

Instructor

Anuradha Rana, MFA, MA
 Office: CDM 519
 Email: arana2@cdm.depaul.edu
 Office Phone: 312-362-5371
 Office Hours: Mon 12:00-1:00pm (Cinespace)
 Tues 11:00am-1:00pm (loop)

Course Information

DC 371 / 471 Section 501
 Class Time: Tuesday 1:30 – 4:45pm
 Room: 14 E. Jackson Rm 214

Course Website

D2L

Course Overview

Through this course students experience all stages of making a documentary film, including developing an idea, writing a proposal, pre-production, production and post-production. Students work in groups to produce a short documentary. Students also analyze and discuss contemporary documentary films to inform their choices.

Learning Goals

By the end of this course, students will:

- 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 historically significant documentary films.

PREREQUISITES: DC 210 and DC 220 or equivalent.

Withdrawal and Drop Deadlines WI Quarter 2017:

January 8	Last day to add/swap classes
January 15	Last day to drop classes with no penalty Last day to select pass/fail option
January 16	Grades of "W" assigned for classes dropped on or after this day
February 19	Last day to withdraw from classes

Required Materials and Equipment

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

Requirements and Evaluation

Look at assignment guidelines for detailed breakdown.

PROJECT	TOTAL POINTS
Vox Pop Exercise	15%
PORTRAIT – Short film	60%
(Research, Proposal, and Project)	
Quizzes (online / D2L)	15%
Attendance and In-Class Participation	10%
Total Points	100%

PORTRAIT: 60% of total grade

Pitch:	5%
Research & Preproduction:	10%
Scene: Event Unfolding	10%
Rough Cut:	10%
Fine Cut	20%
Self/Peer Evaluations	5%

Letter grades will be based on the minimum percentages of total points earned

A	94%	Excellent
A-	90%	
B+	87%	Very Good
B	83%	
B-	80%	Good
C+	77%	
C	73%	Satisfactory
C-	70%	
D	60%	
F	0%	

Class Format

Class meetings will involve screenings, discussions, hands-on activities, lectures, critique, and presentations. Students should expect to spend 4 to 8 hours per week on outside of class time on course-related work.

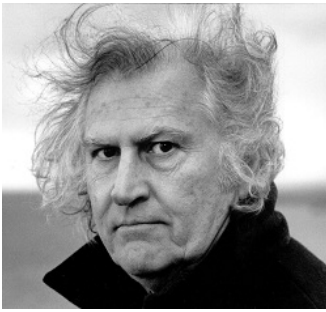
Required Text

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.



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
(Direct Cinema, Verité Filmmaking)



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, Miss Sharon Jones!



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
Grizzly Man, Cave of Forgotten Dreams, Lessons of Darkness ...



If you can laugh with somebody and relate to somebody, it becomes harder to dehumanize them. I think
that most of what we are constantly bombarded with in terms of media leads you to a creation of 'the
Other' and a dehumanization of 'the Other,' and it's very much an us-versus-them conversation.

Jehaine Nujaim
Control Room, The Square

ALWAYS CHECK D2L FOR UPDATED DUE DATES AND DEADLINES

WEEK	Activities Topics	Assign Due
1 Jan 2	Intro to class, organization, assignments, groups. Journals, Ideas, Stories What is a documentary? Intro to Documentary Film Treatment Writing for Documentary Screening: Various Clips / Shorts	Assign: Vox Populi – On the street interviews (groups) Reading: Rabiger Part 2, Ch 5 and Part 4, Ch 9-11.
2 Jan 9	Community Partner Pitches Interviews – preparing and research In class Exercise: Setting up the Interview Legal – Release forms Screening: Various Clips / Shorts	Due: Project Sheet Vox Pop on D2L Assign: One idea for Documentary Assignment - PORTRAIT (individuals or organization) Reading: Rabiger Part 3 Ch 7 & 8;
3 Jan 16	Pitch Individual Film ideas (Everyone) The Documentary Crew – Breaking down roles and responsibilities	Due: Pitch ideas for Final Documentary Written Pitches – Online
4 Jan 23	Vox Pop screening and critique Attendance is mandatory. Absence = grade of 'F' for the assignment. Pitch Final Film ideas (Groups)	Reading: Rabiger Part 1, Chapters. 1-4, Assign: Event Unfolding
5 Jan 30	Visualizing the Documentary Camera and Sound overview for Documentary. Review: cinematography and sound recording techniques. Screening: Various Clips/Shorts.	Reading: Rabiger Part 4 Ch 12, pp. 195-203, & Part 2, Chapter 6, pp. 99-117. Assign: Groups for Final Film
6 Feb 6	Group/Individual Conferences in CDM 519 (schedule in class) Present pre-production package and provide status updates on final documentary. No Regular Class	Due: Pre-production Package Reading: Rabiger Part 6, Chapters 17-20. Schedule your documentary shoots between 2/7 and 2/25.
	SHOOT SCENE UNFOLDING BETWEEN 2/7 & 2/14	
7 Feb 13	Project Updates POV and Character Ethics and Legal Issues	Reading: Rabiger Part 3, Ch 7-8, pp 121 -137; ch 12, pp 195-203 Part 5, pg 204- 239
8 Feb 20	SCREEN: Scene Event Unfolding (All Groups) Attendance is mandatory. Absence = grade of 'F' for the assignment.	Due: Scene Reading: Rabiger Part 5, Chapters 13-15, pp. 207-253.
9 Feb 27	Structuring a narrative Editing – Organizing footage, Transcription and Logging Screening: Various Clips/Shorts.	
10 March 6	Rough Cut and Critique Documentary Portrait Attendance is mandatory. Absence = grade of 'F' for the assignment.	Due: Rough Cuts
FINAL – March 13 2:30–4:45	Final projects – Documentary Portrait Attendance is mandatory. Absence = grade of 'F' for the class.	If you are ill, please let me know asap BEFORE the class.

Course Policies and Expectations

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

Attendance

Students are expected to attend each class and to remain for the duration. Attendance will be taken and is reflected in the Class Participation and Attendance portion of the course grade. Your active participation and engagement in the class is expected and is required to get credit for this portion of the course grade.

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.

Excused Absence

In order to petition for an excused absence, students who miss class due to illness or significant personal circumstances should complete the Absence Notification process through the Dean of Students office. The form can be accessed at <http://studentaffairs.depaul.edu/dos/academicprocesses.html>. Students must submit supporting documentation alongside the form. The professor reserves the sole right whether to offer an excused absence and/or academic accommodations for an excused absence.

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. Submit your creative work and any required written paperwork online on D2L on the due date. 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 still submit a version of the film online.

Late Assignments

Completing assignments on time and having them ready for discussion and critique in class is essential for this class. Thus, to encourage accountability, late assignments will not receive credit unless acceptable reasons are documented (sickness, family emergency) and communicated to me within 24 hours of the due date (before, not after).

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-four at the beginning of the quarter and remain with that group for the duration of the quarter. 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.

Class Behavior

- Food and drink during class is ok. Clean up after yourself.
- Internet surfing and checking email, etc. during class when your attention is expected is disrespectful and unprofessional. I am asking for your cooperation and attention during class time.
- Be a respectful participant by keeping phones in silent mode and do not text in class. If you have a need to be available by phone (sick relative, etc.), please let me know.

Be engaged in class discussions and workshop activities:

- Participate with enthusiasm
- Show genuine effort to cooperate with others
- Show leadership and take initiative in group efforts
- Frequently and eagerly offer your thoughts, perspectives, and responses to instructor/classmates
- Make contributions that reflect excellent preparation (i.e. complete required reading)

Practice professionalism

- Communicate (face-to-face, emails, etc.) with the professor and fellow students in a professional and appropriate manner.
- Use body language (ex., eyes, posture) that shows active listening during instructor/student presentations
- Be careful not to distract others (socializing, sleeping, leaving early or during class, reading unrelated material, doing homework for another class);
- Be respectful towards others.

Civil Discourse

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be socially responsible leaders. It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. The professor will partner with the Dean of Students Office to assist in managing such issues.

Course Lectures/Reading Assignments: The assigned readings offer an opportunity for independent learning that supplements the lectures. Lectures will introduce material not available in the readings, and the readings will explore concepts not mentioned in class.

Email Policy

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.

On weekdays, you can expect me to return emails within 24 hours. Expect a delayed response on weekends. In the spirit of practicing professional communication, make an effort to write email messages in a more formal, professional tone (e.g., proper greeting, correct spelling, etc.).

Academic Integrity & Plagiarism

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

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

Incomplete Grades

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.

Visit the Writing Center

Consider visiting the Writing Center to discuss your written assignments for this course. Writing Center Tutors are specially trained undergraduate and graduate students who can help you at any stage of your writing project. They can help you focus and develop your ideas, review your drafts, and polish your writing, as well as answer questions about grammar, mechanics, style, and citation. You may schedule appointments on an as-needed or weekly basis. In addition to Face-to-Face appointments, the Writing Center also provides written feedback by email and online appointments. Be sure to schedule your appointment with enough time to think about and incorporate the feedback you’ll receive. Bring/upload your assignment handout and/or any other relevant materials to your appointment. To schedule a Face-to-Face, Written Feedback by Email, or Online Appointment, visit www.depaul.edu/writing. You can also call one of our offices: (312) 362-6726 (Loop Office, 1600 Lewis Center) or (773) 325-4272 (LPC Office, 250 McGaw Hall). When possible, the Writing Center accepts walk-in requests, but it’s always a good idea to schedule your appointment ahead of time. You may schedule tutorials on an as-needed basis or as weekly standing appointments up to 3 hours per week. All Writing Center services are free to the DePaul community.

Syllabus or Content Changes

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

Resources for Students with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: csd@depaul.edu.

Lewis Center 1420, 25 East Jackson Blvd.

Phone number: (312) 362-8002

Fax: (312) 362-6544

TTY: (773) 325-7296

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>

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