

Instructor

Anuradha Rana, MFA, MA

She/Her/Hers

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Office Hours: TUES / WED 2:00pm–5:00pm by appointment.

Course Information

DOC 224 Section 502

Class Time: WEDNESDAY 1:30pm – 4:15pm // Online SYNC

Room: ZOOM (Link on D2L)

Course Website: D2L

This course has been impacted by the Covid-19 precautions that are in place. Please refer to page 2 for details.

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: FILM 110 & POST 110 (DC 210 /DC 220).

Required Text

Nichols, Bill. *Introduction to Documentary*. Third Edition

ISBN: 9780253026903

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 Interviews	10%
Documentary Archival/Interview	20%
Pre-production	5%
Fine Cut	15%
Final Project – A Day in the Life	35%
Pitch	5%
Preproduction Package	5%
Rough Cut	10%
Fine Cut	15%
Quizzes (D2L)	10%
Attendance & Class Participation	20%
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%	Good
B-	80%	
C+	77%	Satisfactory
C	73%	
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 FA Quarter 2020:

September 15 th	Last day to add classes
September 22 nd	Last day to drop classes with no penalty
September 23 rd	Grades of "W" assigned for classes dropped on or after this day
October 27 th	Last day to withdraw from classes

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. Please make sure you are receiving all notifications via D2L.

FALL 2020 COVID INFORMATION

UNIVERSITY:

DePaul University will continue to update their [COVID-19 Updates and Guidance page](#). Please visit that page for the most current information and a list of [university FAQ](#).

CDM

For more specific questions about CDM, check out this page for current info: [Frequently Asked Questions about COVID-19 & CDM](#).

TECHNICAL ISSUES

If you're having any tech issues this quarter, please email scaavsupport@depaul.edu.

This new resource is for general tech support and will serve as a unified point of contact for various issues. This includes any issues with your

This email address will be monitored during the following hours:

Monday - Friday:	8:30am – 8:30pm
Saturday:	10:00am – 6:00pm
Sunday:	12:00pm – 6:00pm

OUR CLASS

THE ZOOM LINK for class meetings will be posted on D2L. This link is for the class only. Please do not share this with anyone outside of our class.

EQUIPMENT

The equipment cage is open and you will have access to equipment. However, the check-in and check-out times will be limited.

You may use any equipment you have. This can include your phone camera, webcam and other prosumer/professional equipment you have access to.

SOFTWARE

Adobe Premiere:

The following link contains the instructions for you to access Adobe Premiere for fall quarter. You must use your **@depaul.edu** email addresses to sign up.

https://depaul.service-now.com/sp?id=kb_article_view&sysparm_article=KB0010764

ASSIGNMENTS

The class assignments have been modified to allow you to create the best work possible, with limited means and a restriction on movement.

It is important to be flexible and respond to any changes as appropriate. We can do this together. Please communicate any concerns or suggestions for the class as soon as possible and I'll do my best to help you find solutions.

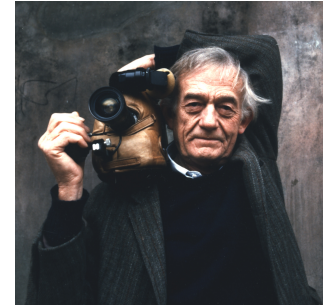


I've always been interested in how people think, how they react to challenges in their lives – what makes people tick. I've also always been passionate about social issues and causes, and I wanted to make films that addressed important issues in very human terms.

Barbara Kopple
Miss Sharon Jones!, Harlan County USA

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)

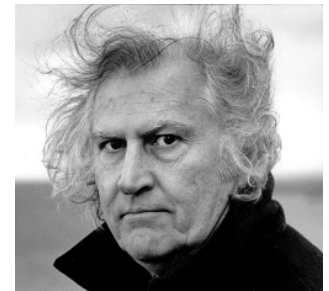


Coming from an authentic place and trying new things is important, even if they don't work.

Bing Liu
Minding the Gap

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)



"You will face situations like this in your life very often," my father said. "People will give you advice. They will tell you what they think is right and wrong. But every opinion they give is based on their own experience. You need to think independently and critically. Don't take what others say for the truth.

Nanfu Wang
One Child Nation, Hooligan Sparrow

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
The Great Hack, Control Room, The Square



DATE	Topics / Activities – In Class	Readings and Screenings / ASYNC	Assignments Submit to D2L Submissions Folders
9/9 1	<u>DEFINING DOCUMENTARY</u> <ul style="list-style-type: none"> - Intro to class, assignments, expectations - Review: Zoom and D2L - Communication/ Posting Projects - Discuss Vox Pop Project // Groups - Screen / Analyze : Various shorts 	READ: Chapter 1 “How Can We Define Documentary Film?” Chapter 2 “Why Are Ethical Issues Central to Documentary Filmmaking?”	ASSIGN: - Vox Pop Remix: Project Sheet DUE week 2 - Fine Cut DUE week 4 Assign Groups for Vox Pop and Archival Film
9/16 2	<u>INTERVIEWS</u> <ul style="list-style-type: none"> - Interviews: preparing and research - Analyze various Shorts / Clips Present: Vox Pop ideas	READ: Chapter 6 “How Can We Differentiate Among Documentary Models and Modes? What are Poetic, Expository, and Reflexive Modes?” Watch: Recorded Lecture	ASSIGN: Project 1: Vox-Pop
9/23 3	<u>VISUALIZING THE DOCUMENTARY</u> <ul style="list-style-type: none"> - Camera Overview, Filming Verité, Observational, B-Roll - Interviewing tips / techniques - Analyze scenes/ short films - Discuss Archival/Interview // Pair 	READ: Chapter 7 “How Can We Describe the Observational, Participatory, and Performative Modes?” Watch: Recorded Lecture	ASSIGN: Idea for Project 2: Archival/Interview
9/30 4	<u>PERFECTING THE PITCH & FEEDBACK</u> <ul style="list-style-type: none"> - What makes a good pitch? - Critiques and Feedback SCREEN: Vox Pops Present: Ideas for Archival/Interview	READ: Chapter 3 “What Gives Documentaries a Voice of Their Own?”	QUIZ ONLINE D2L
10/7 5	<u>DEVELOPING STORY IDEAS</u> <ul style="list-style-type: none"> - Story Structures - Modes, Styles and Genres 	READ: Chapter 4 “What Makes Documentary Filmmaking Engaging and Persuasive?”	ASSIGN: Project 3: Final Project Pitch
10/14 6	SCREEN: Archival/Interview Project <ul style="list-style-type: none"> - Discuss Final film // Groups 	READ: Chapter 10 “I Want to Make a Documentary, Where Do I Start?”	ASSIGN: Final Project Pre-Production Package Submit to D2L by class time
10/21 7	Present: Final Project Pitch (In groups) <ul style="list-style-type: none"> - Group meetings 	READ: Chapter 8 “How Have Documentaries Addressed Social and Political Issues?”	Due: Pre-production Packages PRODUCTION: Final Project
10/28 8	<u>STRUCTURING A NARRATIVE</u> <ul style="list-style-type: none"> - Structuring a narrative - Analyze / Break down structure of a short doc - Organizing footage, Transcription and Logging - Making the cut coherent and manageable Length 	Watch : Recorded Lecture	QUIZ ONLINE D2L ASSIGN: Transcripts & Paper edit
9/4 9	<u>POST-PRODUCTION</u> SCREEN: Final Project Rough Cuts / Excerpts <ul style="list-style-type: none"> - Assembly to rough cut to fine cut - Work on final film. 		Due: Rough Cuts
9/11 10	SCREEN: Final Project Fine Cut Attendance is mandatory. An absence = a grade of 'F'.		Due: Fine Cuts
9/18 11	Final cut with sound mix and finishing uploaded to D2L.		

Course Policies and Expectations

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

Attendance

COVID-19: Students are expected to attend class via Zoom. If you're unable to attend due to technical difficulties, please let me know asap. This class will be flexible, but it needs everyone to contribute in a timely manner.

Your active participation and engagement in the class is expected and is required to get credit for this portion of the course 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 and communicated to me at least 24 hours before the due date. Assignments that are more than 2 weeks late will not be graded.

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. 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.

Equipment Use Policies

Policies for checking out equipment and reserving the CDM "Stage" are posted on the D2L Course website. All Covid-19 related updates will be posted online.

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

Class Behavior

- Food and drink during class is ok. Clean up after yourself. (Ha!)
- 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/>.

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

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.

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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