

All Fields Report

Basic Course Information	
College	College of San Mateo
Discipline	FILM-Film
Course Number	123
Full Course Title	Documentary Film: Studies and Practice
Catalog Course Description	Introduces students to the study and practice of documentary film. Critical survey of key historical and contemporary documentary films; and practical application of documentary concepts through group and individual film production exercises, using primarily consumer electronic devices, though including access to higher grade film department equipment.
Proposal Information	
Proposed Start	Year: 2018 Semester: Fall
Proposed Curriculum Committee Meeting Date:	05/11/2017
Deadline for submission to Dean's Queue:	03/30/2017
Deadline for submission of curriculum proposal to the Technical Review Committee:	04/13/2017
Proposal Origination Date:	06/10/2017
Justification For Board Report OR Curriculum Inventory update:	<p>1. For NEW Courses: Provide a brief justification statement describing the need for the course, its place in the curriculum, and pertinent information such as the role of advisory committees. New courses require approval of the SMCCCD Board of Trustees. The justification statement will be included on the annual Curricular Board report. Use complete sentences and present tense.</p> <p>2. For all types of Course MODIFICATIONS (modifications, banking, deletions and reactivations): Provide a brief justification statement describing the need for the change. The justification statement will be used for course updates in the State Curriculum Inventory as necessary. Use complete sentences and present tense.</p> <p>While Film's curriculum has expanded and diversified over the years in a variety of productive and compelling directions, we clearly have a need for a course focused on documentary film. Not only because it is a vital generic piece of any substantial film program; and not only because students have repeatedly expressed an interest in such a course; but perhaps most importantly, because documentary films in recent years have intensely proliferated, both in terms of stylistic variation, and in terms of sheer quantity, by virtue of personal consumer electronic devices, accessible video production software, and easy internet distribution and exhibition. This course would round out our program academically, but also would engage directly with the everyday lives of our students--specifically, the pervasive production and consumption of documentary images and videos. NOTE: There are at least two similar courses in the CCC system that have been articulated as UC transferable: CCSF CINE 22. The Documentary Tradition (3) Lec-52.5 An introductory course that addresses non-fiction film history, methods, and practices. This is a survey course that covers a wide range of documentary film issues and approaches including ethics and principles, objectivity, and point of view. UC/CSU LACC CINEMA 4 Reality and Documentary Film History 3 UNITS (UC: CSU) LECTURE 2 HOURS. LABORATORY 2 HOURS Students examine the development of films dealing with the truth. Nonfiction films seen and discussed include: historical, animated, propaganda, educational, commercial, personal and participatory, cinema verite and direct cinema. Students will develop critical</p>

	standards for judging documentary films.
Honors Course	No
Open Entry/Open Exit	No 0

Equivalent Courses	
Will this course replace an existing course in the catalog, or an experimental course?	No
If yes, identify and explain.	
Similar Courses	
Is there a similar or equivalent course in SMCCCD?	No
Added Similar Courses	

Units/Hours				
Unit Types	Fixed			
Units	Min: 4.00			
Variable Range	Range (or)			
Hours				
Please enter hours as per term values				
Method	Min Hours	Max Hours	Min Faculty Load	Min Units
Lecture	64.00	72.00	4.00	4.00
Lab	0.00	0.00	0.00	0.00
TBA	0.00	0.00	0.00	0.00
Work Experience	0.00	0.00	0.00	0.00
Field Experience	0.00	0.00	0.00	0.00
Other	0.00	0.00	0.00	0.00
Homework	128.00	144.00	0.00	0.00
Other Hours				
Course Details				
Repeatable for Credit	No			
Grading Methods	Grade Option (Letter Grade or Pass/No Pass)			
Audit	Yes			

Materials Fee	
Fee Required?	No

Student Learning Outcomes
Upon successful completion of this course, a student will meet the following outcomes:
1. express the basic aesthetic concepts of documentary film
2. explain key aspects of historically significant documentary films
3. write a critical genre review of a documentary film; or produce a short amateur example of a genre of documentary film

Course Objectives

Upon successful completion of this course, a student will be able to:

1. Distinguish documentary from other types of filmmaking.
2. Articulate the complex ethical issues around representing subjects and topics.
3. Explain the relationship between documentary and historical, cultural, economic and technological context.
4. Identify the storytelling techniques used in documentary film.

Course Lecture Content

Course content: This course will survey the documentary film genre and facilitate clear, effective writing strategies for both non-fiction film analysis and production. It will combine an examination of contemporary documentary filmmaking practices in the US and abroad with a critical look at the development of documentary from the turn of the 20th Century to the present. Writing exercises and assignments will expose students to a spectrum of writing “voices”, including formal and cultural critiques, as well as treatments and grant proposals.

We tend to think of documentary film as a genre that stakes its identity in a privileged relation to reality—a concern with life “as it is.” And yet, turning to the history of non-fiction film, we encounter a remarkable array of approaches to reality, not all of which claim to capture it “as it is.” In this course, we will trace the shifting claims of documentary film in relation to the problematic category of the real. In the first part of the course, we will trace the evolution of the non-fiction film in its various forms, including spectacle, ethnography, and propaganda. We will then turn to the question of realism, asking how it appears as an aesthetic of both nonfiction and fiction films alike. In the final part of the course, we will ask how the documentary claim to reality has been contested and reformulated over the past several decades, producing both new understandings of the “real” and hybrid cinematic forms.

Sample Course Schedule

Week One	Course Introduction
Week Two	How Do We Define Documentary films
Reading:	Nichols 1-41, 253-271
Off-site Screening:	<i>F for Fake</i> (1973, Welles)
Week Three	Why Are Ethical Issues Central to Documentary Filmmaking?
Reading:	Nichols 42-66
Off-site Screening:	<i>Grey Gardens</i> (1975, Maysles/Hovde)
Week Four	What gives Documentaries a voice of their own
Reading:	Nichols 68-93
Off-site Screening:	<i>Man with a Movie Camera</i> (1929, Vertov)
	<i>The Gleaners & I</i> (2000, Varda)
Week Five	What Makes Documentaries Engaging and Persuasive
Reading:	Nichols 94-119

Off-site Screening:	<i>Harlan County USA</i> (1976, Kopple)
Week Six	Documentary Mode
Reading:	Nichols 142-211
Off-site Screening:	<i>Assorted short documentaries</i>
Week Seven	How have documentaries addressed social and political issues?
<i>March 10</i>	
Reading:	Nichols 212-252
Off-site Screening:	<i>How to Survive a Plague</i> (2012, France)
	<i>Silverlake Life: The View from Here</i> (1993, Friedlin/Joslin)
Week Eight	Documentary Voice Case Study
Reading:	<i>PDFs distributed in class and/or via iLearn</i>
On-site Screening:	<i>The Look of Silence</i> (2014, Oppenheimer)
Off-site Screening:	<i>The Act of Killing</i> (2012, Oppenheimer)
Due	Documentary Analysis paper
Week Nine	Writing for non-fiction films
Week Ten	Writing Voiceover
On-site screening:	<i>Night & Fog</i> (1955, Resnais)
Off-site Screening:	<i>Grizzly Man</i> (2005, Herzog)
Week Eleven	Interviews: Writing Questions
Off-site Screening:	<i>The Thin Blue Line</i> (1988, Morris)
Assignment Due:	Documentary Project synopsis
Week Twelve	Interviews: Assembling Responses
Assignment Due:	Documentary Treatment
Week Thirteen	Class visit
Assignment Due:	Interview questions
Week Fourteen	Workshop Interview responses
Assignment due:	Interview transcriptions
Week Fifteen	Final Project Presentations and Review
Assignment Due:	Interview Project
Week 16: The Essay-film	
Tues.—Memory/History	

Screening: Night and Fog (Alain Resnais, 1955)

Thurs. —Autobiography

Screening: Sherman’s March (1986)

*Readings: Michael Renov, “History and/as Autobiography: The Essayistic in Film & Video”

Week 17: Documentary and the Avant-Garde

Tues.—Screening: Tongues Untied (Riggs, 1990)

*Reading: Sheila Petty, "Silence and Its Opposite: Expressions of Race in Tongues Untied"

Thurs.— Screening: South (Ackerman, 1999)

*Reading: Interview with Chantal Ackerman

Course Lab Content

None

TBA Hours Content

None.

Frequently Recommended Preparation

Frequently Recommended

Justification for Frequently Recommended Preparation

Why is the knowledge of the recommended course(s), skill(s) or information necessary for students to succeed in the "target" course? Specify the relationship between the recommended knowledge and skills required of students and those taught in the "target course? (Please list the specific proficiencies students must possess in order to succeed in the "target" course.)

Other Recommended Preparation

You have no defined requisites.

Prerequisites/Corequisites

You have no defined requisites.

Content Review

You have not defined content review.

Mode of Delivery

Modes of Delivery

Lecture

Representative Instructional Methods

Methods	Lecture Activity Discussion Guest Speakers
Other Methods	

Representative Assignments

Writing Assignments

(List all assignments, including library assignments. Outside assignments are not required for lab-only courses, although they can be given.)

1. Students will write a 6-8 page critical analysis of the filmmaking technique of a single non-fiction film. This assignment calls on students to describe and evaluate a sequence from a specific documentary film, utilizing relevant theoretical vocabulary and concepts. An aesthetic and contextual analysis, the paper should contain at least three sources in class readings.

2. Students will conduct a 20-40 minute interview with a documentary subject of their choice and will then transcribe the interview and re-arrange the subject responses into a 5 minute documentary "paper edit". Students will provide new project materials on a weekly basis: a synopsis and logline, a treatment, interview questions, interview transcriptions, a paper edit, and the interview media (audio or video - unedited).

3. Presentation of Documentary Filmmaker:

Students will research a documentary filmmaker who exemplifies a particular documentary approach and aesthetic. Students will submit a critical biographical written essay (5 pages), and an oral presentation to the class. Both will highlight the aesthetic and political challenges faced by the filmmaker, as well as significant contributions to the art and practice of documentary film.

4. Final Project: Drawing upon the conceptual and technical skills developed in the course, students will work in pairs of two and write, shoot, direct, and edit a video documentary; the video documentary will be accompanied by a written, researched justification, as well as an oral critique of some "problem" or aesthetic/thematic issue that is addressed by the video.

Reading Assignments

(List all assignments, including library assignments. Outside assignments are not required for lab-only courses, although they can be given.)

Students throughout the term will be assigned reading assignments from textbooks and outside sources. Such readings cover the history and theory of documentary film, including celluloid, video and digital formats. Readings also cover particular filmmakers and genres of documentary, as well as important techniques and aesthetics.

Reading assignments will be reinforced with quizzes, in-class exercises, and journals on key concepts covered.

Other Outside Assignments
(List all assignments, including library assignments. Outside assignments are not required for lab-only courses, although they can be given.)
<p>Audio Interview: Record an interview with a classmate and edit into a coherent, engaging exploration of an aspect of the interviewee’s personal history, interest, or personality. Work in pairs, with each partner interviewing the other.</p> <p>Video Recording of a Process: Using a handheld camera, film a process and edit it into a 2-3 minute video. Profile a person or several people, and show the steps of the process, the difficulties, challenges, and the goals and personalities of those involved.</p> <p>Drawing upon the conceptual and technical skills developed in the first two assignments, work in pairs of two and write, shoot, direct, and edit a video documentary.</p>
To be Arranged Assignments
(List all assignments, including library assignments. Outside assignments are not required for lab-only courses, although they can be given.)

Representative Methods of Evaluation	
<p>This section defines the ways students will demonstrate that they have met the student learning outcomes.</p> <p>Student grades will be based on multiple measures of student performance. Instructors will develop appropriate classroom assessment methods and procedures for calculating student grades, including the final semester grade. The following list displays typical assessment methods appropriate for this course. The actual assessment methods used in a particular classroom and section will be listed in the instructor’s syllabus.</p> <p>Methods must effectively evaluate critical thinking. Credit courses must include written communication, problem solving, and/or skills demonstrations.</p> <p>Multiple measures may include, but are not limited to, the following:</p>	
Methods	<ul style="list-style-type: none"> • Class Participation • Class Performance • Class Work • Exams/Tests • Group Projects • Homework • Oral Presentation • Papers • Portfolios • Quizzes • Research Projects

Representative Texts	
Textbooks such as the following are appropriate:	
Formatting Style	APA

Textbooks	
	1. Nichols, Bill. <i>Introduction to Documentary Film</i> , 3rd ed. Indiana Univ Press, 2017
	2. Bernard, Curran Sheila. <i>Documentary Storytelling</i> , ed. Focal Press, 2016
	3. Anderson, Kelly. <i>Documentary Voice and Vision</i> , ed. Focal Press, 2016
Manuals	
<i>You have no manuals defined.</i>	
Periodicals	
<i>You have no periodicals defined.</i>	
Software	
<i>You have no software defined.</i>	
Other	
<i>You have no other defined.</i>	

Degree/Certificate Applicability	
Designation	Degree Credit
Proposed For	AA-T/AS-T AA/AS Degree
Course Designation Text	Are there degrees/certificates to which this course applies? Film

General Education/Degree/Transfer Course	
Page Last Saved on Friday, Aug 17, 2018 at 4:37 PM By Alma Gomez	
CSM - GENERAL EDUCATION REQUIREMENTS	
	E5c. Humanities Approved
CSU GE Area C: ARTS AND HUMANITIES	
	C1 - Arts (Arts, Cinema, Dance, Music, Theater) Approved
CSU Transfer Course	
	Transfers to CSU Approved
IGETC Area 3: ARTS AND HUMANITIES	
	A: Arts Pending
	B: Humanities Pending
UC Transfer Course	
	Transfers to UC Approved

Resources Needed	
Adequate Library Resources	<p>Consultation with the Coordinator of Library Services regarding the adequacy of campus and online information resources to fulfill course objectives is required prior to course approval. Adequate</p> <p>Please Specify:</p> <p>Consultation with Stephanie Roach, 9/19, 20. See below: Possible textbooks: Documentary Storytelling / Bernard -- ebook available Documentary Voice and Vision / Anderson -- ebook available Introduction to Documentary (3rd ed) / Nichols -- 3rd currently unavailable; 2nd ed in print & ebook Other documentary books / ebooks: Ebook offerings are pretty solid in Ebook Central & Safari Books Online collections Print book offerings are okay -- some are older, so we'll order some newer titles to support your students,</p>

	including print versions of the possible textbooks. Let me know if you have specific suggestions. Specific Documentary Film Titles: Streaming access--Very few of the titles listed were available via Swank or Films on Demand. Available: Man with a Movie Camera (available free via Internet Archive) How to Survive a Plague (available to order via Swank) Grizzly Man (available to order via Swank) Tongues Untied (currently available in Films on Demand) DVD copies available via PLS or CSM Library Most titles are available for checkout via Peninsula Library System libraries None were available for checkout at CSM Library Editions may vary...example Theatrical Version vs. Final Cut Titles unavailable for checkout via PLS: Man with a Movie Camera Sherman's March Tongues Untied South
Affected Resources	Which of the following resources do you expect to be affected by the offering of this class? Check as many as appropriate.
	None of the above
Explain what effect the areas you have checked will have upon this college:	

Comparable Transfer Course Information	
Are there comparable courses?	No

Minimum Qualification	
No Minimum Qualifications For this Course	

CB Codes	
CB03 TOP Code	0612.00 - Film Studies
CB04 Course Credit Status	D - Credit - Degree Applicable
CB05 Course Transfer Status	A = Transferable to both UC and CSU
CB08 Course Basic Skill Status (PBS Status)	2N = Course is not a basic skills course.
CB09 SAM Code	E - Non-Occupational
CB11 California Classification Codes	Y - Credit Course
CB21 Levels Below Transfer	Y = Not Applicable
CB23 Funding Agency Category	Y = Not Applicable

Codes/Dates	
Entry of Special Dates	
Instruction Office Review	09/28/2017
Last Outline Revision	
Content Review	09/28/2017

CC Approval	09/28/2017
DE Approval	
Effective Term	Term: Fall Year: 2018
Web Catalog	
Course Family	
Web Catalog	<input type="checkbox"/> Exclude from Web Catalog
Instructional Services	
Implementation Date	(This proposal has already been implemented.) 06/01/2018
Originator	David Laderman
Origination Date	06/10/2017
Proposal Type	CSM New Course
C-ID Numbers	
CB00 State ID	
CB03 TOP Code	0612.00 - Film Studies
CB04 Course Credit Status	D - Credit - Degree Applicable
CB05 Course Transfer Status	A = Transferable to both UC and CSU
CB08 Course Basic Skill Status (PBS Status)	2N = Course is not a basic skills course.
CB09 SAM Code	E - Non-Occupational
CB10 Course COOP Work Exp-ED	N = Not part of Coop Work Exp
CB11 California Classification Codes	Y - Credit Course
CB13-Special Class Status	N - Not Special
CB21 Levels Below Transfer	Y = Not Applicable
CB22 Non Credit Course Category	Y - Not Applicable
CB23 Funding Agency Category	Y = Not Applicable
CB24-Program Course Status	1 = Program Applicable

Web Catalog Metadata
