

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No. Action Date: 09-45	UWUCC Action-Date: App 2/18/10	Senate App-3/23/10
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Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Communications Media	Phone 724-357-2492

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply) <input type="checkbox"/> New Course <input type="checkbox"/> Course Prefix Change <input type="checkbox"/> Course Deletion <input checked="" type="checkbox"/> Course Revision <input checked="" type="checkbox"/> Course Number and/or Title Change <input checked="" type="checkbox"/> Catalog Description Change	
COMM 474 Documentary Photography <i>Current Course prefix, number and full title</i>	COMM 374 Documentary Photography <i>Proposed course prefix, number and full title, if changing</i>
2. Additional Course Designations: check if appropriate <input type="checkbox"/> This course is also proposed as a Liberal Studies Course. <input type="checkbox"/> Other: (e.g., Women's Studies, Pan-African) <input type="checkbox"/> This course is also proposed as an Honors College Course.	
3. Program Proposals <input type="checkbox"/> New Degree Program <input type="checkbox"/> Program Title Change <input type="checkbox"/> Program Revision <input type="checkbox"/> New Minor Program <input type="checkbox"/> New Track <input type="checkbox"/> Other	
<i>Current program name</i>	<i>Proposed program name, if changing</i>
4. Approvals	
Department Curriculum Committee Chair(s)	[Signature] 9-14-09
Department Chair(s)	[Signature] 9/14/09
College Curriculum Committee Chair	[Signature] 12/9/09
College Dean	[Signature] 12/18/09
Director of Liberal Studies *	
Director of Honors College *	
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs	[Signature] 2/18/10

* where applicable

Received
 DEC 17 2009
 Liberal Studies

Proposed revisions for COMM 474 Documentary Photography

The course number is being changed from COMM 474 Documentary Photography to COMM 374 Documentary Photography. Also, two of the pre-requisites for the course are being removed. One of the pre-requisites COMM 472 is a deleted course that no longer exists and is being removed while the other COMM 271 Beginning Photography is no longer necessary due to technological advances in the field. Documentary Photography has not been updated since the mid 1970's. Subsequently no syllabus of record exists within university records and the course is being updated and defined to correspond with current needs and technology in the field. The current classroom syllabus is attached.

Justification for Revisions

- 1- The prior designation of 474 was designed to insure that students had photography dark room experience before being able to take the course; however, with the advent of digital photography this need no longer exists. The new designation of 374 is more appropriate given that this is a junior level course. The 300-level designation is also more fitting given the placement of the course within the flow of the curriculum. The 300-level designation also reflects the difficulty of the course content in terms of conceptualization and production which is also made evident by the prerequisite of junior standing.
- 2- The current prerequisite of COMM 472 is not currently taught within the department and has created unnecessary scheduling conflicts for years. The current prerequisite of COMM 271 Beginning Photography was originally instated to insure students had prior photographic dark room experience; however, with the adoption of digital photography the primary purpose of this prerequisite has become obsolete and is being removed. The reason that there are no prerequisites aside from COMM 101 for this 300-level course is because there are no other courses offering entry-level documentary skills. Subsequently, the 300-level designation is further justified due to the stand alone nature of the course where students must master the content solely within this one course.
- 3- With no existing syllabus of record it is appropriate to define and reestablish the course and its objectives in order to fit within university guidelines and the developing technological standards of the field.

New Syllabus of Record

I. Catalog Description

COMM 374: Documentary Photography

3 Credit Hours

0 Lab hours

Prerequisites: Junior/senior standing, COMM 101, or permission of the instructor

3 Credits

(3c-01-3cr)

Prepares students to photograph documentary content that explores aspects of historical significance, cultural value, social change, and social injustice. Explores the differences and similarities between documentary photography and purely aesthetic photography in order to capture images focused on social and historic value. Calls for students to critically analyze documentary images, projects, photographers and the societal impact they have made in order create new and influential images for modern and future utilization. Students are required to have access to a digital camera.

II. Course Outcomes

Students who successfully complete this course will be able to:

Objective 1: Analyze key documentary photographers and their work

Objective 2: Critique the strengths and weaknesses of documentary photographs

Objective 3: Analyze the effect of documentary photography on societal issues and change

Objective 4: Identify the major social, ethical and developmental issues in the field

Objective 5: Analyze the past, present and future of documentaries and their potential evolutionary paths

Objective 6: Generate documentary images and projects with specific intentions and applications

COE&ET Conceptual Framework	Program Objectives	Course Objectives	Assessment Technique
1 - 2 - 3 - 4	2 - 3 - 4	1	Paper In Class Activities
1 - 2 - 3 - 4	2 - 3 - 4	2	In Class Activities Projects*
1 - 2 - 3 - 4	2 - 3 - 4	3	Paper In Class Activities Projects*
1 - 2 - 3 - 4	2 - 3 - 4	4	Paper In Class Activities Projects*
1 - 2 - 3 - 4	2 - 3 - 4	5	Paper In Class Activities
1 - 2 - 3 - 4	1 - 4 - 6 - 7	6	In Class Activities Projects*

Key assessment represented by *

III. Course Outline

Class	In class	Major Assignment Due	Textbook Readings
Week 1 3 Hours	Syllabus & Introduction Documentary defined		
Week 2 3 Hours	Documentary examples		Miotke Ch.1 Miotke Ch.2
Week 3 3 Hours	Media types and impact Media exercise		Miotke Ch.2 Miotke Ch.3
Week 4 3 Hours	Media types and impact Work Day, Lab Time Project review and discussion	Project 1	Miotke Ch.4 Miotke Ch.5
Week 5 3 Hours	Aspects of successful documentaries		Miotke Ch.5 Miotke Ch.6
Week 6 3 Hours	Emotional impact Societal impact	Paper	Coles p.1- 48
Week 7 3 Hours	Societal impact Work Day, Lab Time Project review and discussion	Project 2	Coles p.49-86
Week 8 3 Hours	Finding stories to tell Visual story telling		Coles p.87-145
Week 9 3 Hours	Visual story telling Work Day, Lab Time Project review and discussion	Project 3	Coles p.146-195
Week 10 3 Hours	Creating change Measuring change		Coles p.196-236
Week 11 3 Hours	History and evolution Ethical issues		Coles p.237-252
Week 12 3 Hours	Work Day, Lab Time Project review and discussion Refining techniques	Project 4	Coles p.253-268

Week 13 3 Hours	Producing a finished product Getting the product out there		
Week 14 3 Hours	Reflections Work Day, Lab Time		
Last day	Work Day, Lab Time	Project 5	
Final 2 Hours	Final – Project Presentation		

IV. Evaluation Methods

Paper: There will be one research paper (6-7 pages long) assigned during the semester on the topic of famous documentary photographers. Each student will choose a documentary photographer to research and will write a paper discussing the photographer’s history, education, scope of work, the social impact of their work, their most famous photos and projects, why those photos and projects were successful and the overall impact of the photographer’s life and vision (200 points/20% of final grade).

Projects: The bulk of the work and assessment in this course will come from 5 documentary photography projects, the last of which will be of greater caliber and weight, will encompass the scope of the four previous projects and function as the final evaluation of the course. These projects will require students to research and focus on a topic within a provided theme and create photographic documentaries with the purposes of preserving information for historical purposes, exploring culture and emotion, revealing the unknown and advocating for social awareness or change. The textbooks will be used to assist in planning and preproduction of the projects as well as provide background information and examples for planning and idea generation. Each student is **required to have access to a digital camera**. Students will also be required to cover the cost of post production and producing finished projects in digital form (600 points/60% of final grade).

In class activities: In class activities will be given to assist learning as appropriate topics, class time constraints and course flow allows. These activities will cover a range of actions including but not limited to: analyzing documentary images, writing reflections to images and works, and constructing mock preproduction documents (200 points/20% of final grade).

*Note on in-class activities: Some in-class activities will be scheduled on the semester calendar, however, many will be given as the day-to-day classroom flow and dynamics suggest. Students arriving late or leaving early should be aware of the chance that they may miss an in-class exercise which can only be made up provided an acceptable excuse.

Assignment	Point value
Paper	200
Project 1	50
Project 2	100
Project 3	100
Project 4	150
Project 5 (Final)	200
In-Class Activities	200
Total	1000

V. Grading Scale

Grading Scale: A: $\geq 90\%$ B: 80-89% C: 70-79% D: 60-69% F: $<60\%$

VI. Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions.

VII. Required Textbooks

Coles, R. (1998). *Doing documentary work*. London: Oxford University Press.

Miotke, J (2005). *The betterphoto guide to digital photography*. New York: Amphoto Books.

VIII. Special Resource Requirements

Students will be responsible for obtaining any and all technology they require for creating and editing their projects beyond what the Communications Media Department is able to provide. This includes a digital camera, editing software and facilities, as well as digital storage devices for handing in projects.

IX. Bibliography

Bernard, S. (2007). *Documentary storytelling: Making stronger and more dramatic nonfiction films*. Boston: Focal Press.

Bruzzi, S. (2000). *New documentary: A critical introduction*. New York: Routledge.

Coles, R. (1998). *Doing documentary work*. London: Oxford University Press.

Cunningham, M. (2005). *The art of the documentary: Ten conversations with leading directors, cinematographers, editors, and producers*. Berkley, CA: New Riders Press.

Fifty Crows (2009). Retrieved April 10, 2009 from: <http://www.fiftycrows.org/>

Friedmann, A. (2006). *Writing for visual media*. Boston, MA: Focal Press.

Light, K. (2000). *Witness in our time: Working lives of documentary photographers*. Washington, DC: Smithsonian Press.

Miotke, J. (2005). *The betterphoto guide to digital photography*. New York: Amphoto Books.

Osgood, R., & Hinshaw, M. (2008). *Visual storytelling: Videography and post production in the digital age*. Wadsworth Publishing.

Library of Congress (2009). *Prints and photographs reading room*. Retrieved April 10, 2009, from: <http://www.loc.gov/rr/print/catalog.html>

Renov, M. (1993). *Theorizing documentary*. New York: Routledge.

Rosenthal, A. (2007). *Writing, directing, and producing documentary films and videos*. Carbondale, IL: Southern Illinois University Press.

Social Documentary (2008). Retrieved April 10, 2009 from:
<http://www.socialdocumentary.net/index.php?sID=t3h8af10709hvn7nukn8ctcf7>

U.S. History Topics (2004). *The History Place*. Retrieved April 10, 2009 from:
<http://www.historyplace.com/unitedstates/>

Wineburg, S. (1991). "Historical problem solving: a study of the cognitive processes used in the evaluation of documentary and pictorial evidence. *Journal of Educational Psychology*, 83(2), pp18-21.

Comm 474
Documentary Photography
Telephone: 724-357-2492
Email: kdudt@iup.edu

Instructor: Dr. Kurt Dutt
121 Stouffer Hall

Office Hours: MW 10:30-12:00
TR 9:15-11:15

Course Outcomes: At the end of this course, the student will understand the various types of documentaries in film and video and how the documentary film used as an avenue of change and as an expression of creativity.

Course Objectives:

- Understand the history of documentary photography
- Examine the various outcomes, intent and impact of the documentary
- Study various documentary photographers and filmmakers
- Indicate how the documentary photography has helped create change in society
- Develop and create a documentary photography project of at least 30 pictures
- Study on documentary maker (ex photographer, video, filmmaker) in depth to understand their use of the media to present their viewpoint.

Attendance and Procedures:

Class attendance and participation is extremely important. If for some reason you cannot attend class, I expect an explanation or an official excuse.

Text:

There is no required text for this course. However there will be extensive readings on reserve in the library, on the Internet and from handouts. The test will be from notes, handouts and materials from the P-Drive.

Grading:

There will be two tests, a variety of written assignments, a documentary project and one paper. All assignments will be turned in on time... the penalty for a late assignment is one lower grade per day.

Grading will be as follows:

One Test.....20%
Photo Assignments.....20%
 Hats.....5%
 Architecture.....5%
 Town Life.....5%
 Family Life.....5%

Documentary Project.....	25%
Short Assignments.....	20%
8-10 page paper.....	15%
	100% total

The paper will be eight to twelve pages in length. It will focus on a documentary photographer or filmmaker. The paper will address the following:

- Person’s background. Where was the person born? What was his/ her background? How did the background help develop interests and focus?
- Education and early adulthood: What are significant developments and issues that shaped the persons professional direction?
- Examine the person’s work. View enough of the persons work to accomplish the following:
 1. What overall message does the person want to convey?
 2. What themes are consistent in the persons work?
 3. What “look” does the person’s work have? ... How are the various production elements used? (Included are both portrayal and technical variables)
 4. What impact has the person’s work had on society?

Project:

This project is to give you an opportunity to document and be creative. You will choose an event, concept or idea. You will present the work to me as a part of a whole. This project will consist of 30-40 images of your choosing. It should have a theme and the overall impact should present to the audience a particular concept. Your work could be persuasive but does not necessarily have to do so.

Special concept:

As department chairman, I have been interested in placing student work in the halls of Stouffer Hall. This improves our educational environment and is a tribute to the work and creativity of the department’s students. It is my hope that each student will select one image that is of particular interest ...the class will then examine all the different images and choose one by popular vote. The Communications Media Department will then have the image framed and mounted on one of the walls in Stouffer. The image will be labeled with the student’s name.

Schedule:

The schedule for the course will loosely follow the chapters of the text. The text will be used to move us forward, however, there will be additional handouts, readings on the Internet and other material to support the course objectives. This material will be provided to you with adequate time to prepare for tests and assignments.

Spring 2006***COMM 474 Schedule***

Week 1	January 23-27	Introduction and definition
Week 2	January 20- February 3	Nanook of the North (Hats Assignment)
Week 3	February 6- February 10	Talbert Hines
Week 4	February 13- February 17	Farm Security Administration
Week 5	February 20- February 24	Farm Security Administration (Architecture Assignment)
Week 6	February 27- March 3	Farm Security Administration "Rats"
Week 7	March 6- March 10	Peterson, Wilmont Harlan County
Week 8	March 13- March 17	Spring Break (No Class)
Week 9	March 20- March 24	Paper Topics Due (Americana Assignment)
Week 10	March 27- March 31	Street Photography Testing Human Spirit (Town Life Assignment)
Week 11	April 3- April 7	Yousuf Karsh Draft of Americana Work
Week 12	April 10- April 14	Joe Rosenthal World War 2 Photographer
Week 13	April 17- April 21	Hultstrand (Family Life Assignment)
Week 14	April 24- April 28	Final Projects due
Week 15	May 4- May 10	Final Exam