ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 01/26/2012

1. ACADEMIC UNIT: Humanities, Arts and Cultural Studies

2. COURSE PROPOSED: IAP 364 Documentaries 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Richard Lerman
   Phone: 602-543-6036
   Mail Code: 2151 E-Mail: rlerman@mainex1.asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas
Literacy and Critical Inquiry—L □
Mathematical Studies—MA □ CS □
Humanities, Fine Arts and Design—HU □
Social and Behavioral Sciences—SB □
Natural Sciences—SQ □ SG □

Awareness Areas
Global Awareness—G □
Historical Awareness—H □
Cultural Diversity in the United States—C □

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   Please see page two.

CROSS-LISTED COURSES: □ No □ Yes; Please identify courses: ________________________________

Is this an amultisection course?: □ No □ Yes; Is it governed by a common syllabus? ____________

Marlene Tromp
Chair/Director (Print or Type) ____________________________

Date: 1.30.12 ____________________________

Chair/Director (Signature) ____________________________

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
General Studies Program Course Proposal Cover Form

7. Please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

Core Area Requested: Humanities, Fine Arts and Design [HU]
IAP 364, Documentaries

Students view a wide range of materials in the course that focus on a myriad of Humanities, Social and Artistic Issues. These include: oral and aural traditions in African, Tibetan and Roma (Gypsy) culture, alongside of the treatment of the criminally insane in the United States. All these issues and others are viewed/listened to/read in the context of analyzing why this work is so strong and how the student might use the analytic skills in their own research and documentary work.
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
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<td></td>
<td><strong>1.</strong> Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<tr>
<td></td>
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<td><strong>2.</strong> Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<tr>
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<td><strong>3.</strong> Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td><strong>4.</strong> In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<tr>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted **primarily** to developing a skill in the creative or performing arts, including courses that are **primarily** studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted **primarily** to developing skill in the use of a language — *However, language courses that emphasize cultural study and the study of literature can be allowed.*

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted **primarily** to teaching skills.
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
</tr>
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<tbody>
<tr>
<td>IAP</td>
<td>364</td>
<td>Documentaries</td>
<td>HU</td>
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Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>IAP 364, Documentaries is a hybrid class that exposes students to a wide variety of film/video, and additional material on photography and Radio.</td>
<td>By screening a mix of International and US produced documentaries, students gain insight into a myriad of cultural and social issues, encouraging them to seek similar topics for their own documentary work, in any medium.</td>
<td>The first 3 films engage themes of cultural preservation: Gypsy Music from India to W Europe, the interweaving of cultural practices and oral history in Madagascar and the use of role playing in preserving traditions of the salt gatherers in Tibet.</td>
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<td>4.b The course engages many forms of documentary art, along with literature emphasizing aesthetic values across several countries and the US.</td>
<td>All the work chosen for screening stresses the kind of research in the Humanities one must use to create meaningful documentary work.</td>
<td>The midterm project uses the Eduardo Galeano text, &quot;Century of the Wind,&quot; to guide students to explore a topic of interest; and then research and create their own 'mini-documentary.' They must document their research and discuss that in the context of their own projects.</td>
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</table>
The objective for the student in this class is three-fold:

1. To examine various forms, sources and mediums of documentary work, read about this work and discuss.
2. To create at least two short documentary projects in different mediums. These will serve as an exploration of the individual student’s concepts and style of what forms and content a documentary production might contain.
3. To develop the analytical and observational skills to better understand and appreciate how different media, images, concepts and styles are used to make the documentary projects of others.

Ideally, before you even come to class, I would like a one - two paragraph email with your definition of “Documentary.” Please do not research this - just write to me what you think. This is not to be graded, but we will discuss this in class.

Students are expected to have some experience with computers, and the class may be taken concurrently with IAP 361 (Digital Editing) for those who are Media Arts Majors in the Interdisciplinary Arts and Performance Area.

Grades for this class will be based on the following:

While viewing/listening to/reading the various documentaries, students are expected to take notes to facilitate participation in class discussions. This will be further discussed the first day of class. Also small study groups will be formed to deliver reports. See Week One below. (10%)

For the Midterm project, you are to take sections of the book “Century of the Wind” by Eduardo Galeano (REQUIRED TEXT) and conduct further research on one or more of the events he has written about. You may use the web or other sources to present a project about the selections you have chosen. Your project, delivered in class, must also include a summary of your research (25%)

In lieu of a final exam, a final documentary project is due during the final 3 weeks of class. This should be produced in a medium different than that used on the Midterm project. Your project, delivered in class, must also include a summary of your research (30%)

Your Digital Journal will be created on Blackboard and compiled from notes you make while viewing/listening to documentary projects during the week along with notes/scripts/drawings about your final project for this class (20%)

Attendance and General participation in class discussions.

**** If you miss a class, it is your responsibility to makeup the work screened, viewed, or listened to, according the syllabus. I expect to receive via email a one page summary of what you think is important in the work. If you miss 3 classes, you will lose an entire grade point. (15%)

So, consider this class a hybrid that combines the study of several documentary forms and also affords each of you the opportunity to produce a documentary project of your own. The class should be viewed as an OPPORTUNITY for the student to take some risks and explore ideas/techniques that might expand the usual understanding of DOCUMENTARY into the world of ART.
Students may choose to work in small groups, but I advise all of you to experience as much of the process of creating your INDIVIDUAL pieces as possible. For example: do not rely on one person to do all the camera work, or all the editing........

The various pieces to be screened/listened to/read/looked at in class contain a wide variety of sources and styles. Class Participation means more than just showing up - speaking in class is an important part of this course.

Week One

1. Screening of **LATCHO DROM (Safe Journey)** This film, by Tony Gatliff is about Roma (Gypsy) Music from India to Western Europe and we will discuss in class.

2. Formation of small groups for P.O.V. project. **Point of View** is a TV show that airs on KAET Channel 8, usually on Tuesday evenings. Each small group will choose an evening to screen this program, and then deliver a report to the class that should last about 10 -15 minutes. Note that if they move the show to Wednesday's, each P.O.V is streamed for one month at:  
   http://www.pbs.org/pov/tvschedule.php

3. Discussion of taboo vs. dislike.....

Assignment

1. begin to read the required text, “**Century of the Wind**” by Eduardo Galeano.
2. If you haven’t sent me an email defining documentary yet, please do so asap.
3. look at some of the following collection, on reserve:

**The JVC Smithsonian Folkways video anthology of music and dance of the Americas**  
[videorecording]  
a production of JVC ; director, Hiroaki Ohta.  
M3549 .J83x 1995 VIDEO v.3 SHELFL, M3549 .J83x 1995 VIDEO v.4 SHELFL  
ML3549 .J83x 1995 VIDEO v.5 SHELFL, ML3549 .J83x 1995 VIDEO v.6 SHELFL

Week Two

1. Screening of **ANGANO, ANGANO** and class discussion: how is this film different than *Latcho Drom*?
2. Discussion of **The JVC Smithsonian Folkways video anthology of Music and Dance of the Americas**. Discussion points include: What makes this collection different from *Latcho Drom*? What differences are there in the way the materials were gathered?? Focus on the relationship of the gatherers to the subjects.....etc.

Week Three:

1. we will view various photographic books and projects in class. Look in the library for works by Lewis Hine, Henri Cartier-Bresson, Dorothea Lange, James Agee, Danny Lyon, Gordon Parks, Sebastien Salgado, Carol Beckwith, Leonard Freed & others. We will seek other photographic work on the web during class.
2. Discussion What is objective and what is subjective when one creates a documentary piece?? How do these photos relate to this issue.
3. You should also will seek out other documentary photography work online or in books and add to your journals.

Week Four:

Screening and Discussion of **"The Saltmen of Tibet"** We will also listen in class to “Chorus of Refuge” by Jason Cady (IAP – alum), Ann Heppermann and Kara Oehler.
A note about Midterm projects: by now, you should have completed your reading of “Century of the Wind.” You will note the structure of the book, with recurring themes, is not dissimilar to a website. You should also pay attention to the huge number of references he used in writing this ‘documentary’ about the 20th c. in Latin America. You will find one of the stories that really interests you and create a short documentary piece of your own. When you present your project, you will also outline your own research used in creating your piece.

Week Five:
The Saturday before class, listen to THIS AMERICAN LIFE on Natl. Public Radio. Using a computer at home or school, listen to the radio documentary Trail of Tears from, THIS AMERICAN LIFE. The link is below http://www.thisamericanlife.org/radio-archives/episode/107/trail-of-tears
We will discuss the work above and listen to a wide selection of other audio documentary pieces in class from the Australian Broadcast Corp, to US network radio and national public radio.

Week Six:
Screening in class the video tape, Fast, Cheap and Out of Control by Errol Morris, a very complex, non-narrative documentary. After screening, we will break into groups for discussion. Look for the formal elements in this film. How does that complement the subject-matter. Does it work? IF not, why??

Week Seven:
Screening in class of Frederick Wiseman’s film, ‘Titicut Follies.’ This disturbing and controversial film about the treatment of patients at the Bridgewater State Prison in Massachusetts was made in 1967. It was banned by the Mass. Supreme court for screening in the state and finally screened some 20 years later.

Week Eight: *****Presentation of Mid Term Projects to the class*****

Week Nine: Screening in class of the Brazilian documentary, Bus 174, about a hostage situation, its cause, and its handling by the police. The film was made AFTER the events and used lots of found footage.

Weeks Ten - Thirteen:
1. Focus on production and Editing of your final projects. Class sessions will shift to become workshop based. Class time may also be utilized so that persons can screen/ play their works in progress.
2. Discussions on the various formats individuals choose to present their work. Forms may include, Video, Audio, Text-based, Installations, etc.

Weeks Fourteen - Fifteen
1. Final Projects due by May 6. They will be viewed in class and some may also be included in the IAP department end of semester presentation of Student Work in 2nd Stage West.

Reserve List includes all the videos on the syllabus and the text book you are to purchase. CENTURY of the WIND, by Eduardo Galeano THIS IS THE THIRD BOOK IN HIS TRILOGY, MEMORY OF FIRE.
ALL STUDENTS ARE REQUIRED TO REGISTER WITH TECHNOPOLIS AT ASU WEST, OR WITH THE COMPUTING COMMONS AT ASU MAIN TO OBTAIN AN EMAIL ADDRESS AND TO SEND A N EMAIL MESSAGE TO ME BY THE SECOND WEEK OF CLASS

YOU ARE RESPONSIBLE TO KEEP YOUR DIGITAL JOURNAL UPDATED. I WILL VIEW THESE AT MIDTERM AND FINALS. IF YOU MAKE MEDIA WORK, YOU ARE RESPONSIBLE TO BACK IT UP!!

Richard Lerman,      Professor Media and Digital Arts
FAB N 240           (602) 543-6036/6060

Office Hours:    M 9:30 – 10:30    W 4:30 – 6 PM

PLEASE SEND EMAILS THRU BLACKBOARD

Student Outcomes

Students will:

1. become acquainted with the work of many different persons working in the 'Documentary' mode and will learn to recognize and analyze different approaches taken.
2. learn to approach their own documentary work with their intentions and techniques clearly integrated.
3. develop the organizational skills needed to embark upon the creation of their own documentaries.
4. create at least two documentary projects in medium of their choosing. (This can included video, audio, visual art, text art, performance, installation, etc......
5. be made aware of a range of cultural values held by persons in diverse communities