the discussion, and 120% credit (24 points) for constructively participating throughout the discussion.

- In-Class Work: Sometimes there may be structured in-class exercises. As long as the student actively participates, he/she gets full credit for participation during the period of time occupied by the exercise.
- Short Film (25%). You will need to create a five-minute short political documentary or piece of political propaganda, using at least 3:20 of your own footage (or 2/3 of the film, whichever is greater). Most digital cameras have video capability, although older cell phone cameras and webcams should generally be avoided due to the very low quality of their video. See the attached Appendix for ideas and some details about the project.
 - Storyboards. The Storyboard Forms are available on Canvas (under Film Project Resources). The most important factor in the storyboard grade is its completeness. If the answer to all of the following question is yes, then the student will receive all 50 points. To the extent that the storyboard falls short of these criteria, that grade will be proportionally reduced.
 - Does it actually represent 5-10 minutes of material?
 - Does each scene get its own box?
 - Has each element of each scene or clip been described – including the source?
 - Have the required permissions for interviews (or justifications for non-consensual recording) been submitted? [Forms on Canvas]
 - Is it clear from the storyboard that a political element exists to the film?
 - Is the thesis of the film clear from the storyboards?
 - Does the storyboard estimate that >67% of footage used will be shot by the student?
 - If there is voice-over, is the script for those scenes included?
 - Rough Cut. Half of the grade (25 points) is based on completeness (the extent to which the film delivers or improves upon what was promised in the storyboard and follows the instructions in the assignment). The other half is based on the following factors:
 - Argument: The quality of evidence used to support the thesis is high (10 points).
 - Material quality: The clips used are clearly visible and audible, with multiple camera perspectives where appropriate (10 points).
 - Pacing: The film neither drags on too long in some places nor touches on others too briefly to keep the audience engaged (5 points).
 - Final Cut.
 - Completeness: Student did all that was asked in preparing the final cut (30 points).
 - Argument: The quality of evidence used to support the thesis is high (15 points).
 - Material quality: The clips used are clearly visible and audible, with multiple camera perspectives where appropriate (15 points).
 - Professionalism: The student has made appropriate use of audio balancing and visual transitions to render the film a seamless whole rather than just a string of clips (10 points).
 - Engagement: The film engages its viewers and holds their attention, while using techniques of persuasion or information to shape their attitudes or knowledge about the subject of the film (30 points).

POLI 3350 Course Rubric

Item	Points	Percent
Academic Integrity Exercise	0 (but required to pass!)	0%
Film Notes	90 (30 points per set)	9%
Film Critiques	300 (60 points per critique)	30%
Propaganda Campaign Analysis	100	10%
Participation	260 (divided evenly between sessions with class discussion or in-class exercises)	26%
Short Film	250 (50 for the storyboard, 50 for the rough cut, 100 for the final film, and 50 for the Q&A during the film festival)	25%
TOTAL POSSIBLE	1000	100%
<i>895+ = A 795-894=B 695-794=C 595-694=D 594 or lower = F</i>		

Regrade Policies

I can make mistakes. Don't be shy about checking everything twice. In order to prevent a last-minute search for points long after the original grading has been done, I have two policies for regrades or disputes over grades. Please remember the deadlines in each case. After this time, I am no longer confident that I will be able to remember enough to fairly regrade the material (i.e. using exactly the same standards as those applied to other students).

- **Written Work:** If you believe I have graded written work incorrectly, then you have up to **one week** to return the work to me along with a *brief* explanation or indication of the portion to be regraded.
- **Participation:** **At the end of any class period**, you may request to see your participation grade for that class. If you disagree with the grade, you need to explain your disagreement **then, while the discussion is still fresh in everyone's memory**. I advise you to write down a few words each time you participate so that you might be able to jog my memory after class if you believe I missed your effort.

Attendance

Attendance is required. It is exceedingly difficult to do well without a good set of lecture notes – and the PowerPoint files I post online don't include the explanations I give in class. Furthermore, it is rather challenging to complete in-class work or to discuss when one is not in the classroom.

Beware! The lectures do not simply rehash the readings – they add new material and help you organize the evidence presented in the assigned readings. The “downside” to this is that you need both a good set of lecture notes and careful examination of the assigned readings to do well in the course. The upside is that lectures are actually worth attending, and if you email me questions about the readings I'll address them in class.

Excused Absences, Make-Up Work, and Late Work

- Barring some emergency, students must inform the instructor *prior to an absence*. Send me an email stating the dates(s) you will be missing and the reason(s). You should also hand me a written note with this information in class. (Protect yourself! Don't rely on my memory – hand me something written that I can keep in my files). Failure to contact the instructor *prior to class* will normally rule out any sort of make-up. Make-up exams differ from the original and are offered at the instructor's convenience.

- Make-up work is required for each *excused* absence.
 - If the assignment was Film Notes, do a Film Critique instead. If the assignment was Storyboards, do a set of Film Notes in addition to the Storyboards. Finally, if the assignment was a Film Critique, then make a 3-4 page typed outline of the major points and arguments from the *readings* for the week in addition to doing the Film Critique. You must also complete any in-class exercises you missed.

Incompletes

Grades of incomplete are not to be used when students simply fall behind. Instead, they are used when some event such as a hospitalization or deployment effectively takes the student out of the class after the drop deadline. By university policy, incompletes must be finished in the subsequent semester.

Academic Integrity

University Code of Academic Honesty: Texas A&M University -Central Texas values the integrity of the academic enterprise and strives for the highest standards of academic conduct. A&M-Central Texas expects its students, faculty, and staff to support the adherence to high standards of personal and scholarly conduct to preserve the honor and integrity of the creative community. Academic integrity is defined as a commitment to honesty, trust, fairness, respect, and responsibility. Any deviation by students from this expectation may result in a failing grade for the assignment and potentially a failing grade for the course. Academic misconduct is any act that improperly affects a true and honest evaluation of a student's academic performance and includes, but is not limited to, cheating on an examination or other academic work, plagiarism and improper citation of sources, using another student's work, collusion, and the abuse of resource materials. All academic misconduct concerns will be reported to the university's Office of Student Conduct. Ignorance of the university's standards and expectations is never an excuse to act with a lack of integrity. When in doubt on collaboration, citation, or any issue, please contact your instructor before taking a course of action.

More [information regarding the Student Conduct process](https://tamuct.campuslabs.com/engage/organization/tamuct-student-conduct-panel) is available at the following link: [https://tamuct.campuslabs.com/engage/organization/tamuct-student-conduct-panel].

If you know of potential honor violations by other students, you may [submit a report](https://cm.maxient.com/reportingform.php?TAMUCentralTexas&layout_id=0), [https://cm.maxient.com/reportingform.php?TAMUCentralTexas&layout_id=0].

Specific guidelines for this course, which supplement and do not replace University policy:

- **Violations:** There are plenty of ways to cheat listed by the Student Handbook. Some common violations of academic integrity that I have observed while teaching similar classes at TAMUCT are
 - **Most Common Violation:** Plagiarism. This comes in two varieties:
 - Use of direct quotes without quotation marks. Even if you are just using three- or four-word phrases, you need to surround them with quotation marks if you didn't create them yourself. This is true even if you cite the source! Remember that changing a few words in a sentence does not transform a direct quote into a paraphrase; instead, it transforms one long direct quote into several shorter direct quotes with a word of your own between each. A true paraphrase is the expression of the cited source's ideas in your own words.
 - Paraphrasing another person's words without citing the source
 - **Second Most Common Violation:** Receiving "notes" (or other forms of copying) from anyone other than the instructor. If you hand your work to someone else and they proceed to copy part or all of it, both of you will be deemed to have violated the policy. A single copied element of an assignment is sufficient to trigger the policy.

- **Penalties:**
 - The normal penalty for a violation of academic integrity (whether or not it is specifically listed above) in any of my classes is a grade of zero for the work or a deduction of 20% (two letter grades) from your course grade, whichever is **greater**. The infraction will be reported to the TAMUCT administration, with a recommendation for probation in the case of deliberate violation or no further action in the case of clearly inadvertent violation.
 - The (a) outright purchase, download, or completion by others of an exam or assignment, or (b) second or subsequent violation of academic integrity (in this course or other courses) display such serious disregard for academic integrity that either one of them will result in course failure **and** recommendation for maximum disciplinary penalties to the TAMUCT administration.

Drop Policy

If you discover that you need to drop this class, you must complete a [Drop Request Form](https://www.tamuct.edu/registrar/docs/Drop_Request_Form.pdf) [https://www.tamuct.edu/registrar/docs/Drop_Request_Form.pdf].

Professors cannot drop students; this is always the responsibility of the student. The Registrar's Office will provide a deadline on the Academic Calendar for which the form must be completed, signed and returned. Once you return the signed form to the Registrar's Office, you must go into Warrior Web and confirm that you are no longer enrolled. If you still show as enrolled, FOLLOW-UP with the Registrar's Office immediately. You are to attend class until the procedure is complete to avoid penalty for absence. Should you miss the drop deadline or fail to follow the procedure, you will receive an F in the course, which may affect your financial aid and/or VA educational benefits.

Student Resources

- **911 Cellular:** 911Cellular is an emergency notification service that gives Texas A&M University-Central Texas the ability to communicate health and safety emergency information quickly via email, text message, and social media. All students are automatically enrolled in 911Cellular through their myCT email account.
 - In an effort to enhance personal safety on the Texas A&M University – Central Texas (TAMUCT) campus, the TAMUCT Police Department has introduced Warrior Shield by 911 Cellular. [Warrior Shield](https://www.tamuct.edu/police/911cellular.html) [https://www.tamuct.edu/police/911cellular.html] can be downloaded and installed on your mobile device from Google Play or Apple Store.
 - Connect at [911Cellular](https://portal.publicsafetycloud.net/Texas-AM-Central/alert-management) [https://portal.publicsafetycloud.net/Texas-AM-Central/alert-management] to change where you receive your alerts or to opt out. By staying enrolled in 911Cellular, university officials can quickly pass on safety-related information, regardless of your location.
- **Academic Accommodations:** At Texas A&M University-Central Texas, we value an inclusive learning environment where every student has an equal chance to succeed and has the right to a barrier-free education. The Office of Access and Inclusion is responsible for ensuring that students with a disability receive equal access to the university's programs, services and activities. If you believe you have a disability requiring reasonable accommodations please contact the Office of Access and Inclusion, WH-212; or call (254) 501-5836. Any information you provide is private and confidential and will be treated as such. For more information please visit our [Access & Inclusion](https://www.tamuct.edu/student-affairs/access-inclusion.html) web page: [https://www.tamuct.edu/student-affairs/access-inclusion.html].
 - Texas A&M University-Central Texas supports students who are pregnant and/or parenting. In accordance with requirements of Title IX and guidance from US Department of Education's Office of Civil Rights, the Dean of Student Affairs' Office can assist students who are pregnant and/or parenting in seeking accommodations related to pregnancy and/or parenting. For more

information, please visit <https://www.tamuct.departments/index.php>. Students may also contact the institution's Title IX Coordinator. If you would like to read more about these requirements and guidelines online, please visit the website [<http://www2.ed.gov/about/offices/list/ocr/docs/pregnancy.pdf>].

- Texas A&M University–Central Texas supports students who are pregnant and/or parenting. In accordance with requirements of Title IX and related guidance from US Department of Education's Office of Civil Rights, the Dean of Student Affairs' Office can assist students who are pregnant and/or parenting in seeking accommodations related to pregnancy and/or parenting. Students should seek out assistance as early in the pregnancy as possible. For more information, please visit the [Student Affairs](https://www.tamuct.edu/student-affairs/index.html) web page [<https://www.tamuct.edu/student-affairs/index.html>]. Students may also contact the institution's Title IX Coordinator. If you would like to read more about these [requirements and guidelines online](http://www2.ed.gov/about/offices/list/ocr/docs/pregnancy.pdf), please visit the website [<http://www2.ed.gov/about/offices/list/ocr/docs/pregnancy.pdf>].
- Title IX of the Education Amendments Act of 1972 prohibits discrimination on the basis of sex and gender—including pregnancy, parenting, and all related conditions. A&M–Central Texas is able to provide flexible and individualized reasonable accommodation to pregnant and parenting students. All pregnant and parenting students should contact the Associate Dean in the Division of Student Affairs at (254) 501-5909 to seek out assistance. Students may also contact the University's Title IX Coordinator.
- **Tutoring:** Tutoring is available to all A&M–Central Texas students, both on-campus and online. Subjects tutored on campus include Accounting, Advanced Math, Biology, Finance, Statistics, Mathematics, and Study Skills. Tutors are available at the Tutoring Center in Warrior Hall, Suite 111.
 - If you have a question regarding tutor schedules, need to schedule a tutoring session, are interested in becoming a tutor, or have any other question, contact Academic Support Programs at (254) 519-5796, or by emailing Dr. DeEadra Albert-Green at deeadra.albertgreen@tamuct.edu.
 - Chat live with a tutor 24/7 for almost any subject from on your computer! Tutor.com is an online tutoring platform that enables A&M–Central Texas students to log in and receive FREE online tutoring and writing support. This tool provides tutoring in over 40 subject areas. Access Tutor.com through Canvas.
- **University Writing Center:** Located in Warrior Hall 416, the University Writing Center (UWC) at Texas A&M University–Central Texas (TAMUCT) is a free workspace open to all TAMUCT students from 10:00 a.m.-5:00 p.m. Monday thru Thursday with satellite hours in the University Library Monday thru Thursday from 6:00-9:00 p.m. This semester, the UWC is also offering online only hours from 12:00-3:00 p.m. on Saturdays.
 - Tutors are prepared to help writers of all levels and abilities at any stage of the writing process. While tutors will not write, edit, or grade papers, they will assist students in developing more effective composing practices. By providing a practice audience for students' ideas and writing, our tutors highlight the ways in which they read and interpret students' texts, offering guidance and support throughout the various stages of the writing process. In addition, students may work independently in the UWC by checking out a laptop that runs the Microsoft Office suite and connects to WIFI, or by consulting our resources on writing, including all of the relevant style guides. Whether you need help brainstorming ideas, organizing an essay, proofreading, understanding proper citation practices, or just want a quiet place to work, the UWC is here to help!
 - Students may arrange a one-on-one session with a trained and experienced writing tutor by visiting the UWC during normal operating hours (both half-hour and hour sessions are available) or by making an appointment via [WCOOnline](#). In addition, you can email Dr. Bruce

Bowles Jr. at bruce.bowles@tamuct.edu if you have any questions about the UWC and/or need any assistance with scheduling.

- **University Library:** The University Library provides many services in support of research across campus and at a distance. We offer over 200 electronic databases containing approximately 250,000 eBooks and 82,000 journals, in addition to the 85,000 items in our print collection, which can be mailed to students who live more than 50 miles from campus. Research guides for each subject taught at A&M-Central Texas are available through our website to help students navigate these resources. On campus, the library offers technology including cameras, laptops, microphones, webcams, and digital sound recorders.
 - Research assistance from a librarian is also available 24 hours a day through our online chat service, and at the reference desk when the library is open. Research sessions can be scheduled for more comprehensive assistance, and may take place on Skype or in-person at the library. Assistance may cover many topics, including how to find articles in peer-reviewed journals, how to cite resources, and how to piece together research for written assignments.
 - Our 27,000-square-foot facility on the A&M-Central Texas main campus includes student lounges, private study rooms, group work spaces, computer labs, family areas suitable for all ages, and many other features. Services such as interlibrary loan, TexShare, binding, and laminating are available. The library frequently offers workshops, tours, readings, and other events. For more information, please visit our [Library website](http://tamuct.libguides.com/index) [<http://tamuct.libguides.com/index>].

Amendments

Not all exigencies can be foreseen. I reserve the right to amend the syllabus at any time. Any such amendment will be provided to the students in writing.

Instructor's Personal Statement (not required reading, but may be of interest)

I strive to provide my students with a liberal arts education. Such an education is intended to expand human potential by emphasizing critical thinking skills, strong writing and oral communication skills, and perceptive responses to others' arguments. These goals enable students to become lifelong learners, community members, and ultimately to lead rewarding lives. Therefore, under the broad rubric of a liberal arts approach to teaching, I emphasize four objectives in my teaching: development of critical thinking skills, advancement of writing and speaking skills, moral development, and mastery of what in my judgment constitutes the "core" of the area under study. These goals determine how I construct course syllabi, which materials I use, and how I manage the classroom.

Critical Thinking Skills

Students should learn to think critically about the material in the course (primarily films and readings, but also lectures and the occasional handout). This is a difficult skill to learn, but one that pays dividends in every other class and in the outside world. After all, we want educated and critical citizens.

I divide critical thinking skills into three components. First, students must be perceptive viewers, readers and listeners. Even where the course readings consist largely of a standard textbook, I try to model this skill in class discussions by initially responding to many questions with "Are you asking X, Y, or Z?" This isn't evasion or stalling – rather, understanding the nuances of an argument is a prerequisite to analyzing it.

Second, students should have the ability to challenge and dissect arguments made by the course materials, fellow students, or myself. There are some students who are looking for “the way it is” to be handed to them from on high. I aim to challenge those students by presenting concrete, unsolved puzzles, and then presenting a number of possible solutions, requiring them to compare the evidence for each. Since the questions I ask in class are usually open questions within the discipline of political science, there are no easy answers. When I open a class discussion, engage with students doing discussion exercises, or grade homework assignments, I play “devil’s advocate” for each student or group, taking a different position as I interact with each student. It is therefore disappointing when students simply parrot back what they believe the professor wants to hear. Their own thoughts count.

Just as important as the ability to analyze an argument is the ability to construct and defend one, choosing one among several imperfect explanations as the “best bet” for explaining a phenomenon or the superior normative framework. There are some students who are very good at critiquing existing explanations, but who then use this skill as an excuse to avoid argument altogether: “None of these explanations are perfect, so it’s all just a matter of opinion.” This is illustrated by Russian dissident Gary Kasparov (2017):

"The point of modern propaganda isn't only to misinform or push an agenda. It is to exhaust your critical thinking, to annihilate truth. Modern dictatorships have become far more sophisticated still in how to achieve their ends. They learned that by constant bombardment, your senses become overwhelmed. You start to doubt, to shrug your shoulders, to tune out, and that makes you vulnerable. Instead of pushing one lie, one fake, they can push a dozen, or a hundred, and that's pretty good odds against one lonely truth. They win when you say: 'Who can be sure what really happened?'"

So I do push students to weigh the strengths and flaws of each competing explanation and identify the one which is most likely to be correct. In sum, I try to combine the focus on argument dissection that one finds in academic debate with the focus on puzzle-solving that one finds in science and philosophy.

Communication Skills

As a former debater and debate coach, I appreciate the importance of being able to write and speak clearly. Of course, one of the most important ways to accomplish this is by assigning writing (and, in some courses, speaking) activities that require effective argument. In order to help students proofread their work, I set up a page on the Canvas course site illustrating the most common student grammatical errors: word mix-ups, sentence fragments, agreement of subject and verb, and improper comma or apostrophe usage. I am then able to simply write the number of the error next to it on the page so that the student can look up the error and the solution. This technique allows me to focus my comments on the thesis, structure, and style of students’ essays.

Oral communication skills are roughly as important as written communication skills. People need to be able to make public arguments and defend them while remaining poised and persuasive. The short film project in this course is really designed to give the students new tools to express themselves and to make arguments. Film is a powerful medium, and even the shyest of people can use it to express what they may not be able to coherently communicate in person.

Moral Development

One goal of a liberal arts education is to render students more capable of self-reflection and positive development. Moral education is essential to this process, yet may be the most difficult task facing an educator. Students must first be convinced that the ethical life is the best life. Fortunately, most students already have a set of values, albeit sometimes under-examined and often inconsistent ones. The task of the professor is to challenge their moral beliefs in such a manner that students have to choose between competing values and become more consistent in their moral judgments. It is not the

task of the professor to ensure that students adhere to a particular value system or ideology; instead, the ideal professor will challenge students of any ideology and make them more consistent in their judgments.

For this to be possible, students need to recognize their own underlying assumptions (often their religious faith, combined with a cynical view of human behavior) that make a system of values possible. They must then be able to defend the connections between those assumptions and their value choices. In short, political science needs to be seen as part of a broader liberal arts curriculum which prepares students to do justice (as students understand it) in the world. Otherwise, we risk training sophists who simply use their skills to manipulate others.

Subject Mastery

Finally, each class I teach has a certain “core” of material I expect students to master. This material is the necessary data for intelligent discussion of the questions posed by the course. Mastery is different than memorization; it means being able to apply the material to an unanticipated question or situation. The nature of these questions determines the type of pedagogy used. In this class, I combine lectures, large-group discussion, occasional small-group discussions, and learning-by-doing, especially in the cases of film criticism, propaganda campaign analysis, and documentary construction.

Course Schedule

Dates	Topic	Readings and Films	Due
Jan 14	Techniques of Persuasion	None	
Jan 21	NO CLASS	NO CLASS (Martin Luther King, Jr. Day)	
Jan 28	What is Documentary and How Do We Write About It?	<ul style="list-style-type: none"> • Read: Nichols, Chapter 1 • Watch: <i>Nanook of the North</i> (79 min) • Read: Nichols, Chapter 9 • Watch: <i>American Dream</i> (94 min) 	Film Critique I: Analyze <i>American Dream</i> Academic Integrity Exercise
Feb 4	What Makes Documentary Political?	<ul style="list-style-type: none"> • Read: Nichols, Chapters 2 and 8 • Watch: <i>Triumph of the Will</i> (104 min) • Extra Credit: Watch <i>The Wonderful, Horrible Life of Leni Riefenstahl</i> (181 min) and turn in film notes for it in addition to those for <i>Triumph of the Will</i> (up to 30 points) 	Film Notes
Feb 11	What is Propaganda? The Common View and Alternatives	<ul style="list-style-type: none"> • Read: Jowett and O'Donnell, Chapters 1-3 • Watch: <i>Electoral Propaganda</i> (102 min) 	Film Notes
Feb 18	Portraying Others: Whose Voices are Chosen?	<ul style="list-style-type: none"> • Watch: <i>Jesus Camp</i> (87 min) • Watch: <i>Obsession</i> (77 min) 	Film Critique II: Compare the techniques used by the two films
Feb 25	Does Propaganda Work?	<ul style="list-style-type: none"> • Read: Jowett and O'Donnell, Chapters 4 and 8 • Watch: <i>Active Measures</i> (109 min) 	Film Notes
March 4	How Should Documentaries Portray War?	<ul style="list-style-type: none"> • Read: Jowett and O'Donnell, Chapter 5 • Watch: <i>Restrepo</i> (93 min) • Read: Nichols, "Restrepo: A Case of Inadvertent Evidence" (Canvas) 	Film Critique III: Analyze <i>Restrepo</i> as a portrayal of war
March 11	NO CLASS	• NO CLASS (Spring Break)	
March 18	How Do We Analyze a Propaganda Campaign?	<ul style="list-style-type: none"> • Read: Jowett and O'Donnell, Chapters 6-7 • Watch: See assignment for details 	Propaganda Campaign Analysis
March 25	How Do You Make an Argument Through Documentary Film?	<ul style="list-style-type: none"> • Read: Nichols, Chapters 3-4 • Watch: <i>How to Survive a Plague</i> (109 min) 	Film Critique IV: Analyze <i>How to Survive...</i>
April 1	How Do You Create a Documentary Film?	<ul style="list-style-type: none"> • Read: Nichols, Chapters 10 • Watch: <i>Capturing the Friedmans</i> (107 min) 	Storyboards
April 8	How Did Documentary Styles Evolve?	<ul style="list-style-type: none"> • Read: Nichols, Chapters 5, 6 • Watch: <i>7 Up</i> (29 min) and then <i>28 Up</i> (136 min) • Extra Credit: Also watch <i>56 Up</i> (139 min) and turn in a film <u>critique</u> about the <i>Up</i> Series (up to 60 points) 	Film Notes

Dates	Topic	Readings and Films	Due
April 15	What Other Modes of Documentary Have Been Created?	<ul style="list-style-type: none"> • Read: Nichols, Chapter 7 • Watch: <i>This is What Democracy Looks Like</i> (72 min) 	Rough Cut (Don't forget to <i>render</i> the video first – ideally as an H.264-encoded mp4 file)
April 22	How Can Interviews Make Political Arguments?	<ul style="list-style-type: none"> • Watch: <i>The Fog of War</i> (107 min) 	Film Notes
April 29	How Can We Distinguish Information and Persuasion from Propaganda?	<ul style="list-style-type: none"> • Read: Jowett and O'Donnell, Appendix • Watch: <i>Winter on Fire: Ukraine's Fight for Freedom</i> (102 min) 	Film Critique V: Analyze the degree to which <i>Winter on Fire</i> is itself propaganda
May 6	Short Film Festival	<ul style="list-style-type: none"> • None 	Final Film

Appendix: Film Project Guide

Goal: To create a 5-10 minute political documentary, implementing techniques of information, persuasion, and/or propaganda learned in class.

Learning Objectives: By making your own political documentary, you will actually experience (rather than simply see or read about) approaches to persuasion, how best to communicate a political message, the ethical boundaries between propaganda and persuasion other than propaganda, and how to construct an argument in a new medium. Just as importantly, you will learn some technical skills that will permit you to do things you would not otherwise be capable of doing – being able to create short films or other video presentations will help make you a better artist, businessperson, lawyer, political analyst, scholar, teacher, etc.

Directions (see the syllabus for the rubrics for individual assignments):

1. Select an idea for your film. Note that definitions of “political” are fairly broad, including not only government and what we traditionally call “politics,” but also individual and social responses to problems.
 - a. Things to avoid:
 - i. Topics that cannot be addressed in ten minutes. Examples: General films about “big,” extensively-argued issues such as abortion, the death penalty, marijuana/drugs, taxes, the economy, evolution, the War on Terrorism, etc. You could address any of these by focusing in on one argument or subset of the issue, but give up hope of persuading people on the entire issue in ten minutes.
 - ii. The film cannot be directly about me, your classmates as classmates (as opposed to interviewing them as employees of their employer or members of particular social groups), or the class itself. I might be convinced otherwise, but it will be a tough sell. You have my consent to film my lectures, but not to record your fellow students without their express consent. Also, I cannot be an interviewee, for I would have to evaluate myself when evaluating the film.
 - iii. Don’t simply copy someone else’s film (i.e. remake it). If another (short- or long-form) film inspired your idea, explain that to me, so that we can think of ways to make yours distinct from previous work.
 - b. You are free to create your own topic and thesis, but be sure you can answer the question, “What political argument are you making?”
 - c. Here are some reasonable (political and feasible in Killeen) ideas to get you thinking. Note the vagueness of many of the topics. You will need to be much more specific, since you need to fit a complete argument into 5-10 minutes:
 - A campaign ad for the politician/cause of your choice. Use the examples and types on the Living Room Candidate website (just Google for it) to get ideas for simple storyboards.
 - The “human vs. nature” documentary. Something is threatened – native plants or animals by invasive species or ornamentals, cute kittens or puppies by puppy mills or abuse, or the environment by pollution. In most cases, you don’t need to film the actual bad stuff. It’s enough to have a voice-over while you’re showing pretty flowers or cute kittens.
 - The pro-business (or pro-government) documentary. Show the workers doing things that benefit people we care about (like us). Meanwhile, tell us how the government is treating the business, or how the government programs are threatened by spending cuts.
 - The anti-business documentary. As above, but show the business doing bad things like overpricing or polluting. Interview a disgruntled worker. Show how some lobbyist

managed to kill meaningful regulation (perhaps by saying so while you show a picture of some CEO or lobbyist, then a picture of the Capitol).

- A film exposing sexism, racism, or discrimination of any kind. I heard of discriminatory treatment of customers in at least one Killeen business, but there is also discrimination in everyday family life. An easy one is to film a couple going about their family routine. Show that one does housework while the other one sits on his/her butt. A voice-over can describe how common the problem is and what changes need to happen (individual, social, or policy changes).
- A film about the funding or other political elements of education. Interview a teacher, show the lack of technology, in a classroom, etc. Alternatively, show teachers living high off the hog at taxpayers' expense and ignoring student needs.
- A film about city government doing something wrong (example: film a pile of garbage if you think its waste management stinks). Getting them on film telling you to shut down the camera is always nice, since it makes anyone look guilty.
- A film about any aspect of TAMUCT, using the above techniques. Remember that there must be a political aspect to the film. For example, you could examine the impact of Texas education laws or federal financial aid rules on TAMUCT.
- A film about some volunteer organization, church, or other social actor doing good or bad (as an example of what happens in the absence of government control, for example). You can always interview one of the members, then go over to some opposing church and interview them. The result may cast one of them in a bad light, or it may highlight the importance of religious freedom.
- A film about poverty in Killeen, and how some programs are insufficient to meet the needs of the poor or how some programs are being abused by people who don't need them.
- A film about the effects of war or military service on soldiers or the mismanagement of resources (human or material) by the Army.
- A film about shortcomings in military capabilities and how to remedy them.
- A film about the political battle to establish TAMUCT (hint: UMHB spent millions lobbying against plans for a 4-year college in Killeen during the early 1990s).
- A film analyzing the claims/consequences of another political film. Example: a film assessing the accuracy of campaign ads – local, state, or national.
- A film about obstacles people face and how they might be overcome (personal initiative, community support, changes in the law – all have political implications).
- A film about the Taliban, using an interview from someone who fought them in Afghanistan combined with video clips of Taliban actions or speeches.
- Observe whether most people obey (or just how many people disobey) a frequently-violated, easily observable law (seatbelt, child restraints, lawn maintenance, noise control ordinances, parking laws, etc) in Killeen. Your footage should suggest a cause or solution.
- Check the local papers for local political news. Any public controversy is suitable material for a documentary, provided that the controversy is political in some sense. For example, check the headlines on <http://www.kdhnews.com/>

2. Have a thesis. Be able to state your political argument in one sentence, if asked in class.
 - a. Your film must answer a question or solve a problem, which must be political in nature. In terms of your film, your thesis includes both the question/problem and the proposed answer/solution. Both of these should be things that can actually be visually depicted, although some voice-over may be necessary.

- b. Your film does not need to directly state your political argument (i.e. rely on the central route of persuasion). It can use peripheral cues to indirectly support the thesis or influence the audience in the direction of the thesis. For example, showing the happy life of a child born with serious genetic problems can be a way of arguing about abortion and/or prenatal testing without ever actually mentioning these (controversial, salient) issues. Be creative about how to persuade the audience.
3. Keep the following rules in mind. Rewrite your thesis if necessary to comply.
 - a. Don't do anything illegal or ask others to do so. Filming someone else's public activities is OK, as long as you aren't encouraging them to do anything illegal (perhaps by the mere presence of a camera).
 - b. If your film is likely to endanger someone's job (a teacher complaining about funding, a worker claiming discrimination, etc) then film them in silhouette or with their back to you. Then voice-over their words so their voice is not heard.
 - c. In all cases, assume that your film will eventually make its way onto YouTube. Political documentary is not a genre for truly private reflection.
 - d. Don't lie. If you want to create propaganda, then use the more subtle tools of the trade. But don't outright lie.
4. Think about a storyboard. For a documentary, there is no "script" containing plot and dialogue (except for voice-overs, which do require scripting). Instead, the storyboard is a series of clips to be shot or inserted into the documentary. Before you settle on a storyboard, ask yourself some questions:
 - a. Why do I need to film this? If your visuals are just a little decoration for a voice-over argument, then you might as well be doing a podcast. The visuals should make part of your argument for you.
 - b. Do I really have the access I need? Most people don't like being filmed. Students often plan to interview people who are not permitted to give interviews, or who will decline to be filmed. Cameras are banned in some places.
 - c. What percent of the material is film I can shoot myself? It must be more than 2/3, but ideally it would be 100% since it can be tough to download or extract video clips and get them in the proper format to mix with your own. To repeat, two-thirds of the film must be your own footage, which can include either video you shoot or text/pictures/a slideshow with voice-over that you create on a computer. However, the footage does not necessarily have to have been shot for this class. Perhaps you already have some footage from home movies or whatnot that is relevant to your argument.
5. Write the storyboard – **DUE ON April 1 (Hand in storyboard forms including planned scripts for voice-overs)**. The storyboard identifies the scenes, the purpose that each scene serves, how the scene will be filmed (or found), and the order in which scenes will be presented.
 - a. Very few films require only one clip/scene. Unless you've struck gold, you probably need more than one clip and a bit of video editing to make the film.
 - b. Identify some external clips (three are required) that you can use. I can show you how to capture and trim a YouTube clip, for example. Keep these short and sweet, since the bulk of the film is your own footage.
 - c. Remember the 5-10 minute requirement, as well as the requirement that you must film at least two-thirds of the final production. To identify the length of a clip you haven't shot yet, use a watch and describe what is being shown. For example, "I'm showing cars passing by. One, two, three, four, five cars." If you think that's going to be one minute long, you're probably mistaken. It's likely to be closer to 15 seconds. On the other hand, interviews can easily take a minute per question, depending on the depth of the responses.
 - d. You must use the forms in the syllabus (just print/photocopy extra copies if needed).

6. Bring the external clips which you wish to trim and use to class on **April 8**. Use a CD-R, a USB thumb drive, or a file server to ensure that you can access the clips during that day's class. You can bring stuff that wasn't on the storyboard if you didn't realize it would be useful or didn't know it existed before now.
7. Plan for audio.
 - a. The built-in microphones on digital cameras and camcorders might be adequate for your indoor needs if the subject is very close. But outside, wind noise can render them useless. Even inside, you may have difficulty dealing with background noise or distance. The department and library have audio recorders that can be checked out.
 - b. If you record audio separately, allow yourself some extra time to import the audio into your film and sync it with the video. This can be done in Camtasia Studio and virtually all other video editing programs.
8. Shoot the footage you need.
 - a. Prioritize interviews, since interviewees are notorious for missing film dates or deciding not to participate. These are due with the rough cut on **April 15** (bring the forms to class).
 - b. Be prepared to re-shoot some footage. Footage doesn't always come out the way you anticipated.
9. Assemble the rough cut – **DUE on April 15**.
 - a. Be sure you have all of your clips.
 - b. Be sure that each clip is trimmed properly (it shows what you want and no more).
 - c. Now add titles, subtitles, and credits using Adobe Premiere Elements. Do be sure to double-check spelling and grammar.
 - d. A rough cut is created by simply dropping in your trimmed clips in the proper order to see what you have. Play it and identify the weak spots (often audio or inadequate lighting).
 - e. Render the rough cut as H.264 (mp4) video and bring it with you on a CD, DVD, USB stick, or memory card (that I can keep for the next week).
 - f. Remember your interview forms, if any.
10. Edit the final cut – **DUE on May 6**.
 - a. Add or subtract material to get within the time limits.
 - b. Add a voice-over or background music if needed
 - c. Select transitions between scenes
 - d. Mix the soundtrack to even out the volume, make it easier to hear interviewees, etc.
 - e. Make changes suggested by the instructor.
 - f. You can now drop external clips and/or the interview if you don't believe that they improve your argument.
 - g. Render and bring the film to class so we can watch it during the film festival. Be prepared to answer questions about your film and its argument (the Q&A grade).