

# COLLEGE OF IMAGING ARTS & SCIENCES

## -----TOPIC OUTLINE FORM-----

**Shell courses have very flexible course outlines that allow instructors to develop a specific focus and content for their particular Topic offered within the Shell.**

In order for a new Topic within a Shell course to be scheduled, a completed, approved digital version of this form must be submitted to the Scheduling Officer by the scheduling deadline date for the term in which the topic will be offered. **No late submissions will be accepted.**

**Procedure for proposing a new Topic:**

1. Faculty proposing to offer a new Topic will complete this form and forward electronically to the Program Chairperson or Graduate Director for electronic approval.
2. The Program Chairperson or Graduate Director then secures the electronic approval of the school's Administrative Chair.
3. The Administrative Chair electronically forwards the form to the CIAS Curriculum Committee Chair (CIAS CCC) for review.
4. If electronically approved by the chair of the CIAS CCC this form will be forwarded electronically to the CIAS Scheduling Officer for processing. The Scheduling Officer will send an electronic copy to the to the school's representative on the appropriate CIAS College Curriculum Committee.

**COURSE # and TITLE: TOPIC:** ITDI-300 Honors Travel- Documentary Projects in Kosovo

**Proposing faculty:** Meredith Davenport **Date:** 9/24/15

**School:** SPAS **Program:** ITDI

**1st term offered** 2016 Summer  **Online**  
 **Repeat for Credit**  **# Times**  
 **Permission of instructor**

**1.0 Course Designations and Approval**

Required course approval	Electronic Signature	Approval Granted Date
Program Chair/Graduate Director		11/3/15
School Administrative Chair		11/4/15
College Curriculum Committee Chair	<b>Robin Cass</b>	11.24.15

**2.0 Course information:**

<b>Topic title:</b>	<u>Documentary Projects in Kosovo</u>
<b>Topic proposed by:</b>	<u>Meredith Davenport</u>
<b>Effective term scheduled:</b>	<u>Summer 2016</u>

*In the sections that follow, please use sub-numbering as appropriate (eg. 3.1, 3.2, etc.)*

**3.0 Goals of the TOPIC:**

- 3.1 Describe the historical evolution of documentary work and how it developed, changed and is currently used
- 3.2 Address problems inherent in documentary photography in light of new perspectives regarding power, knowledge and subjectivity
- 3.3 Analyze, compare and evaluate the differences in visual storytelling among the photo essay, picture story, interpretive documentary, and classic documentary and choose the form or combination of form appropriate for a student project.
- 3.4 Identify subjects and stories which are most appropriately treated in a long- or short-term documentary project

- 3.5 Identify and develop a project from an initial idea, considering problems of access, working with a subject, critiquing the approach as the story evolves, and conducting research which will inform the photographic work and provide a basis for accompanying text.
- 3.6 Evaluate and choose between traditional and new forms of publication.
- 3.7 Produce a documentary in photographs and words which gives life and understanding to a subject of the student's choice
- 3.9 Learn to work in an international environment as a documentary maker

**4.0 Course number: ITDI-310**

**Name of Course & Topic – Long Title: Documentary Projects in Kosovo**

**Name of Course & Topic – Short Title (33 characters): Doc Projects in Kosovo**

This interdisciplinary 4 week summer class will take students on an image making journey through the Balkan states. Students will work to research and develop projects in Kosovo and the surrounding region that explore the fascinating and dynamic political and social realities of this emerging country and it's neighbors through the stories of the people who live there. The Rochester based students will collaborate with the faculty and students from the American University in Kosovo (R.I.T./A.U.K.) as well as other local organizations to develop visual communications projects that include video, audio and still photography. Students will work with local groups and organizations to build powerful documentary projects. This program will be included in the R.I.T./A.U.K. Summer Program in Peace Building, Post-Conflict Transformation and Development that takes place in Pristina, Kosovo from June 19-July 22, 2016.

**5.0 Possible resources** (texts, references, computer packages, etc.)

- 5.0 Introduction to Documentary by Bill Nichols
- 5.1 Digging Deeper; A Guide for Investigative Journalist in the Balkans by Sheila S. Coronel

**6.0 Topics (outline):**

- 6.1 Review the historical function of documentary photography, its influence on collective memory and our sense of international, national and local community, as well as, its use in reinforcing prevailing social, cultural and political values.
- 6.2 Examine the relationship between documentary photography, art, news, and forms of editorial photography.
- 6.3 Comparison of divergent views and criticisms of documentary work, and contemporary calls for new methods of creating, publishing and distributing documentary work as a means of fostering public discourse.
- 6.4 Examine a variety of documentary projects, approaches and methods, and their implications for and effects in conveying content.
- 6.5 Developing student projects; research methods which inform the photographer's approach to and understanding of the subject.
- 6.6 Establishing an understanding of professional relationships with documentary subject including interviewing strategies and note-taking.
- 6.7 Choosing the proper equipment, digital capture options, and lighting and their impact on content.
- 6.8 Compare presentation/formats for projects intended for specific audience and place.
- 6.9 Discuss strategies for working in an international environment with interpreters and local resources

**7.0 Intended course learning outcomes and associated assessment methods of those outcomes**

(please include as many Course Learning Outcomes as appropriate, one outcome and assessment method per row).

Course Learning Outcome	Assessment Method
7.0 Consistent with Shell Course Outline	Consistent with Shell Course Outline
7.1 Demonstrate an understanding of the nature of documentary work and visual storytelling	Written Assignment
7.2 Demonstrate familiarity with important documentary practices for history, anthropology and art	Assignment, Critiques
7.3 Construct photographic narratives and create a documentary project in a form appropriate to the story	Assignment, Critiques

7.4 Analyze and discuss content in relation to aesthetic approach and presentation	Assignment, Critiques
7.5 Evaluate and organize presentation, publication and exhibition forms for documentary work	Assignment, Critiques

### 8.0 Program outcomes and/or goals supported by this course

8.0 Consistent with Shell Course Outline
8.1 Describe the historical evolution of documentary work and how it developed, changed and is currently used.
8.2 Address problems inherent in documentary photography in light of new perspectives regarding power, knowledge and subjectivity.
8.3 Analyze, compare and evaluate the differences in visual storytelling among the photo essay, picture story, interpretive documentary, and classic documentary and choose the form or combination of forms appropriate for a student project.
8.4 Identify subjects and stories which are most appropriately treated in a long- or short-term documentary project.
8.5 Identify and develop a project from an initial idea, considering problems of access, working with a subject, critiquing the approach as the story evolves, and conducting research which will inform the photographic work and provide a basis for accompanying text.
8.6 Evaluate and choose between traditional and new forms of publication.
8.7 Produce a documentary in photographs and words which gives life and understanding to a subject of the student's choice
8.8 To learn to work with documentary subjects in an international environment

**10.0 Required Resources** - Identify all resources needed to effectively teach this class and what students will need to complete the assignments. (Please provide detailed list of equipment, software, computer lab, data storage/retrieval requirements, special classroom, studio, shop, wet lab, work space or media requirements)

10.1 Textbook and handout packets from faculty
10.2 Various multimedia websites

**Approval request date:** This is the date that the college curriculum committee forwards this course to the appropriate optional course designation curriculum committee for review. The chair of the college curriculum committee is responsible to fill in this date.

**Approval granted date:** This is the date the optional course designation curriculum committee approves a course for the requested optional course designation. The chair of the appropriate optional course designation curriculum committee is responsible to fill in this date.

### HONORS MATRIX

Criterion	Guideline	How requirement will be met
1. Honors Courses have experiential learning outcomes.	Honors courses will include an experiential learning outcome related to at least one of RIT's general education outcomes.	Students will work with people in the communities in Kosovo to tell their stories through documentary projects.
2. Honors Courses have individual research outcomes.	Research project can integrate field-based research, site visits and course readings.	The field work for the course will be to collect stories in video, photography and audio from people in Kosovo
3. Honors Courses have research presentation outcomes.	Oral presentation of research at the end of the semester.	There will be a final critique and a project night where students share the work they have done
4. Classroom Discussion	Honors courses emphasize discussion in a seminar learning environment. Final course grade should include assessment of discussion of critical course readings and student research.	There is a written component to this course that requires reading and research related to a chosen topic

5. Research portion of the grade	At least 20% of the final course grade should be based on research project.	The entire course is designed to support work on 2 separate research projects that will have a weight of 40% per project
6. Interdisciplinary teaching	Team-teaching, guest speakers from other disciplines, assignments that include other disciplinary approaches.	We will be working with local journalists, researchers and teachers from the AUK/RIT
7. Global education	Study abroad	This 4 week course immerses students into the Balkan states beginning with a weeklong tour of the region.