

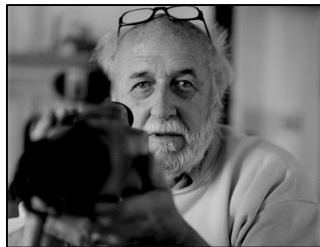
**DC 373/473 Documentary Production  
Spring Quarter 2015  
Monday 5:45 – 9:00  
209 14. E. Jackson**

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Office Hours: Mon 11:00am – 1:00pm (Office) / Tues 11:00am – 12:00 pm (phone/facetime)

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**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**

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



**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**

**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 advanced course in documentary production is designed for students who already have experience with making documentaries. In this course, each student will direct and produce a substantial short subject documentary and serve as a crew member on at least one other student project. Topics covered will include choice of subject matter, filmmaker's POV, dramatic structure, proposal writing, and a variety of technical, aesthetic, practical, and ethical concerns related to producing professional documentary projects.

## Course Objectives:

- For each student to produce, direct, and edit a short subject documentary that demonstrates potential for public exhibition, festival acceptance, and/or as a fundraising tool for a fulllength project.
- As a director, to apply all previous experience and knowledge of documentary filmmaking to a subject that holds an audience's interest, is framed by the director's unique point of view, and structured in the edit utilizing principles of dramatic documentary structure.
- As a producer and director, to provide creative and logistical leadership for crew members that results in excellent production values in terms of camerawork, lighting, location sound, and postproduction sound and picture.
- To write a compelling professional proposal/treatment and/or festival/distribution prospectus for the project.
- To cover all legal and ethical bases (releases, permissions, clearances, etc.) so that the final project is clear for possible exhibition and distribution.
- To provide excellent crew support to AT LEAST one other fellow class mate.

## Prerequisite(s): DC 371/471

This course assumes prior documentary production experience and knowledge of the major documentary approaches and techniques. Competency in camera operation, sound recording, and editing are also assumed.

## Required Text

Fox, Broderick. *Documentary Media: History, Theory, Practice*. Allyn & Bacon:2010.

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## Recommended Texts

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

## Course Policies

In addition to DePaul University course policies, 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 take on a major crew role on one other student film from this class.

**Equipment Use Policies** – Policies for checking out equipment and reserving the CDM “Stage” are posted on D2L.

**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

PROJECT	TOTAL POINTS
FILM	60%
Scene #1 Interview	15
Scene #2 Location	15
Scene #3 Process / Observation	15
Rough Cut – Film	15
Final Short Film	20
Self Evaluation	10
RESEARCH & WRITING	25%
Logline and Synopsis	10
Proposal – Elements	20
Timeline	10
Budget	10
Treatment & Visual Strategy	20
Preproduction Package & Final Proposal	30
PARTICIPATION & CONTRIBUTION	15%
<b>Total Points</b>	<b>100%</b>

A = 100-94      A- = 93-90      B+ = 89-88      B = 87-84      B- = 83-80  
 C+ = 79-78      C = 77-74      C- = 73-70      D+ = 69-68      D = 67-64      D- = 63-60      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 3/28**

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Topic:	Intro, organization, assignments. Class expectations The documentary process Ideas – Finding, Generating, and Crafting Ideas Turning Points – Personal to the Universal (if time) Documentary modes – Review on D2L
Screening:	Various Shorts
Assign:	Online Lecture and clips – D2L – Documentary Modes Pitch two documentary ideas – Submit Logline and Synopses Complete – Documentary Project Proposal – D2L
Reading:	Fox. Ch. 1, 2

**Week 2 4/4**

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Due:	Logline and Synopses
Topic:	Documentary Pitches Proposal writing
Screening:	Various clips and shorts.
Assign:	Pick one idea. Research your topic. Proposal – Elements 4 to 6 Film TBD
Reading:	Fox. Ch. 3

**Week 3 4/11**

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Due:	Proposal – Elements 4 to 6
Topic:	Revised Pitches (if needed) Timelines and Budgets  <b>Production Strategies and Logistics</b>
Screening:	Various clips.
Assign:	Budget and Timeline Film TBD
Reading:	Fox. Ch. 4

**Week 4 4/18**

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Topic:	Individual Meetings (CDM 519) Schedule in Class
Assign:	Scene #1 – Interview and Scene #2 Location/Event
Reading:	Fox. Ch. 5

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**Week 5 4/25**

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<b>Screening:</b>	<b>Scene #1 – Interview   Feedback</b>
Topic:	Ethics
Assign:	Film TBD
Reading:	Fox. Ch. 6

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**Week 6 5/2**

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<b>Screening:</b>	<b>Scene #2 – Location / Event   Feedback</b>
Topic:	Narrative / Story structure
Assign:	Scene #3 – Process or Observation
Reading:	Fox. Ch. 7

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**Week 7 5/9**

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<b>Screening:</b>	<b>Scene #3 - Process or Observation   Feedback</b>
Assign:	Final Film

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**Week 8 5/16**

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<b>Screening:</b>	<b>Rough Cut   Feedback</b>
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**All rough cuts are due Week 8**

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**Week 9 5/23**

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<b>Screening:</b>	<b>Rough Cut or Final Film   Feedback</b>
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**Week 10 5/30 (Memorial Day)**

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**NO CLASS**

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**Week 11 6/6**

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<b>SCREENING:</b>	<b>Final Films</b>
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**Attendance is mandatory. An absence = 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.