



## FREE INFORMATION SESSION with APRIL WALTON

Prospective and current students welcome! Come and ask questions about courses at CDS, meet instructors, and learn about the Certificate in Documentary Arts.

Monday, February 8, 2010  
6–8 p.m.  
Center for Documentary Studies  
1317 West Pettigrew Street  
Durham, NC 27705

Please register on-line for this free session at [www.cdscourses.org](http://www.cdscourses.org).

For additional information, contact Continuing Education at the Center for Documentary Studies by calling (919) 660-3663 or emailing [cdscourses@duke.edu](mailto:cdscourses@duke.edu).

“The Center for Documentary Studies is unlike any other program out there. It is not a place that simply teaches you how to hold a camera and print an image, but a place that asks you to consider what you are photographing and who the work is for. The classes are taught by working professionals who deal not only with the technical skills required to photograph, film, or record, but the ethical and existential questions that arise throughout the process of in-depth documentary work. Your fellow students are not just documentarians, but psychologists, photographers, anthropologists, artists, community organizers, and social workers. Through its interdisciplinary curriculum, CDS offers not just a place to continue your studies, but an opportunity to explore and share the process of documentary work with a remarkable group of people who are themselves following the same journey.”

—ANNE WEBER, certificate student

“I thought I would like this course but actually I loved it! I haven’t felt that level of passion for anything in a long time. I have learned so much. The comments/discussion with other students was fantastic—everybody had such good ideas. The presentations on the last day were amazing. . . . I’m sure that I’ll apply for the certificate based on this course alone.”

— SANDRA STINNETT, Introduction to Documentary Studies class, 2009

## SIGN UP TODAY! FOR MORE INFORMATION AND TO REGISTER, VISIT [WWW.CDSCOURSES.ORG](http://WWW.CDSCOURSES.ORG)



Visit on the CDS Porch, our news blog: [www.cdsporch.org](http://www.cdsporch.org)

## Instructors

**Randolph Benson** is a graduate of Wake Forest University and the North Carolina School of the Arts. His film *Man and Dog* has appeared in eighteen film festivals in seven countries and garnered numerous awards, most notably a Gold Medal in the Academy of Motion Picture Arts and Sciences’ Student Academy Awards. His work has been featured on the Bravo Network, the Independent Film Channel (*Split Screen*), UNC-TV (*NC Visions*), among others. He also received an Eastman Kodak Excellence in Filmmaking Award at the Cannes Film Festival.

**John Biewen** is audio program director at the Center for Documentary Studies. Besides teaching Summer Audio Institutes and undergraduate courses, he produces documentaries and features for NPR, PRI, American Public Media, and other public radio audiences. Biewen has been making radio since 1983, including eight years spent producing documentaries for American RadioWorks. His work has won many honors, including two Robert F. Kennedy Awards, the Scripps Howard National Journalism Award, and the Third Coast International Audio Festival’s Public Service Award.

**John Blythe** is a Chapel Hill–based independent audio producer and digital archivist. His radio career has included stints as a producer/director at North Carolina Public Radio (WUNC) and as a producer/reporter in New York (WFUV), where his work won a Golden Reel award, a regional Edward R. Murrow Award, and a Public Radio News Directors Incorporated award. His reports have aired on NPR’s *Justice Talking* and on several British radio networks.

**Harlan Campbell** is the photography and digital arts associate at the Center for Documentary Studies. He has a degree in photography from the Savannah College of Art and Design. While Campbell’s personal work focuses mainly on portraiture, his freelance projects have included book and album covers. He also specializes in custom printing for artists and galleries.

**Meg Daniels** grew up in upstate New York, where she received her B.F.A. from the Rochester Institute of Technology in 1997 and her M.S. in Adult and Community College Education from North Carolina State University. She has been a staff photographer for the *Winston-Salem Journal* and the *Rochester Democrat and Chronicle*. Daniels currently works as a full-time freelancer specializing in non-traditional stock, portrait, and documentary photography.

**Jennifer Deer** is a writer, performer, audio producer, and graduate student living in Durham, North Carolina. Her work for radio has been aired on such nationally syndicated programs as NPR’s *All Things Considered*, *Day to Day*, and *Weekend America*. She co-curates podcasts for presentation on the audio documentary website [www.BigShed.org](http://www.BigShed.org).

**Dawn K. Dreyer**, a community-based, mixed-media conceptual artist and activist, is currently in production on an animated documentary, *Bipolar Girl Rules the World and Other Stories*. In 2008, Dreyer was as an artist-in-residence at Pendle Hill in Wallingford, Pennsylvania. From 2000 to 2007, she worked at the Center for Documentary Studies, first coordinating public programs, then as learning outreach director. She has served as board president for the Southern Documentary Fund and currently serves on the boards of the Beautiful Project and the Princeville Outreach Project.

**Georgann Eubanks and Donna Campbell** are the managing partners of Minnow Media, LLC, a multimedia production company based in Carrboro, North Carolina. Eubanks has written profiles and promotional materials for the last 25 years and hosted a local radio program for three years. Early in her career, Campbell founded *Lake Norman Magazine* near Charlotte, became Knight Ridder’s first female publisher, and then moved into documentary production for public television, for which she has won numerous awards. For more information, visit [www.minnowmedia.net](http://www.minnowmedia.net).

**Jim Haverkamp** is an award-winning filmmaker and editor based in Durham, North Carolina. His credits include the documentaries *Armor of God* and *Monster Road*, both collaborations with Brett Ingram. His other documentary and fiction films have screened in festivals across the country, and he was awarded a Filmmaking Fellowship from the North Carolina Arts Council in 2000. He is a former organizer of the Flicker Film Festival in Chapel Hill, North Carolina.

**Deavours Hall** is a social worker and writer with special interests in social justice, race relations, and southern culture. She previously taught writing in the documentary studies program at the College of Santa Fe. Hall received an M.F.A. in creative

writing from Sarah Lawrence and a Master’s in Social Work from the University of Georgia and has worked as a photographer’s assistant and as a researcher on books published by the Clarkson Potter and Chronicle imprints. She is currently writing a documentary on uranium mining on the Navajo reservation.

**Elisabeth Haviland James**, an award-winning producer and director, is the creative talent behind Thornapple Films, which she founded in 2003 as an independent media company specializing in documentary and has recently expanded to include narrative and experimental filmmaking. In 2009, Thornapple Films moved from New York City to West Main Street in Durham. James’s recent work includes pre-production for a narrative feature in the Central African Republic and the production of two large-budget feature documentaries directed by George Butler, *The Lord God Bird* and *The Good Fight*. To learn more, visit [www.thornapplefilms.com](http://www.thornapplefilms.com).

**Simone Keith** started her career as a news editor and videotape operator. After spending a year in Ecuador to help train young people in various aspects of production at an independent television station, Keith went to work for UNC-TV, where she shot and edited news stories for *North Carolina Now* and was assigned to work on several award-winning documentaries. She has now produced her first independent feature, *Heavier Than Air*, a short about Brazilian aviator Santos-Dumont and his claim to be the first in flight.

**Mimi Kelly** is a producer/director/writer of film and television and the CEO of Kelly and Company. Her career encompasses making feature films at Columbia Pictures and documentary work at PBS and CBS in New York. From these experiences Kelly and Company evolved to produce commercials, documentaries, and features, as well as other corporate work. Her clients include NBC, Pfizer, Exxon, the American Trial Lawyers Association, the U.S. Department of Health and Human Services, Proctor & Gamble, and *Newsweek*.

**Michelle Lanier**, the curator of cultural history for North Carolina’s Division of State Historic Sites and Properties, uses her background as an oral historian and folklorist to connect communities with the state’s rich cultural resources. Since 2000, she has examined the ethical issues around doing public history and documentary work as an instructor at the Center for Documentary Studies.

**John Manuel** is author of a memoir, *The Canocist* (Jefferson Press, 2006), and a natural history primer and guidebook, *The Natural Traveler Along North Carolina’s Coast* (John Blair, 2003). He is an award-winning journalist who has published essays in state and national magazines, including *Audubon*, *Canoe & Kayak*, and *Environmental Health Perspectives*. He is a former instructor with the Duke Young Writer’s Camp. To learn more about his writing, visit [www.jsmanuel.com](http://www.jsmanuel.com).

**Joanne Mulcahy** teaches at the Northwest Writing Institute at Lewis and Clark College in Portland, Oregon. Her essays have appeared in numerous journals and anthologies, including *The Stories That Shape Us: Contemporary Women Write About the West*, and *The Folklore Muse: Poetry, Fiction and Other Reflections by Folklorists*. She has won fellowships from the Oregon Institute of Literary Arts, a New Letters Nonfiction Award, and grants from the British Council, the Alaska Humanities Forum, and the Oregon Council for the Humanities. She is the author of two books, *Birth and Rebirth on an Alaskan Island* and *Remedios: The Healing Life of Eva Castellanoz*.

**Tanya Olson** lives in Durham and teaches at Vance-Granville Community College. She holds an M.A. in Anglo-Irish literature from University College, Dublin, and a Ph.D. in twentieth-century British literature from UNC-Greensboro. She won first prize in the 2005 *Independent Weekly* poetry contest and often gives readings in the area, including at the Carrboro Poetry Festival. She has received an Emerging Artist Grant from the Durham Arts Council and was the winner of the Fortner Award in 2008. She helps coordinate Durham’s Third Friday and serves on the board of the Carolina Wren Press.

**Elena Oxman** is a graduate student at UNC-Chapel Hill and the co-founder of American Beat, a documentary film collective whose work has been screened on public television and in festivals around the country. Her essay-film *Kmart Confidential* screened locally in the Ms. Film Festival in Durham and the Hi Mom! Festival in Chapel Hill, where it won Best Film by a Female Artist. At UNC, she teaches courses on film theory and production, and is currently finishing a dissertation on the relationship between film and philosophy in twentieth-century French thought.

**Katina Parker** received an M.F.A. in film production from the University of Southern California and a B.A. in Speech Communications from Wake Forest University. Prior to founding the nonprofit New Orleans: A Labor of Love, Parker worked as a creative director and as a media strategist for the Gay & Lesbian Alliance Against

Defamation (GLAAD). She has employed her talents as a filmmaker, photographer, and graphic/web designer for such clients as Will Smith, Jada Pinkett Smith, and Saul Williams. She is currently working as a social media consultant for the Association of Independents in Radio and several other progressive public media projects.

**Joy M.G. Salyer** is a folklorist, writer, and anti-racism educator. She consults with individuals and groups on a variety of topics—her specialties include using oral history, experiential learning, and creativity to bridge community divisions, develop identity, and combat prejudice. She is trained to use stories and writing to connect and to heal. Her personal fieldwork includes documenting personal life histories, writing poetry from family stories, and collaborating with members of a modern performance community.

**MJ Sharp** has been a documentary photographer and photojournalist for nearly two decades, working primarily in North Carolina and Tennessee. In recent years she has begun photographing with large-format bellows cameras and has been exploring night landscapes as well as long-exposure renderings of domestic scenes. She earned her M.F.A. from UNC-Chapel Hill in 2007, and her work was recently included in Jill Waterman’s *Night and Low-Light Photography*. She teaches courses at the Center for Documentary Studies and is an occasional visiting lecturer in the art department at UNC-Chapel Hill. To see samples of her work, visit [www.mjsharp.com](http://www.mjsharp.com).

**Erika Simon** has been teaching Final Cut to beginners at CDS since 2003. She was an editor for *Gateway: Facing the White Canvas* and directed and edited SAF’s *Levante: Theater for Social Change* and a PSA that aired on Univision. She recently edited *Green Jobs Revolution* to appear as an extra on the *Everything’s Cool* DVD. Her final project for the CDS certificate program won the 2006 Carrboro Film Festival Audience Award. She is a recipient of the Martha Nell Hardy Award for Outstanding Teaching at UNC-Chapel Hill.

**Leah Sobsey** received her M.F.A. from the San Francisco Art Institute in 2001 and completed the resident certificate program at the Maine Photographic Workshops in 1997. Her work has been exhibited widely and is in private collections across the country. She has taught at the San Francisco Art Institute, Duke University, and the Maine Photographic Workshops. She currently teaches at UNC-Greensboro.

**Carol Thomson** has been creating websites and multimedia works since 2000 when she began her documentary studies in Australia. Carol completed the certificate program at the Center for Documentary Studies in 2005. She is working on a multimedia documentary, *Bridging Rails to Trails: Stories of the American Tobacco Trail*, which will be published on the web and as a CD-ROM. A work-in-progress version can be seen at <http://bridgingrailstotrails.com>. Thomson’s web and multimedia company, FireStream Media, LLC, is located in downtown Durham.

**Nicole Triche** is a graduate of Appalachian State University, where she received her broadcasting degree. Triche worked for seven years at the University of North Carolina Center for Public Television, where she produced various field and studio projects. She recently received an M.F.A. in cinema from UNC-Greensboro. During her three years in Greensboro she co-directed the Carolina Film and Video Festival, and from 2004 to 2007 she was director of the Flicker Film Festival in Chapel Hill. Her work has screened at various film festivals, including Full Frame, RiverRun, and the Sidewalk Film Festival. She currently teaches at Elon University.

**Shelia Turner** is a photographer, social documentarian, and visual activist. She was a Hambridge Center for the Creative Arts photography fellow in 2005 and a California Employment and Research Fund Fellow in 2007. Her photographs are held in many private and public collections including the High Museum of Art in Atlanta, the Museum of Contemporary Art of Georgia, and the Paul R. Jones Collection of the University of Delaware. Turner was a member of the inaugural planning team for Atlanta Celebrates Photography. She received her B.A. from the University of Florida and her M.A. in Social Documentation from the University of California–Santa Cruz.

**G. Douglas Vuncannon** is a visual artist and composer who works as a freelance photographer and writer. His short documentary films have screened at numerous film festivals in the United States and Canada. A recipient of the Durham Arts Council’s Emerging Artist Grant, Vuncannon is currently a regular contributor to the *Independent Weekly*. Recently, he has collaborated with the Little Green Pig Theatrical Concern to produce Super 8 films that were used in the critically acclaimed productions *The Bitter Tears of Petra von Kant* and *Europe Central*.

## Special Topics and General Interest

### Documenting the Body • All Levels • Dawn Dreyer

To document the body is to see through many lenses: of culture, class, and gender; of our own experience (ranging from illness and disease to the stress of finding a pair of jeans that fit); and of a society that magnifies bodily imperfections to drive a consumer market in “fixes,” from the ordinary to the extreme. In this course, we will explore these issues by examining documentary work relating to the body, from National Geographic to experimental images and writing by contemporary artists. Class time will be divided between discussion and hands-on work; guest artists will present work and teach new techniques. Together, we will engage in a process of reflecting on our own bodies to create a collaborative document; individual students will also pursue their own projects.

Saturdays, February 6–March 27 (20 hours) • 10 a.m.–12:30 p.m.

Materials fee: \$20 (exact amount due at first class) • Course fee: \$265

### Writing Memoir Stories • All Levels • John Manuel

Memoirs are not just the province of the rich and famous. Memoirs can be written by anyone at any point in his or her life and about any aspect of that life. To make a memoir truly readable and interesting, writers need to make choices about what to focus on and how to structure the narrative. This course will introduce students to a variety of memoir subjects and styles, as well as help them decide how to frame their stories. The course is designed to help students get writing, with the goal of producing a literary memoir worthy of publishing.

Tuesdays, March 23–May 10 (16 hours) • 6:30–8:30 p.m.

Materials fee: \$10 (exact amount due at first class) • Course fee: \$250

### Getting In: A Practicum of Community Engagement • All Levels Joy M.G. Salyers

Whether working on an independent project or partnering with others, it is essential to develop strategies for engaging meaningfully and collaboratively with members of the community you’re documenting. How do you find and approach people to interview? How do you build trust and establish truly collaborative relationships, while navigating differences in gender, race, age, language, or geography? How do you identify all the institutions involved in the community (including granting agencies, individual sponsors, and community development associations) and understand how they might affect your work? We will consider these questions and many others—not just in theory but in a hands-on class with great guest speakers, clear examples of strategies that have (and have not!) worked, and weekly exercises.

Thursdays, April 15–May 20 (12 hours) • 6:30–8:30 p.m.

Materials fee: \$10 (exact amount due at first class) • Course fee: \$235

### Intensive Introduction to Documentary Studies • All Levels Joy M.G. Salyers

This intensive, week-long class is designed for distance students who are pursuing the Certificate in Documentary Arts at CDS to fulfill their introductory course requirement, but it is also ideal for any student wishing to get a grasp of the basic history and principles of documentary work. This course will feature a variety of guest speakers including photographers, filmmakers, writers, and audio producers.

We emphasize not only methodologies but also philosophies and ethics of fieldwork in different settings. Students will explore examples of fieldwork and at the final meeting will present projects of their own. These projects may be the beginning of long-term documentary initiatives or simply a means to help decide on the direction of a future project. A list of required texts and a course pack will be mailed to students in April 2010.

Sunday to Friday, June 7–12 (38 hours) • This 6-day intensive begins Sunday, 6 p.m.; Monday–Friday, 9 a.m.–4 p.m. (plus two evening presentations) • Materials fee: \$25 Course fee: \$450

### WEEKEND COURSES

#### The Art of the Interview • All Levels • Georgann Eubanks and Donna Campbell

Polish your listening and observation skills, and explore a range of interviewing techniques. Students will consider the many variables involved in interviewing a subject for radio or video: How much homework on the interviewee should you do in advance, and how far can you veer from prepared questions? How do you put your subjects at ease and inspire trust? How can you get the most out of a time-constrained interview? Students will discuss release forms, the ethics of editing, and the role of the interviewer in framing the story, and will conduct in-class practice interviews with each other using digital video. Participants will acquire the tools to be more experienced, confident, and compassionate interviewers.

Saturday, February 27 (6 hours) • 9 a.m.–3 p.m.

Please bring a bag lunch • Materials fee: \$5 (exact amount due at first class) • Course fee: \$125

## Audio

### Make That Audio Documentary: Intro to Sound Recording and Digital Mixing • Beginning • John Blythe

Documentary audio isn’t just about getting on the radio! Knowing how to record and edit audio creates multimedia opportunities for all kinds of documentary artists, and there are many new venues (such as podcasting) for sharing work. In this class, students will make short audio documentaries using their own recordings. We will begin with the basics of interviewing and making “good” recordings and end by learning to edit sound using Pro Tools digital editing software. Please note: Students must provide their own recorder (preferably digital), headphones, and microphones. They will also need to provide a FireWire external storage device.

Tuesdays, February 2–March 28 (16 hours) 7–9 p.m. • Materials fee: \$10 (exact amount due at first class) • Course fee: \$250

### Hearing Is Believing I : An Audio Documentary Summer Institute All Levels • John Biewen

In this weeklong, morning-till-night immersion in audio documentary work. You’ll learn hands-on skills in recording and digital audio mixing; discuss issues such as the ethics of documentary work; explore varied uses for audio documentaries (it’s not just radio anymore); and hear accomplished producers play and talk about their work in evening presentations. During the week you’ll work with a fellow student to produce and edit a short audio documentary, from the first interview and gathering sound to the final mix. Examples of previous students’ projects can be found on the Duke University CDS iTunes site.

The institute will be led by John Biewen along with other staff members of the Center for Documentary Studies. Visiting artists will also join the institute faculty; past instructors include Jay Allison, Joe Richman, Ann Hepperman and Kara Oehler, David Schulman, Chris Brookes, Neenah Ellis, Karen Michel, and Dmae Roberts.

Computers and editing software (Pro Tools) will be provided for your use in completing your institute project. Students should bring field-recording equipment, including recorder, microphone, and headphones. No experience in audio production is required, though a basic comfort level with computers is desirable. Additional information and schedules will be emailed to registered students. The enrollment fee includes all lunches during the week and one dinner. Students are responsible for housing and transportation.

Sunday to Saturday, July 24–31 (40 hours) • This 7-day intensive begins Sunday, 3 p.m.; Monday–Friday, 9 a.m.–5 p.m. (plus evening presentations); concludes Saturday, 3 p.m. • Course fee: \$825

### Hearing Is Believing II : Making It Sing • Intermediate/Advanced John Biewen

An intensive six-day workshop for students who’ve recorded interviews and gathered sound and are ready to construct a four- to ten-minute audio documentary. This course is designed for those who have a basic grasp of audio editing software, or for individuals who have completed Make That Audio Doc and/or the one-week Hearing Is Believing summer institute and are ready to try a more ambitious project. This time you’ll bring your own recordings to the institute. You’ll get lessons and personal guidance from seasoned radio documentary producers as you structure and script your piece, record your narration tracks (if any), and mix your documentary on CDS’s Pro Tools workstations or, if you prefer, on your laptop. Examples of previous students’ projects can be found on the Duke University CDS iTunes site.

The institute will be led by John Biewen along with other staff members of the Center for Documentary Studies. Visiting artists and editors will join the institute faculty, including Deborah George and Shea Shackelford; past instructors include Emily Botein, Cheryl Devall, and Emily Hanford. Additional information and schedules will be emailed to registered students. The enrollment fee includes all lunches during the week and one dinner. Students are responsible for housing and transportation.

Monday to Saturday, August 9–14 (35 hours) • This 6-day intensive starts Monday, 6 p.m.; Tuesday–Friday, 9 a.m.–4:30 p.m. (plus evening presentations); concludes Saturday, 2 p.m. • Course fee: \$825

### The Personal Narrative in Radio • All Levels • Jennifer Deer

Do you have a story to tell? Think a piece you’re working on might be better told from your point of view? Looking for practice in writing and voicing casual, personal narration? Don’t be afraid of the “I”! This one-day workshop is an introduction to first-person narrative in the audio medium. We’ll listen to a variety of first-person radio essays and discuss the elements of the form, including writing, voicing, editing, and the use of additional sound.

Saturday, February 27 (6 hours) 10 a.m.–5 p.m. • Please bring a bag lunch  
Course fee: \$135

Documentary Studies courses are marked “All Levels,” “Beginning,” “Intermediate,” or “Advanced” to assist students in determining the most appropriate course in which to enroll. The specific designations are defined as follows:

- All Levels*: This course is open to all skill levels.
- Beginning*: No experience needed to take a course with this designation.
- Intermediate*: This level assumes students have taken the Intro class in the subject and are able to work independently with software or in the darkroom.
- Advanced*: This level assumes students have taken the Intro and Intermediate courses and have acquired a comfort level working independently with the medium.

More information about individual classes is available on the registration site, [www.cdscourses.org](http://www.cdscourses.org).

**Courses are filled on a first-come, first-served basis, and space is limited.**

### WEEKEND COURSES

#### Audio Postcards • All Levels • Jennifer Deer

The National Public Radio website describes audio postcards this way: “This is sound that is not just ambience. It’s the audio equivalent of that four-color photo. It should really make listeners feel they were there.” The audio postcard is a short format, but a meaty one. Through an elegant layering of voices and sounds, the postcard allows audio documentary to do what it does best: place the listener smack in the middle of the sights, sounds, smells, and moods of a place or an event. The principles of the postcard can be applied to all your audio projects, and will come in handy in other mediums as well.

This workshop is open to all experience levels and is a good entry point for students just beginning their exploration into audio as a medium, as well as those wishing to hone their audio skills. This workshop will be three-quarters classroom listening and discussion and one-quarter fieldwork. If you own recording equipment, bring it. Students will work in groups.

Saturday, February 13 (6 hours) • 10 a.m.–5 p.m. • One-hour break, please bring a bag lunch. • Course fee: \$135

## Photography

### Asking Why: Approaches to Social Documentary Photography All Levels • Shelia Turner

In this discussion-based seminar, students explore the use of long-term photographic studies to advocate for social change, considering technical, aesthetic, and ideological perspectives. Students learn to use the camera as a tool for social commentary, gaining visual literacy and an understanding of photographic narrative elements. Recommended texts include the collection *My Brother’s Keeper: Documentary Photographers and Human Rights*, edited by Alessandra Mauro; *Witness in Our Time* by Ken Light; and *Communities Without Borders: Images and Voices from the World of Migration* by David Bacon.

Wednesdays, January 27–March 31 (20 hours) • 6:30–8:30 p.m.

Materials fee: \$5 (exact amount due at first class) • Course fee: \$255

### Documentary Photography as Fine Art • All Levels G. Douglas Vuncannon

Where do documentary photography and “fine art” converge? And how does a photographer come to terms with the proposition that “every photograph is a self-portrait”? Going beyond the realm of composition and craft, class presentations will focus on iconic photographers who have developed original approaches to documentary work. Through weekly assignments and classroom critiques, students will learn to identify elements of still photography that have the power to transcend the simple recording of images, as well as develop their own photographic vision.

Tuesdays, February 2–March 16 (17.5 hours) • 6:30–9 p.m.

Materials fee: \$5 (exact amount due at first class) • Course Fee: \$250

### Advanced Documentary Photography: Vision and Craft Intermediate/Advanced • Alex Harris

This small, intensive five-day workshop is intended for intermediate and advanced students who have created a relatively large body of photographs and now want to learn more about how to edit and present those photographs to publishers, galleries, curators, and the general public. Harris will work with students one-on-one and in group critiques to help them find their most personal and powerful images and then sequence those pictures in the most effective way. The second half of the workshop will be devoted to beginning to build a printed portfolio by learning digital workflow, advanced Photoshop techniques, and inkjet printing. Students will take key representative images from their edited body of work and learn to adjust these consistently and effectively in Photoshop, as

well as to make a series of consistently rendered inkjet prints. Each day, Harris will share his own work as well as the work of other accomplished documentary photographers. There will also be an evening presentation by a special guest photographer followed by a reception.

Students should arrive with 40 to 60 digital images in original RAW, TIFF, or PSD files in largest size available. Use of computers, software, large-format printers, and paper are included in the enrollment fee. Additional information and schedules will be emailed to registered students. Students are responsible for meals, housing, and transportation; snacks and beverages will be provided.

Monday–Friday, May 10–14 (40 hours) • 9 a.m.–5 p.m. • Smith Warehouse and the Center for Documentary Studies • Course fee: \$795.00 (Limit 10 students)

### WEEKEND COURSES

#### Digital Workflow, Part I: Scanning • All Levels • Harlan Campbell

This two-day workshop teaches photographers how to scan negatives for digital printing and web applications. Students are encouraged to bring 35mm medium- and large-format negative and positive film that they wish to digitize.

Saturdays, March 6 and March 13 (8 hours) • 10 a.m.–2 p.m.

Materials fee: \$10 (exact amount due at first class) • Course fee: \$135

#### Digital Workflow, Part II: Knowing Your Digital SLR • All Levels Harlan Campbell

This short course shows photographers how to get professional results from their digital camera. Students should bring their own D-SLR or be looking to buy one. Functions covered include exposure, aperture, shutter speed, ISO, and shooting in RAW format.

Saturdays, March 20 and March 27 (8 hours) • 10 a.m.–2 p.m.

Materials fee: \$10 (exact amount due at first class) • Course fee: \$135

#### Digital Workflow, Part III: Inside the Box • All Levels Harlan Campbell

Designed to help students make their work shine, this two-day course covers Photoshop techniques that turn negative scans and native digital files into masterpieces. Students will learn how to adjust color and contrast; crop effectively; apply curves, layers, and masks; retouch images; and save files for printing and digital presentation. Please note: This class is a mandatory prerequisite for Digital Workflow, Part IV: Digital Printmaking.

Saturdays, April 3 and April 10 (8 hours) • 10 a.m.–2 p.m.

Materials fee: \$10 (exact amount due at first class) • Course fee: \$135

#### Digital Workflow, Part IV: Digital Printmaking • All Levels Harlan Campbell

In this two-day course, students will learn how to make professional, archival pigment prints using state-of-the-art hardware and software. Bring your print-ready files and leave with beautiful custom prints. Please note: It is required that students take Digital Workflow, Part III: Inside the Box prior to this course.

Saturdays, April 17 and March 24 (8 hours) • 10 a.m.–2 p.m.

Materials fee: \$20 (exact amount due at first class) • Course fee: \$135

### Visual Storytelling • All Levels • Meg Daniels

This workshop introduces principles and techniques of visual storytelling to examine how images (singly or in multiple frames) stimulate change, influence emotions, and educate viewers in ways that can’t be achieved through words alone. Participants will gain a better understanding of still photography as a storytelling medium and how it reflects their personal sense of style and aesthetics. Through shooting exercises and classroom discussion, we will pursue the art of storytelling with our cameras.

Friday–Saturday, April 9–April 10 (9 hours) • 6–9 p.m., Friday; 9 a.m.–4 p.m., Saturday • On Sat, bring a bag lunch • Course fee: \$175

### The Basics! Workshop • Beginning • MJ Sharp

The building blocks of a good exposure are the same whether you’re shooting digital or film. Bring your digital camera and manual and get ready for a guided romp through the three basics of exposure: ISO (sensitivity to light), aperture (depth of focus), and shutter speed (motion blur). These elements can be combined in countless ways to achieve your creative goals. As a class, students will look at examples of photographs that use these elements to creative effect and then experiment with their own cameras right on the CDS grounds. By the end of the session, you will be much more comfortable with your camera and its inner workings and ready to apply what you’ve learned to making better and more evocative images.

Saturday, May 15 (4 hours) • 10 a.m.–2 p.m. • Course fee: \$100

### Lighting Workshop • Beginning • MJ Sharp

This one-day class will help you use better and more intentional lighting strategies in making your photographs. Available-light shooting can be a wonderful thing, but it’s far from your only option. Students will explore the aesthetic and technical considerations of taking charge of their lighting conditions, from amending the light quality of the ubiquitous pop-up flash to adding off-camera strobes or hot lighting. In the morning, students will learn about different lighting techniques they can incorporate into their shooting. In the afternoon, students will practice some of these techniques with their own equipment, or with equipment from the morning demonstration that is compatible with their gear. This class is ideal for photographers who have a flash unit but haven’t spent much time using it; please bring it with you to the workshop.

Saturday, May 22 (4 hours) • 10 a.m.–3 p.m. • Bring a bag lunch • Course fee: \$100

## Video

### Introduction to Video Field Production • Beginning • Simone Keith

This course will teach students the basic skills necessary to gather footage and help them negotiate technical problems in the field without compromising quality. Learn how to plan and organize a project, choose the best location for a shoot, work with available light, select the right microphone for the right situation, set proper audio levels, and “shoot in sequence.” We will also discuss proper framing and composition techniques and the advantages of hand-held vs. tripod shots. Please note: Students may use any video camera available to them. However, cameras with an external microphone jack, a headphone jack, and the capacity for manual control of exposure and white balance will be ideal for this course. Video camera tripods (not photography ones) are also recommended.

Wednesdays, January 27–March 17 (20 hours) • 6:30–9 p.m.

Materials fee: \$10 (exact amount due at first class) • Course fee: \$265

### Introduction to Documentary Video Editing • Beginning Jim Haverkamp

How do you craft footage into a story—better yet, your story? We’ll analyze documentaries to learn basic editing conventions and study the effects of stylistic choices. Through weekly homework assignments, students will learn to use Final Cut Pro and share their work in class. Students will edit supplied footage to create their own take on the “same” story, burn a sample DVD, and output their edited work onto mini-DV tape. Please note: Students must bring a camcorder to class on two specified dates, as well as bring a USB-2 or FireWire hard drive to every class. No experience is necessary but basic computer skills are required.

Wednesdays, March 24–May 12 (16 hours) • 7–9 p.m. • Materials fee: \$10 (exact amount due at first class) • Course fee: \$250

**To Register for Classes, visit [www.cdscourses.org](http://www.cdscourses.org)**

**Find Out More about CDS at <http://cds.aas.duke.edu/>**

**Financing Your Film** • **All Levels** • **Mimi Kelly**

This course will cover a variety of ways to raise money for making your film/video, including government grants, tax deals, and debt financing through pre-sales, television, or negative pickup. We will also analyze the changing economic scene, and how this affects the search for funding.

Wednesdays, January 20–March 10 (16 hours) • 7–9 p.m. • Materials fee: \$15 (exact amount due at first class) • Course fee: \$235

**Exploits in New Media and Emerging Technologies** • **Advanced Katina Parker**

How do you launch your video project on the web? How do you successfully advertise it and make money from it? This two-part class offers step-by-step guidance on launching a social media project from scratch. You'll learn everything from securing a domain name and using freeware to build your site to shooting and uploading web video; from choosing the right viral video distributor to creating a web advertising campaign to generate revenue. Students will create a sample social media campaign for a video they've created (whether made previously or shot specifically for use in this class).

Tuesdays, January 26–March 23 (16 hours) • 6–9 p.m. • Course fee: \$250 (does not include \$85 term lab fee)

**The Essay-Film** • **All Levels** • **Elena Oxman**

*[The camera] is a means of writing, just as flexible and subtle as written language. —Alexandre Astruc*

Situated between documentary film and the personal essay, the essay-film has become an increasingly vibrant and visible genre. Loosely characterized by a personal voice and exploratory tone, essay films have incorporated aspects of documentary, narrative, and experimental film, while emphasizing writing as a process that occurs in both words and images.

How have essay-films drawn from and transformed the personal essay as a mode of writing? In what sense do they differ from more “objective” documentary film? How might a personal voice offer an alternative window into history, politics, and current events? Weekly discussions in class will be followed by workshops in which students are guided through the initial stages of creating their own short essay-films. In the workshops, we will discuss conceptualizing, writing, and shooting strategies; exchange feedback on short assignments; and share works-in-progress.

Wednesdays, March 24–May 12 (16 hours) • 6:30–8:30 p.m.
Materials fee: \$10 (exact amount due at first class) • Course fee: \$235

**Documentary Video Institute** • **All Levels** • **Randolph Benson, Jim Haverkamp, Simone Keith, Erika Simon, Carol Thomson, Nicole Triche**
In this eight-day intensive, you will be fully immersed in the process of documentary filmmaking. Working in small production teams (one instructor for every four students) led by experienced documentary filmmakers, you will be introduced to an array of tools and techniques as you collaborate with a partner to direct, shoot, edit, and screen a documentary short. By the time you arrive at the institute, we will have arranged for you to do fieldwork in the Durham community on a documentary subject; you will then work with your partner to decide on the technical and creative approach you want to take with your project. We will also explore different documentary genres and discuss collaboration, ethics, and community outreach. Nationally known guest instructors will teach classes and screen their work in evening sessions. Past visiting filmmakers have included Linda Goode Bryant (*Flag Wars*), Marco Williams (award-winning *Two Towns of Jasper*), Ross McElwee (*Sherman's March, Bright Leaves*), Alice Elliott (Academy Award–nominated *The Collector of Bedford Street*), and Karen Price (*Housequake*). Examples of previous students' projects can be found on the Duke University CDS iTunes site.

Additional information and schedules will be emailed to registered students.

The enrollment fee includes all lunches during the week and one dinner. Students are responsible for housing and transportation.

Saturday to Saturday, June 19–26 (48 hours) • This 8-day intensive starts Saturday, 3 p.m.; Monday–Friday, 9 a.m.–5 p.m. (plus evening presentations); concludes Saturday, 3 p.m. • Course fee: \$1,450 (cameras are provided)

### WEEKEND COURSES

**Crafting Your Film Idea** • **Beginning** • **Elisabeth Haviland James**

Do you have an idea for a documentary film but don't know where to start? Do you wonder if your project is realistic? How do you find out if there's an audience for your film? Where do you go to seek funding, and what's the best way to describe your idea to possible sources of financial support or potential broad-casters? How much will it cost to make your movie, and what legal issues will you face? How should you go about casting your film? These are just a few of the important questions every filmmaker faces when embarking on a documentary project. This one-day interactive workshop provides answers and gives beginning filmmakers a solid foundation to begin producing their projects.

Saturday, February 20 (5 hours) • 9 a.m.–3 p.m. • One-hour break, please bring a bag lunch • Materials fee: \$10 (exact amount due at first class)
Course fee: \$145

## Writing

**It Starts with the Story: Creative Nonfiction for Documentarians** • **All Levels** • **Deavours Hall**

Whether you want to create a film, photo essay, audio piece, or just vivid, original writing, the overarching goal of documentary work is to tell a great story. In this course, we will discuss shaping and editing the stories you feel passionate about telling. Does there have to be a three-act structure? Do you have to include conflict? Do you need to write a “screenplay” for a documentary film? How do text, image, and sound fit together, and influence each other, and how do you combine them for maximum impact?

In this class, open to documentarians interested in any medium and at any level of experience, we will address these questions, help each other answer them, and figure out how they all add up to the book, movie, or sound-story you want to produce. We will have weekly readings and short in-class writing assignments, with the goal of one substantive written work completed by the end of the course.

Mondays, February 1–March 22 (14 hours) • 6:30–8:30 p.m.
Materials fee: \$10 (exact amount due at first class) • Course fee: \$235

**Documentary Poetry** • **All Levels** • **Tanya Olson**

This course explores traditional and experimental documentary formats as well as contemporary documentary questions and issues, all through the medium of poetry. Students need not be poets or experienced documentarians, though they may be either, or both. Through exercises in translation, erasure, and “clairvoyant” poetry, while working with documentary source material, students will discuss topics in documentary studies and begin (or proceed) to work on their own projects, whatever the medium. This class can help students find the heart of a new project or see their existing projects from a different angle.

Mondays, February 1–March 22 (16 hours) • 6–8 p.m. • Course fee: \$255

### WEEKEND COURSES

**Telling Lives: Writing from Oral Histories** • **All Levels**

**Joanne Mulcahy**

In your hands, you hold an oral history transcript—in your memory, the vibrant experience of the interview. How do you bring the vitality of a life to the page? In this workshop, students will explore a range of literary adaptations of source material, including the essay, edited life history, and literary portrait, as well as hybrid forms that incorporate the interviewer’s voice, place an oral history in context, and explore the larger cultural worlds of interviewer and subject. Students will meditate on photographs and mine transcripts for metaphors and symbols that can serve to organize their writing. This course is intended for students who have completed one or more oral history interviews.

Saturday, February 20 (6.5 hours) • 9 a.m.–4 p.m. • Please bring a bag lunch.
Materials fee: \$10 (exact amount due at first class) • Course fee: \$125

## Advanced Projects Seminars in Audio, Photography, and Video

The Advanced Audio, Photography, and Video Projects courses provide documentary artists with the opportunity to work with award-winning professionals in small group settings. Each term, CDS invites three established artists to teach the Advanced Projects Seminars, which are designed for individuals who are working on projects and are seeking creative guidance. This is an opportunity for students in the certificate program to refine their work before applying for the Final Seminar. Participants are required to share excerpts from their works-in-progress, and the courses are designed around the specific needs of participants. Different artists will teach the seminars each term, giving students the opportunity to hear multiple perspectives on their work. Students may take the course for credit more than once. This is also an ideal course for students who have completed the Certificate in Documentary Arts and are looking for professional advice to move forward in their careers, including information on finding resources (grants, fellowships, artist residencies) to support their work. It is strongly recommended that current certificate students take a seminar in their chosen concentration. It will become a requirement for all new certificate students beginning in Fall 2010.

**Audio Projects Seminar** • **Advanced** • **Jennifer Deer**

Tuesdays, February 16–March 23 (12 hours) • 6:30–8:30 p.m.
Materials fee: \$10 (exact amount due at first class) • Course fee: \$315

**Photography Projects Seminar** • **Advanced** • **Leah Sobsey**

Thursdays, February 18–March 25 (12 hours) • 6:30–8:30 p.m.
Materials fee: \$10 (exact amount due at first class) • Course Fee: \$315

**Video Projects Seminar** • **Advanced** • **Jim Haverkamp**

Mondays, February 8–March 15 (12 hours) • 6:30–8:30 p.m.
Materials fee: \$10 (exact amount due at first class) • Course fee: \$315

## Required Courses for Certificate in Documentary Arts

**Introductory Seminar in Documentary Studies** • **Beginning**

**Joy M.G. Salyers, Michelle Lanier**

This course is designed for students in the Certificate in Documentary Arts program or those who plan to enroll. Photography, video, oral history, writing, ethnography, and community partnerships—the documentary arts are interdisciplinary and multifaceted in nature, encompassing many genres and numerous means of interacting with the world and its people. We emphasize not only

methodologies but also philosophies and ethics of fieldwork in different settings. Students will explore examples of documentary work and, at the final meeting, will present project ideas of their own.

Section 1: Joy M.G. Salyers • Tuesdays, February 23–April 13 (20 hours)
6–8:30 p.m. • Materials fee: \$5 (exact amount due at first class)
Course fee: \$245

Section 2: Michelle Lanier • Saturdays, April 10–May 15 (No class on May 8) (20 hours) • 10 a.m.–2:30 p.m. • Half-hour break, please bring a bag lunch.
Materials fee: \$10 (exact amount due at first class) • Course fee: \$245

**Final Project Seminar in Documentary Studies** • **Advanced Nancy Kalow**

This seminar is organized around group discussions of student projects, and how best to complete those projects, along with guided planning on taking the works to their intended audiences. Participants who successfully complete their project during this course will be awarded the Certificate in Documentary Arts.

Certificate students who have met all other requirements and who have done substantial work toward their intended final projects may request admission to the course. Prior to approval, CDS will be in contact with students to discuss their projects. On Friday, May 21, students will share their work with an audience. For more information or for permission to register, send an email to cdscourses@duke.edu.

Wednesdays, March 31–May 12 (14 hours) • 7–9 p.m.
Certificate in Documentary Arts graduation presentations: Friday, May 21
Course fee: \$245

## Summer Institutes

**Advanced Documentary Photography: Vision and Craft**
**Intermediate/Advanced** • **Alex Harris**

This small, intensive five-day workshop is intended for intermediate and advanced students who have created a relatively large body of photographs and now want to learn more about how to edit and present those photographs to publishers, galleries, curators, and the general public. Harris will work with students one-on-one and in group critiques to help them find their most personal and powerful images and then sequence those pictures in the most effective way. The second half of the workshop will be devoted to beginning to build a printed portfolio by learning digital workflow, advanced Photoshop techniques, and ink-jet printing. Students will take key representative images from their edited body of work and learn to adjust these consistently and effectively in Photoshop, as well as to make a series of consistently rendered inkjet prints. Each day, Harris will share his own work as well as the work of other accomplished documentary photographers. There will also be an evening presentation by a special guest photographer followed by a reception.

Students should arrive with 40 to 60 digital images in original RAW, TIFF, or PSD files in largest size available. Use of computers, software, large-format printers, and paper are included in the enrollment fee. Additional information and schedules will be emailed to registered students. Students are responsible for meals, housing, and transportation; snacks and beverages will be provided. Monday to Friday, May 10–14, 9 a.m.–5 p.m. (40 hours) • Smith Warehouse and the Center for Documentary Studies • Limit 10 students • Course fee: \$795.00

**Intensive Introduction to Documentary Studies** • **All Levels**

**Joy M.G. Salyers**

This intensive, weeklong class is designed for distance students who are pursuing the Certificate in Documentary Arts and fulfills their introductory course requirement, but it is also ideal for any student wishing to get a grasp of the basic history and principles of documentary work. This course will feature a variety of guest speakers including photographers, filmmakers, writers, and audio producers.

We emphasize not only methodologies but also philosophies and ethics of fieldwork in different settings. Students will explore examples of fieldwork and at the final meeting will present projects of their own. These projects may be the beginning of long-term documentary initiatives or simply a means to help decide on the direction of a future project. A list of required texts and a course pack will be mailed to students in April 2010.

Sunday to Friday, June 7–12 (38 hours) • This 6-day intensive begins Sunday, 6 p.m.; Monday–Friday, 9 a.m.–4 p.m. (plus two evening presentations)
Materials fee: \$25 • Course fee: \$450

**Documentary Video Institute** • **All Levels** • **Randolph Benson, Jim Haverkamp, Simone Keith, Erika Simon, Carol Thomson, Nicole Triche**

In this eight-day intensive, you will be fully immersed in the process of documentary filmmaking. Working in small production teams (one instructor for every four students) led by experienced documentary filmmakers, you will be introduced to an array of tools and techniques as you collaborate with a partner to direct, shoot, edit, and screen a documentary short. By the time you arrive at the institute, we will have arranged for you to do fieldwork in the Durham community on a documentary subject; you will then work with your partner to decide on the technical and creative approach you want to take with your project. We will also explore different documentary genres and discuss collaboration, ethics, and community outreach. Nationally known guest instructors will teach classes and screen their work in evening sessions. Past visiting filmmakers have included Linda Goode Bryant (*Flag Wars*), Marco Williams (award-winning *Two Towns of Jasper*), Ross McElwee (*Sherman's March, Bright Leaves*), Alice Elliott (Academy Award–nominated *The Collector of Bedford Street*), and Karen Price (*Housequake*). Examples of previous students' projects can be found on the Duke University CDS iTunes site.

Additional information and schedules will be emailed to registered students. The enrollment fee includes all lunches during the week and one dinner. Students are responsible for housing and transportation.

Saturday to Saturday, June 19–26 (48 hours) • This 8-day intensive starts Saturday, 3 p.m.; Monday–Friday, 9 a.m.–5 p.m. (plus evening presentations); concludes Saturday, 3 p.m. • Course fee: \$1,450 (cameras are provided)

**Hearing Is Believing I : An Audio Documentary Summer Institute** • **All Levels** • **John Biewen**

In this weeklong, morning-till-night immersion in audio documentary work. You'll learn hands-on skills in recording and digital audio mixing; discuss issues such as the ethics of documentary work; explore varied uses for audio documentaries (it's not just radio anymore); and hear accomplished producers play and talk about their work in evening presentations. During the week you'll work with a fellow student to produce and edit a short audio documentary, from the first interview and gathering sound to the final mix. Examples of previous students' projects can be found on the Duke University CDS iTunes site.

The institute will be led by John Biewen along with other staff members of the Center for Documentary Studies. Visiting artists will also join the institute faculty; past instructors include Jay Allison, Joe Richman, Ann Hepperman and Kara Oehler, David Schulman, Chris Brookes, Neenah Ellis, Karen Michel, and Dmae Roberts.

Computers and editing software (Pro Tools) will be provided for your use in completing your institute project. Students should bring field-recording equipment, including recorder, microphone, and headphones. No experience in audio production is required, though a basic comfort level with computers is desirable. Additional information and schedules will be emailed to registered students. The enrollment fee includes all lunches during the week and one dinner. Students are responsible for housing and transportation.

Sunday to Saturday, July 24–31 (40 hours) • This 7-day intensive begins Sunday, 3 p.m.; Monday–Friday, 9 a.m.–5 p.m. (plus evening presentations); concludes Saturday, 3 p.m. • Course fee: \$825

**Hearing Is Believing II : Making It Sing** • **Intermediate/Advanced John Biewen**

An intensive six-day workshop for students who've recorded interviews and gathered sound and are ready to construct a four- to ten-minute audio documentary. This course is designed for those who have a basic grasp of audio editing software, or for individuals who have completed Make That Audio Doc and/or the one-week Hearing Is Believing summer institute and are ready to try a more ambitious project. This time you'll bring your own recordings to the institute. You'll get lessons and personal guidance from seasoned radio documentary producers as you structure and script your piece, record your narration tracks (if any), and mix your documentary on CDS's Pro Tools workstations or, if you prefer, on your laptop. Examples of previous students' projects can be found on the Duke University CDS iTunes site.

The institute will be led by John Biewen along with other staff members of the Center for Documentary Studies. Visiting artists and editors will join the institute faculty, including Deborah George and Shea Shackelford; past instructors include Emily Botein, Cheryl Devall, and Emily Hanford. Additional information and schedules will be emailed to registered students. The enrollment fee includes all lunches during the week and one dinner. Students are responsible for housing and transportation.

Monday to Saturday, August 9–14 (35 hours) • This 6-day intensive starts Monday, 6 p.m.; Tuesday–Friday, 9 a.m.–4:30 p.m. (plus evening presentations); concludes Saturday, 2 p.m. • Course fee: \$825

# JOIN FRIENDS OF CDS

**The best way to get involved at the Center for Documentary Studies is to support the documentary arts. This is easy to do, by making a contribution through Friends of CDS. Through their contributions, Friends of CDS help to support the Center for Documentary Studies, a 501(c)3 nonprofit organization affiliated with Duke University. Because the founders of the Center for Documentary Studies envisioned an organization that would bridge campus and community life, CDS was established as neither an academic department nor a traditional university educational center. Rather, CDS functions as an independent not-for-profit organization, with its own budget and fundraising goals.**

**Two Ways To Give: You may make a secure on-line donation at <http://cds.aas.duke.edu/donate/index.html> OR You may send a check payable to “Center for Documentary Studies” at Friends of CDS, 1317 W. Pettigrew Street, Durham, NC 27705**

**For More Information: Lynn McKnight, Associate Director for Programs and Communications, Center for Documentary Studies at Duke University: 919-660-3663 or docstudies@duke.edu**

**Visit on the CDS Porch, our weekly blog: [www.cdsporch.org](http://www.cdsporch.org)**