

# UNIVERSITY OF MARY WASHINGTON -- NEW COURSE PROPOSAL

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

<b>COLLEGE (check one):</b> <b>Arts and Sciences</b>	<input checked="" type="checkbox"/>	<b>Business</b>	<input type="checkbox"/>	<b>Education</b>	<input type="checkbox"/>
Proposal Submitted By: Jason Robinson			Date Prepared: 10.10.18		
Course Title: Experimental Documentary					
Department/discipline and course number*:			ARTS316		
Prerequisites:			ARTS104		

\*This course number must be approved by the Office of the Registrar before the proposal is submitted.

Number of credits:	3	Will this course meet for at least 700 contact minutes for each credit hour proposed? <b>If no, provide a credit hour justification.</b>	<b>YES</b>	x	<b>NO</b>
Will this be a <b>new</b> , repeatable "special topics" course? (Do you want students to be able to take this new course more than once if the topic changes?)			<b>NO</b>	x	<b>YES</b>

Date of first offering of this <b>new</b> course: <b>FALL SEMESTER, year</b>		Spring Semester 2020	
Proposed frequency of offering of the course:		Every 3 semesters	
Proposed enrollment limit for the course:		15	
List the faculty who will likely teach the course:		Jason Robinson	
Are ANY new resources required?		<b>NO</b>	x <b>YES</b>
Document in attached impact statement			

\*\*The earliest the course may be offered is the fall semester of the academic year FOLLOWING the year in which the course proposal is approved.

<b>This new course will be (check all that apply):</b>			
Required in the major	<input type="checkbox"/>	Required in the minor	<input type="checkbox"/>
Elective in the major	x	Elective in the minor	<input type="checkbox"/>
		General Elective	<input type="checkbox"/>
		General Education**	<input type="checkbox"/>

\*\*AFTER the new course is approved, a separate proposal must be sent to the General Education Committee.

<b>Catalog Description</b> (suggested length – less than 50 words):	
This hybrid seminar/studio art course examines the rich history of documentary filmmaking, concentrating on the artists who challenged, questioned, and redefined this constantly evolving cinematic form. Weekly screenings, readings, and discussions, will focus on exploring modes of production, providing historical context, and analyzing ethical concerns.	

<b>COURSE HISTORY:</b>	Was this course taught previously as a topics or experimental course?	<b>YES</b>	x	<b>NO</b>	
<b>Course Number and Title of Previous Course</b>		<b>Semester Offered</b>	<b>Enrollment</b>		
(ARTS 381N 01) TOPICS: Experimental Documentary		FALL 2018	13		
(ARTS 381N 01) TOPICS: Experimental Documentary		FALL 2016	14		
x	<b>CHECK HERE</b> if the proposed course is to be <b>equated</b> with the earlier topics or experimental offerings. If equated, students who took the earlier "topics" course will only be able to take the new course as a repeat (C- grade or lower).				
<b>NOTE:</b> If the proposed course has not been previously offered as a topics or experimental course, <b>explain in the attached rationale statement</b> why the course should be adopted even though it has not been tried out.					

## REQUIRED ATTACHMENTS:

1. **Rationale Statement** – Why is this course needed? What purposes will it serve?
2. **Credit Hour Justification** (if required) – explain how this course will comply with the UMW Credit Hours Policy (D.5.3)
3. **Impact Statement** – Provide details about the Library, space, staffing, budget, and technology impacts created by adding this new course. Include supporting statements from the Library, IT Department, etc. **Any change that impacts another Department must have a written statement (such as an email) from the Chair(s) agreeing to the change.**
4. **Sample Syllabus**

Department Chair Approval\*: Jon McMillan

Date: 10.31.18

CCC Chair Approval: 

Date: 12/03/2018

\*COB and COE proposals approved by the Associate Dean. **BEFORE** consideration by the UCC, the proposal must be approved the two levels noted above. Approval by the UCC and UFC are noted on the proposal "status history" at the UCC web site.

## Rationale Statement

I am proposing the addition of a course titled ARTS316: Experimental Documentary to fulfill an important need within the Studio Art major and across the University. Currently Studio Art offers a 100 level digital art course, ARTS104 - *Digital Approaches to Fine Art* that functions as a foundations level introduction to the techniques and history of digital art making. The major also offers a 400 level course, ARTS454 -*Approaches to Video Art*, a hybrid seminar/studio art course that serves as both a comprehensive examination of the international history of experimental film and video art as well as an opportunity to explore historical and modern moving image making techniques. Last year the department added ARTS219 *Digital Video Production*, a course that builds upon concepts and techniques introduced in ARTS104 and provides a valuable foundation in cinematography, editing, performance, and sound.

As the digital art offerings in the Studio Art major continue to expand, it is important for students to have a clear and logical sequence of courses that parallels the more established disciplines in our program. The curriculum of ARTS316 builds on the concepts and techniques covered in both ARTS104 and ARTS219 and will also serve as an ideal introduction to the more conceptually rigorous ARTS454.

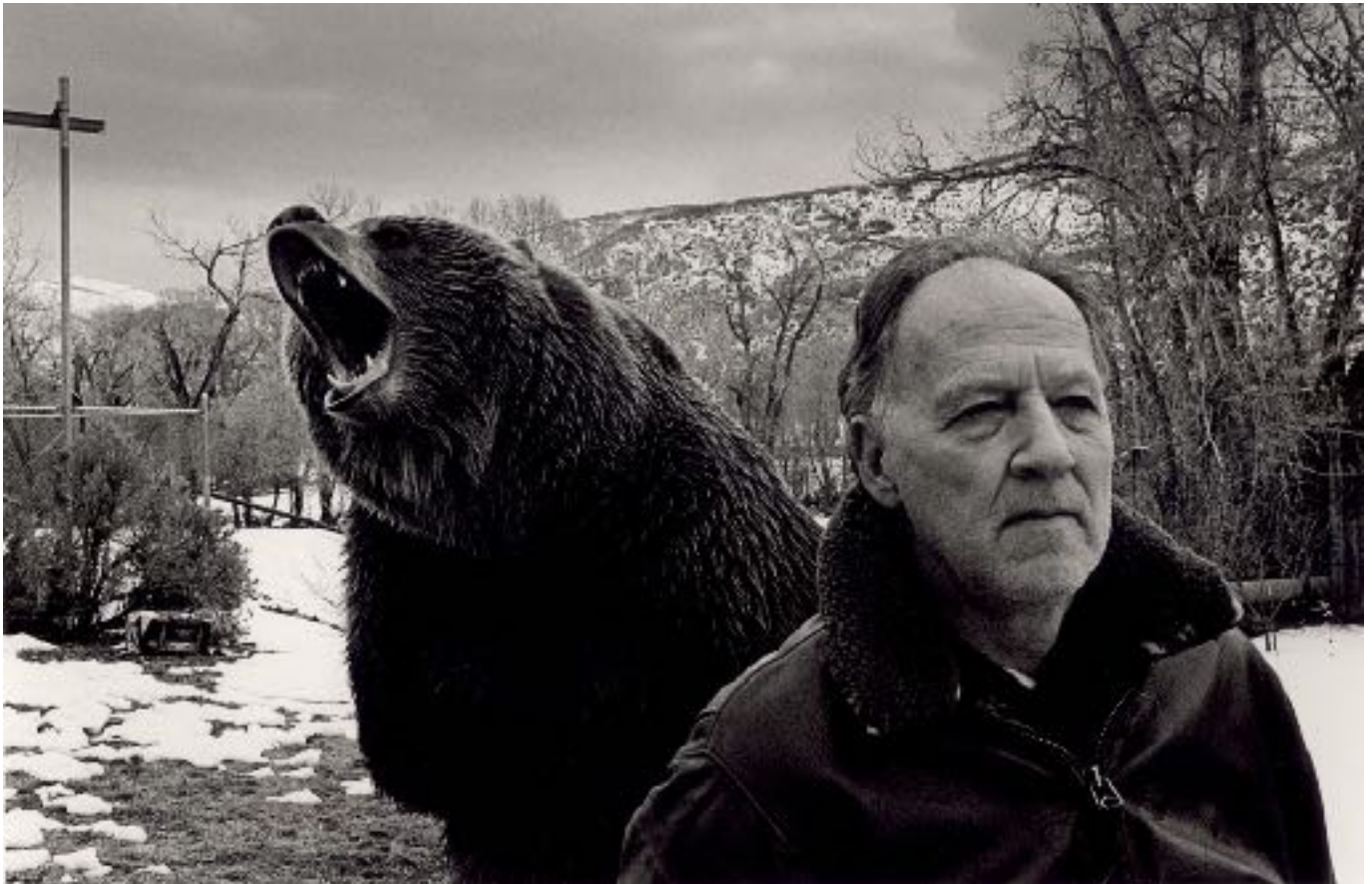
Nonfiction filmmaking is a highly marketable skill that extends across fields and disciplines. Many companies both large and small, employ in-house video teams for the production of marketing, training, and a variety of other multimedia materials. Even if students are not expressly interested in a future in media production, understanding the tools, techniques, and process has the potential to be a powerful advantage in our increasingly media saturated society.

Video is already being regularly used in courses across the University including Business, Education, History, Digital Studies, and Communications. Along with ARTS219, ARTS316 will create an opportunity for students to learn both the fundamentals as well as the advanced techniques of creating compelling nonfiction videos. As is already the case with ARTS104, ARTS219, and ARTS454, I am planning on cross-listing ARTS316 as an elective with the Digital Studies minor. There have also been preliminary discussions concerning making ARTS316 an elective in the forthcoming Journalism program.

**Impact Statement** – This course will be taught in the Studio Art Digital Lab in Melchers using preexisting computers and equipment. Assistant Professor of Digital Art, Jason Robinson will be responsible for teaching the course. We do not anticipate any new demands on the Library or any other departments.

**Sample Syllabus** - Please see next page.

# EXPERIMENTAL DOCUMENTARY (ARTS 381N 01) FALL 2018



"Facts do not constitute truth" Werner Herzog

Monday and Wednesday 9:00 am -11:50 am  
Melchers 209 aka The Digi Lab

Jason Robinson  
jrobinson@umw.edu  
540.654.5989 (office)  
112 Melchers

Office Hours:  
M/W 12:15p-1:45p  
T/R 11:30a-12:30p  
And by appointment

## **Course Description**

Can a documentary be a video game, an animation, a music video, a website, a performance? In this hybrid seminar/studio art course we will examine the rich history of documentary filmmaking, concentrating our efforts on the artists who challenged, questioned, and redefined this constantly evolving cinematic practice. Weekly screenings, readings, and discussions, will focus on exploring modes of production, providing historical context, and analyzing ethical concerns. In-class demonstrations and weekly assignments will emphasize developing story ideas, creating pitches, and refining techniques in video editing, sound recording, camera work, and interviewing. Establishing and strengthening your technical and conceptual skills will inform the creation of your own documentary short. This is a 300-level studio art course so you will be expected to be self-motivated, productive and mentally and physically present and prepared for all class discussions and critiques.

## **Course texts:**

*Directing the Documentary* (5th Edition) by Michael Rabiger  
*Avant-Doc* by Scott MacDonald

## **Required Materials list**

A Vimeo.com account  
Headphones or earbuds (bring them to class)  
A digital camera (DSLR, point and shoot, smart phone)  
Mac-compatible USB 2.0 or Thunderbolt portable external hard drive

## **Online Resources**

Digital Knowledge Center - [dkc.umw.edu](http://dkc.umw.edu)  
Lynda.com  
Vimeo Video School: [vimeo.com/videoschool](http://vimeo.com/videoschool)

## **Checking Out Equipment**

The Studio Art department has a variety of audio visual equipment available for check out including tripods, phone mounts, sound recorders, video cameras, a GoPro, iPads, and Wacom tablets. The Hurley Convergence Center front desk also has a similar selection of equipment.

## **Learning Goals and Objectives**

1. Learn to conceptualize and plan a short documentary and then film, import, edit and export your completed piece to a variety of codecs and online viewing platforms.
2. Demonstrate a proficiency in video and sound editing and mixing in professional nonlinear editing applications.
3. Practice giving and receiving incisive and constructive criticism during in class critiques.
4. Acquire an appreciation and comprehensive understanding of the traditional categories, modes, and models of documentary film production so you can more effectively subvert and undermine them when creating your own films.

## **Attendance and Participation Policy for Studio Art at UMW**

A primary responsibility of students is class attendance. Learning is an experience that requires active participation, and the University expects student responsibility regarding their scheduled classes. Participation includes contributing to class discussions and critiques as well as working diligently during in class assignments and being both physically and mentally present. In Studio Art classes, attendance is taken at the beginning of class and you are expected to arrive on time and remain until instructor dismisses the class. You are permitted three absences, excused or otherwise. Any further absences will lower your final grade. This is a demanding course with a heavy workload. If you fall behind it will be difficult to get back on track. You are also responsible for finding out what you missed during an absence.

Please visit: [http://publications.umw.edu/undergraduatedcatalog/academic\\_policies/enrollment](http://publications.umw.edu/undergraduatedcatalog/academic_policies/enrollment) for more information regarding religious observances and jury duty. Students who expect to be absent for more than a full week of classes may contact Academic and Career Services to report the absence. Academic and Career Services will contact the instructors as a courtesy. There are no excused absences at the University of Mary Washington. Make up work is entirely at the discretion of each instructor and may require documentation

## **Canvas Discussions**

We will be watching a lot of films in this course, often in their entirety. Many of these screenings will be supplemented by readings. A portion of each class will always be devoted to discussion but due to time constraints there may not always be enough opportunities available to engage in the level of discourse that these works deserve.

There will be a discussion thread on Canvas after each class to post additional responses, reactions, links, and ideas that you were unable to share in class. Participation is vital to your success in this course and engaging in online discussions is another way to stay involved.

## **Assessment**

You will assess your progress as a filmmaker and your overall contributions to the course in two short reflective essays. The first is due after midterms and the second will be due at the time of your final screening. These essays will provide you with an opportunity to evaluate your work, identify possible areas for improvement and reflect on your overall experience in the course. As part of your final assessment you will assign yourself the grade that you believe you deserve for the course.

As the instructor, I reserve the right to raise or lower the grade that you have assigned yourself based on the quality and timeliness of your work, participation, and overall contributions to the class. Verbal feedback will also always be given during critiques with additional written feedback sent through Canvas.

## **Group Work**

If you are interested in working collaboratively, your final project and the prerequisite midterm pitch may be done in groups of two. The work of two people should be reflected in the ambitiousness and quality of the final video. Each group member will also be required to write a one page personal essay listing their contributions to the project and reflecting on the success and failures of the collaborative process.

## **Tech**

Primary software will be Final Cut Pro X and Adobe Photoshop CC. The Melchers Digi Lab is outfitted with fifteen iMacs with FCPX and the full Adobe Creative Cloud installed. There are an additional five computers with FCPX in the Multimedia editing lab in the basement of the Convergence Center. This room is locked 24/7 and requires an Eagle One card to access.

If you own an Apple computer I would highly recommend downloading the 30 day free trial of FCPX (<http://www.apple.com/ie/final-cut-pro/trial/>).

If you own a PC, Adobe Premiere is another suitable NLE (non-linear editing system) and as a part of the Adobe Creative Cloud it can be subscribed to for the length of the semester rather than purchased outright.

## **Important Due Dates** (In the event of a change you will be given adequate warning)

All work must be uploaded to your blog by the start of class on the below due dates. No exceptions. Seriously.

September 5.....	Project 1 (60 Second Portrait)
September 12 .....	Project 2 (Audio Collage)
September 19 .....	Project 3 (A Process)
October 3.....	Project 4 (Interview)
October 22 .....	Midterm Proposal
November 28.....	Rough Cut
December 10 (Noon).....	Final Critique

## **Lab Access**

At the beginning of the semester you will issued a six digit PIN that will grant you 24 hour access (with the exception of other class times) to the Melchers Digi Lab. This privilege is dependent on adherence to the lab policies that will be outlined in a separate document.

## **The Digital Knowledge Center**

At the DKC Students can schedule one-on-one or small group tutorials with a trained peer tutor on a variety of subjects relating to common systems, technologies, and tools used in courses at UMW including Photoshop and all of the assignments in this course. Walk in appointments are occasionally available but it is better to schedule an appointment ahead of time at <http://dkc.umw.edu>. The Center is located in room 408 of the Hurley Convergence Center.

## **Honor Code**

All visual and written assignments produced by each student in the course is expressly his/her own and is completed according to the requirements for the specific assignment. Infringements of this policy will be referred to the Honor Council.

## **Recording Policy**

Video and/or audio recording of class lectures and review sessions without the advanced consent of the instructor is prohibited. On request, the instructor may grant permission for students to record course lectures, on the condition that these recordings are only used as a study aid by the individual making the recording. Unless explicit permission is obtained from the instructor, recordings of lectures and review sessions may not be modified and must not be transferred or transmitted to any other person, whether or not that individual is enrolled in the course. Students with approved accommodations from the Office of Disability Resources permitting the recording

class meetings must present the accommodation letter to the instructor in advance of any recording being done. On any days when classes will be recorded, the instructor will notify all students in advance. Distribution or sale of class recordings is prohibited without the written permission of the instructor and other students who are recorded. Distribution without permission is a violation of educational law. This policy is consistent with UMW's Policy on Recording Class and Distribution of Course Materials.

### **Title IX Statement**

University of Mary Washington faculty are committed to supporting students and upholding the University's Policy on Sexual and Gender Based Harassment and Other Forms of Interpersonal Violence. Under Title IX and this Policy, discrimination based upon sex or gender is prohibited. If you experience an incident of sex or gender based discrimination, we encourage you to report it. While you may talk to me, understand that as a "Responsible Employee" of the University, I MUST report to UMW's Title IX Coordinator what you share. If you wish to speak to someone confidentially, please contact the below confidential resources. They can connect you with support services and help you explore your options. You may also seek assistance from UMW's Title IX Coordinator. Please visit <http://diversity.umw.edu/title-ix/> to view UMW's Policy on Sexual and Gender Based Harassment and Other Forms of Interpersonal Violence and to find further information on support and resources.

#### **Resources**

Tiffany W. Oldfield, J.D.  
Title IX Coordinator  
Office of Title IX  
Fairfax House  
540-654-5656  
[toldfiel@umw.edu](mailto:toldfiel@umw.edu)

Myranda Thomson  
Title IX Deputy for Students  
Area Coordinator  
540-654-1184  
[mthomson@umw.edu](mailto:mthomson@umw.edu)

#### **Confidential Resources**

On-Campus  
Talley Center for Counselling Services –  
Lee Hall 106

Student Health Center  
Lee Hall 112

Off-Campus  
Empowerhouse  
540-373-9373

RCASA  
540-371-1666

### **Accessibility Statement**

Please provide a letter from the office of disability resources to me within the first two weeks of class so that I can provide the proper accommodations throughout the semester.

Office of Disability Resources  
401 Lee Hall  
Tel: (540) 654-1266 / Fax: (540) 654-2155  
Virginia Relay: (800) 828-1140  
Email: [odr@umw.edu](mailto:odr@umw.edu)



*SUBJECT TO CHANGE*

	TOPICS	SCREENING	READ	DUE
<b>AUG 27</b>	Syllabus			
<b>AUG 29</b>	Defining Documentary. Early docs and propaganda. Cameras.	Bat Dogs and other shorts	Nichols, Ch. 1, (Canvas)	
<b>SEPT 5</b>	Intro to FCPX. Recording audio.		Rabiger, Ch 6 Elements and Grammar	Project 1: 60 Second Portrait
<b>SEPT 10</b>	Vérité, Direct, Observational Cinema	Salesman, Gimme Shelter.	Nichols, Ch 6 (Canvas)	
<b>SEPT 12</b>	Frederick Wiseman	At Berkeley, National Gallery	Barnouw Observer (Canvas)	Project 2: Audio Collage
<b>SEPT 17</b>	Visual Anthropology. Directing Techniques	Leviathan, Sweetgrass, Tina in the Nail Salon, Lunch Break	MacDonald, p 373-392, 400-410	
<b>SEPT 19</b>	Participatory	Chronicle of a Summer, Heavy Metal Parking Lot, Dirty Girls	Rabiger, Ch 19 Form. Control and Style	Project 3: A Process
<b>SEPT 24</b>	Interviewing/Lighting	AC Green: Iron Virgin	Rabiger, Ch 30 interviews	
<b>SEPT 26</b>	Errol Morris	Fast Cheap and Out of Control	Rabiger, Ch 3 Developing your story ideas	
<b>OCT 1</b>	Personal Filmmaking	Heart of a Dog	5 Personal Filmmaking Tips/ Jonas Mekas On Documenting Your Life	
<b>OCT 3</b>	Documentary as Activism		Rabiger, Ch 4 Proposing and Pitching a Short Documentary	Project 4: Interview
<b>OCT 8</b>	Sports!	Tokyo Olympiad, Zidane, From Deep, Murderball		
<b>OCT 10</b>	Directors in front of the camera	Sherman's March	MacDonald, p 143-168	

<b>OCT 17</b>	In Defense of the Amateur	Tarnation and Dark Days	MacDonald, p 206-226	
<b>OCT 22</b>	Midterm Proposal	<-----	----->	Midterm Proposal
<b>OCT 24</b>	Midterm Proposal	<-----	----->	Midterm Proposal
<b>OCT 29</b>	On Truth	Superstar	MacDonald, p 357-372	
<b>OCT 31</b>	Reenactments	The Act of Killing	Nichols, Chapter 2 (Canvas)	Midterm Assessment
<b>NOV 5</b>	Animation	Shorts/Tower		
<b>NOV 7</b>	Performance	American Reflexxx and Tongues Untied,	Rhizome Article	
<b>NOV 12</b>	Godfrey Reggio	Visitors and Koyaanisqatsi	MacDonald, p 347-356	
<b>NOV 14</b>	Color correction/music	The Challenge		
<b>NOV 19</b>	New Media (VR/Video Games)		Wired Article	
<b>NOV 26</b>	Studio Day			
<b>NOV 28</b>	Rough Cuts	<-----	----->	Rough Cuts
<b>DEC 3</b>	Docu-fiction	Killer of Sheep		
<b>DEC 5</b>	Werner Herzog	Grizzly Man		
<b>DEC 10</b>	FINAL CRITIQUE	Noon		Final Assessment