

Winter 2019 | Tuesday 1:30 – 4:45 pm | 14 E. Jackson Room 213  
Lecture

Instructor: Dana Kupper

Office: CDM 460

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Office hours: Tuesday 11:30- 1:30pm (before class) or by appointment (best)

### **Course Description and Prerequisites**

This course focuses on the language, practice and art of visual storytelling in the documentary form. Students will examine the cinematographer's role in the ideation, shooting and editing of non-fiction film content. Through a series of screenings, lectures, experiential exercises, and class discussions, students will better understand the history and practice of cinematography as it pertains to story, character and structure - all through the prism of documentary. PREREQUISITE(S): None

### **Add/Drop Deadlines:**

01/11/2019 Last day to add (or swap) classes to SQ schedule (**11:59pm deadline**)

### **Withdraw Deadlines:**

01/18/2019 Last day to drop classes with no penalty (100% tuition refund if applicable and no grade on transcript)

01/18/2019 Last day to select pass/fail option

01/19/2019 Grades of "W" assigned for SQ2018 classes dropped on or after this day

01/21/2019 Martin Luther King Day – University Officially Closed

02/07/2019 Begin Spring and Summer 2019 Registration

02/22/2019 Last day to withdraw from AQ classes

### **Textbooks and printed resources**

Handouts: As assigned on D2L

### **Learning and Performance Outcomes:**

At the conclusion of this course, students should be able to:

- Explain and interpret the documentary visualization process (Ideation, Preproduction, Production and Post Production) and the key role documentary cinematography plays in each phase of that process
- Apply and exhibit their understanding of key cinematographic concepts from several subgenres of documentary (interviews, cinema vérité, observational, agitprop, social justice, biographical, etc.), having completed a series of camera exercises on each throughout the semester
- Demonstrate their ability to work alone or with a very small crew to create high quality footage that effectively tells a non-fiction story

Utilize their knowledge and practice of documentary cinematography to professionally and effectively communicate and formulate non-fiction visual images with collaborators - including directors, producers, editors and sound recordists - on any documentary film.

### **Software needed to complete assignments:**

Editing platform-Final Cut Pro, Premiere Pro, or Avid  
Quicktime  
Word processing program

### **Grading**

|                                    |     |
|------------------------------------|-----|
| Class Attendance and Participation | 50% |
| Portrait                           | 10% |
| People Study project               | 5%  |
| Event                              | 10% |
| Journey                            | 10% |
| Final Project                      | 15% |

|            |            |            |            |            |            |           |  |
|------------|------------|------------|------------|------------|------------|-----------|--|
| 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

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### **Requesting an incomplete grade:**

An incomplete grade may only be assigned to a student if the student has experienced an extenuating circumstance near the end of the term, the student is in good standing in the class, and the request is made in advance. This being said it is solely up to the discretion of the instructor to grant an incomplete.

**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 arriving more than 15 minutes late, or missing any 15-minute period during class time. I take attendance every class. If you arrive less than 15 minutes late, and do not sign in, make sure you let me know you are present so I do not mark you absent. Any absences will result in a reduction of the attendance/participation grade. Anyone who misses 3 classes will automatically drop a letter grade. Anyone who misses 4 classes will automatically fail. However, if you are legitimately sick, please stay home. Please email me at [dkupper@depaul.edu](mailto:dkupper@depaul.edu) if you are going to miss class.

**Class Participation**— Along with showing up, you are expected to join in class discussions, critique other people’s work, and participate in workshops. You’ll notice that a portion of your grade are the “in class” exercises. If you miss the class, you get a 0. You can do a make-up assignment but it will be out of class, and won’t be as much fun than if you just showed up to class.

**Assignments and Exercises** –Assignments must be handed in on time. Late assignments will be accepted on teacher discretion only. If an assignment is turned in late, it will be reduced by one letter grade per day for the first two days. After that it will receive a failing grade. Do not use class time to finalize your projects. All assignments are due at the beginning of class. If you do not arrive on time with your completed project it will be considered late.

**Written Assignments:** Must be typed.

**Digital Assignments:** All assignments handed in digitally must have a slate with your name and title of assignment.

**Critiques:** Due to the large size of our class, and the limited class time, not everyone's work will get a full review during class. If you'd like more feedback, arrange to discuss your work with me during my office hours. We will view and discuss everyone's final project during the last class.

**Examinations** – Students who do not take exams during the regularly scheduled time will receive a failing grade for the exam unless they have contacted the instructor in advance to arrange for a make-up exam. Make-up exams will be administered by the College according to its make-up exam schedule.

**Changes to Syllabus** - This syllabus is subject to change as necessary during the quarter. If a change occurs, it will be thoroughly addressed during class, posted under Announcements in D2L and sent via email.

**Online Course Evaluations** - 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 three weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online in [CampusConnect](#).

**Academic Integrity and Plagiarism** This course will be subject to the university's academic integrity policy. More information can be found at <http://academicintegrity.depaul.edu/>. If you have any questions be sure to consult with your professor.

**Academic Policies** All students are required to manage their class schedules each term in accordance with the deadlines for enrolling and withdrawing as indicated in the [University Academic Calendar](#). Information on enrollment, withdrawal, grading and incompletes can be found at: <http://www.cdm.depaul.edu/Current%20Students/Pages/PoliciesandProcedures.aspx>

**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](mailto:csd@depaul.edu).

Lewis Center 1420, 25 East Jackson Blvd.  
Phone number: (312)362-8002 Fax: (312)362-6544 TTY: (773)325.7296

**Working in Groups** – For Production Assignments in this course you will be working in groups. A major component of film production is teamwork. In this course many of you will be working as a creative team for the first time. Most student teams work very well together. But sometimes personality conflicts or creative conflicts can arise. It is your job as a team to work through these conflicts, because if you don't, your project will suffer. If things get really difficult you can come to me as a team and I will help mediate/resolve the situation.

**Equipment-** The Canon XF205 will be used for in class assignments. To complete out of class assignments, the students will have access to the Canon XF205 camera packages, or you may use any camera of your choosing. Reserve your equipment really far in advance. There is a high demand for the equipment at this school, and you do not want to be left shooting with your second choice camera.

Refer to the [DePaul SCA Student Handbook](#) for policies and rules.

## Course Calendar Winter 2019 – Documentary Cinematography 378/478

| Week | Date | Subject   | Exercise  | Assign   | Due              |
|------|------|---|---|--|------------------|
| 1    | 1/8  | Intro to course<br>Portrait project/1st meeting How to use location and objects to show character<br>“The Big Idea”<br>“Rivers and Tide” clip | “Undercover dance”                                      | “Portrait” project<br>“Portrait” interview<br>Bring your own cameras next week |                  |
| 2    | 1/15 | Camera Basics<br>Communicating with the Camera  | Exercise Camera Set Up<br>Communicating with the camera |  |                  |
| 3    | 1/22 | Watch portrait films<br>Operating   | Operating / Game  |  | “Portrait” Films |
| 4    | 1/29 | Watch portrait films<br>Covering the Event<br>Watch uncut example footage   |   | Event Exercise   |                  |
| 5    | 2/5  | How to cover a scene<br>Shoot “People Study” footage – watch in groups and write back stories   | Shoot “People study”                                    | Journey exercise   |                  |
| 6    | 2/12 | Watch “People Study”<br>“Who Talks” exercise  | “Who Talks”   |  | “People Study”   |
| 7    | 2/19 | Watch Events<br>Assign Final Project – “This is What I Love”  |   | Final Project  | “Event”          |
| 8    | 2/26 | Watch Events<br>Interview / light kits<br>On Location Interview   | Interview demo<br>On Location Interview                 |  |                  |
| 9    | 3/5  | Watch Journey<br>Mission Statement/ Identity videos<br>Case Study -- Essence  |   |  | “Journey”        |
| 10   | 3/12 | Watch Final Projects  |   |  | Final Project    |
| 11   | 3/17 | No Class  |   |  |                  |