

**Preproduction & Guidelines: RCTV Episode # \_\_\_\_\_**

Documentary Subject Matter: \_\_\_\_\_

 **Expository mode**

The primary purpose of the Expository mode is to make an argument. This is the model that is most often associated with documentary in general. The structure is grounded in a series of assertions backed up by evidence. The assertions are presented through verbal commentary from an invisible voice-over narrator, while images provide the evidence.

 **Observational mode**

This mode uses the observations of an unobtrusive camera to create direct engagement with the everyday life of subjects.

 **Participatory mode**

This mode emphasizes the interaction between filmmaker and subjects. These films usually take the form of a series of interviews or other forms of even more direct involvement from conversations to provocations. Archival footage to examine historical issues is also included.

 **Poetic mode**

This abstract approach to documentary filmmaking emphasizes visual associations, tonal or rhythmic qualities, description, and form. These films often bear a close resemblance to experimental and avant-garde film.

 **Reflexive mode**

This mode, which includes the mockumentary format, calls attention to the assumptions and conventions that govern documentary filmmaking to increase our awareness of how films construct representations of reality.

 **Performative mode**

This final mode highlights the subjective or expressive aspect of the filmmaker's own involvement with a subject to heighten the audience's responsiveness to the subject and to this involvement. These films reject objectivity and favor emotion.

(From: Bill Nichols, *Introduction to Documentary*, 2nd Edition, Bloomington: Indiana University Press, 2010, as summarized by Sarah Childress, a Meridian Stories Innovator and Artist)

Working Title: \_\_\_\_\_

Logline for the documentary segment:

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**Timeline**

Production Elements	Timeline	DUE DATE
<input type="checkbox"/> Preproduction (this sheet)	Week 1: Monday	
<input type="checkbox"/> Research & Contacts	Week 1: Tuesday	
<input type="checkbox"/> Filming individual Segments	Week 1: Thursday	
<input type="checkbox"/> Editing individual Segments	Week 2: Tuesday	
<input type="checkbox"/> Filming RCTV Anchor Segments	Week 2: Wednesday	
<input type="checkbox"/> Editing Whole Episode	Week 2: Thursday	
<input type="checkbox"/> Rendered	Week 2: Thursday	
<input type="checkbox"/> Air-Date	Week 2: Friday	

## Research & Contacts

Subject matter's current information: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Subject matter's historical information: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Relevancy to RC students: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Contacts & their titles: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Filming Individual Segments

(consider interviews, b-roll, voice overs, etc.)

Segment Portion	Location	Special Set-up	Date & Time

## Editing Individual Segments

- Clear introduction of topic
- Clean, clear, & concise editing
- Name plates for those presented
- Clean, clear, & balanced audio
- RENDERED by individual due date (Week 2: Tuesday)

## Filming RCTV Anchor Segments

- Preferred anchor introduction: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- Preferred anchor conclusion: \_\_\_\_\_  
\_\_\_\_\_