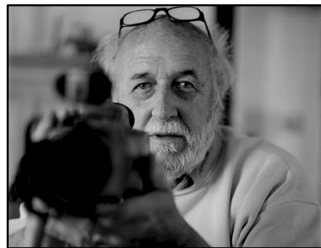


**DC 371/471 Documentary Production
Spring Quarter 2012
Monday 1:30 – 4:45
CDM 924**

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Office Hours: Monday 10:00 am – 1:00 pm



**I am eye. I am a mechanical eye. I, a machine, am showing you a world, the likes of which only I can see.
Dziga Vertov, Kinoglas**



**I don't know what truth is. Truth is something unattainable. We can't think we're creating truth with a camera.
But what we can do, is reveal something to viewers that allows them to discover their own truth.
Michel Brault, Direct Cinema**



**In my films I always want to make people see deeply. I don't want to show things but to give people the desire to see.
Agnès Varda**

**We realized that the important thing was not the film itself but that which the film provoked.
Fernando Solanas ("Cinema as Gun")**

**In documentary we deal with the actual, and in one sense with the real. But the really real, if I may use that phrase, is
something deeper than that. The only reality which counts in the end is the interpretation which is profound.
John Grierson**

Course Overview and Learning Goals

This course will explore the documentary filmmaking process by viewing a wide range of documentary films and discussing their attributes. Students will produce three documentary projects throughout the quarter in teams of three to develop skills in conceptualizing, directing and editing various styles of documentary films. Students will learn interview techniques (both formal interviews and on-the run/"vox populi" interviews), techniques for visualizing and shooting "b roll" footage, and how to construct narratives and stories through the integration of sound and images. Emphasis will be placed on developing technical proficiencies in hand-held cinematography, location sound recording, and editing. Finally, through screening and discussing a variety of historically significant documentary films, students will learn to define their own personal directorial approach to documentary filmmaking. PREREQUISITES: DC 210 and DC 220 or equivalents.

Required Text

Rabiger, Michael. *Directing the Documentary*. Fifth Edition. Boston: Focal Press, 2009.

Recommended Texts

Barnouw, Erik. *Documentary: A History of Non-Fiction Film*. London: Oxford University Press, 1993.

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 Harddrive and access to adequate software for editing projects.

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. Bring a playable DVD and a hard copy of any required written paperwork to class on the due date. Post on COL as well. If you would like to play a higher resolution of your project, bring in a hard drive for class screening. If you choose this option you must also bring in a playable DVD for grading purposes. **DVD's should be labeled with title, assignment, crew names and running time.**

Screenings – Film screening 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 COL Course website.

Plagiarism – Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the class. Please read the Academic Integrity Policy (AIP) at <http://studentaffairs.depaul.edu/handbook/code16.html>.

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

Grading

Look at assignment guidelines for detailed breakdown.

PROJECT	TOTAL POINTS
Doc #1 Vox Pop Exercise	15
Doc #2 Field/Portrait	25
Doc #3 Short Film.	40
Attendance and contribution	20
Extra Credit *	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, B indicates good work, C indicates satisfactory work, D indicates unsatisfactory work, and F is a failure to demonstrate an understanding of course concepts.

Course Outline

Week 1

4/2 Intro, organization, assignments, choose groups.
 Interviews.
 Lecture: Introduction to documentary.
 Screening: Various Clips / Shorts
 Reading: Rabiger Part 4, Chapters 9-11, pp. 141-194.

Week 2

4/9 Lecture/Workshop: documentary cinematography and sound recording techniques for interior and exterior locations. Turning Points.
 Assign: **Documentary Assignment #1 “Vox Populi”** - On the street interviews
 Pitch ideas for Documentary Assignment #2 - “Field Piece/Location Portrait”.
 Reading: Rabiger Part 1, Chapters. 1-4, pp. 1-64 & Part 2, Chapter 6, pp. 99-117.

Week 3

4/16 Student teams pitch ideas for Documentary Assignment #2 - “Field Piece/ Portrait”.
 Lecture: Visualizing the documentary. Stylistic choices.
 Screening: Various clips.
 Assign: Research, Shot list.

Week 4

4/23 **Documentary Assignment #1 “Vox Populi” screening and critique.**
Screening: Spellbound, Jeffery Blitz, 2002,
 Due: Research, Shot list for #2.

Week 5

4/30 The personal documentary. POV and Character.
 Treatment writing for Documentaries.
Screening: Various Clips/Shorts.
 Reading: Rabiger Part 3, Chapters 7-8, pp. 121-137, Chapter 12, pp. 195-203.
 Assign: Pitch ideas and Proposal for Documentary Assignment #3.

Week 6

5/7 Student teams **pitch ideas** for Documentary Assignment #3.
Screening: Gates of Heaven / Sherman's March (may change)
Reading: Chapter 12, pp. 195-203.

Week 7

5/14 **Documentary Assignment #2 "Field/Portrait" due in class for screening and critique.**
Screening: Milking the Rhino, David Simpson, 2009, 85 min.
Due: Proposal for Documentary Assignment #3
Reading: Rabiger Part 5, Chapters 13-15, pp. 207-253.

Week 8

5/21 Group Conferences Status updates on Doc #3.
ONLINE Screening : Grizzly Man Werner Herzog, 2005, 103 minutes.

Week 9

5/28 **no class** **ONLINE Screening: Waste Land**, Lucy Walker, 2010, 90 minutes.
Analysis Assessment: **Waste Land**. Post on D2L by June 4.

Week 10

6/4 **Rough Cut screenings and Critique - Documentary Assignment #3.**
Screening: **Food Inc.**, Robert Kenner, 2008, 91 minutes.

Week 11

6/11 2:45 – 5:00 – SCREENING : Final projects - **Documentary Assignment #3.**
Attendance is mandatory. An absence = A grade of 'F' for the class.

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.