COURSE SYLLABUS   REVISION DATE: 03/27/2020
Instructor: Dana Kupper (she/her)   Office: CDM 460   Office Hours: Noon – 1:30 pm Wednesday (Online only)
Phone: (o) 312-362-1304   (c) 773-297-6272
Email: dkupper@depaul.edu (If urgent, text me ^, otherwise emails returned by the next day)

Course Overview and Learning Goals

Course Websites

D2L / Zoom / Frame.io

Course Overview

This course will explore the documentary filmmaking process by viewing a range of documentary films and discussing them in class. Students will also:

Learning Goals

- create short documentaries, and participate in other exercises over the quarter.
- develop skills in conceptualizing, directing and editing a short documentary film.
- understand and incorporate interview techniques, 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 documentary films.
- ▪ PREREQUISITES: DC 210 and DC 220 or equivalent.

Required Text: Introduction to Documentary, Third Edition   B. Nichols ISBN: 9780253026903
Required Materials and Equipment:
Phone: This class requires the use of a phone with photo/video capabilities or a **camera***
Computer: This class requires use of a computer that can handle editing software.
Hard Drive: This class requires the use of a hard drive. The hard drive capacity should have a minimum of 500gb and run at 7200rpm. USB3, USB-c, Thunderbolt (with adaptor), or FW 800 (with adaptor) connections are recommended. USB 2 connections are not recommended.
Software: This class requires the use of Adobe Premiere or other editing software.
Adobe will be providing licenses for free via DePaul IT. Once Adobe provides the license information, instructions for obtaining the licenses will be sent to the class. If you need support installing the software please contact Taylor Cohron at TCOHRON@depaul.edu.
Internet Access: This course requires internet access. Comcast is offering free internet for those who qualify: https://www.internetessentials.com/covid19

Grading: Assignment Guidelines and Evaluation Criteria will be posted in D2L

PROJECT	Percentages
#1 Day in the Life	**20**
#2 Interview	**20**
#3 Archival Film	**20**
#4 Documentary Idea	**20**
Attendance / Participation	**20**
Total Percentage	**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 (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

Changes to Syllabus
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 a change occurs, it will be addressed during class or posted under Announcements in D2L.

DePaul CDM Important Dates •
Last day to drop this course with no penalty is **Monday, April 13th.** Visit
https://academics.depaul.edu/calendar/Pages/default.aspx for more information.

<u>**Course Policies**</u>

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. Exported files of projects should have a slate **labeled with title, assignment, crew names and running time.**

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.

<u>**School Policies**</u>
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.

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.

Preferred Name & Gender Pronouns

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the quarter so that I may make appropriate changes to my records. Please also note that students may choose to identify within the University community with a preferred first name that differs from their legal name and may also update their gender. The preferred first name will appear in University related systems and documents except where the use of the legal name is necessitated or required by University business or legal need. For more information and instructions on how to do so, please see the Student Preferred Name and Gender Policy at http://policies.depaul.edu/policy/policy.aspx?pid=332

Week	Date	Subject	Assign	In Class	Things to do outside of class – completed by assigned week (what is listed here should be done by that week's class)	To Read in Textbook by assigned week (what is listed here should be read by that week's class)	Assignment due dates
1	4/1	Introduction to the course and each other		-Introduction to the course and each other -Go over Zoom software -Where to find assignments/etc.			
2	4/8	Interviews – techniques and tips	A#1: Day In The Life	-Explain Assignment #1 -Discuss videos watched and reading -Small group discussion about assigned short film	*Watch Interview Lecture *Watch Short Doc twice and bring one discussion question or topic.	**Chapter 1** "How Can We Define Documentary Film?"	
3	4/15	Interview camera tips		-A#1: Day In The Life -Small group discussion about assigned short film	*Interview camera tips –recorded lecture *Watch Short Doc twice and bring one discussion question or topic.	**Chapter 6** "How Can We Differentiate Among Documentary Models and Modes?"	A#1: Day In The Life
4	4/22	Documentary Models and Modes	A#2: Interview	-Discuss new Assignment #2 -Discuss videos watched and reading -Small group discussion about assigned short film	*Watch Short Doc twice and bring one discussion question or topic. * Watch 5 "Day in the Life" films on Frame.io and comment	**Chapter 7** "How Can We Describe the Observational, Participatory, and Performative Modes?"	
5	4/29	Verité Filming and 'B' roll		-Discuss videos watched and reading -Small group discussion about assigned short film	*Listen to recorded lecture "How to shoot verite and B roll" *Watch Short Doc twice and bring one discussion question or topic.	**Chapter 2** "Why Are Ethical Issues Central to Documentary Filmmaking?"	
6	5/6	How to plan for shooting – Pre Pro packet Developing Story Ideas	A#3: Archival Film	-Discuss A#2: Interview -Go over new assignment: A#3: Archival Film -Small group discussion about assigned short film	*Listen to Susanne's – Developing Story Ideas - Recorded Lecture *Watch Short Doc twice and bring one discussion question or topic.	**Chapter 10** "I Want to Make a Documentary, Where Do I Start?"	A#2 Interview
7	5/13	How to shoot a scene – Camera Break down the structure of a short doc		-Break down the structure of a short doc	* Watch 5 "Interview" films on Frame.io and comment *Listen to "How to shoot a scene" – recorded lecture *Watch Spoon Lady	**Chapter 3** "What Gives Documentaries a Voice of Their Own?"	

8	5/20	Organizing footage, transcription and logging Editing the doc	A#4: Paper & pitch/presentation for 'dream doc'	-A#3: Archival Film -New assignment #4: Dream doc paper and pitch -Small group discussion about assigned short film	* Listen to Susanne – "Organizing footage for editing" - Recorded Lecture	**Chapter 4** "What Makes Documentary Filmmaking Engaging and Persuasive?"	A#3: Archival Film
9	5/27	"Archival films"		-Discuss A#3 Archival Films		**Chapter 8** "How Have Documentaries Addressed Social and Political Issues?"	
10	6/3	Dream Doc Pitches		-A#4: Paper & pitch/presentation for 'dream doc'	* Watch 5 "Archival" films on Frame.io and comment		A#4: Paper & pitch/presentation for 'dream doc'
11	6/10	NO CLASS					