



UNIVERSITY SENATE

**UNIVERSITY AT ALBANY
STATE UNIVERSITY OF NEW YORK**

Introduced by: Undergraduate Academic Council

Date: April 2006

**PROPOSAL TO ESTABLISH A FACULTY-INITIATED INTERDISCIPLINARY
MAJOR AND AN MINOR IN DOCUMENTARY STUDIES**

IT IS HEREBY PROPOSED THAT THE FOLLOWING BE ADOPTED:

1. That the University Senate approve the attached proposal to establish a Faculty-Initiated Interdisciplinary Major in Documentary Studies as well as a minor in Documentary Studies.
2. That this proposal be forwarded to the President for approval.

RATIONALE:

The attached proposal has been reviewed and supported by the Interdisciplinary Studies Committee of UAC and has been considered and approved by the Undergraduate Academic Council. Since there were some questions regarding resources, the proposal was also referred to the University Planning and Policy Council, which has now also supported the proposal.

The Documentary Studies Program, an interdisciplinary program within the College of Arts and Sciences at the University at Albany, will introduce students to diverse approaches to documentary work in radio, video/film, hypermedia/multimedia, photography, and nonfiction writing and print journalism. The program – initially in the form of a faculty-initiated major and minor – will combine instruction in the Departments of Communication, History, Journalism, Art, and Music, and will offer courses in documentary writing and research, communication theory and practice, oral history, media history, video/film and audio/radio documentary production, and multimedia authoring.

The program emphasizes the importance of combining academic and theoretical perspectives with experiential, archival, and community fieldwork. Building on a strong academic foundation provided by existing course offerings in several of the University's departments, as well as instruction in specific technical areas and fieldwork, the program seeks to expand students' creative potential and long-term employment prospects. Students will have the opportunity to concentrate in specific documentary areas (i.e. film, radio, photography, writing), but will also be expected to have a *general* grounding in all forms of documentary production as well as the history of the documentary genre. The minor in documentary studies will permit interested students to concentrate or major in a specific discipline and minor in documentary studies. The interdisciplinary nature of the program – and its emphasis on combining academic and theoretical perspectives with archival research and community fieldwork – will insure that program participants will be able to meet the anticipated challenges of working in multiple arenas: academe, public radio and television, government, private enterprise and media.

FACULTY INITIATED INTERDISCIPLINARY MAJOR AND MINOR IN DOCUMENTARY STUDIES

Proposal

January 20, 2006 (updated)

Documentary Studies Ad Hoc Committee,
Gerald Zahavi, Chair (History), Daniel Goodwin (Art), Phyllis Galembo (Art), Bob Gluck (Music), Teresa Harrison (Communication), Bill Rainbolt (Journalism), Susan McCormick (History)

1. INTRODUCTION.

John Grierson, widely acknowledged as the “father” of the documentary film, defined documentaries as “the creative treatment of actuality.” Whether composed visually, aurally, in text, or—more recently—in hypermedia, documentaries are essentially non-fiction works focusing on political, social, cultural, or historical topics, and informed by a particular point of view: laudatory or critical. Documentaries and documentary projects have become significant journalistic vehicles for communicating contemporary and historical issues to millions of listeners, viewers, and readers. The growing interest of audiences in the documentary form, combined with advances in technology that make the tools of documentary production affordable and accessible, offer an opportunity to educate a new generation of students in the theory and practice of documentary production. That’s the goal of the Faculty Initiated Major and Minor in Documentary Studies.

The Documentary Studies Program Ad Hoc Committee – a CAS faculty initiative – came together two years ago to explore the creation of a Documentary Studies program at the University at Albany. After extensive meetings and discussions, review of other documentary programs, taking an inventory and reviewing existing U-Albany courses (including new major initiatives in Film Studies, Globalization, and Journalism), making informal assessment of student interest, and exploring how we can best work cooperatively to build a strong program, we are ready to move forward with the *first* phase of a full implementation of such a program: the creation of an interdisciplinary faculty-initiated major and minor in documentary studies.

The Faculty Initiated Interdisciplinary Major and Minor in Documentary Studies will allow us to establish, *on an affordable scale*, a unique and comprehensive interdisciplinary curriculum in documentary studies. It will immediately permit interested students to carve out from the offerings of five departments a course of study that offers a solid theoretical, historical, and practical foundation for serious documentary work. It will be a *truly* interdisciplinary program, combining instruction in communication, journalism, history, art, music and sound composition/acoustics. Students will explore the history and theory of various documentary forms; learn diverse approaches to documentary work in radio/audio, video/film, hypermedia/multimedia, photography, and print and journalism; and obtain training in production skills necessary to produce original work in their chosen documentary mediums. They will have the opportunity to concentrate in a specific documentary area (i.e. film, radio, photography, print journalism) and will also be expected to have a *general* foundation in documentary history, theory, and practice.

The interdisciplinary nature of the program, and its focus on *all* documentary forms—aural, visual, and textual—makes this an especially innovative endeavor and differentiates it from other documentary studies programs offered through Media Studies, Journalism, and Film Studies departments in New York State and around the country. We believe the scope, vision, and intellectual rigor of this unique program will carry it to the forefront of documentary programs offered throughout the nation. Of course, this will not happen overnight, but launching the program as a faculty initiated major and minor will permit us to chart a course toward excellence. We will be able to monitor and evaluate the progress of a modest number of students, refine the program through feedback from them and their instructors, and then move forward toward a fully implemented, SUNY-approved undergraduate and graduate degree program.

We have identified a variety of courses currently offered in various departments on this campus which are integral to our proposed curriculum: documentary writing and research, communications theory and practice, oral history, media history, film/video and audio/radio production, and multimedia authoring. The proposed core curriculum draws *primarily* from existing resources that include courses in the areas outlined above, and relies on faculty who are already in place and actively teaching and working in documentary-related fields. It can be implemented with only minimal lab/production facilities. As

opportunities for financial support open up, we can begin expanding the program incrementally to match available resources.

We believe that the program we envision will be attractive to a wide variety of students, pedagogically strong, and complementary to existing programs in Journalism, Art, Music, History, and Communication. The interdisciplinary major and minor will be built on a solid academic foundation, augmented by instruction in specific technical skills; it will foster the merging of theory and practice. An emphasis on combining academic and theoretical perspectives with practical experience and with community fieldwork will insure that students will develop a sound foundation to meet the anticipated challenges of working in multiple arenas -- private industry, public media, and academe -- and thus expand their employment opportunities.

2. PROGRAM OVERVIEW / CURRICULUM.

Degree Requirements for the Major in Documentary Studies

Bachelor of Arts (B.A.): A minimum of 36 credits, distributed in the following way:

- **Required Core Course:** (new course) **Doc 251.** Introduction to Documentary Studies. The course will be offered every fall and by rotating faculty from Journalism, History, and Communication. A single faculty member will coordinate the course, but CAS faculty from the five documentary areas will be invited in as guest lecturers to introduce students to the five major documentary forms: nonfiction and long-form journalistic writing, photography, film and video, radio/audio, and multimedia/hypermedia. All students majoring in documentary studies must take this "gateway" introduction to the theory and history of documentary production. **(3 credits)**. **[NOTE:** Guest lecturers will be asked to take charge of a single class. The coordinating instructor will be responsible for follow-up discussions and assignments related to the guest instructor's presentation and to each individual documentary field. External (non-U-Albany) guests may also be invited to make presentations, but the number will depend on available resources for travel and honoraria.]

- **Theory and Foundation Courses:** Two (2) courses, chosen from the following: **(6 credits)**. Most of the courses listed below are offered every year.

Arh 265. History of Photography. This is a survey of photography from its invention in 1839 to recent trends. The course emphasizes why it was developed, major 19th century documentary and artistic styles, and the extraordinary range of 20th and 21st century photography.

Com 238. Introduction to Mass Communication. This course offers an introduction to Mass communication; it surveys electronic and print media, with particular emphasis on structural analysis, content analysis, and research.

Com 370. Theories of Mass Media. The theories, research methods, and empirical research findings related to the effects of mass communication on individuals and society are explored in this class. Prerequisite(s): A Com 238 and A Com 265, or permission of instructor.

Com 378. Introduction to Semiotics. This course explores the use of signs – and the ideological aspects of their use – in public and mass communication.

Com 465. Politics of Media. Students will examine the way that media frame political issues and set the agenda for public debate.

Jrl 475. Topics Course in Documentary Traditions in Prose and Photography. This lecture course explores the documentary tradition from classic American works in prose and photography through the latest innovations in using digital media.

Jrl 475. Topics Course in Documentary Film: History and Criticism / A History of the Visual Documentary. This course will examine the historical development of the documentary film from the earliest “actualities” of the late nineteenth century to the modern variations in such areas as digital filmmaking, the Internet, and perhaps even “reality” television.

- **Concentrations:** Two courses in any two documentary concentrations; students must select two (2) courses within each of the two concentrations they choose. (**12 credits**). Note that some courses are listed under two categories. Most courses are offered every year.

Nonfiction Writing and Print Journalism

Eng 220Z. Expository Writing (3). This Journalism course offers students opportunities to develop their skills in a variety of forms of expository writing: editorials, letters, travel accounts, film reviews, position papers and autobiographical narratives.

Jrl 220Z. Beginning Reporting and Newswriting. This is a news writing and reporting course emphasizing working journalism. It includes regular guest lectures by working journalists and media professionals, and weekly workshops in which students discuss their own work. Prerequisite(s): enrollment limited to sophomores, juniors and seniors who have taken an English course or a writing intensive course.

Jrl 308Z. Narrative and Descriptive Journalism. Students will explore a variety of journalistic writing styles (newspapers, magazines, non-fiction books, and online publications), with an emphasis on good narrative and description. The class features intensive critiques of students' work and a final project consisting of a major feature story of publishable quality.

JRL 475: Topics course in Documentary Script Writing. This course explores writing for radio and film documentaries, examining examples from the past and the present. Students will also complete several scripting projects of their own.

Photography

Art 244. Beginning Photography. This course covers basic black and white processing techniques and darkroom skills as well as the principles of photographic composition. It includes an introduction to the range of important work by established and renowned photographers.

Arh 265. History of Photography. This is a survey of photography from its invention in 1839 to recent trends. The course emphasizes why it was developed, major 19th century documentary and artistic styles, and the extraordinary range of 20th and 21st century photography.

Jrl 380. Photojournalism: This course introduces students to photojournalism as practiced in newspapers, magazines, and digital media. Students should be able to demonstrate a basic competency in photography; those who have not taken previous photography coursework may have to present a portfolio for evaluation before being admitted.

Non-Fiction Film/Video

Art 346. Introductory Film Production. Students will explore seeing and thinking in cinematic terms, and be introduced to the process and equipment with which the filmmaker works. Cameras, lenses, film emulsions and editing procedures are studied in the making of short silent films. Prerequisite(s): Arh 260, or Com 238 and permission of instructor. [NOTE: This course is offered intermittently and occasionally focuses on non-fiction film production; when available with the latter focus, it is appropriate for documentary studies students.]

Com 378Z. Persuasion and Film. Utilizing contemporary and past examples, this course explores the use of film as an instrument of public persuasion and propaganda.

His 390. (New course; to be offered in 2006; course number may differ). Readings and Practicum in Historical Film and Video Documentary Production. This course offers students an introduction to the use of film and video mediums to communicate historical narratives to broad audiences. Students will learn theory, history, and practical skills and engage in projects culminating in the completion of a short historical video documentary.

** Additional non-fiction film courses are offered from time to time in various U-Albany departments—as well as through Film Studies. These may also be taken, with permission, to fulfill the concentration requirements.*

Radio/Audio

Com 378. Radio and the Public Imagination. This course examines radio as an essential component in understanding the shape and texture of American culture and identity in the 20th century. It explores the medium of radio, its history, and its influence in shaping the ways Americans have imagined themselves through the century.

His 390. Producing Historical Documentaries and Features for Radio. This course is designed to train students in the use of radio and radio technologies to communicate historical ideas to broad audiences. Students will learn how to produce historical radio documentaries.

His 394. Readings and Practicum in Oral and Video History. This is a theoretical and practical introduction to oral and video history. From in-class discussions of memory, reliability, and historical distortion, to interview theory; from review of ethical and legal issues pertaining to "human subject research," to technical instruction on the use of audio and video equipment, the course is designed to teach students both critical and practical skills, and to demonstrate the potential of this important research/presentation methodology.

Mus 295. Introduction to Audio Recording. This is an introduction to the basic equipment and techniques commonly used for audio recording. The course will discuss the proper application and usage of equipment and students will gain an understanding of studio procedures and protocol through hands-on experience dealing with actual recording projects. Prerequisite(s): Mus 140, Mus193, co-requisite(s): Mus 141, Mus 165, and/or permission of instructor.

Mus 325. Introduction to Electronic Music. Introduction to Electronic Music is a gateway course designed to offer students a perspective on music from the vantage point of the 50-year tradition of Electronic Music and to introduce students to basic concepts in musical acoustics, digital

audio, MIDI (Musical Instrument Data Interface) and interactive programming. History and theory is integrated with studio assignments to teach an appreciation of the musical possibilities of all sounds.

Mus 426/526. Studio Work in Electronic Music and Media [formerly Creative Work in Electronic Music].

This course will provide students with basic studio techniques for field recording, digital audio editing, signal processing and composition. Projects will reflect a variety of aesthetic approaches and disciplines from the experimental tradition in Electronic Music to sound art, multimedia applications, and related fields.

Prerequisite(s): Mus 325 or equivalent and/or permission of instructor.

Mus 428/528. Sound Design and Multi-media. Students will learn theory and techniques of how sound and music are composed for use in multi-media fields, including Theatre, the Wide-World Web, installation art, CD-ROM and video. Students will work on original projects in their respective disciplines. The focus of this course will vary. Prerequisite(s): Mus 325 and 326 and/or permission of instructor.

Multimedia/Hypermedia

Art 250. Introduction to Digital Imaging. This course offers an introduction to the technical and theoretical issues of the computer in the visual arts. Topics covered include basic scanning and manipulation of photographic imagery through raster-based graphics programs, and fine art digital printmaking, as well as an introduction to web graphics. Prerequisite(s): Art 244 or one studio art course and permission of instructor.

Art 350. Intermediate Digital Imaging. This is an intensive exploration into the uses of the computer in the fine arts. The course builds on concepts introduced in Art 250. Emphasis is placed on correlating technical concerns with theoretical, conceptual, and aesthetic content. Prerequisite(s): Art 250 and permission of the instructor.

Art 450. Advanced Digital Imaging. This course explores some of the more sophisticated concepts, processes, and software involved in digital fine art. Students will develop self-directed projects that reflect not only a technical proficiency with the media explored, but a thoughtfully developed conceptual thread. Prerequisite(s): Art 250 or permission of instructor.

Com 465Z. Communicating on the Internet. This course is designed to teach students how to evaluate the quality of Web pages – in particular, how well such pages communicate their content to their audiences. Students will learn how to design and construct web pages that present persuasive arguments.

His 390 (section xxxx). Workshop in Digital History. This course introduces students to the use of hypermedia in the design and execution of on-line history projects of all sorts – static as well as interactive. It focuses on the architecture of hypermedia systems, authoring of hypermedia documents, navigation in hypermedia

space, searching in hypertext, and on-line databases.

Jrl 390Z. Digital Media Workshop I: Web Publishing. This course focuses on writing and programming in HTML, and creating and maintaining Websites. It is intended for anyone who is interested in the process, design, presentation, and implementation of message-making through text, charts, symbols, signs, and computer screens/interfaces.

Jrl 392Z. Digital Media Workshop II: Desktop Publishing. This course focuses on digital journalism and desktop publishing. It is intended for anyone who is interested in the process, design, presentation, and implementation of message-making through text, charts, symbols, signs, and computer screens/interfaces.

Jrl 490Z. Online Magazine Workshop: Web Magazine Workshop. This course focuses on digital journalism – specifically on the production of on-line magazines and magazine articles. It is a project-oriented course with ample opportunities for students to engage in on-line article composition and design.

Mus 428/528. Sound Design and Multi-media. Students will learn theory and techniques of how sound and music are composed for use in multi-media fields, including Theatre, the Wide-World Web, installation art, CD-ROM and video. Students will work on original projects in their respective disciplines. The focus of this course will vary. Prerequisite(s): Mus 325 and 326 and/or permission of instructor.

- **Documentary Studies Fieldwork Seminar** (3 credits / 4 credits if taken with Doc 451 for Honors credit):

Doc 450 (new course). Senior Seminar and Practicum in Documentary Studies. All students must enroll in this seminar and complete a substantial project in one of the above concentrations. This course will be offered once a year, generally in the spring (3 credits).

Doc 451. (new course) Honors Seminar and Practicum in Documentary Studies. Honors students, in addition to enrolling in Doc 450, are expected to enroll in Doc 451. They will work with the course instructor and project supervisor to produce a more substantial final project than non-Honors students, and will be expected to present their final projects in a public seminar open to the entire University community. (1 credit).

- **Electives:** Taken from any of those listed below. Courses should not repeat any taken to fulfill the two core concentration requirements above. One independent study course relevant to the student's area/s of concentration may be substituted for one of the electives. (**12 credits**). Most of these courses are offered yearly; some, bi-annually. *Other courses not listed here may be included with the approval of the Director.*

Art:

Art 244. Beginning Photography. This course covers basic black and white processing techniques and darkroom skills as well as the principles of photographic composition. It includes an introduction to the range of important work by established and renowned photographers.

Art 250. Introduction to Digital Imaging. This course offers an introduction to the technical and theoretical issues of the computer in the visual arts. Topics covered include basic scanning and manipulation of photographic imagery through raster-based graphics programs, and fine art digital printmaking, as well as an introduction to web graphics. Prerequisite(s): Art 244 or one studio art course and permission of instructor.

Art 344. Intermediate Photography. This is an introduction to advanced darkroom skills and an introduction to non-silver techniques. It includes an analysis of important work by representative studio and photographic artists.

Art 346. Introductory Film Production. Students will explore seeing and thinking in cinematic terms, and be introduced to the process and equipment with which the filmmaker works. Cameras, lenses, film emulsions and editing procedures are studied in the making of short silent films. Prerequisite(s): Arh 260, or Com 238 and permission of instructor. [NOTE: This course is offered intermittently and occasionally focuses on non-fiction film production; when available with the latter focus, it is appropriate for documentary studies students.]

Art 348. Color Photography. This course examines the utilization of transparency and negative materials in color photography. Special emphasis is placed on color printing.

Art 350. Intermediate Digital Imaging. This is an intensive exploration into the uses of the computer in the fine arts. The course builds on concepts introduced in Art 250. Emphasis is placed on correlating technical concerns with theoretical, conceptual, and aesthetic content. Prerequisite(s): Art 250 and permission of the instructor.

Art 444. Advanced Photography. This course in advanced photographic techniques places special emphasis on aesthetics and on training students in archival processing of exhibition-quality work.

Art 446. Topics in Photography. This course offers students with an opportunity to expand their camera skills and photographic techniques. Individual interests and abilities of students will play a major role in established course content.

Art 447. Advanced Film Production. This course builds on filmmaking skills acquired in Introductory Film Production. Students explore cinematic narrative structures, styles of editing, and setting the *mise en scene*.

Art 450. Advanced Digital Imaging. An exploration of some of the more sophisticated concepts, processes, and software involved in digital fine art.

Art History:

Arh 261. Independent Cinema. Introduction to the study of film as an artistic and social practice through an examination of the various genres of independent filmmaking pursued in the United States during the twentieth and twenty-first centuries.

Arh 265. History of Photography. This is a survey of photography from its invention in 1839 to recent trends. The course emphasizes why it was developed, major 19th century documentary and artistic styles, and the extraordinary range of 20th and 21st century photography

Arh 266. Photography: 1970 to the Present. A thorough survey of recent photography. Emphasizes fine art photography and the use of photography by artists working in other media, including documentary and photojournalistic work, photography books, mixed media and digital work.

Communication Courses:

Com 238. Introduction to Mass Communication. This course offers an introduction to Mass communication; it surveys electronic and print media, with particular emphasis on structural analysis, content analysis, and research.

Com 345Z. Argumentative Methods. Examines the construction of an argument, including the nature of an issue, proposition, evidence, and form. This is a writing intensive course.

Com 370. Theories of Mass Media. The theories, research methods, and empirical research findings related to the effects of mass communication on individuals and society are explored in this class. Prerequisite(s): A Com 238 and A Com 265, or permission of instructor.

Com 378. Introduction to Semiotics. This course explores the use of signs – and the ideological aspects of their use – in public and mass communication.

Com 465. Politics of Media. Students will examine the way that media frame political issues and set the agenda for public debate.

Com 430Z. Communicating on the Internet. This course is designed to teach students how to evaluate the quality of Web pages – in particular, how well such pages communicate their content to their audiences. Students will learn how to design and construct web pages that present persuasive arguments.

History:

[Note: History 390 is currently a multi-section course, with each section number associated with different topics and titles. In the future, each section will probably have a separate course number.]

His 390 (section xxxx). Producing Historical Documentaries and Features for Radio. This course is designed to train students in the use of radio and radio technologies to communicate historical ideas to broad audiences. Students will learn how to produce historical radio documentaries.

His 390 (section xxxx). Workshop in Digital History. This course introduces students to the use of hypermedia in the design and execution of on-line history projects of all sorts – static as well as interactive. It focuses on the architecture of hypermedia systems, authoring of hypermedia documents, navigation in hypermedia space, searching in hypertext, and on-line databases.

His 390 (section xxxx). Readings and Practicum in Historical Film

and Video Documentary Production. This course offers students an introduction to the use of film and video mediums to communicate historical narratives to broad audiences. Students will learn theory, history, and practical skills and engage in projects culminating in the completion of a short historical video documentary.

His 394. Workshop in Oral History. This course is a theoretical and practical introduction to oral and video history. It covers a wide territory—from the collection of oral and video testimony to the production of theatrical plays and radio, film, and television documentaries. Legal and ethical issues pertaining to human subject research will also be extensively covered.

His 499Q. Special Projects in History and Media. This course is designed for students interested in exploring non-traditional ways of researching and presenting history. Students may undertake projects of their own design or participate in group projects.

Journalism:

Jrl 308Z. Narrative and Descriptive Journalism. Students will explore a variety of journalistic writing styles (newspapers, magazines, non-fiction books, and online publications), with an emphasis on good narrative and description. The class features intensive critiques of students' work and a final project consisting of a major feature story of publishable quality.

JRL 364 & JRL 365: Special Topics Courses. The following courses offer a variety of workshops and lecture courses, and students may take more than one 364 or 365 as long as the titles of the courses are different. Normally, three of the workshops and one of the lecture courses are offered each semester.

Jrl 350Y. Journalistic Interviewing. Students in this course will obtain experience in a variety of journalistic situations. Students will identify which techniques work better than others, and put their findings into practice. Some interviews and other oral discourse exercises will be conducted in class, and will be critiqued and graded as forms of oral presentations.

Jrl 380. Photojournalism. This workshop introduces students to photojournalism as practiced in newspapers, magazines, and digital media. Students should be able to demonstrate a basic competency in photography; those who have not taken previous photography coursework may have to present a portfolio for evaluation before being admitted.

JRL 385. Broadcast Journalism. This course introduces students to all aspects of radio and television broadcasting, examining the theoretical and practical aspects of both.

Jrl 390Z. Digital Media Workshop I: Web Publishing. This course focuses on writing and programming in HTML, and creating and maintaining Websites. It is intended for anyone who is interested in the process, design, presentation, and implementation of message-making through text, charts, symbols, signs, and computer screens/interfaces.

Jrl 392Z. Digital Media Workshop II: Desktop Publishing. This course focuses on digital journalism and desktop publishing. It is intended for anyone who is interested in the process, design, presentation, and implementation of message-making through text, charts, symbols, signs, and computer screens/interfaces.

Jrl 475. Topics course in Documentary Writing for Print. This course explores long-form magazine and monographic documentary writing and editing. Students will analyze professional published work and will also complete several writing projects.

Jrl 475. Topics course in Documentary Script Writing. This course explores writing for radio and film documentaries, examining examples from the past and the present. Students will also complete several scripting projects of their own.

Jrl 475. Topics course in Documentary Traditions in Prose and Photography. This lecture course explores the documentary tradition from classic American works in prose and photography through the latest innovations in using digital media.

Jrl 490Z. E-Zine: Online Magazine Workshop. This course focuses on digital journalism – specifically on the production of on-line magazines and magazine articles. It is a project-oriented course with ample opportunities for students to engage in on-line article composition and design.

Additional courses offered intermittently include the following, many of which are very appropriate for documentary work:

"Media Law and Ethics" examines the current state of media law and ethics, with some attention also given to the historical roots. Topics covered by the course include: First Amendment, conflicts between the values of a free press and a fair trial, libel, invasion of privacy, protection of confidential sources and information, freedom of information, copyright, telecommunications, and ethical dilemmas.

"The American News Media in the Twentieth Century" is a lecture course surveying the historical development of radio, television, newspapers and magazines, and digital media in the 20th century. To a lesser extent, it also addresses films, book publishing, public relations, and advertising.

"Environmental Journalism" is a reporting and writing workshop that examines a wide variety of issues in media coverage of such subjects as nuclear waste disposal, alternative fuels research, global warming, saving endangered areas and species, and "nimby" (not-in-my-backyard) controversies. It is intended for students in Journalism and Earth &

Atmospheric Sciences but open to anyone with an interest in the subject.

"Science Journalism" is a workshop that introduces students to reporting on, and writing about, a variety of current issues in science, medicine, technology, and the environment.

Jrl 495. Journalism Internship.

Jrl 497. Independent Study.

Music:

Mus 295. Introduction to Audio Recording.

This is an introduction to the basic equipment and techniques commonly used for audio recording. The course will discuss the proper application and usage of equipment and students will gain an understanding of studio procedures and protocol through hands-on experience dealing with actual recording projects. Prerequisite(s): Mus 140, Mus193, co-requisite(s): Mus 141, A Mus 165, and/or permission of instructor.

Mus 325. Introduction to Electronic Music.

Introduction to Electronic Music is a gateway course designed to offer students a perspective on music from the vantage point of the 50-year tradition of Electronic Music and to introduce students to basic concepts in musical acoustics, digital audio, MIDI (Musical Instrument Data Interface) and interactive programming. History and theory is integrated with studio assignments to teach an appreciation of the musical possibilities of all sounds.

Mus 426/526. Studio Work in Electronic Music and Media [formerly Creative Work in Electronic Music].

This course will provide students with basic studio techniques for field recording, digital audio editing, signal processing and composition. Projects will reflect a variety of aesthetic approaches and disciplines from the experimental tradition in Electronic Music to sound art, multimedia applications, and related fields. Prerequisite(s): Mus 325 or equivalent and/or permission of instructor.

Mus 428/528. Sound Design and Multi-media. (Cross-listed with Art, Theater; formerly Computer Applications in Music II). Students will learn theory and techniques of how sound and music are composed for use in multi-media fields, including Theatre, the Wide-World Web, installation art, CD-ROM and video. Students will work on original projects in their respective disciplines. The focus of this course will vary. Prerequisite(s): Mus 325 and 326 and/or permission of instructor.

- **Supporting Topical Academic Courses:** Students are *strongly* encouraged to select minors and supplementary courses supportive of their topical or subject areas of documentary interest. Those students who are attracted to international documentary work should consider history, foreign language, anthropology, globalization, political science, and sociology courses. Those interested in science and technology as a subject area of future documentary work, should take science and technology courses supportive of this concentration. Those drawn to biography and humanities topics should look at the offerings of the English department. *All* students should discuss their topical interests with their advisors and build a substantive base in one or more disciplines.

3. DEGREE REQUIREMENTS FOR THE MINOR IN DOCUMENTARY STUDIES.

The aim of the Faculty Initiated Minor in Documentary Studies is to provide students with an opportunity to explore in some detail one area of documentary production (radio, video/film, hypermedia/multimedia, photography, and print documentary writing), become familiar with the history of various documentary forms, and learn the basic production skills necessary to produce outstanding documentary works. The minor, like the major, encourages students to pursue an interdisciplinary approach to their concentration to put together a coherent program of study from courses in documentary writing and research, communications theory and practice, oral history, media history, film/video, audio/radio production, and multimedia authoring.

Requirements: a minimum of 18 credits, which *must* include:

- 1) Doc 251: Introduction to Documentary Studies (3 credits).
- 2) A theory course from those outlined under the major (3 credits),
- 3) Two core concentration courses in one of the areas outlined under the major (6 credits),
- 4) Doc 450. Documentary Studies Fieldwork Seminar (3 credits),
- 5) One elective (3 credits) from the “Electives” list above.

4. DEGREE REQUIREMENTS FOR THE HONORS CURRICULUM IN DOCUMENTARY STUDIES.

The Honors Curriculum in Documentary Studies allows students to take on a program that is especially intellectually rigorous and that yields a final project more substantial than that required of non-Honors students. Special 1-credit supplementary sections provide students in the Honors Program with deeper, broader, and more challenging opportunities to probe the diverse approaches to documentary production—in this country and abroad. They encourage a high level of student-faculty interaction and the cultivation of an honors community.

Requirements:

- Students should complete a minimum of 56 credits in courses for which they registered at this university. These should include a minimum of 40 University at Albany credits graded on the A-E basis.
- Completion of the core 36-credit requirement of the Faculty Initiated Major in Documentary Studies and an additional 4 credits as outlined below for a total of 40 credits.
- Twelve (12) credits of honors work, usually fulfilled by Doc 450 and 451, and taking two 3-credit upper division courses in conjunction with Doc 400 (Honors Tutorial in Documentary Studies), a course that may be repeated for credit. Honors students enrolled in any of the 300-level courses or above outlined under Documentary Studies “Theory and Foundation” or “Elective” courses (listed earlier)—and ALSO enrolled for Doc 400 will be expected to complete the same assignments as those enrolled in the 300-level courses. However, they will earn an additional credit through the Doc 400 tutorial. The tutorial will permit Honors students to work one-on-one with the instructors teaching these courses and will normally include extra reading, writing, and project assignments.
- Maintenance of a minimum cumulative grade point average of 3.25. For graduation with an “Honors in Documentary Studies,” students must also have achieved a grade point average of 3.5 or above in their major.
- All students enrolled in the Honors Program will take (in addition to the required Doc 251 and Doc 450) Doc 451, Honors Seminar and Practicum in Documentary Studies (1 credit).
- Students in the Honors Curriculum in Documentary Studies will be expected to produce a more substantial final project in Doc 450 than non-Honors students enrolled in that course.

Doc 451, the supplementary 1-credit course paralleling Doc 450, will provide them with the opportunity and guidance to expand their projects accordingly.

- Honors students must present their final projects at a public seminar.

Honors Curriculum Admission

Majors should discuss admission to the Honors Curriculum in Documentary Studies with the Documentary Studies Director at any time during their first or second year or at the beginning of their third year. Transfer students should apply upon their admission to the University. The requirements for admission include:

- Overall cumulative grade point average of 3.25.
- Completion of at least 12 credits required for the Documentary Studies major.
- A grade point average of 3.50 in courses required for the Documentary Studies major.

Additional courses to be created:

- **Doc 400.** Honors Tutorial in Documentary Studies (1 credit). This course may be repeated for credit.
- **Doc 451.** Honors Seminar and Practicum in Documentary Studies (1 credit). Supplementary 1-credit course paralleling Doc 450, which will provide students with the opportunity and guidance to produce more expanded final projects than non-Honors students.

5. ADVISEMENT

The Director of the Faculty-Initiated Major and Minor in Documentary Studies will be the initial and primary advisor for enrolled students. The Director will normally help students identify faculty members in the participating departments closest to their documentary area of interest for more intensive and focused advisement. A list of key contact faculty and their various documentary sub-field concentrations will be generated during the first year of the program; it will be periodically updated.

6. COLLEGE AND UNIVERSITY RESOURCES

- a. Faculty: Initially, two new DOC courses will need to be introduced to sustain the major and minor, Doc 251 and Doc 450 (outlined above). Doc 251, with a possible enrollment of 30-40 students, can also serve Film Studies majors and so resources provided for that course will aid two programs. If we go ahead with the Honors Curriculum, outlined above, we would also need to add 1-credit honors sections to accompany 300-level courses and Doc 450. We hope to staff Doc 251 and Doc 450 with rotating faculty from Communication, History, and Journalism. Instructors can offer these courses on-load and FTE credit can go back to their respective Departments..

START-UP COSTS: If the two new courses are offered on load with existing faculty and with their departments receiving FTE credit, these expenses can be dramatically reduced. The two 1-credit honors sections (Doc 400 and Doc 451) may require some form of salary supplement or overload reward. The 1-credit honors tutorial sections can be viewed as equivalent to independent study courses and would not normally require salary adjustments unless individual faculty members were inundated with large numbers of students. If Doc 251 and Doc 450 were not offered on load, costs would be 1 adjunct-replacement in the first year (Doc 450 and Doc 451 would not need to be offered until at least the second year); and 2 adjunct-replacements in the 2nd year.

- b. Director: Gerald Zahavi will direct the Major, Minor, and Honors program in Documentary Studies. In addition to heading the program, he will have primary responsibility for offering the core Doc 251 course for the first two years of the program, after which he will either continue to offer the course or identify an appropriate individual in one of the participating departments to take over that responsibility. The Doc 251 course will be offered on load, with FTE credits assigned to the Department of the instructor—in the case of Zahavi, the History Department. The Director will be expected to take on coordination, program planning, evaluation, grant writing, and advisement duties. We anticipate a single course reduction as an expense for this position; the History Department will need to receive an adjunct line in compensation for the partial loss of the Director's pedagogical and other services. Rewards and expenses may need to be adjusted as the program expands in future years (perhaps with the addition of an assistant).

START-UP COSTS: Single course reduction for the Director; one-semester adjunct line for the history Department each year Zahavi heads the program.

- c. Library resources: The library currently has a variety of monographs and video/audio collections that provide pedagogical support for the courses that will be a part of the Major and Minor in Documentary Studies. Films, books, and audio recordings not available on campus are often available through Interlibrary Loan as well. Filling in the gaps with additional films/videos, radio/audio documentaries, CDs/DVDs, and software would not be prohibitively expensive for the library; these items are generally *not* high cost items (CD recordings, VHS, and DVD films now cost between \$10 and \$20 each) and audio and video editing software is presently available at IMC and in the Music, Art, and History Media Labs. Upgrades will constitute a future expense that needs to be considered as the program expands (possible collaboration with the Albany-based New School of Radio & Television may alleviate *some* of these expenses).

START-UP COSTS: Start-up is negligible, as existing resources will suffice.

- d. Labs/Studios/Technology – The Art, Music, and History Departments all have *some* facilities for audio/video production, post-production and processing. The IMC also currently has computing facilities that offer minimal facilities for audio and video production; these could be adapted and upgraded. Additional workstations and possibly studio space may become available on campus and/or on the Harriman Campus in the very near future. Most production work for documentaries takes place in the field, so the current absence of studio facilities is not a *debilitating* reality, only an *unfortunate* one. Possible forthcoming grant money from the NY State Legislature and contributions from local radio and television stations may allow us to expand production and post-production facilities. Camera equipment is somewhat scarce, but since the prices of digital cameras have come down considerably in recent years and serious students generally acquire their own equipment, we anticipate being able to make do with a small number of loaner cameras (we would need financial assistance to acquire these). Current audio facilities in the History and Music Department are adequate for our needs but may need to be expanded to serve the additional teaching loads anticipated (10 loaner recorder kits are now available in the History Department for student use). No funding stream currently exists for replacement and repair; this will also need to be addressed, especially as we move from a Faculty Initiated Major/Minor to a more formal program in documentary studies.

START-UP COSTS: \$6000 for 4-5 basic video camera loaner kits; \$3000 for additional audio recorder kits (\$750 each); \$5000 for software and additional materials. Some resources might be pooled and the video kits could be shared with Film Studies. A request for \$14,000 to support these needs was included in the Compact Initiative proposal submitted by the History Department.

7. EVALUATION.

The Director of the program shall be responsible for ongoing evaluation of the program. This shall include the collection of survey data, formal and informal interviews with students and faculty, the tracking of student progress, and the utilization of any other evaluative instruments that would

help strengthen the program and insure its success.

8. AFFILIATED/ASSOCIATED FACULTY. (CVs and sample course Syllabi attached).

9. LETTERS OF SUPPORT. (Letters from chairs/directors of participating departments/programs attached).

Art
Communication
History
Journalism
Music