

KA210-SCH - Small-scale partnerships in school education

Project: Film dialog // A non-formal learning curriculum

Project Nr. 2021-1-LT01-KA210-SCH-000032369



BASIC INFO:	<p>The module begins by laying the groundwork with an overview of Film Studies, encompassing both theoretical and technical aspects. As students delve into the creative side of filmmaking, the focus on story development becomes a central theme, emphasizing the art of observation in crafting compelling narratives.</p> <p>Moving forward, the module transitions to practical skills, enhancing audio-visual media literacy and technical proficiency. This sets the stage for critical thinking as students explore various documentary topics, with a spotlight on issues like intergenerational relations.</p> <p>The module concludes by leveraging documentary projects to not only foster critical thinking but also actively promote social dialogue and connection. By addressing topics that transcend age, nationality, and groups, students gain a holistic understanding of the power of film as a tool for communication and social impact.</p> <p>All course based on informative PDF presentation + extra guideline with film list , and additional sources of information for ones who feel need to go further.</p>
Duration:	<p><i>12 lessons</i></p> <p><i>45 minutes*</i></p> <p><i>Can be organise double lesson up to 90 minutes</i></p>
Tutor	<p>Local school tutor .</p> <p>With a help from FILM DIALOG team, under request.</p>
Participants:	<p>9-11th grade students</p>
Technical needs	<p>Projector, screen, smartphones for participants.</p> <p>NOTE: ALL PRESENTATIONS MUST BE DOWNLOADED, AS THEY HAVE ACTIVE VIDEO LINKS INSIDE.</p>

Course content

- Course introduction - history of filmmaking.*
- Non-fiction films - what is it? THE ART OF THE REAL .*
- Creative language.*
- FILM SCREENING 1 and discussion**
- Camera & lighting from A to Z.*
- Sound from A to Z.*
- FILM SCREENING 2 and discussion**
- Practical workshop.*
- Montage & editing.*
- FILM SCREENING 3 and discussion**
- Constructing the story - writing for non-fiction.*
- Course Overview & Farewell*

Student skills after course

Film History Knowledge:

- Understanding the historical development of filmmaking, key milestones, and influential figures in the industry.

Non-Fiction Filmmaking Proficiency:

- Grasping the concepts and characteristics of non-fiction films, particularly the art of capturing real-life events and experiences.

Creative Language Skills:

- Developing the ability to use creative language effectively in documentary storytelling, emphasizing the importance of observation.

Technical Skills - Camera and Lighting:

- Proficiency in utilizing cameras and lighting basic techniques in documentary filmmaking, covering both technical and creative aspects.

Sound Mastery:

- Understanding the role of sound in documentaries, including recording, editing, and integrating audio elements effectively.

Montage and Editing Expertise:

- Skills in crafting compelling narratives through montage and editing, exploring various techniques for visual and auditory storytelling.

Constructing Non-Fiction Stories:

- The ability to construct compelling non-fiction narratives, including theme selection, character development, and ethical considerations in storytelling.

Critical Thinking and Analysis:

- Developing critical thinking skills through the exploration of documentary topics and the analysis of professional documentaries.

Practical Workshop Experience:

- Hands-on experience in a practical workshop, applying theoretical knowledge to create documentary content.

Social Dialogue and Connection Building:

- Understanding the role of documentaries in fostering social dialogue and connection, particularly in addressing topics like intergenerational relations.

Audio-Visual Media Literacy:

- Enhancing skills in audio-visual media literacy, including technical proficiency and the ability to critically analyze visual content.

Observational Skills:

- Emphasizing the importance of observation in the creative process, from developing story ideas to crafting compelling narratives.

Communication and Social Impact Awareness:

- Recognizing the power of film as a tool for communication and social impact, with an understanding of the potential to transcend cultural and demographic boundaries.

Project Management:

- Managing documentary projects from concept development to post-production, incorporating both creative and technical considerations.

Film Screening and Discussion Engagement:

- Developing the ability to engage in meaningful discussions after film screenings, analyzing and critiquing documentary content.

	These skills collectively provide students with a well-rounded foundation in documentary filmmaking, preparing them to continue exploring and contributing to the field in their future endeavors.
Goals	By having a real opportunity to practice film-making development young people will: <ul style="list-style-type: none"><input type="checkbox"/> develop audio-visual media literacy and technical skills;<input type="checkbox"/> creativity;<input type="checkbox"/> critical thinking;<input type="checkbox"/> ability to plan;<input type="checkbox"/> improve problem-solving skills ;<input type="checkbox"/> improve technical (camera use, editing, use of computer programs) competences;<input type="checkbox"/> increases sense of initiative and empathy, skills of emotional intelligence.

Welcome to our filmmaking course, where young participants will embark on a hands-on journey to develop audio-visual media literacy and technical skills. Students will take charge of creating their own documentary films, fostering creativity, critical thinking, and planning abilities. Guided by teacher and enriched with presentations by industry professionals, they'll navigate challenges, enhancing problem-solving skills while collaborating in multicultural teams. From smartphone use as profesional camera to script writing, this course covers the A-to-Z of documentary filmmaking, promoting both technical and creative competences. We believe this engaging experience will inspire continued participation in similar activities, cultivating youth engagement and creative expression.

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Class	Topic	Task & discussions
1	<i>Course introduction - history of documentary filmmaking.</i>	<p>Presentation : 30 minutes. The course begins with an engaging presentation on the history of filmmaking. This presentation covers key milestones, influential figures, and major developments in the evolution of documentary cinema. It aims to provide students with a comprehensive understanding of the rich and diverse history of filmmaking.</p> <p>Task: 5 minutes. Following the presentation, students are tasked to research and present one documentary film - director, country of production, topic, visual aspect. This task encourages active research, and a creative representation of topic.</p> <p>Discussion: 10 minutes. After the presentation, a discussion session can be conducted to explore the following points:</p> <p>Cultural and Societal Reflections in Film:</p> <ul style="list-style-type: none">● Explore how films often reflect the cultural and societal norms of their time. Discuss how filmmakers use their craft to comment on or challenge prevailing ideologies, and encourage students to identify examples from different historical periods. <p>Innovation in Film Technology:</p> <ul style="list-style-type: none">● Discuss ongoing innovations in film technology and their potential impact on the future of filmmaking. This could include advancements in virtual reality, CGI, or other emerging technologies that continue to shape the industry.

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Through this task and discussion, students not only absorb the historical context of filmmaking but also engage critically with the material, fostering a deeper appreciation for the art form and its cultural significance.

2 *Non-fiction films - what is it? THE ART OF THE REAL .*

Previous class task : 10 minutes

Presentation: 20 minutes. Non-fiction films, often referred to as documentaries, represent the art of the real—capturing real-life events, people, and experiences. This presentation delves into the unique characteristics and approaches that define non-fiction filmmaking.

Task: 5 minutes . Following the presentation, students are assigned the task of focusing on personal interest // daily routine fragment (road to the school, window I see through) and creating a short concept for a documentary film. This should include outlining the theme and the overall narrative structure. This task encourages students to apply the concepts learned in the presentation to their own creative ideas.

Discussion: 10 minutes . After presentation, a discussion session can be held to explore the following points:

Subject Selection and Authenticity:

- Discuss the process of selecting a real-life subject for their documentary concepts. Emphasize the importance of authenticity in non-fiction filmmaking and how a genuine connection to the subject enhances the storytelling experience..

Challenges in Capturing Reality:

- Discuss challenges students faced in conceptualizing their documentary ideas and how they plan to address these challenges during the filmmaking process. Explore the balance between storytelling and capturing the authenticity of real-life events.

Role of the Filmmaker in Non-Fiction Storytelling:

- Explore the role of the filmmaker in non-fiction storytelling. Discuss how filmmakers can influence the narrative through editing, framing, and storytelling choices while still respecting the truth of the subject matter.

Ethical Considerations in Documentary Filmmaking:

- Discuss the ethical responsibilities of documentary filmmakers. Explore how to approach sensitive topics, gain informed consent from subjects, and maintain transparency in storytelling.

By combining a practical task with a thoughtful discussion, students not only gain insights into the art of non-fiction filmmaking but also learn to critically analyze and apply these concepts to their own creative endeavors. This approach encourages active engagement and a deeper understanding of the complexities involved in capturing the "art of the real" on film.

3 *Creative language.*

Previous class task : 15 minutes

Presentation: 20 minutes. Observation is not merely about seeing; it's a profound act of truly understanding, delving into nuances, and uncovering the stories beneath the surface. This presentation explores how observation becomes a powerful tool for developing creative language skills, emphasizing that it is not a passive act but a dynamic force shaping narratives.

Task: 5 minutes . After the presentation, students are tasked recognise style style they would like to adapt t their story.

Discussion: 5 minutes

Narrative Structure in Non-Fiction Films:

- Explore different narrative structures used in non-fiction films. Discuss how documentaries can have a linear, nonlinear, observational, or participatory structure, and encourage

students to share their chosen approaches for their concepts

The Starting Point: Everything Begins with Observation:

- Reflect on the statement "Everything starts from observing in one way or another." Discuss how observation serves as the foundational step in the creative process and language development.

By combining a practical writing task with a thoughtful discussion, students not only engage in hands-on application but also gain a deeper understanding of the pivotal role observation plays in developing creative language skills. This approach fosters a connection between theory and practice, encouraging students to actively incorporate these concepts into their creative endeavors.

4	<i>FILM SCREENING 1 and discussion*</i>	All info on film case study presentation
5	<i>Camera & lighting from A to Z</i>	<p>Previous class task : 10 minutes</p> <p>Presentation: 20 minutes. This presentation is a comprehensive exploration of the intricate relationship between camera and lighting in documentary filmmaking. From the foundational principles to advanced techniques, it covers the A to Z of utilizing camera and lighting to tell compelling and visually engaging documentary stories.</p> <p>Task: 5 minutes. Following the presentation, students are tasked with taking different angle pictures of same object (wide shot vs close up, or day vr night) . They will be responsible for selecting a subject, determining the appropriate camera angles, and experimenting with different lighting setups to evoke a specific mood or atmosphere. This hands-on task encourages practical application of the concepts covered in the presentation.</p> <p>Discussion: 10 minutes. Discussion session can be held to explore the following points:</p> <p>Technical Considerations in Scene Planning:</p>

- Discuss the technical considerations students faced when planning their documentary scene. Explore their choices in terms of camera angles, framing, and how they used lighting to enhance the visual narrative.

Impact of Lighting on Mood and Atmosphere:

- Explore the impact of lighting choices on the mood and atmosphere of the documentary scene. Discuss examples where different lighting setups have been used effectively in documentaries to convey emotion or highlight specific aspects of the subject.

Challenges and Solutions in Execution:

- Discuss the challenges students encountered during the execution of their documentary scenes and how they addressed these challenges. This discussion encourages problem-solving and critical thinking.

By combining a practical task with a thoughtful discussion, students not only apply the technical knowledge gained in the presentation but also engage in a collaborative exploration of the intricate relationship between camera and lighting in documentary filmmaking. This approach bridges theory and practice, fostering a deeper understanding of the visual elements crucial to effective storytelling.

6 *Sound from A to Z.*

Previous class task : 15 minutes

Presentation: 20 minutes. This presentation is a comprehensive exploration of the essential role sound plays in documentary filmmaking. Covering everything from foundational principles to advanced techniques, it aims to provide a thorough understanding of utilizing sound to enhance storytelling in documentaries.

Task: 5 minutes. After the presentation, students are tasked with creating a small sound library - writing down on paper strange verbs - doors opening, foots, growing flower and etc..After one by one takes out

blindly what was noted and has to prep record for next class.

Discussion: 5 minutes. Following the completion of the task, a discussion session can be held to explore the following points:

Importance of Sound in Storytelling:

- Discuss the impact of sound on storytelling in documentaries

Challenges and Solutions in Sound Recording:

- Discuss the challenges students encountered during the sound recording process and how they addressed these challenges. This discussion encourages problem-solving and critical thinking in capturing high-quality audio.

Role of Sound Editing and Mixing:

- Explore the role of sound editing and mixing in post-production. Discuss how these processes can further refine the audio elements, ensuring clarity, balance, and cohesion in the final documentary.

Collaboration Between Sound and Visuals:

- Discuss how sound collaborates with visual elements to create a cohesive and immersive documentary experience. Explore instances where effective synchronization between visuals and sound enhances storytelling.

By combining a practical task with a thoughtful discussion, students not only apply the technical knowledge gained in the presentation but also engage in a collaborative exploration of the crucial role sound plays in documentary filmmaking. This approach bridges theory and practice, fostering a deeper understanding of the audio elements essential to effective storytelling.

7	<i>FILM SCREENING 2 and discussion*</i>	All info on film case study presentation.
8	<i>Practical workshop.</i>	All info on <i>Practical workshop list.</i>
9	<i>Montage & editing.</i>	Previous class task : 15 minutes

Presentation: 20 minutes. This presentation delves into the art and techniques of montage and editing in documentary filmmaking. From understanding the basics to exploring advanced editing styles, it covers the A to Z of crafting compelling narratives through the arrangement of visual and auditory elements.

Task: 5 minutes .After the presentation, students are tasked with editing a short sequence for a documentary project. This hands-on task encourages students to apply the concepts learned in the presentation.

Discussion: 5 minutes . Following the completion of the task, a discussion session can be held to explore the following points:

Narrative Flow and Storytelling:

- Discuss how montage and editing contribute to the narrative flow in documentaries. Explore the impact of different editing choices on storytelling and audience engagement.

Creative Choices in Montage:

- Explore the creative choices students made during the editing task, including the use of cuts, transitions, and pacing. Discuss the influence of these choices on the overall mood and tone of the documentary sequence.

Challenges and Solutions in Editing:

- Discuss the challenges students faced during the editing process and how they addressed them. This discussion encourages problem-solving and critical thinking in the post-production phase.

Collaboration Between Editing and Story Structure:

- Discuss how editing collaborates with the overall story structure in documentaries. Explore how the arrangement of scenes and

		<p>the pacing of edits contribute to the effectiveness of the storytelling.</p> <p>By combining a practical editing task with a thoughtful discussion, students not only apply the technical knowledge gained in the presentation but also engage in a collaborative exploration of the crucial role montage and editing play in shaping the narrative of a documentary. This approach connects theory with hands-on application, fostering a deeper understanding of the creative and technical aspects</p>
10	<i>FILM SCREENING 3 and discussion*</i>	All info on film case study presentation
11	<i>Constructing the story - writing for non-fiction.</i>	<p>Previous class task : 15 minutes</p> <p>Presentation: 15 minutes. This presentation explores the art of constructing a compelling narrative for non-fiction documentaries. From the initial concept to the final script, it covers the key elements and techniques involved in shaping a meaningful and engaging story in the realm of non-fiction filmmaking.</p> <p>Task: 5 minutes. After the presentation, students are tasked with developing a pitch for a non-fiction documentary. They will outline the main theme, identify potential characters or subjects, and provide a brief overview of the narrative structure. This task encourages students to apply the storytelling principles learned in the presentation to their own creative ideas.</p> <p>Discussion: 10 minutes. Discussion session can be held to explore the following points:</p> <p>Character Development in Non-Fiction:</p> <ul style="list-style-type: none"> ● Explore the process of character development in non-fiction documentaries. Discuss how students approached identifying and presenting characters or subjects in their pitches. <p>Narrative Structure and Flow:</p> <ul style="list-style-type: none"> ● Discuss the narrative structures proposed by students in their pitches. Explore how they envisioned the flow of the documentary and

whether they employed any specific techniques to enhance storytelling.

Challenges in Non-Fiction Storytelling:

- Discuss the challenges students faced in constructing non-fiction stories and how they addressed them in their pitches. This discussion encourages problem-solving and critical thinking in the storytelling process.

Realism and Ethical Considerations:

- Explore the balance between realism and ethical considerations in non-fiction storytelling. Discuss how students approached portraying real-life events and subjects while maintaining ethical standards.

Extension Task (Optional):

Students can be given the option to choose one aspect of their pitch and create a brief scene-by-scene outline or treatment to further develop the storytelling structure.

By combining a practical pitch development task with a thoughtful discussion, students not only apply the storytelling principles learned in the presentation but also engage in a collaborative exploration of the crucial elements involved in crafting compelling non-fiction narratives. This approach connects theory with practical application, fostering a deeper understanding of the creative and ethical considerations in non-fiction storytelling.

12 *Course Overview & Farewell*

Previous class task : 30 minutes

Discussion: 5 minutes

Crafting a Compelling Theme:

- Discuss the themes students chose for their documentary pitches. Explore how the selection of a compelling theme can guide the overall narrative and engage the audience.

Course Overview: 10 minute

As our documentary filmmaking course comes to a close, let's take a moment to reflect on the enriching journey we've embarked on together. Over the course, we've explored the fundamental elements of documentary filmmaking, from the theoretical aspects to hands-on practical applications. Here's a brief overview of our key topics:

Introduction to Film Studies:

- Explored the history and theoretical foundations of filmmaking, laying the groundwork for our creative endeavors.

Creative Language and Observation:

- Delved into the power of observation as an active force in developing creative language skills. Explored how keen observation contributes to nuanced storytelling.

Camera & Lighting in Documentary:

- Explored the A to Z of utilizing cameras and lighting in documentary filmmaking. Discussed technical considerations and creative choices that shape visual narratives.

Sound in Documentary:

- Explored the crucial role of sound in documentary storytelling. Investigated techniques for recording, editing, and integrating sound elements effectively.

Montage & Editing in Documentary:

- Examined the art of montage and editing, discussing techniques for crafting compelling narratives through the arrangement of visual and auditory elements.

Constructing the Story - Writing for Non-Fiction:

- Explored the process of constructing a compelling narrative for non-fiction documentaries. Discussed themes, character

development, and ethical considerations in storytelling.

Farewell:

As we bid farewell, I want to express my gratitude to each of you for your active participation, creativity, and dedication throughout this course. Remember, the skills and insights gained during this course are not just tools for filmmaking; they are avenues for expression, communication, and advocacy. Whether you continue your journey in filmmaking or explore other creative pursuits, carry the passion and dedication you've shown here forward.

Wishing each of you continued success in your creative endeavors. Farewell, and may your stories continue to inspire and resonate with the world. Thank you for being a part of this cinematic journey!

As an instructor, it's valuable to gather feedback from students to understand their perspectives and ensure the course met their expectations. Here are some questions our team would be happy to know more:

- **What aspects of the course did you find most valuable in your learning journey?
- **Did the course meet your expectations? If not, what improvements would you suggest?
- **Which specific topics or lessons resonated with you the most, and why?
- **How did the hands-on tasks contribute to your understanding of documentary filmmaking concepts?
- **Did you face any challenges during the course, and if so, how did you overcome them?
- **Do you feel more confident in your ability to create a documentary after completing the course?

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RECOMENDED FILM LIST

FULL INFO - ANNEX: FILM LIST

<p><i>Jonas Mekas : As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty/2001</i></p>	<p><i>288 min.</i></p>	<p>A rare and beautiful work made by one of the greatest practitioners of autobiographical cinema, Jonas Mekas' <i>As I Was Moving Ahead...</i> is composed of diary footage shot in New York City and environs mostly between 1970 and 1974, the selections and sequencings ordered largely by chance. What we see in this nearly five-hour-long epic is a wonderfully poetic expression of the sweet little moments of everyday life: personal celebrations and joys, a child's first steps, sunlight dancing through a sheer curtain, cats at play, a Manhattan snowstorm.</p>
<p><i>Jonas Mekas: Reminiscences of a Journey to Lithuania /1972</i></p>	<p><i>88 min.</i></p>	<p><i>Reminiscences of a Journey to Lithuania</i> is a 1972 documentary film by Jonas Mekas. It revolves around Mekas' trip back to Semeniškiai, the village of his birth. It was Mekas' second diary film, which narrates through highly personal footage and voiceover the Mekas brothers' visit to their native Lithuanian village of Semeniškiai, Panevėžys in 1971 after a 27-year absence.</p>

Karol Lindholm : In a lion / 2021

13 min.

For two decades, Odense Zoo in Denmark has been performing public dissections of animals that they have put down to control certain populations and prevent inbreeding. In the short documentary *In a Lion* (2018), the Polish director Karol Lindholm captures the zoo's educational event, called 'Animals Inside Out', without sparing the viewer the graphic details. Throughout, the adults and many children observing seem to look on with a combination of fascination, horror and disgust, as the cheerful zoo employees reveal ever more layers of the animal's innards. While the film's end titles reveal that Lindholm sees the display as inhumane, his portrait can also be read as something of a provocation to audiences who would much rather not see an animal dissection, even when animal exploitation is often an unspoken undercurrent in their everyday lives.

Sara Dosa : Fire of love / 2022

94 min.

Katia and Maurice Krafft loved two things — each other and volcanoes. For two decades, the daring French volcanologist couple roamed the planet, chasing eruptions and documenting their discoveries. Ultimately, they lost their lives in a 1991 volcanic explosion, leaving a legacy that forever enriched our knowledge of the natural world. Director Sara Dosa and the filmmaking team fashion a lyrical celebration of the intrepid scientists' spirit of

		<p>adventure, drawing from the Kraffts' spectacular archive. FIRE OF LOVE tells a story of primordial creation and destruction, following two bold explorers as they venture into the unknown, all for the sake of love.</p>
<p>Agnès Varda : Gleaners and I /2000</p>	<p>82 min.</p>	<p>With a digital camcorder in hand, Agnès Varda sets out to make a documentary about the lives of gatherers, recyclers, and treasure hunters she encounters in the cities and countryside of France. Often sidetracked, Varda finds time to reflect on everything from aging to the birth of cinema.</p>
<p>Gar O'Rourke: Kachalka / 2019</p>	<p>9 min.</p>	<p>A journey into what is widely considered the world's most hardcore gym: Kiev's enormous open-air 'Kachalka' gym. Those who take care of the place and spend time there share what it has meant to the community over the years.</p>
<p>Elena Kairytė: ROBERTA/ 2023</p>	<p>82 min.</p>	<p>The film follows a young woman's Roberta's life as time progresses. Created during a course of several years, this cinematic work explores what it means to create and constantly recreate yourself. Roberta is a true portrait of a generation poignantly and with a gentle intimacy portraying the life of Lithuanian youngsters born in the mid-1990's. Roberta doesn't want much from her life - she's wishing to lead a quiet life and to be a good person. However, very importantly, she doesn't want to be bored too.</p>

<p>Agnès Varda : <i>Uncle Yanco</i> / 1967</p>	<p>17 min</p>	<p>The short documentary <i>Uncle Yanco</i> features Varda tracking down a Greek emigrant relative she's never met, discovering an artist and kindred soul leading a bohemian life in Sausalito.</p>
<p>Paweł Łoziński : <i>Balcony movie</i> / 2021</p>	<p>100 min.</p>	<p>The <i>Balcony Movie</i> is a 2021 Polish documentary film written, directed and filmed by Paweł Łoziński. The film is composed from the conversations that the director has with the people who pass by on the street below his apartment in Warsaw, each story is unique and deals with the way we try to face life as individuals</p>
<p>Sarah Polley : <i>Stories we tell</i> / 2012</p>	<p>84 min.</p>	<p>In this inspired, genre-twisting new film, Oscar®-nominated writer/director Sarah Polley discovers that the truth depends on who's telling it. Polley is both filmmaker and detective as she investigates the secrets kept by a family of storytellers. She playfully interviews and interrogates a cast of characters of varying reliability, eliciting refreshingly candid, yet mostly contradictory, answers to the same questions. As each relates their version of the family mythology, present-day recollections shift into nostalgia-tinged glimpses of their mother, who departed too soon, leaving a trail of unanswered questions. Polley unravels the paradoxes to reveal the essence of family: always complicated, warmly messy and fiercely loving. <i>Stories We Tell</i> explores the elusive nature of truth and memory, but at its core is a deeply personal film about how our narratives</p>

		shape and define us as individuals and families, all interconnecting to paint a profound, funny and poignant picture of the larger human story
Eitvydas Doškus: Once upon a Vilnius /2022	23 min.	Vilnius is a city of notable historical heritage and unique character currently undergoing considerable changes. Some of the life fragments our camera has recorded are no more. The film, therefore, is a testimony to that which has faded into oblivion, and a glimpse into what is to come.
Malik Bendjelloul: Searching for sugar man / 2012	82 min.	Though he faded into obscurity in the US, an early 1970s musician known as Rodriguez became a huge hit in South Africa and was widely rumoured to have died. Two obsessed fans set out to learn the man's true fate.
Giedre Žickytė: Jump / 2020	84 min.	In 1970, Lithuanian sailor Simas Kudirka defects by jumping off a Soviet vessel aboard a U.S. Coast Guard cutter and asking for asylum. His leap for freedom leads to one of the biggest political muddles of the Cold War before a stunning twist of fate.
Roberta Verba : Šimtamečių Godos / 1969	16 min.	Director Robert Verba's film, which talks about people who have reached the age of one hundred and over, at first glance simple old people - opens as sober self-reflecting village sages, as people for whom time has not been

able to heal all wounds, and as comical characters of eternal stories.

EXTRA SOURCES & Activities to Go Further

Extra exercises:

Filmmaking Exercises...

You can't sit around and read about filmmaking all day! Thes...

lessonbucket.com

Lithuanian heritage of documentaries:

nėpriklausoma
sinemateka
restauruoti lietuviški filmai

Video lessons about Documentary filming by Meno Avilys:

<https://vimeo.com/showcase/6981377>

Lessons plan from New-York times:

