

Instructor

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Office Hours: MON 11:00am – 4:00pm.

Course Information

DC 289 Section 502
Class Time: Tuesday 1:30 – 4:45pm
Room: 14 EAS 801 (Loop Campus)

Course Website

D2L

Course Overview

This introductory hands-on course explores a wide variety of documentary styles and techniques. Through screenings of classic and contemporary films, lecture and discussion, students learn different styles of documentary storytelling and visualization and apply these to exercises over the quarter. Every student will rotate through crew roles and produce, direct, shoot and record sound.

Learning Goals

By the end of this course, students will be able to:

- Verbally pitch a compelling idea
- develop skills in conceptualizing, directing and editing short documentary pieces.
- understand and incorporate interview techniques, visualizing and shooting observational footage, and construct narratives through the integration of sound and images.

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 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.

Requirements and Evaluation

Look at assignment guidelines for detailed breakdown.

PROJECT	TOTAL POINTS
Vox Pop Exercise	10%
Documentary Archival/Interview	20%
'What I love'	
Pitch	5%
Preproduction Package	10%
Rough Cut	10%
Fine Cut	15%
Ideal Film Pitch	5%
Attendance & Class Participation	25%
Total Points	100%

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

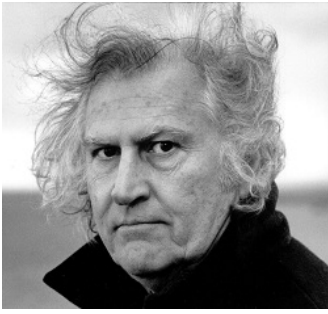
A	94%	Excellent
A-	90%	
B+	87%	Very Good
B	83%	
B-	80%	Good
C+	77%	
C	73%	Satisfactory
C-	70%	
D	60%	
F	0%	

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.

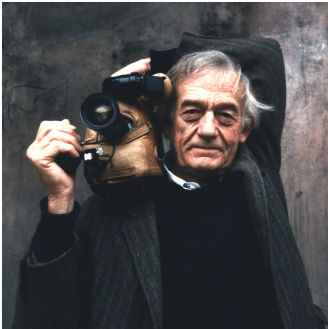
Withdrawal and Drop Deadlines WI Quarter 2019:

January 11	Last day to add classes (11:59pm deadline)
January 18	Last day to drop classes with no penalty Last day to select pass/fail option
January 19	Grades of "W" assigned for classes dropped on or after this day
February 22	Last day to withdraw from classes



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!



Coming from an authentic place and trying new things is important, even if they don't work.

Bing Liu
Minding the Gap



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

DATE	Activities Topics	Assign Due
1/8 1	<u>INTRO TO CLASS, ASSIGNMENTS</u> Documentary today: your skill sets and your definition <ul style="list-style-type: none"> - Review: Documents posted in D2L - Communication/ Posting Cuts - Fill out questionnaires Screen: Various	Assign: Vox Populi: Project Sheet DUE: 1/15 Fine Cut DUE: 2/5 Idea for Archival/Interview DUE: 1/29 Reading: <ul style="list-style-type: none"> - Rabiger: Story Elements and Film Grammar Part 2, Ch. 5 pg. 75-93 - Capturing Sound, Lighting, Camera Part 4, Ch. 10-12., pg.141-197
1/15 2	<u>VISUALIZING THE DOCUMENTARY</u> Camera and Sound overview Screen: Cameraperson Review: Reading Equipment List Groups Created Present: Vox Pop ideas	Assign: <ul style="list-style-type: none"> - Rabiger: Part 7 Chapter 31 Conducting and shooting Interviews pg. 450-467 - Developing and Pitching a Short Documentary Part 3 Ch. 8 and 9, pg.127-136
1/22 3	<u>Production Day: Vox Pop.</u> In groups, Film Vox Pops on location	In groups, Film Vox Pops on location
1/29 4	<u>DEVELOPING STORY IDEAS</u> Screen: Various Clips (NYT OP Docs) Present: Ideas for Archival/Interview: Written ideas D2L: Submit to Archival/Interview Pitch in Submissions Review: Story Elements and Film Grammar Part 2, Ch. 5 pg. 75-93 (Week 1)	Assign: Archival Interview Pre-Production package Rabiger: <ul style="list-style-type: none"> - Part 7 Chapter 31 Conducting and shooting Interviews pg. 450-467 - Developing and Pitching a Short Documentary Part 3 Ch. 8 and 9, pg.127-137
2/5 5	<u>DOC PRODUCTION/INTERVIEWS</u> Present: Vox Pop exported file DUE to screen in class D2L: Upload to Box in Content>Uploads>Vox Pop Cuts <u>before class</u> Introduce: Story Structures Interviews: preparing and research Production Checklists (posted in D2L) Screen: Strong Island excerpts and Best of Enemies excerpts Review: Rabiger: Part 7 Chapter 31 Conducting and shooting Interviews Developing and Pitching a Short Documentary Part 3 Ch. 8 and 9	Due: Archival Interview Pre-Production package uploaded to <u>D2L>Submissions before class</u>
2/12 6	DOC PRODUCTION/WORKING WITH ARCHIVAL Review: Archival/Interview Piece Screenings: Various	Assign: <i>What I Love</i> One-minute piece Pitch Rabiger: The Nature of Documentary: Philosophies of Approach pg.22-64
2/19 7	<u>STRUCTURING A NARRATIVE</u> Present: Archival/Interview Edit Due D2L: Upload to Box in D2L Content>Uploads>Archival Interview Cuts <u>before class</u> Present: Due: What I Love Pitch (In groups or individually) D2L: Submit to WIL Pitch in Submissions in D2L by class time	Assign: WIL Pre-Production Package Editing Part 5, Chapters 14 and 15, pp. 211-240. Review: Rabiger: The Nature of Documentary: Philosophies of Approach pg.22-64
2/26 8	<u>EDITING</u> <ul style="list-style-type: none"> - Structuring a narrative - Organizing footage, Transcription and Logging 	
3/5 9	<u>ROUGH CUTS</u> Review: Making the cut coherent and manageable Length Assembly to rough cut to fine cut SCREEN: WIL Rough Cuts	D2L: Upload to Box in D2L Content>Uploads>WIL Rough Cuts <u>before class</u>
3/12 10	<u>ROUGH TO FINE CUT</u> Review: WIL cuts/ process	Assign: IDEAL PITCH- Film I'd Love to Make Due: Rough Cuts
3/19 11	Fine Cut Screening – 'What I love' + Ideal Pitches D2L: Upload to Box in D2L Content>Uploads>WIL FINAL	Attendance is mandatory. An absence = A grade of 'F' for the class.

Syllabus or Content Changes

This syllabus is subject to change as necessary during the quarter. Depending on time factors and guest artist opportunities, the assignments projected for the term may require slight alteration or rescheduling. If there is a change, it will be posted on D2L.

Attendance is mandatory. An absence is defined as not showing up for class, or showing up 15 minutes or later without notice. Any unexcused 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.

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 being 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.

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.

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.

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/>.

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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