UMBC UGC Change in Existing Course: Theory and History of Intercultural Media

Date Submitted: 02/19/19  Proposed Effective Date: 4/1/19

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
<th>Phone</th>
<th>Dept</th>
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</thead>
<tbody>
<tr>
<td>Dept Chair or UPD</td>
<td>Ana Oskoz</td>
<td><a href="mailto:aoskoz@umbc.edu">aoskoz@umbc.edu</a></td>
<td>5-2997</td>
</tr>
<tr>
<td>Other Contact</td>
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**COURSE INFORMATION:** (please provide all information in the “current” column, and only the information changing in the “proposed” column)

<table>
<thead>
<tr>
<th>change</th>
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<tbody>
<tr>
<td>☒ Course Number(s)</td>
<td>MLL 406</td>
<td>MCS 406 / MLL 406</td>
</tr>
<tr>
<td>☐ Formal Title</td>
<td>Theory and History of Intercultural Media</td>
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<tr>
<td>☐ Transcript Title (≤30c)</td>
<td>Theory and History of Intercultural Media</td>
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<tr>
<td>☐ Recommended Course Preparation</td>
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<tr>
<td>☐ Prerequisite</td>
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<td>NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a &quot;D&quot; or better.</td>
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<tr>
<td>☐ # of Credits Must adhere to the UMBC Credit Hour Policy</td>
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<tr>
<td>☐ Repeatable?</td>
<td>☐ Yes ☒ No</td>
<td>☐ Yes ☒ No</td>
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<tr>
<td>☐ Grading Method(s)</td>
<td>☒ Reg (A-F) ☐ Audit ☐ Pass-Fail</td>
<td>☒ Reg (A-F) ☐ Audit ☐ Pass-Fail</td>
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**CURRENT CATALOG DESCRIPTION:**
Currently no description in the undergraduate catalog

**PROPOSED CATALOG DESCRIPTION** (Approximately 75 words in length. Please use full sentences): leave blank if no changes are being proposed to the catalog description. NOTE: information about prerequisites should NOT appear in the catalog description.)

This course traces the historical and stylistic evolution of documentary and other film genres, including ethnographic and feature films, while exploring the use of these as a conduit for intercultural communication. Students will view intercultural film and video projects of the invited filmmakers. Reading selected texts will help inform the discussion and analysis of what constitutes the genre “intercultural film.”

**RATIONALE FOR CHANGE:**
This class was created as an undergraduate section of an existing MLL graduate course. The majority of students registering for 495 have been MCS majors. As it is currently taught primarily by a full-time MCS faculty member, the class counts as a MCS elective. The lack of an MCS course listing for the class (in addition to there being no undergraduate catalog description for the course) has led to confusion for students. Cross-listing this as MCS 495 / MLL 495 will help clarify this.
**UMBC UGC New Course Request:** MCS 406 Theory and History of Intercultural Media

Date Submitted: 02/17/2019  
Proposed Effective Date: 04/01/2019

<table>
<thead>
<tr>
<th>Dept Chair or UPD</th>
<th>Name</th>
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<tbody>
<tr>
<td></td>
<td>Jason Loviglio</td>
<td><a href="mailto:loviglio@umbc.edu">loviglio@umbc.edu</a></td>
<td>5-3259</td>
<td>MCS</td>
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**COURSE INFORMATION:**

<table>
<thead>
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<tr>
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<tr>
<td>Repeatable for additional credit?</td>
<td>☑ Yes  ☒ No</td>
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<tr>
<td>Max. Total Credits</td>
<td>3 This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.</td>
</tr>
<tr>
<td>Grading Method(s)</td>
<td>☑ Reg (A-F)  ☒ Audit  ☐ Pass-Fail</td>
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**PROPOSED CATALOG DESCRIPTION** (Approximately 75 words in length. Please use full sentences.):

Currently no description in the undergraduate catalog.

This course traces the historical and stylistic evolution of documentary and other film genres, including ethnographic and feature films, while exploring the use of these as a conduit for intercultural communication. Students will view intercultural film and video projects of the invited filmmakers. Reading selected texts will help inform the discussion and analysis of what constitutes the genre “intercultural film.”

**RATIONALE FOR NEW COURSE:**

This class was created as an undergraduate section of an existing MLL graduate course. The majority of students registering for 406 have been MCS majors. As it is taught by a MCS faculty member, the class counts as a MCS elective. The lack of a MCS course listing for the class (in addition to there being no undergraduate catalog description for the course) has led to confusion for students. Cross-listing this as MCS 406 / MLL 406 will help clarify this.
MCS 406/ MLL 406  
Theory and History of Intercultural Media  
Syllabus Spring, 2020  Mondays, 4:30-7:00  FA 418

Instructor: Dr. William Shewbridge DCD  
Professor of the Practice, Media & Communication Studies  
shewbrid@umbc.edu  office: FA 408  410.455.3215  
office hours: Mondays 3:30-4:30  FA 408  Tuesdays 3:30-4:30  SHERM 302  
and by appointment

Course Description  
This course will trace the historical and stylistic evolution of documentary and other film  
genres, including ethnographic and feature films while exploring the use of these as a  
conduit for intercultural communication. Students will view intercultural film and video  
projects of the invited filmmakers. Reading selected texts will help inform discussion and  
analysis of what constitutes the genre “intercultural film.”

Course Academic Objectives  
Written assignments will include student analysis of films. These may entail a  
comparison and contrasting of related genres (e.g., documentary or ethnographic film) in  
subject matter and cinematography, critiques and reflective essays on other relevant  
aspects of intercultural media.

Course Requirements and Grading

<table>
<thead>
<tr>
<th></th>
<th>406</th>
<th>606</th>
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<tbody>
<tr>
<td>Student analysis of films: essays</td>
<td>30%</td>
<td>25%</td>
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<tr>
<td>Weekly Blackboard Assignments</td>
<td>50%</td>
<td>40%</td>
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<tr>
<td>Class Participation</td>
<td>20%</td>
<td>20%</td>
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<tr>
<td>Graduate Presentations</td>
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<td>15%</td>
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Faculty have the option of assigning plus/minus grades in graduate courses.

Texts

Required

Nichols, Bill *Introduction to Documentary*  Indiana University Press, Third  
Edition, 2017

Ruby, Jay *Picturing Culture: Explorations of Film & Culture*  University of  
Chicago Press, 2000
Written Assignments
Over the course of the semester, each student will submit two analytical essays (approximately 1500 words each plus citations, 2000 words for students registered for 606) focusing on a film of their choosing, selected from the list of suggested viewings or another chosen in consultation with the instructor. **You should not choose films viewed in class.** The essays should be based on a careful viewing (and repeated viewing) of the film as well as on assigned readings and additional research. The JSTOR database available through the AOK Library is a good starting point for secondary sources on documentaries. The essays should reflect on the film’s intended message and how the filmmaker conveyed this message. Special attention should be paid to the filmmaker/subject relationship. Selection of a film and guidance on how to approach these essays may be sought from the instructor. A list of possible films is included under “Suggested Viewings” at the end of this syllabus.

For guidance on critical writing about film, students are advised to read Nichols (chap. 9). This chapter includes graded examples of an analytical essay.

For one of these essays, students have the option of substituting a video proposal for an intercultural documentary. This will include preproduction interview, Budget proposal, Shooting schedule, Treatment and Script/storyboard. The goal of this should be to actually produce the video in MLL 495/695 in a future semester. Refer to Nichols Chapter 10 and Appendix for more information and examples.

These assignments are to be submitted through Blackboard via the Written Assignments link in Assignments.

Weekly Blackboard Activities
We will use Blackboard to facilitate reflection on the films we view. There will be weekly postings of discussion questions and assignments. Students will be expected to post at least ten responses the discussion question over the course of the semester. Responses will be evaluated three times over the course of the semester. No additional responses will be accepted after the evaluation date for each period.

- February 25 – Evaluation of discussion questions weeks 1-4
- April 8 – Evaluation of discussion questions weeks 5-9
- May 13 – Evaluation of discussion questions weeks 10-14

Kanopy Streaming Service
UMBC’s library subscribes to the Kanopy Streaming Service. Many of the films we will view in class as well as many excellent selections for your written analytical assignments are available in the collection. You may access the site here: http://umbc.kanopystreaming.com A playlist of films available through Kanopy for this course is here.
Class Participation
A large part of this class centers on in-class discussions of viewings. You will be expected to attend class and participate in these discussions in a meaningful and thoughtful way.

Graduate Presentation
Students registered for MLL 606 will be expected to present a film to class, lead an in-class discussion and prepare a question for discussion in the BlackBoard assignments. The choice of film will be made in consultation with the instructor. The film may be drawn from those scheduled for select dates on the syllabus or one suggested by the student.

Note on Academic Integrity
By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC's scholarly community in which everyone’s academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal. To read the full Student Academic Conduct Policy, consult the UMBC Student Handbook, the Faculty Handbook, or the UMBC Policies section of the Graduate School website.

Disclosures of Sexual Misconduct and Child Abuse or Neglect
As an instructor, I am considered a Responsible Employee, per UMBC’s Policy on Prohibited Sexual Misconduct, Interpersonal Violence, and Other Related Misconduct (located at http://humanrelations.umbc.edu/sexual-misconduct/umbc-resource-page-for-sexual-misconduct-and-other-related-misconduct/). While my goal is for you to be able to share information related to your life experiences through discussion and written work, I want to be transparent that as a Responsible Employee I am required to report disclosures of sexual assault, domestic violence, relationship violence, stalking, and/or gender-based harassment to the University’s Title IX Coordinator.

As an instructor, I also have a mandatory obligation to report disclosures of or suspected instances of child abuse or neglect (www.usmh.usmd.edu/regents/bylaws/SectionVI/VII50.pdf).

The purpose of these reporting requirements is for the University to inform you of your options, supports and resources; you will not be forced to file a report with the police. Further, you are able to receive supports and resources, even if you choose to not want any action taken. Please note that in certain situations, based on the nature of the disclosure, the University may need to take action.

If you need to speak with someone in confidence about an incident, UMBC has the following Confidential Resources available to support you:
The Counseling Center: 410-455-2472
University Health Services: 410-455-2542
(After-hours counseling and care available by calling campus police at 410-455-5555)

Other on-campus supports and resources:
The Women’s Center, 410-455-2714
Title IX Coordinator, 410-455-1606
Additional on and off campus supports and resources can be found at:
Course Outline:
Note: DQ indicates that a discussion question is available for this film

Week 1 – Jan. 27  Introduction

In-class Viewing
Elizabeth Barret  *Stranger With A Camera* (2000)  AOK 60 min  DQ

Readings
Nichols, Ch 9: How Can We Write Effectively about Documentary?
Nichols, Ch 1: How Can We Define Documentary Film?
Nichols, Ch 2: Why Are Ethical Issues Central to Documentary Film?
Ruby, intro, Ch 1: “Researching with the Camera”
“Stranger with a Camera” Calvin Trillin New Yorker (Blackboard)

Additional Viewings
Robert Flaherty  *Nanook of the North* (1922) 79 min AOK, Kanopy  DQ
http://www.youtube.com/watch?v=m4kO1zMqso0

Readings
Ruby, Ch 2 “The Aggie Must Come First”
Merian Cooper  *Grass: A Nation Battles for Life* (1925) 71 min AOK  DQ

Readings
Naficy “Lured by the East: Ethnographic and Expedition Films About Nomadic Tribes – The Case of “Grass””
(Blackboard)

Week 2 – Feb. 3  Intercultural Documentary Introduction

In-class Viewing
Dennis O’Rourke  *Cannibal Tours* (1988) 70 min HBK  DQ

Readings
Nichols, Ch 3: What Gives Documentaries a Voice of Their Own?
Nichols, Ch 4: What Makes Documentaries Engaging and Persuasive?
O’Rourke, Dennis  *On the Making of “Cannibal Tours”* (Blackboard)
http://www.cameraworklimited.com/articles.html

Additional Viewings
*Taking Pictures* (2001) Kanopy

Week 3 – Feb. 10  Performative Documentary -Trinh T. Minh-ha

In-class Viewing
Trinh T. Minh-ha *Reassemblage* (1982) 40 min AOK *DQ*

**Readings**
- Ruby, Ch. 8 Speaking for, Speaking About, Speaking With or Speaking Alongside"
- Taylor (ed.) “Trinh T. Minh-ha Observed: Anthropology and Others” pp. 115-126 (BlackBoard)
  [https://docfilmhist.files.wordpress.com/2008/09/chen.pdf](https://docfilmhist.files.wordpress.com/2008/09/chen.pdf)

**Additional Viewings**
- Trinh T. Minh-ha *Surname Viet, Given Name Nam* (1989) 108 min AOK
- Marlon Fuentes *Bontoc Eulogy* (1995) AOK *DQ*

**Readings**
- Bontoc Eulogy article *(Blackboard)*

**Week 4 - Feb 17**  Evolution of Documentary - Observational Documentary and David MacDougall

**In-class Viewing**
- David and Judith MacDougall *Photo Wallahs* (1991) 59 min. AOK

**Readings**
- Nichols, Ch 5: How Did Documentary Filmmaking Get Started?
- Nichols, Ch 6: How Can We Differentiate among Documentary Models and Modes?
- MacDougall, David *Photo Wallahs: Encounters With Photography*, *(Blackboard)*

**Additional Viewings**
- *The Conversation with David MacDougall*  Kanopy

**Week 5 - Feb 24**  Participatory Documentary, Cinema Vérité and Jean Rouch

**In-class Viewing**
- Jean Rouch *Chronicle of a Summer* (1961) 85 min
  HBK, AOK (UMDVD 8241) *DQ*

**Readings**
- Ruby, Ch 6 “Exposing Yourself: Reflexivity, Anthropology, and Film”
- Unger, “In the Thick of Things: Rouch and Moran's Chronique d'un ete reconsidered” *(Blackboard)*
Additional Viewings
Jean Rouch *Jaguar* (1955) 93 min HBK, AOK DQ
Jean Rouch *Petit a Petit* (1970) 93 min AOK DQ
*Friends, Fools, Family: Rouch’s Collaborators in Niger* Kanopy

**Week 6 - March 2** Documentary Modes Impressionistic Documentary and Robert Gardner

**In-class Viewing**

Robert Gardner *Forest of Bliss* (1985) 90 min AOK Kanopy DQ

**Readings**
Nichols, Ch 7: How Can We Describe the Observational, Participatory, and Performative Modes of Documentary Film?
Ruby, Ch 3: “Robert Gardner and Anthropological Cinema”
“The Marigold Trail” Sinha Visual Anthropology Review (Blackboard)

**Additional Viewings**
Robert Gardner *Dead Birds* Kanopy

***** Evaluation of discussion questions weeks 1-4 due ****

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**Week 7 – March 9** Performative Documentary - Joshua Oppenheimer

**In-class Viewing**

AOK UMDVD 8240, Amazon

**Readings**
Nichols, Ch 8: How Have Documentaries Addressed Social and Political Issues?
Chaudhary, “This Time with Feeling: Impunity and the Play of Fantasy in The Act of Killing” (Blackboard)
Morris, Errol “The Murders of Gonzago” Slate, (Blackboard)

**Additional Viewing**
AOK UMDVD 9763, Netflix

**Mar. 16 **** Spring Break *******
Week 8 – March 23 Werner Herzog - Little Dieter Must Fly

**In-class Viewing**
Werner Herzog *Little Dieter Must Fly* 1997 • 84 min. AOK DQ

**Readings**
Fay, Jennifer “Werner Herzog and Preposterous War” (Blackboard)
McCreadie, “The Practitioner and the Visionary” Ch. 4 (Blackboard)

**Additional Viewings**
Les Blank *Burden of Dreams* AOK DQ

**** First Essay Due ****

Week 9 – March 30 - Errol Morris - The Fog of War

**In-class Viewing**

**Readings**
McCreadie, Marsha “The Practitioner and the Visionary” Ch. 4 (Blackboard)

**Week 10 - Apr. 6 - Jehane Noujaim - Control Room**

**In-class Viewing**
Jehane Noujaim, *Control Room* (2005) • 84 min. • AOK DQ

**Readings**
Mauer, Barry “Control Room and the Staging of War (Blackboard)
Romano, Andrew “The Daily Beast” *How Jehane Noujaim Made the Most Dangerous Documentary “The Square”*
http://tinyurl.com/prswcseg

**Additional Viewing**
Jehane Noujaim *The Square* (2013) • 95 min. Netflix, Amazon

**** Evaluation of discussion questions weeks 5-9 ****

**Week 11 - Apr. 13 - Guest Fimmaker - Exsul VanHelden**

**In-class Viewing**
AOK UMVID 5582

**Week 12 - Apr. 20 - Marjane Satrapi - Persepolis**

**In-class Viewing**
Satrapi & Paronnaud *Persepolis* (2007) 95 min. DQ Amazon

**Readings**
Week 13 – Apr. 27  Lofty Nathan, 12 O’clock Boys

In-class Viewing
Nathan 12 O’Clock Boys (2013) • 76 min. • AOK, Kanopy  DQ

Readings
Interview: Lotfy Nathan (2014)
http://www.ioncinema.com/interviews/lofty-nathan-12-o'clock-boys
Director’s Cut: Lofty Nathan (MTV)
TEDx Interview with Pug
https://www.youtube.com/watch?v=Ltd292LYsiY

Week 14 - May 4  Graduate Presentations

Week 15 – May 11  Graduate Presentations

**** Evaluation of discussion questions weeks 10-14 ****

Final - May 18  ****  Second Essay Due ****
Suggested Viewings

A substantial part of this course centers on the viewing of documentaries. Many will be viewed in class, however the syllabus also contains suggested assignments for outside-of-class viewing. These titles are available as indicated in one of two locations: the UMBC Library’s second-floor media area (AOK); UMBC’s and at College Park’s Hornbake Library (HBK). If you are traveling a distance you may want to confirm the availability of your title.

Evolution of Documentary - Early Works

Robert Flaherty Man of Aran (1936) AOK
Les McLaren Taking Pictures (1996) 55 min HBK
Nanook Revisited (1994) 55 min HBK
Robert Flaherty Louisiana Story (1948) 16-20V UMBC IMC

Impressionistic Documentary

Basil Wright Night Mail (1936) 8-33V UMBC IMC
Basil Wright Song of Ceylon (1935) 16-22 UMBC IMC
Dziga Vertov Man with a Movie Camera (1929) UMBC IMC

Observational Documentary - Direct Cinema and Cinema Vérité

Jean Rouch Jaguar (1953) 93 min HBK
Manthia Diawara Rouch in Reverse (1995) AOK
Jean Rouch Le Maitres Fous HBK
David MacDougall To Live with Herds (1980) HBK
Frederick Wiseman High School UMBC IMC
Pennebaker & Leacock Don’t Look Back (1967) AOK
Maysles Bros. Salesman (1968) AOK
Barbara Kopple Harlan County, USA (1973) AOK
Peter Wintonick, Cinema Verite: Defining the Moment (1999)

Observational Documentary – Reflexive Cinema

Trinh T. Minh-ha Surname Viet, Given Name Nam (1989) 108 min AOK
Jorge Prelom Zulay Facing the 21st Century (1989 ) 108 min AOK
Steve James Reel Paradise (2005) 110 min AOK
Control Room (2004) 84 min AOK

Indigenous Documentary

We are Equal: Zapatista Women Speak I9:00 2005
Silence of the Zapatistas 13:00
Navajos Film Themselves

In addition, UMBC’s library subscribes to the Kanopy Streaming Service. Many of the films we will view in class as well as many excellent selections for your written analytical assignments are available in the collection. You may access the site here:
http://umbc.kanopystreaming.com A playlist of films available through Kanopy for this course is here.
MCS 406 and MCS 495 "New" Courses to be Cross-listed with MLL 406 and 495

1 message

Jason Loviglio <loviglio@umbc.edu>           Tue, Feb 19, 2019 at 11:42 AM
To: Rose Drohan Drohan <rdrohan@umbc.edu>, Terrance Worchesky <Dr.Worchesky@umbc.edu>, Carolyn Forestiere <forestie@umbc.edu>, Samirah Hassan <shassan1@umbc.edu>, Ana Oscoz <oscoz@umbc.edu>, Donald Snyder <dsnyder@umbc.edu>

Dear Rose and Terry,

MCS and MLL have agreed to cross list MLL406 and MLL495, two courses that have been on the books for years. I've submitted here two New Course forms to create the MCS versions. And Dr. Oscoz in MLL has submitted Course Change forms to indicate that we want to cross list these.

Please let us know if you need anything else from either/both depts in order to get this on the books as soon as possible. We want the Fall 2019 schedule and advising to reflect this change if at all possible.

Many thanks!
Jason

Jason Loviglio, Ph.D.
Chair
Department of Media and Communication Studies
University of Maryland, Baltimore County

Serial Season Three: From Structure to Feeling

2 attachments

MCS495 new course form ugc.doc 90K
MCS406 new course form ugc.doc 95K