

ORIGINATOR'S SECTION:														
1. College: <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CoBA <input type="checkbox"/> CoEHHS <input type="checkbox"/> CSM	Desired Term and Year of Implementation (e.g., Fall 2008): Fall 2017													
2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form*) <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No (Specific topics may request G.E. certification)														
3. Course will be a variable-topics (generic) course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No ("generic" is a placeholder for topics)														
4. Course abbreviation and Number: AMD 318 <u>360</u>														
5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.) Documentary: History and Theory														
6. Abbreviated Title for PeopleSoft: (no more than 25 characters, including spaces) Doc. Hist and Theory														
7. Number of Units: 3														
8. Catalog Description: (Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does <u>not</u> count toward the 80-word limit.) Provides the foundational tools for understanding a wide range of non-fiction media. Explores creative documentary to uncover how messages in image, sound, and story are created and decoded. Uncovers how politics, history, art, and ethics shape and are shaped by media. Re-evaluates media, such as mobile phone movies, reality TV, the news, and streaming video clips, through the lens of the documentary genre. Pre-requisite: AMD 203.														
9. Why is this course being proposed? This course functions as upper division elective for the new Arts, Media & Design major being proposed in the School of Arts.														
10. Mode of Instruction* For definitions of the Course Classification Numbers: http://www.csusm.edu/academic_programs/curriculumscheduling/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab/Instructional%20Mode%20Conventions.pdf														
	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Type of Instruction</th> <th style="text-align: center;">Number of Credit Units</th> <th style="text-align: center;">Instructional Mode (Course Classification Number)</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">Lecture</td> <td style="text-align: center;">3</td> <td style="text-align: center;">C2</td> </tr> <tr> <td style="text-align: center;">Activity</td> <td></td> <td></td> </tr> <tr> <td style="text-align: center;">Lab</td> <td></td> <td></td> </tr> </tbody> </table>	Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)	Lecture	3	C2	Activity			Lab			
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Lecture	3	C2												
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11. Grading Method:* <input checked="" type="checkbox"/> Normal (N) (Allows Letter Grade +/-, and Credit/No Credit) <input type="checkbox"/> Normal Plus Report-in-Progress (NP) (Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress) <input type="checkbox"/> Credit/No Credit Only (C) <input type="checkbox"/> Credit/No Credit or Report-in-Progress Only (CP)														
12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.														
13. Course Requires Consent for Enrollment? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> Faculty <input type="checkbox"/> Credential Analyst <input type="checkbox"/> Dean <input type="checkbox"/> Program/Department - Director/Chair														
14. Course Can be Taken for Credit More than Once? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, how many times? (including first offering)														
15. Is Course Crosslisted: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, indicate which course and check "yes" in item #22 below.														
16. Prerequisite(s): <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No AMD 203														
17. Corequisite(s): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No														
18. Documentation attached: <input type="checkbox"/> Syllabus <input checked="" type="checkbox"/> Detailed Course Outline														
19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:*														

* If Originator is uncertain of this entry, please consult with Program Department Director/Chair

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BY: _____

20. How often will this course be offered once established? 1 time / academic year

PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION:

(Mandatory information – all items in this section must be completed.)

21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)? ☒ Yes ☐ No

If yes, please specify:

UD elective for Arts, Media and Design, DAMA option

22. Does this course impact other discipline(s)? (If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.) ☐ Yes ☒ No

If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

Discipline _____ Signature _____ Date _____ Support _____ Oppose _____

Discipline _____ Signature _____ Date _____ Support _____ Oppose _____

SIGNATURES : (COLLEGE LEVEL) :

Lucy HG Solomon	<i>Lucy HG Solomon</i>	1/20/2016
1. Originator (please print or type name)		Date
<i>779 Kilpatrick</i>		<i>4.13.16</i>
2. Program Director/Chair		Date
<i>Kibena H. Guse</i>		<i>3/18/16</i>
3. College Curriculum Committee		Date
<i>Mark Stoddard Hiles</i>		<i>3/24/16</i>
4. College Dean (or Designee)		Date

(UNIVERSITY LEVEL)

5. UCC Committee Chair	Date
6. Vice President for Academic Affairs (or Designee)	Date
7. President (or Designee)	Date

AMD 360 Documentary: History and Theory

COURSE OUTLINE

Course Description

Provides the foundation for a spectrum of non-fiction media. Explores creative documentary to uncover how messages in image, sound, and story are created and decoded. Uncover how politics, history, art and ethics shape and are shaped by media. Reevaluates media, such as mobile phone movies, reality TV, the news, and streaming video clips, through the lens of the documentary genre.

Learning Outcomes

Student will be able to:

- Develop a critical eye towards viewing- and creating - non-fiction media
- Distinguish media projects and products that are in the documentary tradition
- Explore the nature of truth and fiction, objectivity and subjectivity
- View and discuss major events of 20th century history and how they're represented in media
- Improve critical writing skills

Texts

Beattie, Keith Documentary Screens: Nonfiction Films and Television
(Palgrave: Macmillan Press, 2004)

Bamouw, Erik Documentary: A History of the Non-Fiction Film
(Oxford University Press, 2nd Edition, 1993)

Additional web readings throughout the semester

Evaluation (total of 1000 possible points)

Attendance & Participation	20%
Journal**	20%
3 Short Essays,** 100 points each	30%
Midterm / Final	30%

**The writing assignments will meet the All University Writing Requirement of at least 2,500 words.

Schedule

1. Sept 2: COURSE INTRO AND FIRST SCREENING

- Introduction Exercise..
- Feature Screening: *Encounters at the End of the World* (2007) or *Grizzly Man* (2005)

2. Sept 9: "EXPLORERS"

- Discussion of *Encounters* or *Grizzly Man* and the course syllabus.
- How to write the mini-paper; how to do the WebCT posts, keeping your journal.
- "Explorer" Feature Screening: *Nanook of the North* (1922), 1 hour, 19 minutes.

3. Sept 16: NANOOK REVISITED AND DOCUMENTARY MODES

- Discussion of *Nanook of the North*
- "Prophets" Screening: Excerpts from: Edison, Lumieres, others
- Lecture & Discussion on Documentary Modes (from Ch 1, Beattie)
- "Reporter" Screening: Excerpts from *Man With a Movie Camera*
- "Painter" Screening: Excerpts from *Berlin: Symphony of A City*, *Koyaanisqatsi*, *Rain*

4. Sept 23: Capturing the Border's History on

Film 5.: Sept 30: "PAINTERS"

- Discussion regarding Westdoc Conference
- "Painter" Feature: *En El Hoyo (In the Pit)* (2005), 1 hour 24 minutes

6. Oct 7 ETHNOGRAPHIC FILMS

- Screening of *Bush Mechanics* (TV episode) 24 minutes
- Screening of *Cannibal Tours*, 1 hour, 10 minutes
- Discussion of films

7. Oct 14: ADVOCATES, BUGLERS, PROSECUTORS

- MINI-PAPER #2 DUE (ETHNOGRAPHIC FILMPAPER)
- "Advocate" Screenings: Excerpts of *Night Mail* or *Drifters*, *Triumph of the Will*, "March of Time" and *The City*.
- "Bugler" and "Expository" Screening Excerpt: *Why We Fight*
- "Prosecutor" Screening: *Night and Fog*, 32 minutes
- Review and Questions

8. Oct 21: POETS & PROMOTERS

- "Poet" Screenings: excerpts of: *Rome*, *Open City*, *House on 92nd St*, *On the Waterfront*
- "Promoters" Screenings of short films:
<http://www.archive.org/details/Cheating1952>
<http://www.archive.org/details/Petalumal932>
- As a class we will choose our next film from the compilation subgenre works.

Assignments:

- Read Beattie, Ch. 7 Finding and Keeping: The Compilation Doc
- Mini-paper #3 due next class. Discuss the relationship of non-fiction film and World War 2. Incorporate various types of non-fiction (documentary, propaganda, newsreel) and discuss ideas around Bamouw's grouping's of films (bugler, advocate, etc).

9. Oct 28: CHRONICLERS

- MINI-PAPER #3 DUE (WW2 AND NON-FICTION FILM)
- Chronicler Screening: *Why We Fight (2005)*, 1 hour, 36 minutes
- Intro to Direct Cinema & Cinema Verite
- Review for Midterm Quiz next week

10. Nov 4: OBSERVERS: DIRECT CINEMA & CATALYSTS: CINEMA VERITE

- MIDTERM QUIZ TODAY
- Screening Excerpt from: *Chronique d'un ete (Chronicle of a Summer)* (1961)
- *VTR St Jacques (1969)*, 26 minutes

Assignments:

- Read Beattie, Ch 6, "Autobiographical Cinema"

11. Nov 11 AUTOBIOGRAPHICAL FILM

GUERRILLAS & MOVEMENTS & VERITE REVISITED

- Screening: Excerpt from *Battle of Algiers*
- *Startup.com* or *Don't Look Back* or *Gimmie Shelter*
- View trailers and choose film for next week: *Dig!*, *King of Kong*, or *American Movie*
- "Guerilla" Screening: Excerpts from the Newsreel collective

Assignments:

- Read: Beattie, Ch 8 The Fact/Fiction Divide
- Read about *I Am Cuba*: <http://www.brightlightsfilm.com/23/iamcuba.html>
- Work on your final papers

12. Dec 2: THE MODERN DOCUMENTARY

- Observational Screening: Choice of *Dig!*, *King of Kong*, or *American Movie*
- Discussion: Fiction and Non-fiction and the blurring of the lines

Assignments:

Finish work on final papers, due next week

13. Dec 9 MY FRIEND PAUL

- Q & A with the Filmmaker of *My Friend Paul*, Jonathan Berman.

Assignment (start in-class if there is time)

Write a page of feedback/ criticism that describes the film and critiques the work using tools you have learned, and can benefit the filmmaker in re-editing their work.

Assignment:

- Read Chapter 9 The Evening Report TV Doc. Journalism
- Read Beattie, Ch 10, "Popular Factual Entertainment."
- Read Chapter 11 The Burning Q. The Future of Documentary

14. May 6: REALITY TV

- JOURNALS DUE
- Screening: Current or Recent Reality Show, "Maternity Ward"
- Discussion: History, Facets, and Trends of Reality TV
- Course Review

Key Concepts

From our text *Documentary Screens*, you should understand and be able to provide an example of these differing modes of documentary:

Expository: "old school" style with "voice of God" narration

Observational: "fly-on-the-wall" approach

Interactive: filmmaker is revealed to actually exist

Reflexive: draws attention to processes of film creation

Performative: text draws attention to itself or actual performance
Reconstructive: staged elements
Observational entertainment: Reality TV, surveillance style

Other ideas from *Documentary Screens* you should know:

- truth contract • commercial distribution vs. state sponsorship • salvage film
- reflexive film • ethnographic film • "us and them" • The Other
- compilation film and many others...

From *Documentary: A History of the Non-Fiction Film* you should know and be able to provide example films of the following roles documentary makers play:

- | | | |
|--------------|------------|--------------|
| • Prophet, | • Explorer | • Reporter |
| • Painter | • Advocate | • Bugler |
| • Prosecutor | • Poet | • Chronicler |
| • Promoter | • Observer | • Guerilla |

Notes

• Plagiarism • In the CSUSM *General Catalog* (2001) plagiarism is defined as: not giving proper credit for ideas, words, or "specific substance of another's work," (P-5) claiming authorship on a group project without actually doing the work, claiming someone else's artistic or scholarly work as your own. Teachers at CSUSM are required to report all suspected instances of plagiarism to the Dean of Students, which may lead to disciplinary action. Link at: http://library.csus.edu/content2.asp?page_ID=353

• Missed classes • Life does intrude on school occasionally. However, you are responsible for viewing films and getting notes on work done during any missed class and on assignments due from your classmates - not from the professor.

• University Email: All email should come from and go to your university account.

• Adult content: A democratic society is based upon free expression. Course content may include adult content and controversial views. Voltaire said: "I disapprove of what you say, but I will defend to the death your right to say it."

• Disabilities: Students with disabilities who require reasonable accommodations must be approved for services by providing appropriate and recent documentation to the Office of Disabled Student Services . Located in Craven 5205, they can be contacted by phone at (760) 750-4905, or TTY (760) 750-4909. Students authorized by DSS to receive reasonable accommodations should meet with me during my office hours in order to ensure confidentiality.