

**UNIVERSITY SENATE**

UNIVERSITY AT ALBANY  
STATE UNIVERSITY OF NEW YORK

Introduced by: UAC

Date: May 9, 2011

**REVISION OF THE DOCUMENTARY STUDY PROGRAM**

IT IS HEREBY PROPOSED THAT THE FOLLOWING BE ADOPTED:

1. That the following revision to the Documentary Study Program be approved by the Senate.
2. That this takes effect for the Fall 2012 semester.
3. That this proposal be forwarded to President George M. Philip for approval.

University at Albany – State University of New York			
<b>College of Arts and Sciences</b>		<b>Course and Program Action</b>	
		<b>Proposal No.</b> <u>11-023</u>	
Please check one: <input type="checkbox"/> Course Proposal <input checked="" type="checkbox"/> Program Proposal			
Please mark all that apply:			
<input type="checkbox"/> New Course	Revision of:	<input type="checkbox"/> Number	<input type="checkbox"/> Description
<input type="checkbox"/> Cross-Listing		<input type="checkbox"/> Title	<input type="checkbox"/> Prerequisites
<input type="checkbox"/> Shared-Resources Course		<input type="checkbox"/> Credits	
<input type="checkbox"/> Deactivate/Activate Course (boldface & underline as appropriate)		<input checked="" type="checkbox"/> Other (specify):	Documentary Studies Program Revision
Department: <u>Documentary Studies Program</u>		Effective Semester, Year: <u>Fall 2012</u>	
Course Number Current: _____ New: _____ Credits: _____			
Course Title: _____			
Course Description to appear in Bulletin:			
See attached documents: 1) Justification and explanation of revision of the Documentary Studies Program 2) Outline of revised program 3) Course action forms			
Prerequisites statement to be appended to description in Bulletin:			
If S/U is to be designated as the only grading system in the course, check <input type="checkbox"/>			
This course is (will be) cross listed with (i.e., CAS ###): _____			
This course is (will be) a shared-resources course with (i.e., CAS ###): _____			
Explanation of proposal:			
We are proposing revision of the Documentary Studies Program as described in the attached documents -- to address issues raised by course changes in the five affiliated departments that make up the Program and to improve access to 200-300 level courses.			
Other departments or schools which offer similar or related courses and which have certified that this proposal does not overlap their offering:			
Chair of Proposing Department			Date
Gerald Zahavi, Documentary Studies Program (History Department)			3-28-2011
Approved by Chair(s) of Departments having cross-listed course(s) [Copy of e-mail approval on following page.]		Date	Dean of College
			Gregory Stevens
			4/8/11
Chair of Academic Programs Committee		Date	Dean of Undergraduate or Graduate Studies

Janna Harton	4/7/11	
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Revision of the Faculty Initiated  
Interdisciplinary Program in Documentary Studies

JUSTIFICATION AND EXPLANATION

Gerald Zahavi, Director & Sheila Curran Bernard, Associate Director  
March 28, 2011

Overview

Documentary Studies was first offered as a major and minor in the fall semester, 2006. As a faculty-initiated, interdisciplinary program (Art, Communication, History, Journalism, Music – and most recently, participation by Women’s Studies faculty), the program is unique at UAlbany in serving a variety of student constituencies. Not only do our courses provide a strong foundation for our majors and minors, but they also support other majors and minors in related disciplines. We are a center for information and resources needed to support media components of coursework in photojournalism and social documentary photography (Journalism, Art); transmedia and digital storytelling (History, Women’s Studies); composition and electronic music and media (Music); and oral history and public history (History). The Documentary Studies Program, faculty, and resources are also essential to the success of the new (Fall 2009) History & Media concentration in the History M.A. program. Because of its wide pedagogical reach, it would be misleading to simply measure the program strictly by the numbers of majors or intended majors (43) it currently has; in any case, program growth is steady, as increasing numbers of students learn about the program and what it offers.

Two assistant professors (Ray Sapirstein and Sheila Curran Bernard) and one professor (Gerald Zahavi) are jointly appointed (half time each) to Documentary Studies and History. Otherwise, the program faculty are all drawn from elsewhere: History (Amy Murrell Taylor), Art (Adam Frelin, Phyllis Galebo, Daniel Goodwin), Music (Robert Gluck), Communication (Teresa Harrison, William Husson), and Journalism (William Rainbolt).

Defining Documentary Studies

Documentary Studies is a broad term, most generally applied to the study and practice (utilizing any of several available media formats) of non-fiction, extended, and creative treatments of subject matter drawn from real life: social, scientific, political, economic, and cultural. A curriculum in documentary studies prepares students for careers that depend on the ability to research and shape content in a range of media. The major offers a theoretical and practical foundation of contemporary and archival research, writing, and storytelling, stressing cultural and media literacy and the ethical and effective use of media for civic engagement. Students may go on to careers in public history, public affairs, broadcasting or journalism, or they may go on to higher degrees in a range of disciplines, from education and the law to the arts.

Documentary expression is generally less encumbered than is journalism by the need for timeliness (i.e., reporting on a story as it happens). In addition, rather than report on events, documentary tends to blend journalism and art in a more finely-considered and crafted synthesis of evidence and analysis over time. Whether the work is achieved in film or video, audio, print, or on the web, a documentary project is more likely to be used (viewed, read, visited) for an extended period of time and to bear the mark of authorship. It’s this authorship, most notably, that stands documentary expression apart from most forms of journalism and from “reality” television, simple documentation or recording of events, or media created for the purposes of advocacy or advertising.

The Relation of Documentary Studies to the History Department

While documentary studies broadly encompasses all content areas, the University at Albany's positioning of the Documentary Studies Program reflects the strengths of its core faculty – all affiliated with the History Department, the significance of documentary media to the study as well as presentation of historical content, and the growing role of media, particularly digital media, in preserving, organizing, and presenting content to current and future generations. The majority of Documentary Studies courses, for this reason, are cross-listed with History. In addition, the recent creation of the MA concentration in History and Media has created opportunities for more efficient and effective use of Documentary Studies faculty to service both an undergraduate and graduate curriculum, again in courses that serve multiple users.

### The Present Documentary Studies Major/Minor and new Challenges

As approved by CAS and the University, the Documentary Studies Program grounds students in the academic and theoretical literature of a broad range of documentary work, enhanced by intensive research and fieldwork. Majors are expected to concentrate in at least two forms of documentary expression out of five currently offered: film/video; audio/radio; digital/web; print; and still photography. Our ability to offer a range of coursework was built on the program's interdisciplinary nature.

As noted, we cross list many courses with History, and are also cross listing with Women's Studies. In other departments, faculty hold seats for Documentary Studies students in courses otherwise restricted. This arrangement has been working well, and we frequently get compliments on the quality of the students we send their way. For example, the Communication Department is holding seats for Documentary Studies students in its fall 2011 offerings of COM370, 374, 375, and 386Z, all of which also serve our majors.

But time has revealed that some approved topics courses are not reliable in their content, other courses are no longer taught – or will soon be taught less often, and severe competition for a number of courses offered by affiliated departments often limit access to courses by Documentary Studies majors and minors. Notably, the program has shared resources and faculty with the Journalism Program (established as a regular major in 2006, but built on a minor created in 1973) and the Fall 2011 plans to restructure Journalism will significantly reduce our possible offerings, an issue compounded by anticipated reduction of full-time Documentary Studies faculty from three to two half-time appointments (Bernard, Zahavi). Our proposed changes to the Documentary Studies major and minor address these issues.

### MOVING FORWARD

To accommodate changes within all of its affiliated department and programs while maintaining a rigorous and popular major, and in consultation with the five original collaborating departments that make up the Documentary Studies Program, we propose to:

- Eliminate the existing five concentrations in favor of a single track that allows students to more easily build a comprehensive set of interrelated production skills drawn from a more varied group of courses. Reducing our dependency on offerings from any one affiliated department makes the Program less vulnerable and reduces the frustrations of our students. We have also begun discussions with collaborating department chairs about cross-listing more of their courses – and our courses – in order to broaden access of certain classes to students in multiple majors and minors.
- Replace a range of smaller classes with a more deliberate mix of larger lecture and smaller workshop courses. Increasing the size of the introductory courses will permit us to retain the small size of our production classes – necessary for effective pedagogy in hands-on courses. Enlarging the introductory and topic/theory classes will better balance our teaching loads. We have already begun this process by boosting the size of both DOC/HIS 251 (Introduction to Documentary Studies) and DOC/HIS 405 (History and Theory of the Documentary Film) to around 50 students (beginning in the fall of 2011). New 200-level courses are also planned for larger enrollments.
- Designate several previously approved topics courses, formerly used to fulfill “theory” and “concentration” requirements, as electives. Since some of the topics courses on our list of

courses (offered by affiliated departments) have changed title and content, and others are so rarely offered, it makes more logical and programmatic sense to shift them to the "elective" category.

- Hire adjunct faculty to teach foundational and some production courses and allow senior faculty to offer higher level instruction (and also meet their obligations to the History Department and its programs). This will also address our anticipated loss of one Doc. Studies assistant professor. It will also address loss of access to production courses in other departments due to program shrinkage and high demand by their own majors and minors.

We can begin to move toward these changes in 2011-12 without affecting the curriculum as approved. There will be enough courses offered in the five existing concentrations (under the old program organization) for existing students to complete the major on the old plan. New students and transfer students can come in under the new program curriculum once approved. It will be far easier for them to complete the major (and minor) without the constraints of the present narrow concentration requirements; students will be able to choose from a broader list of courses.

[Proposed Revision]

Program in Documentary Studies

Director

Gerald Zahavi, Ph.D., Professor (History, Documentary Studies)  
Syracuse University

Associate Director

Sheila Curran Bernard, M.F.A., Assistant Professor (History, Documentary Studies)  
Goddard College

Special Projects Coordinator

Susan L. McCormick, M.A. Adjunct Faculty (History, Documentary Studies)  
University at Albany

Professors

Phyllis Galembo, M.F.A. (Art)  
University of Wisconsin at Madison  
Teresa M. Harrison, Ph.D. (Communication)  
Bowling Green State University

Associate Professors

Daniel S. Goodwin, M.F.A. (Art)  
Hunter College  
Vivien Ng, Ph.D. (Women's Studies)  
University of Hawaii  
William Rainbolt, Ph.D. (Journalism)  
University at Albany  
Amy Murrell Taylor, Ph.D. (History)  
University of Virginia

Assistant Professors

Adam Frelin, M.F.A. (Art)  
University of California, San Diego  
Robert Gluck, M.H.L., M.S.W., M.F.A. (Music)  
Rensselaer Polytechnic Institute  
Ray Sapirstein Ph.D. (History, Documentary Studies)  
University of Texas at Austin

Visiting Assistant Professor

William Husson, Ph.D. (Communication)  
Rensselaer Polytechnic Institute

Program Associate

Paul A. Miller, B.A. (UAlbany TV); Director of Programming & Production  
Roosevelt University

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Curriculum

This interdisciplinary program offers students an opportunity to explore diverse approaches to documentary work in video/film, radio, hypermedia/multimedia, photography, and nonfiction writing and print journalism. The curriculum combines a solid grounding in the academic and theoretical literature of documentary media with intensive research and fieldwork, arming students not only with production skills but also the ability to critically analyze media in terms of both content and craft. The minor in documentary studies permits interested students to combine a course of study in a traditional major in the sciences, social sciences, or humanities with a sub-concentration in documentary studies. The Honors curriculum 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.

Careers for Documentary Studies Majors

An understanding of documentary media in its many forms prepares students to more effectively engage in the media-infused global marketplace as citizens, consumers, educators, scholars, and practitioners. The major prepares students for employment in fields that require research and writing skills, including historical and archival research; the ability to analyze, critique, and produce visual and aural communications, such as for entertainment, education, or advocacy; and a broad understanding of fact-based communication that can be applied in a range of corporate, educational, service, or government settings. The major also prepares students for advanced study in journalism, history, media production, global studies, and education.

Degree Requirements for the Faculty-Initiated Interdisciplinary Major with a Concentration in Documentary Studies

General Program B.A.: A minimum of 36 credits, distributed in the following way:

Required Core Course

A DOC/A HIS 251 Introduction to Documentary Studies (3 credits)

Theory and Foundation Courses

Two courses, chosen from the following. Most of the courses listed below are offered every year.

DOC/HIS 376: A Cultural History of American Photography

DOC/HIS 401: History of American Documentary Media

DOC/HIS 405: History & Theory of the Documentary Film

ARH 265: History of Photography

ARH 266: Photography, 1970 to the Present

ARH 368: The Documentary Film

COM 370: Theories of Mass Media

COM 374: Radio and the Public Imagination

COM 386/Z: Persuasion and Film

JRL 420: Media in the Digital Age

JRL 468: Literary Journalism

Documentary Studies Fieldwork Seminar

(4 credits; Honors students should also enroll in A DOC 451 for an extra credit):

A DOC 450 Senior Seminar and Practicum in Documentary Studies

A DOC 451 Senior Seminar and Practicum in Documentary Studies

Skills Courses

(4 courses; a minimum of 12 credits)

ART 344: Intermediate Photography & Digital Imaging (ART 244 is a prerequisite)

ART 350: Intermediate Digital Imaging (ART 250 is a prerequisite)

ART 444: Advanced Photography & Digital Imaging (ART 344 is a prerequisite)

ART 450: Advanced Digital Imaging (ART 350 is a prerequisite)

ART 447: Advanced Film Production (ART 250 is a prerequisite)

COM 430: Communication on the Internet

DOC 323: Foundations of Documentary Film Production

DOC 324: Foundations of Documentary Photography

DOC 330: Foundations of Digital/Web Production

DOC/HIS 404: Readings & Practicum in Aural History & Audio Doc Production

DOC/HIS 406: Practicum in Historical Documentary Filmmaking

DOC/HIS 407: Readings & Practicum in Digital History and Hypermedia

DOC 412: Readings and Practicum in Nonfiction Film Storytelling

DOC/MWS 442: Transmedia Storytelling

HIS 394: Workshop in Oral History

MUS 426: Studio Work in Electronic Music and Media (MUS 325 is a prerequisite)

MUS 428: Sound Design and Multimedia (MUS 426 is a prerequisite)

JRL 490Z: Digital Publication

JRL 308Z: Narrative Journalism

JRL 380: Photojournalism

JRL 385Y: Broadcast Journalism

JRL 390: Digital Media Workshop I: Web Publishing

JRL 392: Digital Media Workshop II: Desk-Top Publishing

Electives

The remainder of the required 36 credits may be fulfilled by taking any of the below courses. Also, any course which appears above, under "Theory and Foundation" or "Skill" courses, and is not be

listed below, may also be taken as an elective if not used to fulfill any other of the Program's major or minor requirements.

Topics Courses (when content is relevant and approved by the Director or Associate Director of the Documentary Studies Program)

ART 446: Topics in Photography  
 COM 378: Studies in Public Persuasion  
 COM 465: Studies in Communication Theory  
 JRL 475: Topics in Journalism

Art:

Art 244: Beginning Photography  
 Art 250: Introduction to Digital Imaging  
 Art 281: Hist & Pract Video Art II  
 Art 346: Introductory Film Production  
 Art 348: Color Photography

Art History:

Arh 261: Independent Cinema

Communication:

Com 238: Introduction to Mass Communication  
 Com 370: Theories of Mass Media

Documentary Studies/History

DOC 224: Documentary Film Storytelling  
 DOC 499: Special Projects and Internships in Documentary Studies  
 HIS 499: Special Projects in History and Media

Journalism:

JRL 225: Media Law and Ethics  
 JRL 230: The Mass Media and War in U.S. History  
 JRL 340: Global Perspectives on the News  
 JRL 364: Visual Culture  
 JRL 410: Images of Journalism in Film  
 JRL 420: Media in the Digital Age  
 JRL 468: Literary Journalism  
 JRL 490Z: Digital Publication  
 JRL 308Z: Narrative Journalism  
 JRL 380: Photojournalism  
 JRL 385Y: Broadcast Journalism  
 JRL 390: Digital Media Workshop I: Web Publishing  
 JRL 392: Digital Media Workshop II: Desk-Top Publishing

Music:

MUS 295: Audio Recording Fundamentals  
 MUS 325: Introduction to Electronic Music

Additional courses offered intermittently may be very appropriate for documentary work and will be counted towards the major or minor if so determined by the Director or Associate Director of the Documentary Studies Program.

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 and History departments. All students should discuss their topical interests with their advisers and build a substantive base in one or more disciplines.

#### 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 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 in the honors program are required to complete a minimum of 40 credits, meeting the core 36-credit course distribution requirements of the major, *plus* an additional 4 credits satisfied in the following manner:

- 1) DOC 451 (for one credit);
- 2) THREE (3) DOC 400 1-credit tutorials (DOC 400 may be repeated for credit). DOC 400 is designed to supplement 300-level and above courses outlined under Documentary Studies “Theory and Foundation” or “Elective” courses (listed earlier), and provides Honors students with opportunities for more advanced and challenging work in these courses. The tutorial will permit Honors students to work one-on-one with their instructors 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 3.50 or above in their major.

All students enrolled in the Honors Program will take (in addition to the required A DOC 251 and A DOC 450) A 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 A DOC 450 than non-Honors students enrolled in that course. A DOC 451, the supplementary 1-credit course paralleling A 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.

#### Advisement

The Director of the Faculty-Initiated Major and Minor in Documentary Studies is the initial and primary adviser for enrolled students. The Director will help students identify faculty members in the participating departments closest to their documentary area(s) of interest for more intensive and focused advisement.

March 28, 2011

As Chair of the History department, I have reviewed the program revision in Documentary Studies and approve them.

Sincerely,

Richard F. Hamm  
Professor of History and Public Policy  
Chair, History Department  
University at Albany, SUNY  
Social Science 145  
518 442 5305; fax 518 442 5301  
hamm@albany.edu

University at Albany – State University of New York			
<b>College of Arts and</b>		<b>Course and Program Action</b>	
Please check <input checked="" type="checkbox"/> Course		<input type="checkbox"/> Program	
<b>Proposal No.</b> <u>11-023A</u>			
Please mark all that apply:			
<input checked="" type="checkbox"/>	New Course	Revision of:	<input type="checkbox"/> Number
<input type="checkbox"/>	Cross-Listing		<input type="checkbox"/> Title
<input type="checkbox"/>	Shared-Resources Course		<input type="checkbox"/> Credits
<input type="checkbox"/>	Deactivate/Activate Course (boldface & underline as appropriate)		<input type="checkbox"/> Other (specify): _____
Department	<u>Documentary Studies</u>	Effective Semester,	<u>Fall 2012</u>
Course Number	<u>DOC 224</u>	New	Credit <u>3</u>
Course	<u>Documentary Film Storytelling</u>		
Course Description to appear in Bulletin:			
<p>Through the lens of documentary media, this course introduces students to the principles and practice of narrative nonfiction on screen—using the tools of the storyteller to convey academic content to the general public. Over the course of the semester, students will watch (outside of class), read about, write about, and discuss a range of works. This course is for anyone seeking to enhance their overall media literacy and their ability to analyze and create stronger nonfiction media. The specific documentary focus (history, science, social issue, etc.) may vary depending on the interests and expertise of the instructor.</p> <p><b>Prerequisite:</b> None.</p>			
Prerequisites statement to be appended to description in Bulletin:			
None.			
If S/U is to be designated as the only grading system in the <input type="checkbox"/>			
This course is (will be) cross listed with (i.e., CAS ###): _____			
This course is (will be) a shared-resources course with (i.e., _____)			
Explanation of proposal:			
<p>This course is one of the core courses for the Documentary Studies Program – training undergraduates in the sophisticated tools of visual and aural research and composition/presentation. This course has evolved from courses taught as HIS 390. It's a workshop, with a maximum of 25 students.</p>			
Other departments or schools which offer similar or related courses and which have certified that this proposal does not overlap their offering:			
None.			
<b>Chair of Proposing Department</b>			<b>Date</b>
Gerald Zahavi, Documentary Studies Program (History Department)			3-28-2011
<b>Approved by Chair(s) of Departments</b>		<b>Dean of College</b>	<b>Date</b>
		Gregory Stevens	4/8/11
<b>Chair of Academic Programs</b>		<b>Dean of Undergraduate or Graduate</b>	<b>Date</b>
Janna Harton			4/7/11

ADOC 224:  
**Documentary Film Storytelling**  
Preliminary syllabus

**Description:** Through the lens of documentary media, this course introduces students to the principles and practice of narrative nonfiction on screen—using the tools of the storyteller to convey academic content to the general public. Over the course of the semester, students will watch (outside of class), read about, write about, and discuss a range of works. This course is for anyone seeking to enhance their overall media literacy and their ability to analyze and create stronger nonfiction media. The specific documentary focus (history, science, social issue, etc.) may vary depending on the interests and expertise of the instructor.

**Prerequisite:** None.

**Goals:** By the end of the semester, students will:

- Have developed the skills needed to critically evaluate works for creative as well as academic rigor;
- Be able to identify and discuss a filmmaker’s use (and at times, misuse) of factual evidence (both textual and audio-visual);
- Be able to describe and evaluate the current marketplace for nonfiction media and its affect on content and quality;
- Understand issues related to the accessibility and affordability of third-party materials (such as music, archival footage, and photographs);
- Be able to outline a film’s underlying structure and describe its approach to storytelling;
- Be able to take a secondary source (such as an article on an academic topic) and recognize potential approaches for effectively structuring the work as a film;
- Be able to formulate an argument about intellectual property issues including fair use, the public domain, the extension of copyright law, and the impact of the Web.

**Coordination:** All course materials and all emails will be coordinated through the course Blackboard site (BLS).

**Plagiarism:** Your work must be original to you and to this course. Detailed information about plagiarism is can be found at <http://library.albany.edu/usered/plagiarism/>. The history department offers this definition: “Plagiarism is taking (which includes purchasing) the words and ideas of another and passing them off as one’s own work. If in a formal paper a student quotes someone, that student must use quotation marks and give a citation. Paraphrased or borrowed ideas are to be identified by proper citations. Plagiarism will result, at the minimum, in a failing grade for the assignment.”

### **PRELIMINARY OUTLINE**

Much of the course will be conducted via Blackboard, with numerous articles and excerpts of books related to course content. Media will be streamed online, but students will also be encouraged to purchase DVDs (or to use Netflix or other online vendors) for better viewing quality.

A course reader will include excerpts from a variety of books in the field of documentary, narrative storytelling, and the subject focus for the semester.

**Unit 1: Introduction**

What is documentary?  
The nonfiction marketplace  
The making of a documentary

**Unit 2: Understanding narrative**

Beginning, middle, and end  
Point of view  
Characters and goals  
The importance of structure  
Playing with time on screen  
Building complexity

**Unit 3: Challenges of narrative**

Finding stories within subjects  
Engaging audiences  
Identifying the storyteller(s)  
Expanding points of view (global documentary)

**Unit 4: Using evidence**

Bias and balance  
Persuasion, propaganda, and advocacy  
Using facts to lie  
Building an ethical film argument

**Unit 5: Challenges**

The First Amendment and “Fair Use”  
Cultural heritage and the shrinking public domain  
Ethics of documentary narrative  
An argument for enhanced media literacy

University at Albany – State University of New York			
<b>College of Arts and</b>		<b>Course and Program Action</b>	
Please check <input checked="" type="checkbox"/> Course		<input type="checkbox"/> Program	
<b>Proposal No.</b> <u>11-023B</u>			
Please mark all that apply:			
<input checked="" type="checkbox"/>	New Course	Revision of:	<input type="checkbox"/> Number
<input type="checkbox"/>	Cross-Listing		<input type="checkbox"/> Title
<input type="checkbox"/>	Shared-Resources Course		<input type="checkbox"/> Credits
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Department	<u>Documentary Studies</u>	Effective Semester,	<u>Fall 2012</u>
Course Number	<u>DOC 323</u>	New	Credit <u>3</u>
Course	<u>Foundations of Documentary Filmmaking</u>		
Course Description to appear in Bulletin:			
This course will ground students in the fundamentals of researching, planning, shooting and editing digital video. Students will work individually and in teams on exercises assigned by the instructor. The course offers a comprehensive introduction to the basics of documentary film production, and as such provides a foundation for all students interested in documentary media, including those who go on to work in historical and non-historical content areas such as social issue, ethnographic, scientific, or political documentary. Students will develop a solid hands-on understanding of the basic tools of media storytelling and choices involved, thus enhancing their overall media literacy. Note: emphasis on specific documentary genres will vary depending on the instructor's area of expertise and interest.			
Prerequisites statement to be appended to description in Bulletin:			
Restricted to Documentary Studies majors and minors; all others only with permission of the instructor.			
If S/U is to be designated as the only grading system in the		<input type="checkbox"/>	
This course is (will be) cross listed with (i.e., CAS ###): _____			
This course is (will be) a shared-resources course with (i.e., _____)			
Explanation of proposal:			
This course is one of the core courses for the Documentary Studies Program – training undergraduates in the sophisticated tools of visual and aural research and composition/presentation.			
Other departments or schools which offer similar or related courses and which have certified that this proposal does not overlap their offering:			
None.			
Chair of Proposing Department			Date
Gerald Zahavi, Documentary Studies Program (History Department)			3-28-2011
Approved by Chair(s) of Departments	Date	Dean of College	Date
		Gregory Stevens	4/8/11
Chair of Academic Programs	Date	Dean of Undergraduate or Graduate	Date
Janna Harton	4/7/11		

*(Preliminary draft syllabus)*

**ADOC 323: Foundations of Documentary Filmmaking**

**Description:** This course will ground students in the fundamentals of researching, planning, shooting and editing digital video. Students will work individually and in teams on exercises assigned by the instructor. The course offers a comprehensive introduction to the basics of documentary film production, and as such provides a foundation for all students interested in documentary media, including those who go on to work in historical and non-historical content areas such as social issue, ethnographic, scientific, or political documentary. Students will develop a solid hands-on understanding of the basic tools of media storytelling and choices involved, thus enhancing their overall media literacy. Emphasis on specific documentary genres will vary depending on the instructor's area of expertise and interest.

**Prerequisite:** Unless cross-listed with History, this course is restricted to Documentary Studies majors and minors only; others by permission of instructor.

**Planning ahead:** This course is a prerequisite for:

- DOC/HIS 406, Practicum in Historical Documentary
- DOC 450, for students whose senior project will be a documentary film

**Equipment:** The Documentary Studies program can provide audio, video, and editing equipment necessary for this course. Students must purchase a portable hard drive with at least 500 GB of memory to store their individual and team work.

**Goals:** By the end of this semester, students should have acquired:

- The ability to analyze a produced work and discuss the ways in which specific choices made during production and editing (camera angles, shot frames, lighting, sound, added music or effects, etc.) alter an audience's emotional and intellectual response to content.
- The ability to plan and produce these choices through mastery of basic skills in lighting, shooting, audio recording, and editing, as evidenced by class exercises
- The ability to formulate a series of questions about a media work's academic and/or creative integrity based on classroom discussion of and activities involving content research and selection for the purpose of storytelling
- The ability to articulate a plan for creating a longer work in the future based on an understanding of the steps of documentary production and the framework of technical, budgetary, legal and ethical issues involved.

## PRELIMINARY OUTLINE

A course reader will be prepared, and will include brief excerpts from works such as:

- Aufderheide, P. *Documentary: A Very Short Introduction* (Oxford University Press, 2007)
- Bernard, SC and Rabin, K. *Archival Storytelling* (Focal Press, 2008).
- Bernard, SC. *Documentary Storytelling, 3<sup>rd</sup> edition* (Focal Press, 2010).
- Edgerton, G. *Television Histories: Shaping Collective Memory in the Media Age* (University Press of Kentucky, 2003)
- Rabiger, M. *Directing the Documentary, 5<sup>th</sup> edition* (Focal Press, 2009).
- Rollins, PC et. al. *Lights, Camera, History: Portraying the Past in Film* (UTexas, 2007)

Students will also be expected to watch, analyze, and come to class prepared to discuss historical documentaries, notably including those presented on the current season of the PBS series *American Experience*.

### **Unit 1: Turning a topic into a story**

Research (working with primary and secondary sources, research interviews, web research)  
Finding a storyline  
“Casting” a film  
Creating budgets and schedules  
Writing the shooting outline

### **Unit 2: Visualizing content**

Locations and sets  
Lighting  
Interview set ups and techniques  
Framing the shot, finding the camera angle  
Strategies for directing

### **Unit 3: Recording sound**

Interview techniques  
Strategies for audio recording  
Natural sound and sound effects

### **Unit 4: Editing**

Organizing the edit  
Evaluating footage, making choices  
Strategies for editing  
Using editing software  
Tips and tricks  
Storytelling in the editing room  
Ethics of documentary editing

### **Unit 5: Finishing**

Strategies for effective narration  
Fact checking  
Understanding rights issues  
Considering the audience  
Considering the venue

University at Albany – State University of New York			
<b>College of Arts and</b>		<b>Course and Program Action</b>	
Please check <input checked="" type="checkbox"/> Course		<input type="checkbox"/> Program	
<b>Proposal No.</b> 11-023C			
Please mark all that apply:			
<input checked="" type="checkbox"/>	New Course	Revision of:	<input type="checkbox"/> Number
<input type="checkbox"/>	Cross-Listing		<input type="checkbox"/> Title
<input type="checkbox"/>	Shared-Resources Course		<input type="checkbox"/> Credits
<input type="checkbox"/>	Deactivate/Activate Course (boldface & underline as appropriate)		<input type="checkbox"/> Other (specify):
Department	Documentary Studies	Effective Semester,	Fall 2012
Course Number	DOC 324	Credit	3
Course Introduction to Documentary Photography			
Course Description to appear in Bulletin:			
From Mathew Brady's Civil War photographs, to the work of photographers of the U.S. Farm Security Administration in the 1930s, and through the stunning and emotive images of contemporary social, ethnographic, scientific, and war photographers, documentary photography has experienced a long and vigorous development. In this basic introductory course, students will examine the long heritage of documentary photography as well as the practical lessons to be learned from renowned practitioners. The course explores the use of still photographs to record various aspects of social, political, and cultural life and events. Students will develop their visual storytelling skills through a series of research and fieldwork hands-on projects involving the documentation of various aspects of contemporary life. Students should be familiar with the basics of digital camera operation.			
Prerequisites statement to be appended to description in Bulletin:			
Restricted to Documentary Studies Program majors and minors. Others may be admitted <del>space permitting, and with permission from the instructor.</del>			
If S/U is to be designated as the only grading system in the <input type="checkbox"/>			
This course is (will be) cross listed with (i.e., CAS ###):			
This course is (will be) a shared-resources course with (i.e.,			
Explanation of proposal:			
This course is one of the core courses for the Documentary Studies Program – training undergraduates in the sophisticated tools of visual and aural research and composition/presentation.			
Other departments or schools which offer similar or related courses and which have certified that this proposal does not overlap their offering:			
None.			
<b>Chair of Proposing Department</b>			<b>Date</b>
Gerald Zahavi, Documentary Studies Program (History Department) 2011			3-28-
<b>Approved by Chair(s) of Departments</b>		<b>Dean of College</b>	<b>Date</b>
		Gregory Stevens	4/8/11
<b>Chair of Academic Programs</b>		<b>Dean of Undergraduate or Graduate</b>	<b>Date</b>
Janna Harton			4/7/11

(Preliminary draft syllabus)

## DOC 324: Foundations of Documentary Photography

This is a basic, introductory theory and practicum course in documentary photography. It explores the use of still photographs to record various aspects of social, political, and cultural life and events. From Mathew Brady's Civil War photographs, to the work of photographers of the U.S. Farm Security Administration in the 1930s, and through the stunning and emotive images of contemporary social, ethnographic, scientific, and war photographers, documentary photography has experienced a long and vigorous development. Documentary photography combines science and art, reality and deception in their work; we'll unravel all of these elements in readings and practical exercises.

We'll begin by surveying the 19th and early 20<sup>th</sup> century roots of documentary photography, and read some of the key theoretical "manifestoes" related to the social and transformative impact of photographs. We'll view the work of past and present documentary photographers -- and explore the range of subjects and approaches that are represented in their works.

In examining the long heritage of documentary photography, we'll identify practical lessons to be learned from renowned practitioners. Students will develop their visual storytelling skills through a series of research and fieldwork hands-on projects involving the documentation of various aspects of contemporary life -- drawing on subjects in the Capital Region. Students should be familiar with the basics of digital camera operation.

### **Course Goals:**

- Students will become familiar with the history and traditions of documentary photography
- Students will learn real and substantial photographic skills, including lens and filter selection and settings, color and light principles, and basic image framing principles
- Student will learn to tell compelling visual stories that reveal important aspects about historical and contemporary social, political, and cultural life
- Students will learn to make images that express ideas

### **Readings (selections from):**

- Alan Trachtenberg, *Reading American Photographs : Images As History-Mathew Brady to Walker Evans* (Hill & Wang, 1990).
- Maren Stange, *Symbols of Ideal Life: Social Documentary Photography in America 1890-1950* (Cambridge University Press reprint Edition, 1992).
- James Nachtwey, *War Photographer* selections from *Phaidon 55 documentary photographers series*, including Dorothea Lange, W. Eugene Smith, Eugene Richards, and Mary Ellen Mark.

- *The Photo Book* (Phaidon)
- Ken Kobre, *Photojournalism* (Focal Press, 2008).
- Susan Sontag, *On Photography*
- Sabastio Salgado, *Migrations and Workers*
- Grazia Neri, "Ethics and Photography," *The Digital Journalist* 101 (Dec. 2006): <http://digitaljournalist.org/issue0101/neri.htm>
- Ken Light, *Witness in Our Time: Working Lives of Documentary Photographers* (Smithsonian Institution Press, 2000).
- Robert Coles, *Doing Documentary Work*, 146-252
- Photo Ethics and Law. Here's an excellent guide on photo ethics and law from North Carolina State University:  
<http://www.ncsu.edu/sma/staff/photostaffmanual/photoethics.htm>.
- *Guide to the Holdings of the Still Picture Branch of the National Archives and Records Administration*:  
<http://www.archives.gov/research/formats/still-pictures-guide.html>.
- Liz Wells, "Surveyors and Surveyed," in *Photography: A Critical Introduction*. [Electronic reserve].
- Thomas W. Kavanagh, *Reading Historic Photographs*.
- <http://ezinfo.ucsf.edu/~tkavanag/phothana.html>. "Historic photographs of American Indians."
- Notes on Photoanalysis: <http://www.phothereel.net/notes> .
- More on Dorothea Lange: <http://www.dorothea-lange.org/Resources/AboutLange.htm>
- *Out of One, Many: Regionalism in FSA Photography* [An excellent U. of Virginia on-line project]:  
<http://xroads.virginia.edu/~UG99/brady/intro.html>
- Lincoln Kirstein, "Photographs of America: Walker Evans," in *Walker Evans American Photographs* (Museum of Modern Art, 1938; 1988).
- Web Site: "Making Sense of Documentary Photography" at:  
<http://historymatters.gmu.edu/mse/Photos>; also available as a downloadable PDF file at:  
<http://historymatters.gmu.edu/mse/photos/photos.pdf>
- Web exhibits:
  - 1) Roger Fenton's Documentary Photographs of the Crimean War:  
[\[http://www.loc.gov/rr/print/coll/251\\_fen.html\]](http://www.loc.gov/rr/print/coll/251_fen.html);
  - 2) Matthew Brady Documenting the Civil War:  
<http://memory.loc.gov/ammem/cwphtml/cwphome.html>;
  - 3) Photographs of Lewis Hine  
[\[http://lcweb2.loc.gov/pp/nclhtml/nclcabt.html\]](http://lcweb2.loc.gov/pp/nclhtml/nclcabt.html);
  - 4) Photographs of Walker Evans  
[\[http://memory.loc.gov/ammem/fsahtml/fachap04.html\]](http://memory.loc.gov/ammem/fsahtml/fachap04.html);
  - 5) Photographs of Dorothea Lange  
[\[http://memory.loc.gov/ammem/fsahtml/fachap03.html\]](http://memory.loc.gov/ammem/fsahtml/fachap03.html);
  - 6) Photographs of Jacob Riis  
[\[http://xroads.virginia.edu/~ma01/davis/photography/images/riisphotos/slideshow1.html\]](http://xroads.virginia.edu/~ma01/davis/photography/images/riisphotos/slideshow1.html)

**EXAMPLES OF ASSIGNMENTS:**

1) Examine the work of any one of the photographers listed below and compare it to that of any of the photographers listed above. Discuss subject matter; point-of-view; composition/pose; perspective; light, color, and contrast; and any other elements that strike you as important. Use some of the pointers suggested in the Web site "Making Sense of Documentary Photography" above to analyze the photographs. [Note: I have linked to some useful Web site for SOME of the below photographs, but not all. Search on Google or look them up in the library. Some are poorly represented on on-line sources -- or their work is widely scattered among multiple sites -- and you may have much better luck in the library].

- \* Berenice Abbott: [[http://digitalgallery.nypl.org/nypldigital/explore/dgexplore.cfm?col\\_id=160](http://digitalgallery.nypl.org/nypldigital/explore/dgexplore.cfm?col_id=160)];
- \* Ansel Adams: [<http://www.archives.gov/research/ansel-adams/>];
- \* Robert Adams: [<http://www.pbs.org/art21/artists/adams/index.html>];
- \* Manuel Alvarez Bravo: [<http://zonezero.com/magazine/articles/mraz/alvarezb.html>];
- \* Eugene Atget: [http://www.geh.org/fm/atget/htmlsrc/ATGET\\_SLD00001.HTML](http://www.geh.org/fm/atget/htmlsrc/ATGET_SLD00001.HTML);
- \* E. J. Bellocq;
- \* Karl Blossfeldt;
- \* Margaret Bourke-White;
- \* Bill Brandt;
- \* Roy DeCarava [[http://www.mocp.org/collections/permanent/decarava\\_roy.php](http://www.mocp.org/collections/permanent/decarava_roy.php)];
- \* Robert Doisneau;
- \* William Eggleston;
- \* Emmet Gowin;
- \* John Gutmann;
- \* Theodore Horydczak [<http://memory.loc.gov/ammem/collections/horydczak/index.html>];
- \* William Klein;
- \* Josef Koudelka;
- \* Jacques-Henri Lartigue;
- \* Clarence John Laughlin;
- \* Russell Lee;
- \* Helen Levitt;
- \* Lisette Model;
- \* Tina Modotti;
- \* Eadweard Muybridge [<http://americanhistory.si.edu/muybridge/>];
- \* Arnold Newman;
- \* Timothy O'Sullivan [Sample some of his photographs at: <http://3dparks.wr.usgs.gov/indians/index.html> and <http://www.getty.edu/art/gettyguide/artMakerDetails?maker=1928>.]
- \* Gordon Parks;
- \* Alexander Rodchenko;
- \* Milton Rogovin [[http://www.loc.gov/rr/print/coll/238\\_rogopop.html](http://www.loc.gov/rr/print/coll/238_rogopop.html)];
- \* Edward Rothstein;
- \* Sebastiao Salgado;
- \* Ben Shahn  
[<http://www.artmuseums.harvard.edu/shahn/servlet/webpublisher.WebCommunication?ia=tr&ic=pt&t=xhtml&x=introthemes>];
- \* W. Eugene Smith
- \* Edward Steichen [<http://www.thecityreview.com/steichen.html>];
- \* Alfred Stieglitz;

- \* Paul Strand [<http://www.getty.edu/art/gettyguide/artMakerDetails?maker=1899>];
- \* William Henry Fox Talbot;
- \* Doris Ullman,
- \* Marion Post Walcott:  
[http://www.oldstatehouse.com/exhibits/virtual/hard\\_times/marion\\_post/post\\_gallery.asp](http://www.oldstatehouse.com/exhibits/virtual/hard_times/marion_post/post_gallery.asp)].
- \* Carleton E. Watkins [<http://www.carletonwatkins.org/>];
- \* Minor White.

2) Utilizing what you learned from your examination of the photographers in the last assignment, produce a short photo essay of 6-12 photographs that replicate any ONE photographer's style as closely as possible. Be prepared to talk about how you went about accomplishing this.

3) Semester-long project: each student will be required to plan and carry out a documentary photo project based on subjects drawn from the Capital Region. These might include:

- \* life and people in a local Laundromat, bar, etc.
- \* street life in Albany (pick ONE street)
- \* profile of a day/week in the life of a scientist/state legislator or senator
- \* an organizational photo profile

The finished project should consist of 15-30 photographs, and 6-8 pages of text. The text and photographs should, together, present the uninitiated with an understandable, engaging, 'picture' of your subject, but the writing and the photos should each stand on their own.

#### **CLASS SCHEDULE:**

- Week 1 – Introduction to the course, course materials, and subject. Discussion of slides/photo exhibits/discussion of Documentary Photo Project.
- Week 2 – Review and workshop on basics of light, cameras, color and b/w photography
- Week 3 – Workshop on lenses and filters / discussion of readings
- Week 4 – Project 1 discussion; Workshop in framing and point of view
- Week 5 – Workshop in telephoto and macro-photographic documentary work / project proposals due.
- Week 6 – Workshop on photo essays
- Week 7 – Project 2 due – discussion of readings.
- Week 8 – Workshop in photo research
- Week 9 – Workshop in photo analysis / discussion of readings
- Week 10 – Fieldwork trip
- Week 11 – Initial digital contact sheets and discussion of project due.
- Week 12 – Discussion of readings
- Week 13 – Presentation of final projects.

University at Albany – State University of New York			
<b>College of Arts and Sciences</b>		<b>Course and Program Action</b>	
		<b>Proposal No.</b> <u>11-023D</u>	
Please check one: <input checked="" type="checkbox"/> Course Proposal <input type="checkbox"/> Program Proposal			
Please mark all that apply:			
<input checked="" type="checkbox"/> New Course	Revision of:	<input type="checkbox"/> Number	<input type="checkbox"/> Description
<input type="checkbox"/> Cross-Listing		<input type="checkbox"/> Title	<input type="checkbox"/> Prerequisites
<input type="checkbox"/> Shared-Resources Course		<input type="checkbox"/> Credits	
<input type="checkbox"/> Deactivate/Activate Course (boldface & underline as appropriate)		<input type="checkbox"/> Other (specify): _____	
Department: <u>Documentary Studies Program</u>		Effective Semester, Year: <u>Fall 2012</u>	
Course Number Current: _____		New: <u>DOC 330</u> Credits: <u>3</u>	
Course Title: <u>Foundations of Documentary Web/Hypermedia Production</u>			
Course Description to appear in Bulletin:			
<p>Web-based or digital multimedia documentaries utilize a variety of hypermedia digital elements to construct compelling, interactive, linear and nonlinear “stories” on a variety of non-fiction topics. This course will cover the basic skills needed to produce Web/hypermedia documentaries, including project design, research, content selection (and evaluation), and digital authoring. Students will master fundamentals of Web site and digital multimedia composition through assigned short projects on nonfiction topics, with the specific focus area(s) -- such as social issues, science, history – to be determined by the instructor’s area of expertise and interest.</p>			
Prerequisites statement to be appended to description in Bulletin:			
<p><b>Restricted to Documentary Studies majors and minors; all others with permission of instructor.</b></p>			
If S/U is to be designated as the only grading system in the course, check _____			
This course is (will be) cross listed with (i.e., CAS ###): _____			
This course is (will be) a shared-resources course with (i.e., CAS ###): _____			
Explanation of proposal:			
<p><b>This course is one of the core courses for the Documentary Studies Program – training undergraduates in the sophisticated tools of visual and aural research and composition/presentation.</b></p>			
Other departments or schools which offer similar or related courses and which have certified that this proposal does not overlap their offering:			
None.			
Chair of Proposing Department			Date
<b>Gerald Zahavi, Documentary Studies Program (History Department)</b> <b>2011</b>			<b>3-28-</b>
Approved by Chair(s) of Departments having cross-listed course(s) [Copy of e-mail approval on following page.]		Date	Dean of College
			Gregory Stevens
			4/8/11
Chair of Academic Programs Committee		Date	Dean of Undergraduate or Graduate Studies
Janna Harton		4/7/11	

*(Preliminary draft syllabus)*

## DOC 330: Foundations of Documentary Web/Hypermedia Production

This is a basic introductory class in digital hypermedia/multimedia authoring of digital interactive documentaries. It covers project design, research, content selection (and evaluation), and digital authoring. Examining production of a variety of documentary projects, contemporary and historical, students will work to master fundamentals of Web site and digital multimedia composition through assigned short projects.

Web-based or digital, multimedia documentaries differ from traditional documentary forms – audio, photography, film/video – in their application of a greater variety of hypermedia and interactive digital elements. The interactive potential of computer, DVD/Blue Ray, mobile device, and Internet platforms permits documentarians to explore nonfiction storytelling in a more complex, non-linear, and interactive fashion – producing media productions that combine text, original graphics, photography, audio, video, and animation.

Students will learn the basic tools needed to produce and disseminate digital multimedia documentary work. We will examine a variety of converging media formats, to learn design and content selection strategies; then we will move on to hands-on exercises.

### **ACADEMIC INTEGRITY:**

*The following statement of policy is required by the University at Albany:* It is assumed that your intellectual labor is your own. If there is any evidence of academic dishonesty, including plagiarism, the minimum penalty will be an automatic failing grade for that piece of work. Plagiarism is taking (which includes purchasing) the words and ideas of another and passing them off as one's own work. If another person's work is quoted directly in a formal paper, this must be indicated with quotation marks and a citation. Paraphrased or borrowed ideas are to be identified by proper citations.

### **GRADING:**

Grades will be based on:

- \* Projects (60%) –
  1. WEB SITE ANALYSIS AND REVIEW
  2. SHORT ON-LINE DOCUMENTARY VIDEO
  3. FINAL PROJECT TREATMENT
  4. STORY BOARD PROJECT
  5. SCRIPTING PROJECT
  6. ROUGH CUT (of final project)
- \* Class attendance and participation (10%).
- \* Final documentary project (30%)

**READINGS (assignments will be drawn from chapters in the following):**

- Roland De Wolk, *Introduction to On-Line Journalism*.  
[<http://www.abacon.com/dewolk/>]
- Daniel J. Cohen and Roy Rosenzweig, *Digital History* (Univ. of Pennsylvania Press, 2005) [<http://chnm.gmu.edu/digitalhistory/>]
- Carolyn Handler Miller, *Digital Storytelling*
- Adobe Team, *Dreamweaver Classroom in a Book*
- Katrin Eismann, Steve Simmons, *Photoshop Restoration and Retouching (3rd ed.)*
- Edward Tufte, *Visual Explanations*
- Robin Williams, *Non-Designers Web Book (3rd ed.)*
- Charles Wyke-Smith, *Stylin' with CSS*
- Steven Krug, *Don't Make Me Think (2nd ed.)*
- *On-line tutorials in XHTML, HTML, and CSS*

### **Web Site Resources:**

- Valley of the Shadow: Two Communities in the American Civil War  
<http://valley.vcdh.virginia.edu>
- [MediaStorm](#) (Sponsored by Washingtonpost.com. In-depth documentaries and personal essays; multimedia site: photography, sound, animation, film/video).
- Attica Revisited  
<http://www.talkinghistory.org/attica/>
- September 11 Digital Archive  
<http://911digitalarchive.org/>
- The Triangle Factory Fire  
<http://www.ilr.cornell.edu/trianglefire/>
- Crossing the Blvd.  
<http://www.crossingtheblvd.org>
- 360 Degrees: <http://360degrees.org/>
- Picture-projects  
<http://www.picture-projects.com>
- <http://www.hotwired.com/webmonkey> -- HotWired's outstanding site for learning Web building.
- <http://www.buider.com> -- CNET's excellent site for people learning how to build Web sites.
- <http://www.kaiwan.com/~lucknow/horus/horuslinks.html>
- <http://www.lib.virginia.edu/etext/ETC.html>
- <http://www.msstate.edu:80/Archives/History/USA/usa.html>
- <http://www.georgetown.edu/labyrinth>
- <http://lcweb2.loc.gov/amhome.html>
- <http://www.ucsc.edu/civil-war-letters/home.html>
- <http://www.history.rochester.edu>
- [http://neal.ctstateu.edu/history/world\\_history/world\\_history.html](http://neal.ctstateu.edu/history/world_history/world_history.html)
- <http://www.lib.virginia.edu/journals/EH/EH.html>
- <http://white.nosc.mil/museum.html>
- <http://www.comlab.ox.ac.uk/archive/other/museums.html>
- [http://history.cc.ukans.edu/history/WWW\\_history\\_main.html](http://history.cc.ukans.edu/history/WWW_history_main.html)
- <http://english-server.hss.cmu.edu/History.html>
- <http://miavx1.acs.muohio.edu/~ArchivesList/index.html>
- <http://www.onramp.net:80/~hbarker/>

- <http://www.webcom.com/~jbd/ww2.html>
- <http://www.cwc.lsu.edu/>
- <http://cobweb.utcc.utk.edu/~hoemann/warweb.html>
- <http://latino.sscnet.ucla.edu:80/murals/dunitz/Street-G.html>
- <http://www.ionet.net/~uheller/vnbktoc.shtml>
- <http://www.tntech.edu/www/acad/hist/resources.html>
- <http://www.directnet.com/history>
- <http://web.syr.edu/~laroux/> <http://h-net.msu.edu/>
- <http://www.georgetown.edu/crossroads/crossroads.html>
- <http://muse.jhu.edu/inde>
- <http://scarlett.libs.uga.edu/darchive/hargrett/maps/newworld.html>
  
- [Journey to the End of Coal](http://www.honkytonk.fr/index.php/webdoc/) — <http://www.honkytonk.fr/index.php/webdoc/> [an interactive Web documentary that examines the living conditions of Chinese coal miners].
- [Next Exit History](#), - a Florida project that makes historic podcasts that can be accessed on iPhone apps.
- <http://hypercities.com/>. The [Hypercities project](#).
- Additional Web documentaries: [Out My Window](#) —available at NFB/Interactive. This is a [National Film Board of Canada](#) collaborative documentary that examines 13 interactive views from [high rise](#) apartments; [Welcome to Pine Point](#) — a National Film Board of Canada web documentary exploring the memories of residents from the former community of [Pine Point, Northwest Territories](#); [Prison Valley](#) — Prison Valley is a web documentary by David Dufresne and Philippe Brault on the prison industry in the recession-hit United States. A journey into what the future might hold; [New York Minute](#) — A 6-part miniseries riding through the five boroughs and a web-based, collaborative and multilingual encyclopedia about New York's culture; [Saving Papa New Guinea's Forests](#) — Extensive web documentary about forest conservation in times of climate change in Papua New Guinea; [Becoming Human](#) — "Paleoanthropology, Evolution, and Human Origins;" [Gift of a Lifetime](#) — Audio slideshow storytelling complemented by interactive historical timeline and an interactive human body; [Interactive Narratives](#) — A collection of web documentary content from various sources; [Water's Journey: Everglades](#) — six audio slideshows, and interactive map, an interactive historical timeline and film/animation clips; [Hometown Baghdad](#) — A series chronicling the lives of three Iraqi 20-somethings in Baghdad; [The Iron Curtain Diaries \(1989-2009\)](#) — web documentary by Matteo Scanni about the fall of the Iron Curtain; [One World Journeys Expeditions](#) — A collection of environment and conservation themed web documentaries created between 2000 and 2002; [Canto do Brazil](#) — web documentary about Brazil by a documentary photographer; [Thanatorama](#) — A journey into the arcane world of the funeral.

## COURSE OUTLINE

- Week 1: Introduction and Overview
- Week 2: Digitizing stills
- Week 3: Digitizing sound and music
- Week 4: Digitizing films/video

Week 5: Treatments and Scripting

Week 6: Basic HTML/CSS, I

Week 7: Basic HTML/CSS, II

Week 8: Story Boarding for the Web and Digital Platforms

Week 9: Virtual storytelling: putting it all together

Week 10: Story and Place: Telling stories with virtual tours

Week 11: Historical Web Documentaries

Week 12: Social Issues Web Documentaries

Week 13: Final project presentations

University at Albany – State University of New York	
<b>College of Arts and Sciences</b>	<b>Course and Program Action</b>
<b>Proposal No.</b> <u>11-023E</u>	
Please check one: <input checked="" type="checkbox"/> Course Proposal <input type="checkbox"/> Program Proposal	
Please mark all that apply:	
<input checked="" type="checkbox"/> New Course	Revision of: <input type="checkbox"/> Number <input type="checkbox"/> Description
<input type="checkbox"/> Cross-Listing	<input type="checkbox"/> Title <input type="checkbox"/> Prerequisites
<input type="checkbox"/> Shared-Resources Course	<input type="checkbox"/> Credits
<input type="checkbox"/> Deactivate/Activate Course (boldface & underline as appropriate)	<input type="checkbox"/> Other (specify): _____
Department: <u>Documentary Studies Program</u> Effective Semester, Year: <u>Fall 2012</u>	
Course Number Current: _____ New: <u>DOC 412</u> Credits: <u>3</u>	
Course Title: <u>Readings &amp; Practicum in Historical Media Storytelling</u>	
Course Description to appear in Bulletin:	
<p>This is an advanced course that helps students use the tools of good writing to understand, evaluate, and create historical media intended for use in museums, on the Web, and on television, with an emphasis on story and story structure. This is not a production course; works will be researched and written only.</p>	
Prerequisites statement to be appended to description in Bulletin:	
Restricted to Documentary Studies Program and History Department majors and minors. Others may be admitted space permitting, and with permission from the instructor.	
If S/U is to be designated as the only grading system in the course, check here: <input type="checkbox"/>	
This course is (will be) cross listed with (i.e., CAS ###): _____	
This course is (will be) a shared-resources course with (i.e., CAS ###): _____	
Explanation of proposal:	
<p>This course is one of the core courses for the Documentary Studies Program and will also be a welcome addition to the History Department's growing offerings in new media and history, enhancing undergraduate's understanding of the ethical and effective communication of historical content to the public, and in doing so enhancing their overall media literacy. (A version of this course has been offered as HIS 390, with students writing 20-25 page treatments of films suitable for the PBS series <i>American Experience</i>. One of these won the Reedy Award for best undergraduate history paper in 2008.)</p>	
Other departments or schools which offer similar or related courses and which have certified that this proposal does not overlap their offering:	
None.	
Chair of Proposing Department _____ Date _____	
Gerald Zahavi, Documentary Studies Program (History Department)    3-28-2011	
Approved by Chair(s) of Departments having cross-listed course(s) [Copy of e-mail approval on following page.] _____ Date _____	Dean of College _____ Date _____
	Gregory Stevens  4/8/11
Chair of Academic Programs Committee _____ Date _____	Dean of Undergraduate or Graduate Studies _____ Date _____
Janna Harton  4/7/11	

ADOC 412:  
**Readings and Practicum in Nonfiction Film Storytelling**  
Preliminary syllabus

[This course has evolved from courses taught as HIS 390 and HIS 602. It's a workshop, maximum 25 students. A previous student won the Reedy Award for Best Undergraduate History Paper for her documentary film treatment.]

**Description:** This is an advanced course that helps students use the tools of good writing to understand, evaluate, and create nonfiction media intended for use in museums, on the Web, on television, and in theaters, with an emphasis on story and story structure. This is not a production course. As a final project, students will conduct primary and secondary source research to write (but not shoot) a 20-25 page narrative treatment for a high-quality documentary film suitable for broadcast. The content focus (science, history, social issues, etc.) in a specific semester may vary depending on the instructor's interest and expertise.

**Prerequisite:** DOC 224, or permission of the instructor. This course is restricted to Documentary Studies majors and minors; all others with permission of instructor.

**Goals:** By the end of the semester, students will:

- Have developed the skills needed to critically evaluate works for creative as well as academic rigor;
- Be able to outline a film's underlying structure and describe its approach to storytelling;
- Be able to apply what they've learned as research (using primary as well as secondary sources) and write a documentary treatment;
- Be able to anticipate challenges of producing the film they envision, in terms of rights, costs, the marketplace, access, and more.

**Coordination:** All course materials and all emails will be coordinated through the course Blackboard site (BLS).

**Plagiarism:** Your work must be original to you and to this course. Detailed information about plagiarism is can be found at <http://library.albany.edu/usered/plagiarism/>. The history department offers this definition: "Plagiarism is taking (which includes purchasing) the words and ideas of another and passing them off as one's own work. If in a formal paper a student quotes someone, that student must use quotation marks and give a citation. Paraphrased or borrowed ideas are to be identified by proper citations. Plagiarism will result, at the minimum, in a failing grade for the assignment."

**Assignments:** Students will be expected to conduct a rigorous exploration of the documentary arena, including assigned viewing each week of films relevant to the course's content focus (science, history, etc.) and of varying lengths. Short written analyses of these works, an exploration of the critical response to the

works (by credentialed reviewers), and readings about issues in the documentary arena will augment the students' ongoing work on their semester-long projects.

## **PRELIMINARY OUTLINE**

Much of the course will be conducted via Blackboard, with numerous articles and excerpts of books related to course content. Media will be streamed online, but students will also be encouraged to purchase DVDs (or to use Netflix or other online vendors) for better viewing quality. Required texts might include:

- Bernard, SC. *Documentary Storytelling: Creative Nonfiction on Screen*, 3<sup>rd</sup> edition (Focal Press, 2010).

### **Unit 1: Introduction**

Review: What is documentary?  
The making of a documentary  
Seeing the bones of a film

### **Unit 2: Research**

Finding stories within subjects  
Prioritizing sources  
Creating outlines  
Conducting research interviews  
The research process

### **Unit 3: Building stories**

Playing with structure  
Creating a chronology  
Expanding the research  
Thinking like a dramatist  
Making ethical choices

### **Unit 4: An evidence-based argument**

Identifying a film's spine  
Building an argument  
Making choices  
Visualizing ideas  
Considering budgets and markets

### **Unit 5: Revisions**

Review and revisions  
Fact checking  
Ensuring ethical storytelling  
Considering the marketplace  
Anticipating next steps