07:211:240
THE ART OF DOCUMENTARY FILMMAKING

Semester/Year: Fall 2020
Sections: 001
TAs: none
Modality: Online
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Course Description:

What are the key tools and techniques you need to know to create engaging and ethical documentary films? In this intensive introduction to the practice of documentary filmmaking, we will explore the cinematic language, aesthetic conventions, and ethical considerations of documentary while learning to use contemporary filmmaking tools to create our own work. To develop our skills as documentary film artists, we will examine and compare key approaches from a number of documentary film frameworks, including: propaganda; social advocacy and investigative film; Direct Cinema; cinéma vérité; found footage filmmaking; essay and diary film; the personal documentary; ethnographic film; and the experiments of avant-garde non-fiction. We will explore the documentary film production process, from proposal to fine cut, and will learn to use the frameworks surveyed to craft documentary sounds and images, culminating in our own short films.

Course Goals:

Dziga Vertov claimed that film creates a fresh perspective of the world, one known only to the filmmaker but revealed to the audience through the film. Students in this course will learn to craft perspectives of the world using documentary sounds and images. Students will complete technical exercises and will learn to apply tools and techniques gleaned from other documentary film artists to the development of their own projects. This course will provide a foundation in documentary filmmaking and ethics, an understanding of the evolution of documentary film form, and exposure to the documentary production process, including: proposal and treatment writing; recording sounds and images; and editing a rough and fine cut. Students will also learn to assess classmate work and offer constructive feedback.

Course Objectives:

Students will demonstrate their understanding of documentary techniques through short film exercises and a final documentary film project. Students will evidence their understanding of the documentary production and proposal process by developing a proposal, artist statement, treatment, filmography, and one-sheet for their final project. Students will also learn to engage in constructive feedback of peer work through written evaluations of peer proposals, artist statements, treatments, and rough cuts. Through exposure to key documentary films and debates, students will learn to identify and evaluate various formal and ethical approaches to making documentary works. Students will participate in regular discussions, offering written responses to illustrate their understanding of key technical, stylistic, social, and ethical ideas.

Learning Outcomes

By the end of the semester, the student will be able to:

1. Execute and master technical and stylistic strategies key to producing a documentary film.
2. Learn tools and strategies for producing and proposing a documentary film.
3. Critically evaluate peer works and offer constructive feedback.
4. Grasp distinctions between various technical and stylistic approaches to documentary film art.
5. Identify and discuss the social and ethical implications of making documentary work.

Course Materials:

Students will be required to purchase two course texts and must have access to a computer and high-speed internet. Students will also need access to a camera, sound recorder, and editing software.

Required Texts

Introduction to Documentary, 3rd ed., by Bill Nichols (Bloomington, IN: Indiana University Press, 2017).

Directing the Documentary, 6th ed., by Michael Rabiger (Burlington, MA: Tayler & Francis, 2015).

Students will be required to read a number of additional articles exploring the practice of documentary film art. All reading assignments, including required text chapters, are listed in the course schedule. Readings not included in the required course texts listed above will be made available as pdf's on CANVAS.

Required Films

Each week, students will be required to view and respond to a number of short and feature-length films. All film viewing assignments are listed in the course schedule. Assigned films will be made available on CANVAS whenever possible. However, there may be instances when an assigned film must be rented from a streaming service such as Amazon or Kanopy. Additional film clips will be integrated into weekly lectures.

Required Tech

Students must have access to a video camera, sound recording device, and video and audio editing software to complete the required film exercises and short documentary film for this course. A subscription to LINKEDIN LEARNING is also required to complete a number of the technical tutorials.

Course Assignments:

This is an intensive introduction to the art and practice of documentary filmmaking. Students will be required to complete a 3-5 minute documentary film in addition to the regular weekly assignments listed in the course schedule (due each week on Tuesday and Friday). Course assignments will include: lectures; readings; film viewings; discussion board posts; technical tutorials; and four short filmmaking exercises.

Students will be responsible for the following assignments:

- Discussion board posts (12) - Students will post regular 250-word responses to the CANVAS discussion board. Responses in part I of the course will apply ideas from lecture materials and readings to the assigned films. Responses in parts 2 and 3 of the course will offer constructive feedback on classmates' work, including the proposal, artist statement, treatment, and rough cut. Responses will be threaded, and students will be expected to read and respond to the overall discussion. A total of 12 responses will be due throughout the semester. Deadlines are listed in the course schedule.
- Film exercises (4) - Students will complete four short film exercises (1-2 minutes each) exploring technical and stylistic approaches to documentary sound and image. These will include: shooting an image-only scene; recording an audio-only interview; editing found footage; and writing and recording voice-over.
- Final project proposal - Students will draft a one-page proposal for a final 3-5 minute documentary film.
- Final project artist statement - Students will write a one-page artist statement discussing their stylistic, technical, and ethical approach to the final project.
- Final project treatment - Students will write a two-page treatment for the final project.
- Final project filmography - Students will create an annotated filmography of 4-5 films, describing how each film influences their stylistic, technical, or ethical approach to the final project.
- Final project one-sheet - Students will create a one-sheet for the final project to include: a tagline; a short film description; 1 or 2 stills from the film; and an artist bio that includes an ethical statement or code.
- Final film - Students will complete a final 3-5 minute documentary film. Students will be expected to finish a rough cut of the final project and to integrate feedback into the fine cut.

Course Grading:

Grading is based on the assignments: discussion board posts-24%, film exercises-20%, proposal-5%, artist statement-5%, treatment 10%, filmography-5%, one-sheet-5%, final film-25%.

Final Grade Calculation

Points/Percentage	Type
24/24	Discussion board posts
20/20	Film exercises
5/5	Proposal
5/5	Artist statement
10/10	Treatment
5/5	Filmography
6/6	One-sheet
25/25	Final film
100/100	**TOTAL**

Rutgers Grading Scale

Points	Grade	Description
90-100	A	Outstanding, superior achievement of all requirements
85-89.99	B+	Very good achievement of all requirements
80-84.99	B	Good, exceeding all requirements
75-79.99	C+	Above average achievement of requirements
70-74.99	C	Average, satisfactorily meeting all requirements
60-69.99	D	Unsatisfactory, unable to fulfill minimum course requirements
59.99 or lower	F	Failing or withdrawal while doing failing work

This course follows all Rutgers grade regulations, policies, and standards as stated in the student handbook. Review the catalog for conditions under which an incomplete may be granted http://nbregistrar.rutgers.edu/facstaff/regis.htm and http://www.rutgers.edu/academics/catalogs.

Course Schedule:

Start Date 12:01 AM	Unit/topic	Assignment	Due Date @ 11:59 PM	Points and percentage value
WEEK 1: SEP 1 - 6	**Unit 1: Exploring Documentary Art** What is a documentary?	1. Reading: How can we define documentary film? (Nichols 2017, ch 1) 2. Films: Sloth (Arnaquq-Baril 2011) + Nanook of the North (Flaherty 1922) 3. Discussion: Post hello + introductory film moment to the discussion board	9/4	2 points/2%
	Key works of early documentary art	4. Reading: How did documentary filmmaking get started? (Nichols 2017, ch 5) 5. Film: À propos de Nice (Vigo 1930) 6. Discussion: Post response to film/reading questions	9/4	2 points/2%
WEEK 2: SEP 7 - 13	A survey of documentary movements + styles Observational + direct cinema	1. Reading: For an uncontrolled cinema (Leacock 1961) + Beyond observational cinema (MacDougall 1975) 2. Film: The Room (Akerman 1972) 3. Discussion: Post response to film/reading questions	9/8	2 points/2%

	Informational + investigative filmmaking	4. Reading: Truth not guaranteed (Morris 1989) 5. Film: Garlic Is As Good As Ten Mothers (Blank 1980) 6. Tech tutorial: How to shoot a scene 7. Short film exercise #1: Shooting a scene	9/11	5 points/5%
WEEK 3: SEP 14 - 20	Cinéma vérité + shared filmmaking	1. Reading: Chronicle of a film (Morin 1962) 2. Film: Chronicle of a Summer (Rouch + Morin 1961) 3. Discussion: Post response to film/reading questions	9/15	2 points/2%
	Propaganda + advocacy	4. Reading: Documentary: Artiface in the service of truth"(Sklar 1975) 5. Film: The Giverny Document (Gary 2019) 6. Tech tutorial: How to record an interview 7. Short film exercise #2: Recording an interview	9/18	5 points/5%
WEEK 4: SEP 21 - 27	Avant-garde documentary	1. Reading: The castration of documentary (Painlevé 1953) + Notes on an ethnographic film by a film artist (Strand 1978) 2. Film: Fake Fruit Factory (Strand 1986) 3. Discussion: Post response to film/reading questions	9/22	2 points/2%
	Found footage + the essay film	4. Reading: Recycled images, excerpts (Wees 1993) 5. Film: The Voyagers (Lane 2010) 6. Tech tutorial: How to locate + edit found footage 7. Short film exercise #3: Editing found footage	9/25	5 points/5%
WEEK 5: SEP 28 - OCT 04	Auto-documentary + diary film	1. Reading: The diary film (Mekas 1972) + Enter narci-cinema (Scott 2004) 2. Films: Diary of a Pregnant Woman (Varda 1958) + Sea in the Blood (Fung 2000) 3. Discussion: Post response to film/reading questions	9/29	2 points/2%

	Personal documentary + social commentary	4. Reading: A reckoning (Childress 2020) 5. Films: Kinda (Asili 2016) + Sweet Clover, a homecoming (2010) 6. Tech tutorial: How to script + record vo 7. Short film exercise #4: Recording a voice-over	10/2	5 points/5%
WEEK 6: OCT 05 - 11	<u>What are the key models and modes of documentary film?</u> Poetic, expository and reflexive documentary	1. Reading: How can we differentiate among documentary models and modes? (Nichols 2017, ch 6) 2. Film: What Farocki Taught? (Godmilow 1998) 3. Discussion: Post response to film/reading questions	10/6	2 points/2%
	Observational, participatory and performative modes	4. Reading: How can we describe the observational, participatory, and performative modes of documentary? (Nichols 2017, ch 7) 5. Film: Night Cries (Moffatt 1990) 6. Discussion: Post film exercise reflection	10/9	2 points/2%
WEEK 7: OCT 12 - 18	**Unit 2: Developing a Documentary Project** Learning the documentary production process	1. Reading: I want to make a documentary, where do I start? (Nichols 2017, ch 10) 2. Films: Dating Sucks: A Genderqueer Misadventure (Berliner 2013)	10/13	
	Developing your documentary idea	4. Reading: Developing story ideas (Rabiger 2014, ch 6) 5. Film: Tales of Two Who Dreamt (Pereda + Bussman 2016)	10/16	
		Final film project proposal due.	10/16	5 points/5%
WEEK 8: OCT 19 - 25	Understanding documentary ethics + collaboration	1. Reading: Why are ethical issues central to documentary filmmaking? (Nichols 2017, ch 2) 2. Films: Into My Life (Hucíková + Keeling + Remington 2017) 3. Discussion: Post responses to classmate proposals.	10/20	2 points/2%

	Addressing relevant issues	4. Reading: How have documentaries addressed social and political issues? (Nichols 2017, ch 8) 5. Film: Angry Inuk (Arnaquq-Baril 2016)	10/23	
		Final project artist statement due.	10/23	5 points/5%
WEEK 9: OCT 26 - NOV 01	Pitching a short documentary	1. Reading: Developing and pitching a short documentary (Rabiger 2014, ch 8) 2. Film: Immokalee, My Home (Allen + Heuson 2009) 3. Discussion: Post responses to classmate artist statements.	10/27	2 points/2%
	Writing a documentary treatment	4. Reading: Advanced story development and proposal (Rabiger 2014, ch 23) 5. Film: All I Have To Offer You Is Me (Hayes 2020)	10/30	
		Final project treatment due.	10/30	10 points/10%
WEEK 10: NOV 02 - 08	Developing an engaging documentary style	1. Reading: What makes documentaries engaging and persuasive?"(Nichols 2017, ch 4) 2. Films: Notes on Blindness (Spinney + Middleton 2014) + Hacked Circuit (Stratman 2014) 3. Discussion: Post responses to classmate treatments.	11/03	2 points/2%
	Shaping documentary voice	4. Reading: What gives documentaries a voice of their own? (Nichols 2017, ch 3) 5. Films: Charlie Squash Goes to Town (Redbird 1969) + Still Life with Ho Chi Minh (Allen 2008) + 575 Castro St. (Olson 2009)	11/06	
		Annotated filmography due.	11/06	5 points/5%
WEEK 11: NOV 09 - 15	**Unit 3: Crafting Your Documentary** Production Basics: Cinematography	1. Reading: Lighting + camera (Rabiger 2014, ch 11 + 12) 2. Tech tutorial: Video foundations: cameras + shooting (LinkinIn Learning)	11/10	

	Production Basics: Recording sound	4. Reading: Capturing sound (Rabiger 2014, ch 10) 5. Tech tutorial: Audio for video (B&H Photo Video, parts 1-5)	11/13	
WEEK 12: NOV 16 - 22	Post-Production Basics: The Assembly Edit	1. Reading: Creating the first assembly (Rabiger 2014, ch 14) 2. Tech tutorials: Introduction to video editing (LinkedIn Learning) + Premiere pro: essential training (LinkedIn Learning, ch 8-12)	11/17	
	Post-Production Basics: Editing sound	4. Reading: Editing from fine cut to festival (Rabiger 2014, ch 16) 5. Tech tutorials: Audio for video (B&H Photo Video, parts 6-7) + 4 Premiere pro 2020 audio editing tips (B&H Photo Video) + Premiere pro: essential training (LinkedIn Learning, ch 7)	11/20	
WEEK 13.1: NOV 23 - 25	Rough cut sharing + critique	1. Reading: 5 ways to give constructive criticism (Ginsberg 2018)	11/24	2 points/2%
		Final project rough cut due.	11/24	
NOV 26 - 29		THANKSGIVING RECESS		
WEEK 13.2: NOV 30 - DEC 02	Rough cut sharing + critique cont.	4. Films: Watch classmate rough cuts. 5. Discussion: Post responses to classmate rough cuts.	12/01	
WEEK 14: DEC 03 - 10	Final cut work week	**Final film one sheet due.**	12/08	6 points/6%
DEC 11 - 14		READING DAYS		
WEEK 15: DEC 15 - 22		FINAL EXAM WEEK		
		Final project final cut due.	12/15	25 points/25%

Course Resources:

Required Readings (Articles are available as PDF's under the weekly modules.)
Listed in alphabetical order by author's last name.

- "A reckoning. The documentary film industry must chart a new path forward." Sonya Childress. 2020.
- "5 ways to give constructive criticism." Erica Ginsberg. 2018.
- "Rethinking observational cinema." Anna Grimshaw + Amanda Ravetz. 2009.
- "For an uncontrolled cinema." Richard Leacock. 1961.
- "Beyond observational cinema." David MacDougall. 1975.
- "The diary film: A lecture on *Reminiscences of a Journey to Lithuania*." Jonas Mekas. 1972.
- "Chronicle of a film." Edgar Morin. 1962.
- "Truth not guaranteed: An interview with Errol Morris." Errol Morris + Peter Bates. 1989.
- "The castration of documentary." Jean Painlevé. 1953.
- "Enter narci-cinema." A.O. Scott. 2004.
- "Documentary: Artiface in the service of truth." Robert Sklar. 1975.
- "Notes on an ethnographic film by a film artist." Chick Strand. 1978.
- Recycled Images, excerpts. William C. Wees. 1993.

Required Films (Films are available to stream online. Links are posted in weekly lectures.)
Listed in alphabetical order by director's last name.

- The Room. Chantal Akerman. 1972.
- Still Life with Ho Chi Minh. Kevin T. Allen. 2008.
- Immokalee, My Home. Kevin T. Allen + Jen Heuson. 2009.
- Angry Inuk. Alethea Arnaquq-Baril. 2016.
- Sloth. Alethea Arnaquq-Baril. 2011.
- Kinda. Ephraim Asili. 2016.
- Dating Sucks: A Genderqueer Misadventure. Sam Berliner. 2013.
- Garlic Is As Good As Ten Mothers. Les Blank. 1980.
- Nanook of the North. Robert Flaherty. 1922.
- Sea in the Blood. Richard Fung. 2000.
- The Giverny Document. Ja'Tovia Gary. 2019.
- What Farocki Taught? Jill Godmilow. 1998.
- All I Have To Offer You Is Me. Dillion M. Hayes. 2020.
- Sweet Clover, a homecoming. Jen Heuson. 2010.
- Into My Life. Ivana Hucíková + Sarah Keeling + Grace Remington. 2017.
- The Voyagers. Penny Lane. 2010.
- Notes on Blindness. Peter Middleton + James Spinney. 2014.
- Night Cries: A Rural Tragedy. Tracey Moffatt. 1990.
- 575 Castro St. Jenni Olson. 2009.
- Tales of Two Who Dreamt. Nico Pereda + Andrea Bussman. 2016.
- Charlie Squash Goes to Town. Duke Redbird. 1969.
- Chronicle of a Summer. Jean Rouch + Edgar Morin. 1961.
- Fake Fruit Factory. Chick Strand. 1986.

- <u>Hacked Circuit</u>. Deborah Stratman. 2014.
- <u>Diary of a Pregnant Woman</u>. Agnès Varda. 1958.
- <u>À propos de Nice.</u> Jean Vigo. 1930.

Assessment Measures:

Grading Rubrics for Specified Course Learning Outcomes

Learning outcome: Execute and master technical and stylistic strategies key to producing a documentary film.

Assessment method: Students will be required to complete 1) four film exercises (1-2 minutes each) and 2) a short documentary film (3-5 minutes).

Criteria	Outstanding (A)	Very Good/Good (B+/B)	Above Average/Average (C+/C)	Unsatisfactory/Failing (D/F)
Complete four short film exercises demonstrating technical and stylistic mastery of basic documentary filmmaking skills.	Exceptional technical execution of film exercises, and creative integration of stylistic strategies from assigned films and readings. Work is always on time.	Successfully completes film exercises, demonstrating technical competency, but shows a limited ability to creatively integrate stylistic strategies from assigned films and readings. Work is consistently on time.	Successfully completes film exercises, but demonstrates inconsistent technical competency and a limited ability to integrate stylistic strategies from assigned films and readings. On time submission of work is inconsistent.	Fails to complete film exercises and/or shows an inadequate understanding of the technical skills required. Fails to engage stylistic strategies from course materials. Consistently fails to finish work within time requirements.
Complete a final short documentary film demonstrating technical and stylistic mastery of film production skills.	Exceptional execution of all phases of producing a short documentary, and creative integration of stylistic and technical strategies from assigned films and readings to the development of the final project.

Work shows complete understanding and technical competency. Student is fully prepared and shows evidence of meticulous planning. Work is well organized, and is delivered in a clear manner. Shows a superior ability to use | Successfully completes the final project, but does not creatively integrate technical and stylistic strategies from the course in all phases of the final project development.

Work shows a good understanding of the technical skills presented in the course. Student is prepared and shows evidence of planning. Work is organized, and is delivered in a clear manner. Shows a competent ability to use the principles and techniques studied in the course. Meets the time requirement. | Successfully completes the final project, but demonstrates a limited ability to execute some phases of the production process.

Work shows a basic understanding of the technical skills presented in the course. Student is mostly prepared, but shows evidence of limited planning. Organization and delivery is inconsistent. Shows some accurate ability to use the principles and techniques studied in the course. May be unable to complete the work within the time requirement. | Fails to complete all phases of the final project production process.

Work shows an inadequate understanding of the technical skills presented in the course. Student is unprepared and shows little or no evidence of planning. Work is disorganized, and/or is delivered in an unclear and confusing manner. Shows an inadequate understanding of principles and techniques related to the course. Work does not meet the time requirement. |

	the principles and techniques studied in the course. Meets the time requirement.			

Learning outcome: Learn tools and strategies for producing and proposing a documentary film.

Assessment method: Students will be required to complete a project proposal, filmography, treatment, one-sheet, and a rough and fine cut for the final film project.

Criteria	Outstanding (A)	Very Good/Good (B+/B)	Above Average/Average (C+/C)	Unsatisfactory/Failing (D/F)
Complete all phases of the production process of a documentary film: proposal, filmography, treatment, one-sheet, rough and fine cut.	Excellent. Demonstrates an outstanding understanding of tools and strategies, and exceptional creative technical and analytical skills. Work demonstrates superior command of theoretical concepts and shows a sophisticated ability to communicate and employ such concepts. Student presents compelling arguments in support of his or her techniques, based on information provided in course material. Extremely diligent and vigorous artistic process that pushes conceptual and artistic boundaries through experimentation, perseverance and ingenuity. Very ambitious as evidenced in excellent technical execution of final project, commitment to research, strong curiosity, and elaborated concepts and thoughts.	Good. Illustrates a strong understanding of tools and strategies, and good creative technical and analytical skills. Work demonstrates a good command of theoretical concepts and shows a competent ability to communicate and employ such concepts. Student effectively presents arguments in support of his or her techniques, based on information provided in course material. Strong and spirited artistic process demonstrated in suggestions of experimentation, persistence, and inventiveness. Somewhat ambitious, as shown in good technical execution of final project, research, thoughts and ideas, and a visible curiosity.	Average work illustrating little understanding of tools and strategies, hardly any creative elements or analytical skills. Work demonstrates a basic command of theoretical concepts and shows an acceptable ability to communicate and employ such concepts. Student adequately discusses techniques in support of information provided in course material. Some degree of curiosity is present. Inconsistent artistic process, very little indication of experimentation, risk taking, persistence, and inventiveness. Ambition needs improvement, as very little research, thoughts and ideas are present.	Seriously inadequate work illustrating no understanding of tools and strategies. No creative elements or analytical skills. Work fails to demonstrate adequate knowledge of theoretical concepts and is unable to effectively communicate and employ course concepts and techniques to the production process. Student is unable to present and support information provided in course material. No degree of curiosity is present. Stalled artistic process, no indication of experimentation, risk taking, persistence, or inventiveness. No ambition, as practically no research, thoughts and ideas are present.

Learning outcome: Critically evaluate peer works and offer constructive feedback.

Assessment method: 1) Students will be required to post constructive feedback evaluating peer proposals, treatments, artist statements, and rough cuts. 2) Students will participate in peer review by posting completed work for review on time and demonstrating a willingness to accept feedback.

Criteria	Outstanding (A)	Very Good/Good (B+/B)	Above Average/Average (C+/C)	Unsatisfactory/Failing (D/F)
Post discussion board evaluations of proposals, treatments, artist statements, and rough cuts offering constructive feedback to peers.	Demonstrates an exceptional ability to critically evaluate peer works-in-progress, and is able to creatively integrate knowledge from course materials (lecture, readings, film examples) to offer constructive ideas for improvement.	Demonstrates a limited ability to critically evaluate peer works and to offer constructive ideas for improvement.	Successfully evaluates peer work, but is unable to offer ideas for improvement.	Fails to evaluate peer works and is unable to offer positive and constructive ideas for improvement.
Post work on time and complete for peer review and prepared for feedback.	Always posts work for peer review on time and complete. Demonstrates an eagerness to engage in dialog by developing questions for feedback about the work and by incorporating peer suggestions in future iterations.	Almost always posts work for peer review on time and complete. Demonstrates a willingness to dialog about the project and often integrates feedback in future iterations.	Mostly posts work on time, but work is consistently incomplete. Demonstrates a limited willingness to participate in dialog and only sometimes incorporates peer feedback.	Consistently fails to post work on time or posts incomplete work. Fails to engage in dialog and fails to incorporate peer suggestions.

Learning outcome: Grasp distinctions between various technical and stylistic approaches to documentary film art.

Assessment methods: 1) Students will be required to post regular responses to discussion board questions using key ideas from lecture materials and readings to respond to the technical and stylistic aspects of assigned films. 2) Students will create an annotated filmography for their final project that includes film techniques and styles that will influence their framework for the final film.

Criteria	Outstanding (A)	Very Good/Good (B+/B)	Above Average/Average (C+/C)	Unsatisfactory/Failing (D/F)

Post regular discussion board responses incorporating technical and stylistic approaches from readings and films.	Exceptionally grasps distinctions between technical and stylistic approaches to documentary film art, and uses these to evaluate the assigned film examples. Sophisticated evaluation of the topic with excellent examples; clear connection between ideas and significance of those ideas; creative observations reflected in analysis. Free of punctuation, grammar, and spelling errors. All sources are accurate, supported and cited. Shows sophisticated distinction between independent ideas and those of others.	Successfully identifies key social and ethical debates, but demonstrates a limited ability to note their importance in evaluating the assigned film examples. Mostly good discussion and evaluation of the topic, with some well-chosen examples and some discussion of significance of those ideas an examples; some creative observations reflected in analysis. Mostly free of punctuation, grammar, and spelling errors. Most sources are properly cited; good evidence of independent ideas and those of others.	Addresses distinctions, but fails to identify their use in the assigned film examples. Some evaluation evident, but lacks developed analysis of topic and creative observations/analysis. Multiple punctuation, grammar, and spelling errors. Multiple citation errors evident. Shows lack of independent ideas and clarity between independent ideas and those of others.	Fails to identify distinctions between technical and stylistic approaches. Disorganized, incomplete or inadequate understanding of points; lacks or misses critical ideas. Unacceptable number of punctuation, grammar, and spelling errors. Incomplete or inadequate citation; lack of proper citation; evidence of plagiarism.
Craft an annotated filmography for the final project outlining techniques and styles influencing the final project.	Excellent film examples with sophisticated discussion of technical and stylistic aspects. Exceptional creativity in application to final project. Very well written and organized, using proper citations. Demonstrates a passion for and understanding of the topic.	Good film examples with good discussion of technical and stylistic aspects. Demonstrates creativity in applying techniques and styles to final project. Organized and well written, illustrating a good understanding of the topic. Uses proper citations.	Good film examples, but average discussion of the technical and stylistic aspects. Demonstrates little creativity in applying examples to the final project. Poorly organized with some writing issues, illustrates a limited understanding of the topic. Inconsistently uses proper citations.	Fails to offer film examples and/or is unable to adequately discuss the technical and stylistic application of examples to the final project. Demonstrates no creativity or understanding of the topic. Poorly written with improper or missing citations.

Learning outcome: Identify and discuss the social and ethical implications of making documentary work.

Assessment method: 1) Students will be required to post regular responses to discussion board questions using key ideas from lecture materials and readings to respond to the social and ethical aspects of assigned films. 2) Students will create an artist statement for the final project that will discuss its social impacts and ethical framing.

Criteria	Outstanding (A)	Very Good/Good (B+/B)	Above Average/Average (C+/C)	Unsatisfactory/Failing (D/F)

Post regular discussion board responses incorporating social and ethical ideas from readings and films.	Exceptionally identifies key social and ethical implications in the practice of documentary filmmaking, and demonstrates an ability to creatively apply this knowledge to evaluate the importance of the assigned film examples. Sophisticated evaluation of the topic with excellent examples; clear connection between ideas and significance of those ideas; creative observations reflected in analysis. Free of punctuation, grammar, and spelling errors. All sources are accurate, supported and cited. Shows sophisticated distinction between independent ideas and those of others.	Successfully identifies key social and ethical debates, but demonstrates a limited ability to note their importance in evaluating the assigned film examples. Mostly good discussion and evaluation of the topic, with some well-chosen examples and some discussion of significance of those ideas an examples; some creative observations reflected in analysis. Mostly free of punctuation, grammar, and spelling errors. Most sources are properly cited; good evidence of independent ideas and those of others.	Identifies key social and ethical debates in the practice of documentary filmmaking, but fails to connect this knowledge to the assigned film examples. Some evaluation evident, but lacks developed analysis of topic and creative observations/analysis. Multiple punctuation, grammar, and spelling errors. Multiple citation errors evident. Shows lack of independent ideas and clarity between independent ideas and those of others.	Fails to identify key social and ethical debates in the practice of documentary filmmaking. Disorganized, incomplete or inadequate understanding of points; lacks or misses critical ideas. Unacceptable number of punctuation, grammar, and spelling errors. Incomplete or inadequate citation; lack of proper citation; evidence of plagiarism.
Craft an artist statement for the final project discussing its social impacts and ethical approach.	Sophisticated discussion of the social and ethical impacts of the final project, and exceptional creativity in expanding course ideas to apply to contemporary use. Very well written and organized. Demonstrates a passion for and understanding of the topic.	Good discussion of the social and ethical impacts of the final project. Demonstrates creativity in expanding course ideas to apply to contemporary use. Organized and well written, illustrating a good understanding of the topic.	Average discussion of the social and ethical impacts of the final project, but demonstrates little creativity in expanding course ideas to apply to contemporary use. Poorly organized with some writing issues, illustrates a limited understanding of the topic.	Fails to adequately discuss the social and ethical impacts of the final project. Demonstrates no creativity or understanding of the topic. Poorly written.

Rutgers University Disability Policy:

Rutgers University welcomes students with disabilities into all of the University's educational programs. In accordance with 504/ADA guidelines and in order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation:

https://ods.rutgers.edu/students/documentation-guidelines.

If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the Registration form on the ODS web site at:

https://ods.rutgers.edu/students/registration-form.

Academic Honesty:

"Academic dishonesty" means employing a method or technique or engaging in conduct in an academic endeavor that the student knows or should know is not permitted by Rutgers or a course instructor to fulfill academic requirements.

Violations include: cheating, fabrication, plagiarism, denying others access to information or material, and facilitating violations of academic integrity. The student should review Rutgers guidelines at http://academicintegrity.rutgers.edu/

Rutgers Arts Online courses may use Turnitin and Proctortrack software to authenticate student work.

Self-Reporting Absence Application:

Students are responsible for knowing and adhering to all university and college dates and deadlines. Such dates and deadlines include those for enrollment (registration), adding and dropping of courses, academic holidays, payment and refunds, and applying for graduation. Visit the following website for specific dates: https://scheduling.rutgers.edu/scheduling/academic-calendar.

In a case of emergency, it is the student's responsibility to keep posted on all official University alerts or closures by visiting: http://newbrunswick.rutgers.edu/about/operating-status.

Students are expected to attend all classes; if you expect to miss one or two classes, please use the University absence reporting website https://sims.rutgers.edu/ssra/ to indicate the date and reason for your absence. An email is automatically sent to the instructor.

Self-reporting will not be accepted as an excuse in the case of missed submission deadlines for assignments. In this case, you must contact the instructor.

Student Responsibility:

A responsible student is a successful student. At Rutgers, students are expected to conduct themselves in a mature and responsible manner, respect the opinions, rights, and personal property of others, and meet their financial obligations. Students are responsible for seeking help and guidance from all of the resources that the university makes available to them. They are expected to be proactive and remain informed about university dates and deadlines, and understand academic and disciplinary policies. They are responsible for communication with their instructors, advisors, and university staff, and the commitment to being organized and prepared to learn. Above all, our students are expected to strive for honesty and academic integrity throughout their period of study at Rutgers, the State University of New Jersey http://www.rutgers.edu/academics/catalogs.

Requirements

Online courses require students to be motivated, self-directed learners who manage time efficiently. Students should expect to invest three to five hours per week reading, listening to music, engaging in threaded discussions, sharing with peers and instructors online, and completing assignments. To do so, students must have access to the internet and a functional email account they can access frequently.

Because this is an online course, there is no equivalent to in-class absence. Students are expected to login regularly and may do so twenty-four hours a day. There is no requirement to be online at specific times except during exam periods, and then the student may take the exam any time within the prescribed window. Coursework must be completed by the dates listed; there are no exceptions. Students should plan their weekly schedules accordingly to accommodate the workload.

To succeed in this course the student must:

- Assignments are expected to be turned in by the assigned due date. *The instructor reserves the right to accept or not accept any late submission. Late submissions, if they are accepted, will be penalized. Discussion board posts will be penalized ½ a point per day late. Papers will be penalized 1 point per day late.*

- Technology failures may not be accepted as a reason for missed assignment due dates. Therefore, do not leave anything to the last minute. Back up files frequently and in various locations so work is not lost. It is the student's responsibility to alert the instructor of a technology issue immediately so that the instructor can identify alternative ways to complete or submit an assignment.

- If there is an emergency which prevents the timely submission of an assignment, the student should contact the instructor directly, preferably before the due date. *Do not include information of a private, personal nature. The instructor will provide instructions how to get documentation supporting the event.*

- To prepare for the assessments and written assignments, the student must complete all of the readings. The student must listen to/view all of the media materials if media materials are included as part of the content of the course.

- The content of presentations must adhere to the specific questions and guidelines posed by the instructor or to the thesis developed by the student and approved by the instructor. Written assignments/presentations must utilize media materials (graphic, audio, and video) if required by the instructor.

Students are responsible for all information included in the course. Failure to read all the course documents Academic Honesty Guidelines, Technical Requirements, the Rutgers Disability Policy, and Schedule of Assessment Due Dates, will not excuse anyone from requirements or policies related to the completion of the course.

Rutgers Distance Education:

At Rutgers, The State University of New Jersey, a course delivered through Distance Education is defined according to the Middle States Commission on Higher Education definition. Standard 13 of *Characteristics of*

Excellence in Higher Education: Requirements of Affiliation and Standards for Accreditation defines a Distance Education course as an "educational process in which all or the majority of the instruction occurs with the instructor and student in different locations."

A course is considered to be offered by Distance Education (DE) if students receive more than ½ of the instruction (50%) at a different location than the instructor. A Distance Education course can be delivered synchronously or asynchronously to any single or multiple location(s) through electronic, correspondence, or other means. At Rutgers Arts Online, our distance education courses are offered outside the traditional classroom setting on campus and asynchronously online. Students receive all of their instruction (100%) online. https://www.msche.org/

Technology Requirements:

This course uses a learning management system called Canvas to post assignment details, announcements, and provide collaborative opportunities. This course is best viewed through the use of a full desktop or laptop computer. Although Canvas supports the of mobile devices, the student should intermittently log on to the course using a desktop or laptop computer to be sure that course materials are properly displaying and/or working.

General information for Canvas can be found by visiting the Rutgers Help Desk Support Center

Net ID retrieval/activation at http://NetID.rutgers.edu

Support Services:

Student assistance and general information for Canvas can be found by visiting the Rutgers Help Desk Support Center or the addresses given below

Website: Canvas Support Center

Email: help@canvas.rutgers.edu

Phone: 877-361-1134 (Available 24/7)

Live Chat: Live Chat

If you cannot purchase or download the suggested software programs, utilize the Rutgers Computing Labs for available computers https://oit-nb.rutgers.edu/labs. There are multiple Computing Labs at Rutgers, for locations and times visit https://oit-nb.rutgers.edu/labs. Software or hardware can be purchased at through the University Software Portal website https://oit-nb.rutgers.edu/service/university-software-portal.

Technology Competencies/Skills:

Students enrolled in the course must be prepared to perform the basic tasks below.

1. Send and receive email;
2. Attach files to an email message;
3. Locate system information (e.g. browser version, operating system, etc.) for trouble shooting;
4. Recognize, use, and create hyperlinks;
5. Use of basic Microsoft Office programs;
6. Download and install software (including utilities, plug-ins, and/or apps);
7. Copy and paste text using a computer;
8. Scan and remove computer viruses;

9. Plug in external devices to a computer ;
10. Save files to an external device (e.g. flash drive, CD, or DVD);
11. Use an internet search engine to locate online credible resources;
12. Post and reply to discussion forums or chat via instant messaging tool;
13. Send computer screenshot for technical assistance.

Tutorials may be found at:

PC/Windows tutorial: http://www.wikihow.com/Take-a-Screenshot-in-Microsoft-Windows

MAC/Apple tutorial: http://www.wikihow.com/Take-a-Screenshot-in-Mac-OS-X

Online Student Etiquette:

This course may host synchronous or asynchronous online meetings. During those meetings consider the following:

- *Keep chats on topic.* Avoid inappropriate conversions that may distract others from the course topic or objective.
- *Avoid strong/loud language. Be polite. Language can easily be misinterpreted in written communication. Before sending an email or chat message make sure it clearly conveys the intended feeling.*
- *Respect privacy of peers*. Do not post someone's personal information online without their expressed permission.
- *Use appropriate dress code on camera.* During a video conference dress as if attending a face-to-face class. Avoid offensive clothing.
- *Be mindful of background noise and scene/location. Take advantage of quiet areas to avoid distractions to fellow classmates. Avoid offensive décor or noise.*
- *Be helpful.* Assist fellow classmates in understanding course materials.

Student Wellness Services:

Just In Case Web App

http://codu.co/cee05e

Access helpful mental health information and resources for yourself or a friend in a mental health crisis on your smartphone or tablet and easily contact CAPS or RUPD.

Counseling, ADAP & Psychiatric Services (CAPS)

 17 Senior Street, New Brunswick, NJ 08901

(848) 932-7884

www.rhscaps.rutgers.edu/

CAPS is a University mental health support service that includes counseling, alcohol and other drug assistance, and psychiatric services staffed by a team of professional within Rutgers Health services to support students' efforts to succeed at Rutgers University. CAPS offers a variety of services that include: individual therapy, group therapy and workshops, crisis intervention, referral to specialists in the community and consultation and collaboration with campus partners.

Violence Prevention & Victim Assistance (VPVA)

(848) 932-1181 / 3 Bartlett Street, New Brunswick, NJ 08901

www.vpva.rutgers.edu/

The Office for Violence Prevention and Victim Assistance provides confidential crisis intervention, counseling and advocacy for victims of sexual and relationship violence and stalking to students, staff and faculty. To reach staff during office hours when the university is open or to reach an advocate after hours, call 848-932-1181.

Disability Services

Lucy Stone Hall, Suite A145, Livingston Campus,

54 Joyce Kilmer Avenue,

Piscataway, NJ 08854 Tel (848) 445-6800

https://ods.rutgers.edu/

Rutgers University welcomes students with disabilities into all of the University's educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: https://ods.rutgers.edu/students/documentation-guidelines. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations.

Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the Registration form on the ODS web site at: https://ods.rutgers.edu/students/registration-form.

Scarlet Listeners

(732) 247-5555

http://www.scarletlisteners.com/

Free and confidential peer counseling and referral hotline, providing a comforting and supportive safe space.