

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

Date Submitted: 02/19/19

Proposed Effective Date: 4/1/19

	Name	Email	Phone	Dept
Dept Chair or UPD	Ana Oskoz	aoskoz@umbc.edu	5-2997	MLLI
Other Contact				

COURSE INFORMATION: (please provide all information in the "current" column, and only the information changing in the "proposed" column)

change		current	proposed
<input checked="" type="checkbox"/>	Course Number(s)	MLL 406	MCS 406 /MLL406
<input type="checkbox"/>	Formal Title	Theory and History of Intercultural Media	
<input type="checkbox"/>	Transcript Title (≤30c)	Theory and History of Intercultural Media	
<input type="checkbox"/>	Recommended Course Preparation		MCS 334 or MCS 390
<input type="checkbox"/>	Prerequisite <small>NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.</small>		
<input type="checkbox"/>	# of Credits <small>Must adhere to the UMBC Credit Hour Policy</small>	3	
<input type="checkbox"/>	Repeatable?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
<input type="checkbox"/>	Max. Total Credits	3	<small>Max. Total Credits: 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.</small>
<input type="checkbox"/>	Grading Method(s)	<input checked="" type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail	<input checked="" type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

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

	Name	Email	Phone	Dept
Dept Chair or UPD	Jason Loviglio	loviglio@umbc.edu	5-3259	MCS
Other Contact				

COURSE INFORMATION:

Course Number(s)	MCS 406
Formal Title	Theory and History of Intercultural Media
Transcript Title (≤30c)	Theory and History of Intercultural Media
Recommended Course Preparation	
Prerequisite NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.	
# of Credits Must adhere to the <u>UMBC Credit Hour Policy</u>	3
Repeatable for additional credit?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	3 <small>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.</small>
Grading Method(s)	<input checked="" type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

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.

ATTACH COURSE SYLLABUS (mandatory):

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

	406	606	
Student analysis of films: essays	30%	25%	
Weekly Blackboard Assignments	50%	40%	
Class Participation	20%	20%	
Graduate Presentations		---	15%

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/VI150.pdf).

The purpose of these reporting requirements is for the University to inform you of 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:
<http://humanrelations.umbc.edu/sexual-misconduct/gender-equitytitle-ix/>.

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=m4kOIzMqso0>

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*
Trinh T. Minh-ha: An Interview (2010) excerpt Kanopy 35 min.

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)
Taylor (ed.) Chen, “Speaking Nearby:” A Conversation with Trinh Minh-Ha <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”
Hockings, *Principles of Visual Anthropology* “Jean Rouch, The Camera and Man” pp.79-99 (*Blackboard*)
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 *****

Week 7 – March 9 Performative Documentary - Joshua Oppenheimer

In-class Viewing

Joshua Oppenheimer *The Act of Killing* (2012) 115 min. Denmark DQ
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)

Ruskin, "To Live Afraid for 50 Years: An Interview with Joshua Oppenheimer" <http://consequenceofsound.net/2015/08/to-live-afraid-for-50-years-an-interview-with-joshua-oppenheimer/>

Additional Viewing

Joshua Oppenheimer *The Look of Silence* (2014) 104 min.
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

Errol Morris *The Fog of War* (2003) 95 min. US AOK DQ

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/prswceg>

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

Exsul VanHelden, *Women Between Worlds* (2003) • 30 min.
AOK UMVID 5582

Week 12 - Apr. 20 - Marjane Satrapi Persepolis

In-class Viewing

Satrapi & Paronnaud *Persepolis* (2007) 95 min. DQ Amazon

Readings

Naghibi & O'Malley - Estranging the Familiar: "East" and "West" in
Satrapi's Persepolis (BlackBoard)

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/lotfy-nathan-12-oclock-boys>

Director's Cut: Lofty Nathan (MTV)

<http://www.mtv.com/news/2772731/documentary-interview-lotfy-nathan-12-oclock-boys/>

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 Prelorn *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 19:00 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 listed 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

 **MCS406new course form ugc.doc**
95K