COURSE SYLLABUS
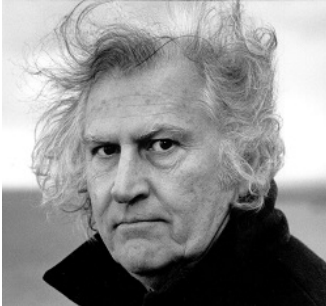Instructor: Susanne Suffredin   Office: CDM 459
Phone: 312-362-1305   Office Hours: Tuesday 02:00-04:30PM, Thursday 02:00-04:30 PM
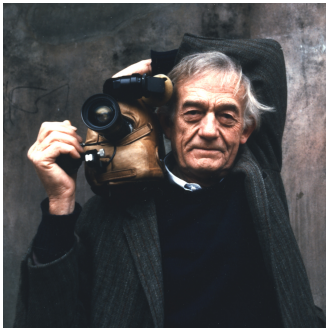Email: ssuffre1@depaul.edu
Email will be answered within 24 hours; Saturday emails by Monday

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We realized that the important thing was not the film itself
but that which the film provoked.

Fernando Solanas
La Hora de Los Hornos (The hour of the furnaces)

My obsession has been — and is still — the feeling of being there.
Not of finding out this and analyzing this or performing some virtuous social act
or something. Just what's it like to be there

Richard Leacock
Drew Associates

I've always been interested in how people think, how they react to
challenges in their lives - what makes people tick. I've also always been
passionate about social issues and causes, and I wanted to make films that
addressed important issues in very human terms.

Barbara Kopple
Harlan County USA

Reality is a superficial layer and what we should be looking out for is a deep strata of
truth. I've always been after what I call an ecstatic truth.

Werner Herzog

Course Overview and Learning Goals

Course Website

D2L

Course Overview

This course will explore the documentary filmmaking process by viewing a wide range of documentary films and discussing them in class. Students will also:

Learning Goals

- create a short documentary, working in crews of 3-4, and participate in other exercises over the quarter.
- develop skills in conceptualizing, directing and editing various styles of documentary film.
- understand and incorporate interview techniques (both formal interviews and on-the run/"vox populi" interviews), techniques for visualizing and shooting observational footage, and construct narratives through the integration of sound and images.
- define their own personal directorial approach to documentary filmmaking, through screening and discussing a variety of significant documentary films.
- PREREQUISITES: DC 210 and DC 220 or equivalent.

Required Text

Rabiger, Michael. ***Directing the Documentary.*** Sixth Edition. Boston: Focal Press, 2014.

Recommended Texts

Bernard, Sheila Curran. *Documentary Storytelling: Making Stronger and More Dramatic Nonfiction Films*.
Boston: Focal Press, 2007.
Bernard, Sheila and Ken Rabin. *Archival Storytelling: A Documentary Filmmaker's Guide to Finding, Using, and Licensing Third-Party Visuals and Music*. Boston: Focal Press, 2008.

Required Materials and Equipment
Firewire or USB 3.0 Hard Drive and access to adequate software for editing projects.

Grading Look at assignment guidelines for detailed breakdown.

PROJECT	TOTAL POINTS	
#1 Vox Pop	**15**	
#3 Documentary PORTRAIT	**70**	
Pitch	5	
Pre-production Package	10	
Scene #1 – Event Unfolding	10	
Scene #2 – Interview or Observation	10	
Rough Cut	10	
Fine Cut	25	
Participation	**15**	
Attendance	5	
In Class Exercise	5	
Self and Group Evaluations	5	
Total Points	**100**	

A = 100-93	A- = 92-90	B+ = 89-88	B = 87-83	B- = 82-80		
C+ = 79-78	C = 77-73	C- = 72-70	D+ = 69-68	D = 67-63	D- = 62-60	F = 59-0.

A indicates excellence (all assignments are graded excellent and submitted on time), B indicates good work, C indicates satisfactory work, D indicates unsatisfactory work, and F is a failure to demonstrate an understanding of course concepts

Week	Topic	Assign Due
1 3/27	**Intro to class, organization, assignments, groups.** Journals, Ideas, Stories What is a documentary? Brief History Screening: Various Clips / Shorts	Assign: *Vox Populi* – On the street interviews (groups) Two ideas for Documentary Assignment **PORTRAIT (individuals or organization)** Reading: Rabiger Part 2, Ch 5 and Part 4, Ch 9-11.
2 4/3	**Visualizing the Documentary** Camera and Sound overview. Working in crews of 3 – 4. In Class Exercise: Documentary cinematography and sound recording techniques.	Screening: Various Clips / Shorts Reading: Rabiger Part 3 Ch 8; Part 4 Ch 12, pp. 195-203. Assign: **Groups for Final Film** Due: **Ideas for Portraits**
3 4/10	**Community Partner Pitches**	Service Learning Groups pitch their organization Miranda explains working with Orgs **Interviews – preparing and research** In class Exercise: Interviews – setup and shoot
4 4/17	**Pitch Final Film ideas (Groups)**	Reading: Rabiger Part 1, Chapters. 1-4, pp. 1-64 & Part 2, Chapter 6, pp. 99-117. Assign: **Final Film – Scene #1: Event Unfolding**
5 4/24	*Vox Pop* screening and critique	Due: *Vox Pop* screening and critique Screening: Various Clips/Shorts. Reading: Rabiger Part 3 Ch 7.
6 5/1	**Group/Individual Conferences** Present pre-production package and provide status updates on final documentary.	Due: **Pre-production Package for Documentary Assignment #3** Reading: Rabiger Part 6, Chapters 17-20.
7 5/8	**Editing – Organizing footage, Transcription and Logging**	SCREEN: **Scene #1 Events Unfolding** Reading: Rabiger Part 5, Chapters 13-15, pp. 207-253. Assign: Scene – Interview / Observation for final film
8 5/15	Structuring a narrative	SCREEN: **Scene #2 – Interview / Observation**
9 5/22	Rough Cut and Critique	Documentary Portrait **Attendance is mandatory. An absence = grade of 'F' for the assignment.**	Rough Cut and Critique - Documentary Portrait
10 5/29	**(Memorial Day) NO CLASS**	
FINAL – 6/5 2:30–4:45	**Final projects – Documentary Portrait Attendance is mandatory. An absence = grade of 'F' for the class.**	If you are ill, I'll need a doctor's note

Course Policies

In addition to DePaul University course policies (see student handbook), the following special policies will apply to this course.

Attendance – Classes will consist of lecture, screenings, discussion, and creative exercises. **Attendance is mandatory**. An absence is defined as not showing up for class, or showing up 15 minutes or more late. Any absences, late arrivals or early departures will result in a reduction of the attendance/participation grade.

Assignments – Assignments must be completed by the due date as indicated in the syllabus. Late work will not be accepted without prior consent of the instructor. Exported files of projects should have a slate **labeled with title, assignment, crew names and running time.**

Screenings – Film screenings and assignment screening discussions are an integral part of the course participation grade. Selected films will be analyzed for specific conceptual and stylistic choices. We will apply the same standards to the analysis of group projects. Be open to be challenged and honest as there will be differing ideas and points of view expressed. These discussions are important in the development of your ability to collaborate.

Crew Responsibilities – You will form production groups of three at the beginning of the quarter and remain with that group for the duration of the quarter. Each person in the group will rotate through the major creative roles as producer/director, camera operator/shooting sound and editor for each assignment. You are expected to participate in all aspects of the production/post process for each project. Peer feedback will be assessed at the end of each assignment and will be counted toward the participation grade.

Equipment Use Policies – Policies for checking out equipment and reserving the CDM "Stage" are posted on the D2L Course website. A list of equipment used in this class is also provided

Plagiarism – Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the class. This course will be subject to the academic integrity policy passed by faculty. More information can be found at http://academicintegrity.depaul.edu/

Syllabus or Content Changes – **Depending on time factors and guest artist opportunities, the assignments projected for the term may require slight alteration or rescheduling.**

School Policies

Online Instructor Evaluation: Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over two weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online at https://mycti.cti.depaul.edu/mycti

Email: Email is the primary means of communication between faculty and students enrolled in this course outside of class time. Students should be sure their email listed under "demographic information" at http://campusconnect.depaul.edu is correct.

Academic Integrity Policy: This course will be subject to the academic integrity policy passed by faculty. More information can be found at http://academicintegrity.depaul.edu/

Plagiarism: The university and school policy on plagiarism can be summarized as follows: Students in this course should be aware of the strong sanctions that can be imposed against someone guilty of plagiarism. If proven, a charge of plagiarism could result in an automatic F in the course and possible expulsion. The strongest of sanctions will be imposed on anyone who submits as his/her own work any assignment, which has been prepared by someone else. If you have any questions or doubts about what plagiarism entails or how to properly acknowledge source materials be sure to consult the instructor.

Incomplete: An incomplete grade is given only for an exceptional reason such as a death in the family, a serious illness, etc. Any such reason must be documented. Any incomplete request must be made at least two weeks before the final, and approved by the Dean of the College of Computing and Digital Media. Any consequences resulting from a poor grade for the course will not be considered as valid reasons for such a request.