Undergraduate Distance Education Review Form
(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

Existing and Special Topics Course

Course: COMM 374: Documentary Photography

Instructor(s) of Record: Dr. Kurt Dudt

Phone: 724-357-2493   **Email:** kdudt@iup.edu

Step One: Proposer

A. Provide a brief narrative rationale for each of the items, A1- A5.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

Dr. Kurt Dudt has extensive experience in communications technology and the application of various technologies for the purposes of delivering courses via distance education, including Moodle and its tools. Dr. Dudt is also the recipient of the TeleCon Award for Best Distance Learning Program in Higher Education. In teaching, Dr. Dudt has taught Documentary Photography numerous times over his 28-year career in the IUP Department of Communications Media.

Additionally, the University's Online Learning Specialist & Facilitator will be providing support, training, and advisement to the instructor in the development and teaching of the course. This will be done through phone contact and meetings as needed.

2. How will <u>each objective</u> in the course be met using distance education technologies?

COMM 374 makes extensive use of the Moodle learning management system (LMS) and its course tools, including forums, assignments, and databases tools. Students will be evaluated using photography productions, discussions, papers, module assignments, and class projects. More specifically, the means by which each course objective will be met via distance education technologies is summarized below:

Objective 1: Analyze key documentary photographers and their work
Students will be presented with the concepts concerning documentary photographers through the course text and supplemental materials (e.g., articles and links to examples of documentary) posted to the LMS. Students will demonstrate their understanding of the material and have opportunities for feedback through discussions and the submission of short critiques through the LMS's discussion forum and assignment tools. This objective will be assessed through a research paper with instructor and student peer review and creation of student documentary projects. The paper, projects and peer critiques will be submitted via the LMS database feature. Students will view the work of various key documentary photographers and read about their lives and impact. They will then be assigned a specific photographer then conduct their own research pertaining to the photographer's work, life, and impact and write a research paper analyzing their findings. Students will then be required to review the research papers of two fellow students to broaden their understanding.

Objective 2: Critique the strengths and weaknesses of documentary photographs
Students will be presented with documentary concepts and the works of documentary photography through the course texts and supplemental materials (e.g., articles and links to examples of documentary) posted to the LMS. Students will demonstrate their understanding of the material and have opportunities for feedback through discussions and the submission of reflective papers through the LMS's discussion forum and assignment tools. Students will be evaluated on this objective through the completion of a research paper profiling a documentary photographer and his or her work. In developing the papers, students will participate in a peer review process.

Objective 3: Analyze the effect of documentary photography on societal issues and change

Received

2-4-10

Liberal Studies

Students will be presented with the concepts present in documentary photography, social issues, and change through the course texts and supplemental materials (e.g., articles and links to examples of documentary) posted to the LMS. Students will demonstrate their understanding of the material and have opportunities for feedback through discussions and the submission of reflective papers through the LMS's discussion forum and assignment tools. This objective will be assessed through completion of the documentary projects and documentary photographer research paper. Documentary projects will be submitted via the P: drive, and student papers will be submitted using the assignments feature in Moodle.

Objective 4: Identify the major social, ethical, and developmental issues in the field
Students will be presented with the social, ethical, and developmental issues in documentary photography through the course texts and supplemental materials (e.g., articles and links to examples of documentary) posted to the LMS. Students will demonstrate their understanding of the material and have opportunities for feedback through discussions and the submission of reflective papers through the LMS's discussion forum and assignment tools. This objective will be assessed through completion of the documentary photographer research paper (submitted via the Moodle assignment tool) and the documentary projects (to be submitted via the P: drive).

Objective 5: Analyze the past, present, and future of documentaries and their potential evolutionary paths
Students will be presented with past and current concepts in documentary photography through the course texts and supplemental materials (e.g., articles and links to examples of documentary) posted to the LMS. Students will demonstrate their understanding of the material and have opportunities for feedback through discussions and the submission of reflection papers through the LMS's discussion forum and assignment tools. This objective will be assessed through This objective will be assessed through completion of the documentary photographer research paper (submitted via the Moodle assignment tool) and the documentary projects (to be submitted via the P: drive).

Objective 6: Generate documentary images and projects with specific intentions and applications
Students will be presented with the concepts present in documentary photography through the course texts and supplemental materials (e.g., articles and links to examples of documentary) posted to the LMS. Students will demonstrate their understanding of the material and have opportunities for feedback through discussions and the submission of reflective assignments through the LMS's discussion forum and assignment tools. This objective will be assessed through the creation of student documentary projects. Projects will be submitted via P:drive.

3. How will instructor-student and student-student, if applicable, interaction take place?

A variety of formal and informal interactions will be built into the course for the purposes of feedback and evaluation. As part of most course modules, students will be expected to participate in forum discussions regarding course content related to the documentary photography. The instructor's role in these discussions is to provide feedback to students, to clarify information, correct false assumptions, and to provide additional guidance in understanding the course content. The instructor will also provide feedback to students on reflective assignments in which students will apply the concepts presented in the course and that will assist them in preparing class projects in which student ability to apply the skills will be evaluated. Additional teacher-student interactions will take place as needed via e-mail, telephone, and online office hours as needed.

Student-student interactions will take place via posts in the Moodle discussion forums and the sharing and discussion of documents posted to Moodle and the IUP project directory. Students will be expected to provide comment on one another's discussion posts and to provide peer feedback and comment at various points in the course. Additionally, students have been provided with a chat area within the Moodle course for informal and course related interactions.

4. How will student achievement be evaluated?

Student achievement in the course will be evaluated in the following ways:

Course Discussions (10%)—The student will participate in a variety of course discussions aimed at providing them him or her with feedback regarding content presented in the course. Student forum postings will be evaluated on their ability to post a prompt or directive that is a minimum of 150 words, unless otherwise noted, and that draws on and/or applies the information and concepts presenting in the course.

Reflective Assignments (10%)—At the completion of most course weeks, the student will be asked to complete a short reflective assignment in which he or she demonstrates the application of the knowledge learned during each week's readings and discussion. This information will be used to provide the student with feedback regarding key themes.

Paper (20%)—The student will write a 6- to 7-page paper on a documentary photographer of his or her choosing. The paper should include biographical information; the subject matter and themes, significance, and implications of the photographer's work; examples of the photographer's work; and an assessment of why the photographer's work was successful. Students will also assigned to peer review groups responsible for critiquing one another's papers.

Projects (40%)—The student will complete four documentary photography projects which progressively increase in difficulty and grade weighting. The projects will provide the student an opportunity to receive feedback and develop his or her documentary technique. These projects will also prepare the student for the Final Documentary Project which will be weighed more heavily and will encompass the skills of the four previous assignments. These projects will require the student to research and focus on a topic within a provided theme and create documentaries with the purposes of preserving information for historical purposes, exploring culture and emotion, revealing the unknown, and advocating for social awareness or change. The textbooks will be used to assist in planning and preproduction of the projects, as well as provide background information and examples for planning and idea generation.

Final Documentary Project (20%)—The final documentary assignment will be a culminating production. This project will require the student to assemble a polished product on a much larger scale, assimilating all of the skills and techniques covered in the four previous projects.

5.   How will academic honesty for tests and assignments be addressed?

Academic integrity will be maintained using a variety of methods. These methods include the use of informal writing assignments and reflective/application assignments. Additionally, students will be informed of policies pertaining to academic integrity and be made aware of the possible consequences of violating these policies. Students will be expected to certify and agree to these policies prior to participating in the course. The methods to be employed for each type of assessment are included below.

Commitment to Course Policies—This is a statement presented as a quiz at the beginning of the course. The student completes the quiz to certify that he or she has read the course policies, including those pertaining to academic integrity. The instructor will follow up with the students who fail to complete this statement. An example of the statement is included below:

I understand that the syllabus represents a contract between the professor of this course and myself. I have read the syllabus for COMM 374 and understand my expectations and the course policies, including those regarding grading, course participation, and academic integrity. I also understand that the professor has the right to alter the syllabus as dictated by the needs of the course. By responding to this post, I affirm that I understand the course rules and policies and that I have been given the opportunity to ask questions.

o   *I COMMIT to the course policies and expectations outlined in the syllabus.*
o   *I DO NOT COMMIT to the course policies and expectations outlined in the syllabus.*

Informal Writing Assignment—This assignment will be given at the onset of the course and will serve as a student writing sample to be used as a sample for comparison to student writing throughout the course.

Reflective Assignments and Research Paper—Reflective assignments require students to demonstrate an application of the information developed through study of each of the chapters and modules. Student performance on the reflective assignments will be assessed against performance on informal writing assignments. Reflective assignments will be used as a means to gauge student performance on the unit projects. Additionally, the instructor will make use of Google searches and Turn-it-in anti-plagiarism software to assure the authenticity of student writing.
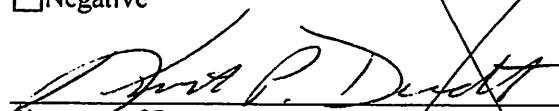
Documentary Projects—Student documentary assignments are of a very unique nature, as each is time and location specific and often requires permission to be obtained from subjects and sites thus further validating the authenticity of the work. Students will turn in a sample image as part of the informal writing assignment. Students will also be required to return all of the raw images of their project as well as the images to be graded thus making it improbable for work to be copied from outside sources. The raw images also include meta data which includes, time, camera type and settings further validating the student's work. Students will also be made aware of the academic integrity policy concerning projects, collaboration, and plagiarism and the consequences for violating these policies.

B. Submit to the department or its curriculum committee the responses to items A1-A5, the current official syllabus of record, along with the instructor developed online version of the syllabus, and the sample lesson. This lesson should clearly demonstrate how the distance education instructional format adequately assists students to meet a course objective(s) using online or distance technology. It should relate to one concrete topic area indicated on the syllabus.

Step Two: Departmental/Dean Approval

Recommendation: ☑ Positive (The objectives of this course can be met via distance education)

☐ Negative

_____   2/4/10
Signature of Department Designee   Date

Endorsed: _____   2/5/10
Signature of College Dean   Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

Step Three: University-wide Undergraduate Curriculum Committee Approval

Recommendation: ☑ Positive (The objectives of this course can be met via distance education)

☐ Negative

_____   3/25/10
Signature of Committee Co-Chair   Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

Documentary Projects—Student documentary assignments are of a very unique nature, as each is time and location specific and often requires permission to be obtained from subjects and sites thus further validating the authenticity of the work. Students will turn in a sample image as part of the informal writing assignment. Students will also be required to return all of the raw images of their project as well as the images to be graded thus making it improbable for work to be copied from outside sources. The raw images also include meta data which includes, time, camera type and settings further validating the student's work. Students will also be made aware of the academic integrity policy concerning projects, collaboration, and plagiarism and the consequences for violating these policies.

B. Submit to the department or its curriculum committee the responses to items A1-A5, the current official syllabus of record, along with the instructor developed online version of the syllabus, and the sample lesson. This lesson should clearly demonstrate how the distance education instructional format adequately assists students to meet a course objective(s) using online or distance technology. It should relate to one concrete topic area indicated on the syllabus.

Step Two: Departmental/Dean Approval

Recommendation: ☑ Positive (The objectives of this course can be met via distance education)

☐ Negative

Signature of Department Designee   Date 2/4/10

Endorsed: 2/5/10
Signature of College Dean   Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

Step Three: University-wide Undergraduate Curriculum Committee Approval

Recommendation: ☑ Positive (The objectives of this course can be met via distance education)

☐ Negative

Signature of Committee Co-Chair   3/25/10
                                                     Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

Step Four: **Provost Approval**

☒ Approved as distance education course   ☐ Rejected as distance education course

_____   3/31/10
Signature of Provost   Date

Forward form and supporting materials to Associate Provost.

Step Four: **Provost Approval**

☐ Approved as distance education course   ☐ Rejected as distance education course

_____   _____
Signature of Provost   Date

Forward form and supporting materials to Associate Provost.

Table of Contents

Syllabus of Record

I. Catalog Description

COMM 374: Documentary Photography

3 Credit Hours
0 Lab hours

Prerequisites: Junior/senior standing, COMM 101, or permission of the instructor

3 Credits

(3c-0l-3cr)

Prepares students to photograph documentary content that explores aspects of historical significance, cultural value, social change, and social injustice. Explores the differences and similarities between documentary photography and purely aesthetic photography in order to capture images focused on social and historic value. Calls for students to critically analyze documentary images, projects, photographers and the societal impact they have made in order create new and influential images for modern and future utilization. Students are required to have access to a digital camera.

II. Course Outcomes

Students who successfully complete this course will be able to:

Objective 1: Analyze key documentary photographers and their work
Objective 2: Critique the strengths and weaknesses of documentary photographs
Objective 3: Analyze the effect of documentary photography on societal issues and change
Objective 4: Identify the major social, ethical and developmental issues in the field
Objective 5: Analyze the past, present and future of documentaries and their potential evolutionary paths
Objective 6: Generate documentary images and projects with specific intentions and applications

COE&ET Conceptual Framework	Program Objectives	Course Objectives	Assessment Technique
1 - 2 - 3 - 4	2 - 3 - 4	1	Paper In Class Activities
1 - 2 - 3 - 4	2 - 3 - 4	2	In Class Activities **Projects***
1 - 2 - 3 - 4	2 - 3 - 4	3	Paper In Class Activities **Projects***
1 - 2 - 3 - 4	2 - 3 - 4	4	Paper In Class Activities **Projects***
1 - 2 - 3 - 4	2 - 3 - 4	5	Paper In Class Activities
1 - 2 - 3 - 4	1 - 4 - 6 - 7	6	In Class Activities **Projects***

Key assessment represented by *

III. Course Outline

Class	In class	Major Assignment Due	Textbook Readings
Week 1 3 Hours	Syllabus & Introduction Documentary defined		
Week 2 3 Hours	Documentary examples		Miotke Ch.1 Miotke Ch.2
Week 3 3 Hours	Media types and impact Media exercise		Miotke Ch.2 Miotke Ch.3
Week 4 3 Hours	Media types and impact Work Day, Lab Time Project review and discussion	Project 1	Miotke Ch.4 Miotke Ch.5
Week 5 3 Hours	Aspects of successful documentaries		Miotke Ch.5 Miotke Ch.6
Week 6 3 Hours	Emotional impact Societal impact	Paper	Coles p.1- 48
Week7 3 Hours	Societal impact Work Day, Lab Time Project review and discussion	Project 2	Coles p.49-86
Week 8 3 Hours	Finding stories to tell Visual story telling		Coles p.87-145
Week 9 3 Hours	Visual story telling Work Day, Lab Time Project review and discussion	Project 3	Coles p.146-195
Week 10 3 Hours	Creating change Measuring change		Coles p.196-236
Week 11 3 Hours	History and evolution Ethical issues		Coles p.237-252
Week 12 3 Hours	Work Day, Lab Time Project review and discussion Refining techniques	Project 4	Coles p.253-268

Week 13 3 Hours	Producing a finished product Getting the product out there		
Week 14 3 Hours	Reflections Work Day, Lab Time		
Last day	Work Day, Lab Time	**Project 5**	
Final **2 Hours**	**Final – Project Presentation**		

IV. Evaluation Methods

Paper: There will be one research paper (6-7 pages long) assigned during the semester on the topic of famous documentary photographers. Each student will choose a documentary photographer to research and will write a paper discussing the photographer's history, education, scope of work, the social impact of their work, their most famous photos and projects, why those photos and projects were successful and the overall impact of the photographer's life and vision (200 points/20% of final grade).

Projects: The bulk of the work and assessment in this course will come from 5 documentary photography projects, the last of which will be of greater caliber and weight, will encompass the scope of the four previous projects and function as the final evaluation of the course. These projects will require students to research and focus on a topic within a provided theme and create photographic documentaries with the purposes of preserving information for historical purposes, exploring culture and emotion, revealing the unknown and advocating for social awareness or change. The textbooks will be used to assist in planning and preproduction of the projects as well as provide background information and examples for planning and idea generation. Each student is **required to have access to a digital camera**. Students will also be required to cover the cost of post production and producing finished projects in digital form (600 points/60% of final grade).

In class activities: In class activities will be given to assist learning as appropriate topics, class time constraints and course flow allows. These activities will cover a range of actions including but not limited to: analyzing documentary images, writing reflections to images and works, and constructing mock preproduction documents (200 points/20% of final grade).

> *Note on in-class activities: Some in-class activities will be scheduled on the semester calendar, however, many will be given as the day-to-day classroom flow and dynamics suggest. Students arriving late or leaving early should be aware of the chance that they may miss an in-class exercise which can only be made up provided an acceptable excuse.

Assignment	Point value
Paper	200
Project 1	50
Project 2	100
Project 3	100
Project 4	150
Project 5 (Final)	200
In-Class Activities	200
Total	1000

V. Grading Scale

Grading Scale: A: ≥90% B: 80-89% C: 70-79% D: 60-69% F: <60%

VI. Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions.

VII. Required Textbooks

Coles, R. (1998). *Doing Documentary Work*. Oxford University Press.

Miotke, J (2005). *The Betterphoto Guide to Digital Photography*. Amphoto Books.

VIII. Special Resource Requirements

Students will be responsible for obtaining any and all technology they require for creating and editing their projects beyond what the Communications Media Department is able to provide. This includes a digital camera, editing software and facilities, as well as digital storage devices for handing in projects.

IX. Bibliography

Bernard, S. (2007). *Documentary Storytelling, Second Edition: Making Stronger and More Dramatic Nonfiction Films*. Focal Press.

Bruzzi, S. (2000). *New Documentary: A Critical Introduction*. Routledge.

Coles, R. (1998). *Doing Documentary Work*. Oxford University Press.

Cunningham, M. (2005). *The Art of the Documentary: Ten Conversations with Leading Directors, Cinematographers, Editors, and Producers*. New Riders Press.

Fifty Crows. Retrieved April 10, 2009, Web site: http://www.fiftycrows.org/

Friedmann, A. (2006). *Writing for Visual Media, Second Edition* . Focal Press.

Light, K. (2000). *Witness in Our Time: Working Lives of Documentary Photographers*. Smithsonian.

Miotke, J. (2005). *The Betterphoto Guide to Digital Photography*. Amphoto Books.

Osgood, R., & Hinshaw, M. (2008). *Visual Storytelling: Videography and Post Production in the Digital Age*. Wadsworth Publishing.

Prints and Photographs Reading Room Library of Congress. Retrieved April 10, 2009, from Prints and Photographs Catalog Web site: http://www.loc.gov/rr/print/catalog.html

Renov, M. (1993). *Theorizing Documentary*. Routledge.

Rosenthal, A. (2007). *Writing, Directing, and Producing Documentary Films and Videos, Fourth Edition.* Southern Illinois University Press.

Social Documentary. Retrieved April 10, 2009, from Social Documentary.net Web site: http://www.socialdocumentary.net/index.php?sID=t3h8afl0709hvnh7nukn8ctcf7

The History Place . Retrieved April 10, 2009, from U.S. History Topics Web site: http://www.historyplace.com/unitedstates/

Wineburg, S. (1991). Historical Problem Solving: A Study of the Cognitive Processes Used in the Evaluation of Documentary and Pictorial Evidence. *Journal of educational psychology.83,*

Online Syllabus

COMM 374: Documentary Photography

Syllabus

Instructor: Dr. Kurt Dudt
121 Stouffer Hall
1175 Maple Street
Indiana, PA 15705
Phone: 724-357-2493
E-Mail: kdudt@iup.edu

Office Hours: [Office hours to be added when the course is taught. Both on-campus and online office hours will be included here. Other times should be available by appointment.] *

*You are free to contact me via telephone or e-mail to arrange alternative times for consultation. Questions regarding the course may also be posted on the Course Questions forum, located in the Welcome block on the COMM 374 Moodle course page.

Course Description | Course Objectives | Texts and Materials | Required Technology Skills and Software | Technical Support | Participation Requirements |
Student Evaluation | Grading |Course Schedule | Bibliography | Appendix-Student Outcomes Assessment Matrix

Course Description
Title: COMM 374: Documentary Photography
Credits: 3
Prerequisites: Junior/senior standing, COMM 101, or permission of the instructor
Description: Prepares students to photograph documentary content that explores aspects of historical significance, cultural value, social change, and social injustice. Explores the differences and similarities between documentary photography and purely aesthetic photography in order to capture images focused on social and historic value. Calls for students to critically analyze documentary images, projects, photographers and the societal impact they have made in order create new and influential images for modern and future utilization. Students are required to have access to a digital camera.

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Course Objectives
At the end of this course, the student should be able to

- Analyze key documentary photographers and their work
- Critique the strengths and weaknesses of documentary photographs
- Analyze the effect of documentary photography on societal issues and change
- Identify the major social, ethical, and developmental issues in the field
- Analyze the past, present, and future of documentaries and their potential evolutionary paths
- Generate documentary images and projects with specific intentions and applications

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Texts and Materials
Required

- Coles, R. (1998). *Doing Documentary Work*. Oxford University Press.
- Miotke, Jim (2005). *The Betterphoto Guide to Digital Photography*. Amphoto Books.
- Students will be responsible of obtaining any and all technology they require for creating and editing their projects if they are unable to use the Communications Media Department facilities. This includes a digital camera, editing software, as well as digital storage devices for handing in projects.
- Digital editing software such as Photoshop Elements 8.0 or Photostage (which is free) or a similar software will be required to produce the documentary projects. An educational version of Photoshop Elements software should be available through the IUP Co-op Store at a discount with a valid I-Card.

## Required Technology Skills and Software
Technology Skills
Students enrolled in this course should possess the following technology skills:

- The ability to access information via the Web
- The ability to use the Mooodle learning management system and associated tools, including discussion, quizzing, and assignment submission features
- The ability to create a Virtual Private Network (VPN) connection
- The ability to map a network drive
- The ability to transfer large files across the network
- The ability to use word processing software and to save in desired formats
- The ability to use Internet communication tools, including e-mail and discussion boards
- The ability to demonstrate netiquette (appropriate online conduct)
- The ability to use photediting software and to save in desired formats

Software
The following software is required in order to view course content and to participate in planned course activities. If you do not have this software currently loaded on your computer or are unsure, you can download the software for free by clicking on the following links:

Adobe Reader
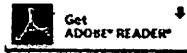
Flash Player
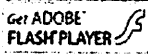
Windows Media Player

Technical Support
To obtain technical support for computer issues related to this course, please contact Indiana University of Pennsylvania's student helpdesk at 724-357-4000 between 7 a.m. and 5:30 p.m. Eastern Time. You should be prepared to give specific details regarding your technical issue(s), including what you were doing before the error occurred and the exact text of any error messages received.

If you experience issues outside of the normal helpdesk hours, you can also submit your error via e-mail at it-support-center@iup.edu or via electronic form available online at http://www.iup.edu/page.aspx?ekfrm=36009.

Participation Requirements
Course Participation
Full participation in the course is imperative to successful completion. The course has been divided into course weeks. Each course week begins on Sunday at 12 a.m. EST and ends on Saturday at 11:55 p.m. EST. Each course week consists of readings from the texts, projects, and additional activities, including reflection assignments and course discussions. All work assigned during the course week must be completed within the course week it is assigned, unless otherwise noted in the course schedule. Therefore, it is imperative that you log into the course early in the week and read all assigned materials and directions. Late work will not be accepted.

Additional points that should be noted include the following:

> **Reflective Assignments**—One of the goals of this course is to assist you in developing a critical eye in examining and producing documentary. You will periodically have reflective assignments to help you examine various aspects of documentaries. These assignments are your opportunity to apply the concepts and ideas you have learned to real-world situations. These assignments are also an opportunity to receive feedback that will help you to prepare for the five documentary projects presented as part of the course.

> **Course Discussions**—Course discussions also provide you an opportunity to ask questions and increase your understanding of the concepts presented. Informal and assigned course discussions will be used as a means of

communication throughout the course. For informal discussions, you may post your questions and add input regarding course topics. For assigned discussions, you will be expected to contribute to the discussion either comments or questions that tie to the course content. A minimum of two posts is expected for each assigned course discussion.

Documentary Resources--In addition to the readings from the text, many course modules provide additional resources for you to read or view as part of the course content. These resources will appear in a resource database in the module(s) assigned for a given week and may include articles, videos, and sample documentary projects available on the Web. You will be expected to review these provided resources as part of your week's assignments, unless otherwise stated.

Documentary Assignments--IUP's project directory or P: drive will be used for the submission of all documentary projects. In order to access the P: drive, you will need to set up a Virtual Private Network (VPN) and map to the project directory.

Online Etiquette
Discussion, chat, and e-mail spaces within this course are for class purposes only, unless otherwise stated. Please remember to conduct yourself collegially and professionally. Unlike in the traditional classroom setting, what you say in the online environment is documented and not easily erased or forgotten. The following netiquette guidelines should be followed for this course:

- Avoid using ALL CAPS, sarcasm, and language that could come across as strong or offensive.
- Read all postings before posting your responses to discussion topics so as to not repeat information.
- Keep chat comments brief and to the point. If longer comments are necessary, use <more> to indicate lengthy messages and <end> when you are finished.
- Focus on one topic at a time when chatting or posting to discussions.
- Remember that, unlike in face-to-face learning environments, what you say in discussions and chats is documented and can be revisited. Choose your words and discussion topics carefully.
- Course e-mail should only be used for messages pertaining to the course. Please refrain from sending forwards, jokes, etc. within course e-mail.

Students with Disabilities
If you are a student who has a documented disability and need special accommodations, the instructor will work with you to provide reasonable accommodation to ensure you a fair opportunity to perform in the class. Please advise the instructor in the first week of the semester regarding the disability and the desired accommodations. Assistance for individuals with disabilities is available through IUP Disability Support Services at http://www.iup.edu/disabilitysupport or at 724-357-4067.

Academic Integrity Policy
Indiana University of Pennsylvania expects a full commitment to academic integrity from each student. This syllabus represents a contract between you and the instructor of this course and that you agree to follow the rules and expectations set forth therein. Academic integrity means:

- Providing or receiving unauthorized assistance in coursework, including papers, quizzes, and examinations.
- Using unauthorized materials and resources during quizzes and tests.
- Possessing course examination materials without the prior knowledge of the instructor.
- Plagiarizing, which is the use of papers, dissertations, essays, reports, speeches and oral presentations, take-home examinations, computer projects, and other academic exercises or the passing off of ideas or facts beyond common knowledge without attribution to their originators.
- Engaging behaviors that are disruptive or threatening to others.
- Using computer technology in any way other than for the purposes intended for the course.

Please note that the IUP faculty use a variety of technologies and techniques to check the authenticity of student work. Violations of academic integrity will be handled per IUP's Academic Integrity Policy and Procedures. Failure to comply with the policies and procedures may result in a decrease in grade, involuntary withdrawal from an academic program, suspension, expulsion, or rescission of a conferred degree. IUP's full policy on academic integrity is available in the Undergraduate Catalog under Academic Policies or as a PDF online at http://www.iup.edu/registrar/catalog.

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Student Evaluation

The following methods will be used for evaluative purposes in this course:

Paper--There will be one research paper (6-7 pages long) assigned during the semester on the topic of a famous documentary photographer. Each student will choose a documentary photographer to research and will write a paper discussing the photographer's history, education, scope of work, the social impact of their work, their most famous photos and projects, why those photos and projects were successful, and the overall impact of the photographer's life and vision (200 points/20% of final grade).

Projects--Students will complete four documentary photography projects which progressively increase in difficulty and grade weighting. The projects will provide the student an opportunity to receive feedback and develop his or her documentary technique. These projects will also prepare the student for the Final Documentary Project, which will be weighted more heavily and will encompass the skills of the four previous assignments. These projects will require students to research and focus on a topic within a provided theme and create documentaries that preserve information for historical purposes, explore culture and emotion, reveal the unknown, and advocate for social awareness or change. In creating these projects, the student will be responsible for creating pre-production materials, submitting all raw (unedited) images, and a Windows Media format (.wmv) slide show with music and narration (400 points/40% of final grade).

Final Documentary Project --The final project will be a culminating production following the same general guidelines and format of the previous documentary projects; however, the final project should be a polished work reflecting what the student has learned throughout the course (200 points/20% of final grade).

Course Discussions--Students will participate in a variety of course discussions aimed at providing them with feedback regarding content presented in the course (100 points/10% of final grade).

Reflective Assignments--At the completion of most course weeks, students will be asked to complete a short reflective assignment in which they demonstrate the application of the knowledge learned during each week's readings and discussion. This information will be used to provide the student with feedback regarding key themes (100 points/10% of final grade).

The weighting of the individual assignments is as follows:

Assignment	Point Value
Paper	200
Project 1	50
Project 2	100
Project 3	100
Project 4	150
Final Documentary Project	200
Course Discussions	100
Reflective Assignments	100
Total	1000

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Grading
The following grading scale will be used:

90%-100% = A
80%-89.9% = B
70%-79.9% = C
60 %-69.9% = D
Below 59.9% = F

Incomplete Grades
I do not grant incomplete grades unless for extreme medical or personal emergencies. So, do not ask unless you have a valid emergency (for example, hospitalization or a death in the immediate family).

Withdrawal Grades
A withdrawal grade ('W') is awarded only if you have officially withdrawn from the class or University. Please note the deadline dates for course withdrawal. If notice is not received, a failing grade must be awarded given current University Policy.

Disagreement with Awarded Grade
The likelihood of an unfair grade being awarded to you is remote. However, calculation errors are possible. You are always free to discuss any grade with me. In almost all cases, this is sufficient to resolve or clarify the problem. However, if we need to, we can first go to the Chairperson of the Department, and second to the Associate Dean of the College for their unbiased input. My commitment is to always make you feel you have been fairly graded. Should this initial informal appeal process not resolve or clarify the problem, you have an official grade appeal process described in several University documents available to you.

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Course Schedule
The following schedule outlines the course modules, reading, and major projects due throughout the semester. As part of each of the course modules, you will be asked to perform smaller tasks (e.g., discussion postings, reflections) that will be due during the course week.

Week	Course Module	Readings	Documentary Project Due Dates
Week 1	Introduction to COMM 374		
Week 2	Documentary Defined	Miotke Ch.1	
Week 3	Documentary Examples	Miotke Ch.2 and 3	
Week 4	Emotional Impact	Miotke Ch. 4,5, and 6	Project 1 Culture
Week 5	Aspects of Successful Documentaries	Coles p. 1-48	
Week 6	Aspects of Successful Documentaries	Coles p. 1-48	Project 2 Emotion
Week 7	Media Types and Impact	Coles p. 49-86	
Week 8	Societal Impact	Coles p. 87-145	
Week 9	Finding Stories to Tell	Coles p. 146-195	Project 3 Social Change
Week 10	Visual Storytelling	Coles p. 196-236	
Week 11	Ethics	Coles p.237-252	Project 4 Storytelling
Week 12	Creating and Measuring Change	Coles p. 253-268	Research Paper
Week 13	Finished Products		
Week 14	Reflections and Future Evolution		Final Project

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Appendix—Student Outcomes Assessment Matrix

COE&ET Conceptual Framework	Program Objectives	Course Objectives	Assessment Technique
1,2,3,4	2,3,4	1	Paper In Class Activities
1,2,3,4	2,3,4	2	In Class Activities Projects*
1,2,3,4	2,3,4	3	Paper In Class Activities Projects*
1,2,3,4	2,3,4	4	Paper In Class Activities Projects*
1,2,3,4	2,3,4	5	Paper In Class Activities
1,2,3,4	1,4,6,7	6	In Class Activities Projects*

Key assessments indicated by asterisk (*).

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Sample Modules

Introduction to COMM 374
Overview

Welcome to COMM 374: Documentary Photography. In this course we will explore the components of documentary photographs, how they are used, the impact that they have had, and how we can create them ourselves. Along the way you will see the differences between aesthetic photography and documentary photography, you will discover what key elements are at work in both, and you will create your own photographic documentaries. My goal is to help you develop a critical eye that is sensitive to the subtleties of this type of photography and for you to be able to perceive not just what makes an image to be considered a documentary picture, but also what makes it effective and even excellent.

Before we get started, please take some time to look over the syllabus and the objectives and begin to familiarize yourself with the course. Keep in mind that even though this is a production course, documentary photography is very theory-rich, and a large part of this semester will be spent helping you to understand the concepts behind documentaries. This should be a fun, explorative process that opens your mind to new concepts, ways of thinking, and the application of ideas. Do not worry if your photography skills are not exemplar. Instead, focus on getting the idea of documentary photography. If you can develop the documentarian eye, then your picture -taking skills will begin to develop as well.

I look forward to our time together exploring this interesting and creative subject. If you have any questions regarding the course or the syllabus, please feel free to contact me.

Best regards,

Dr. Kurt Dudt

Introduction to COMM 374
Objectives

At the completion of this unit, the student will

- Commit to the expectations set forth in the syllabus and course introduction
- Introduce himself or herself to the class

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Introduction to COMM 374
Lesson Guide

The information and activities provided in this module are designed to orient you to the course and to provide the instructor with some information about your expectations.

Course Policy Review

Review the course syllabus. It contains important information regarding your expectations for course participation. If you have any questions regarding the syllabus, please contact your instructor. You will be asked to sign off that you have been presented with the course policies and that you understand them in the Commitment to Course Policies at the end of this module.

Online Modules

Each module of this course will provide you with information regarding what is expected as part of the module, informational content, and resources pertaining to the module's topic. The course syllabus will provide you with a schedule of the modules you are expected to review each week. Resources associated with each module, including Web resources and assignments, will appear in the module's content block on the COMM 374 Moodle course page.

Introductory Exercise

To acquaint yourself with the instructor and your fellow students, share a photograph you have taken that you consider to be a documentary image. Include with the image a brief paragraph of why you consider the image a documentary image and what it means to you. Please have fun with this activity, as you are not being graded or judged on the quality of your work or the explanation. This is just a chance for you to share a little bit about yourself with the instructor and your fellow students. You may also use the assignment as a benchmark that you can use to see your progress at the end of the course. Directions for how to post your image and your response are available at the end of this module.

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Introduction to COMM 374
Assessment

Complete the following items:

Commitment to Course Policies

Complete the Commitment to Course Policies "quiz". In this activity you are simply signing off on a statement that you have read the course policies and understand the information presented in the course syllabus. You *should not* sign off on this policy unless you fully understand the information provided in the syllabus. Please clarify all questions and concerns by contacting your instructor before completing the Commitment to Course Policies.

Access the Project Directory

Set up your VPN connection and map the project directory on your computer. If you have difficulty in doing so, contact the IUP IT Support Center for assistance.

Introductory Exercise

Post your image and your paragraph about the image to the Introductory Exercise forum, available in the Introduction to COMM 374 content block on the COMM 374 Moodle course page. Your forum post should include the subject line [last name, first name] Introductory Photo. Your post will contain your paragraph describing why you thought the image was documentary and what it means to you. You can either attach or embed your image to your post.

Be creative, have fun, and express yourself. There are no wrong answers in this exercise. Once you have finished making your post. You should make an effort to review your classmate's posts.

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Documentary Defined
Overview

This module will introduce you to documentary photography and will explain what the course and field is all about. It will serve to differentiate documentary photography from other forms of photography.

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Documentary Defined
Objectives

At the completion of this module, the student will

- Verbalize the difference between documentary and aesthetic photography
- Identify the key concepts that define documentary work
- Identify key challenges unique to documentary photography

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Documentary Defined
Lesson Guide

So this seems like a good place to ask the question, "What is documentary photography?" However, in order to answer this question, we also need to pose the counter point and look at what documentary photography is not. Until now, you have most likely done very little if any purposeful documentary photography, though many of your own photographs likely have some documentary value. There are documentary elements of which we are not aware in most images. Not identifying these elements or how we present them are the only things that prevent the potential for documentary from being unleashed.

By the end of this lesson, you should begin to formulate your own personal definition of documentary photography. In short, documentary photography is using images, groups of images, captions, and style to document a period, an event, a concept, a theme, etc. with a specific outcome in mind. That outcome may be preservation, social change, unearthing an obscure or hidden subject that is of interest, or illumination of a culture or emotion. Whatever the purpose, there is always a purpose. The largest part of learning the definition of documentary photography is training your eye to discern it and training your mind to apply it.

Aesthetic vs. Documentary
One of the keys to defining documentary photography is distinguishing it from aesthetic photography. Aesthetic images are those which you are most accustomed to seeing and with which you will most likely work. They are built on the premise that the image has visual appeal and sends a message. Advertising, magazine covers, and professional portraits are all examples of aesthetic photography.

Documentary images, while still concerned with being visually pleasing, have a very different purpose. Documentary images are much less likely to be abstract, artistic, and trendy. Furthering a cause and changing the way people think, act, or believe while exploring the depth of the subject matter is the aim of documentary. Documentary images sell their substance and content. Effectively executed, documentary invades the mind and affects the way people think.

It is important to note in the age of digital photography and photo-manipulation the role these technologies play in distinguishing aesthetic photography from documentary photography. Digital image manipulation programs, such as Photoshop, do not have much place in documentary images. Though there is room for some image improvement, documentary photographers strive to capture the unaltered reality in the image. Cutting, pasting, and compositing images is discouraged. Aesthetic images are about what is visually pleasing. Manipulation allows us to erase wrinkles, correct imperfections in color, and sometimes even change the mood inspired by an image.

Key Concepts
There are four key concepts on which we will be focusing in this course regarding what documentary images are designed to do. These categories are by no means mutually exclusive, and you may find that documentary work at one time or another may incorporate all of these. These concepts are as follows:

Preservation: Capturing or cataloging a person, place, thing, event, culture, cause, or anything with the purpose of preservation for the future. Even something seemingly mundane, such as images of clothing, may speak volumes about our lives, culture, and time period when they are looked at 100 years from now. Likewise, images of Native Americans, Eskimos, and western pioneers are among the only things remaining to this day that give us a window into their lives, culture, and ways. At the time, the images had minor value, but today, they have surpassing value on many levels, such as to historic and cultural institutions, social and even national preservation institutions, and even to the general public in terms of common historic knowledge. The other three key concepts are not mutually exclusive of this. Documentaries that

incorporate culture, the unknown, and social change survive and do reach other generations, thus preserving the past. However, in examining these documentaries, one must be cautious, as documentary captures not only the subject matter, but also the photographer's intent.

Culture: Creating images for the purpose of describing, telling, and communicating practices, shared experiences, ways of thinking, values, and ways of life. This is perhaps the most obscure of the four concepts as culture may comprise everything from ethnicity to economic status to subgroups and subcultures, such as bikers, gamers, or coffee drinkers. This category includes telling the story of how a specific group of people lives in a developing nation or describing corporate culture. Documentaries capturing culture may simply tell the culture's story, express cultural pride, or emphasize or sympathize with some aspect of the culture (e.g., its people or a group's respect for animals). However, the overarching goal is to communicate culture.

The Unknown: Bringing to light an issue, event, subculture, practice, or ability. Exposing the unknown can serve a number of purposes, including educating, entertaining, or serving social interest. Most significantly, this principle brings something considered unconventional to an audience interested in the subject matter. Documentary subjects exposing the unknown have included martial arts, magic, underwater wildlife, and the production of coffee beans.

Social Change: Capturing the substance of an event, movement, way of life, atrocity, crime, social ill, injustice, or any emotionally charged issue for the purpose of stirring the viewers to advocate for change in society (e.g., political, religious, humanitarian, environmental, or economic change). This principle often has the highest levels of emotion and passion because its core purpose is to create change, often immediately. Here, images of things ranging from hate crimes to medical malpractice to potholes are assembled and presented in such as way that the viewer is roused to action. This concept is sometimes mingled with the other three in various ways; however, when social change is applied alone, it often carries the most emotional weight. Subsequently, this is also the timeliest of the four. Documentaries emphasizing social change specifically target the audience in the moment or the time period of its creation. Social change documentaries, especially successful ones, often obtain longevity and fall under the guise of preservation as a window into culture, society, and the process of change in days gone by.

Key Challenges
There are a number of challenges to documentary photography, chief among which are ethical, legal, and logistical. A variety of ethical dilemmas are presented, especially with the advent of digital photography and the ease of photographic manipulation, as well as the small size of cameras. Several ethical questions are raised by these developments, such as

- How much can an image be altered and still be considered to document reality?
- Are falsified images ever acceptable?
- Is it acceptable to take unauthorized photographs of illegal activities in order to expose injustice?

These ethical dilemmas tread on some legal ground as well in terms of privacy, consent, and copyright. Logistics, though always challenging in photography, are often more pressing in documentary work. Documentary work may include sensitive topics and subject matter or expose intimate details of the subjects' lives. Because of this, finesse is required to obtain access to locations, obtain subjects' trust, and deal with potentially sensitive situations.

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Documentary Defined

Assessment


To complete the module, please for the following:

Image Type Comparison
Of the images below, select two documentary images and two aesthetic images (NOTE: Clicking on the smaller images will open the full-resolution photographs). It is up to you to apply the definitions of "documentary" and "aesthetic" in choosing and classifying the images. Once selected, copy and paste the images into a word document and compare and contrast them using the four documentary principles provided in this module. Start by looking at which of the principles are at work in each documentary image. Then look at how the aesthetic images compare to the documentary images in terms of the four principles and general documentary value. Finally, consider which of the key challenges are present or absent in the images you selected.

This assignment should be two to three paragraphs in length and then should be posted in the discussion forums for instructor and peer review. It will be assessed primarily on your ability to apply the concepts and distinguish between documentary aesthetic images. The document should be saved as [last name, first initial]imgtype (e.g., SmithJimgtype) and in Rich Text Format (.rtf).


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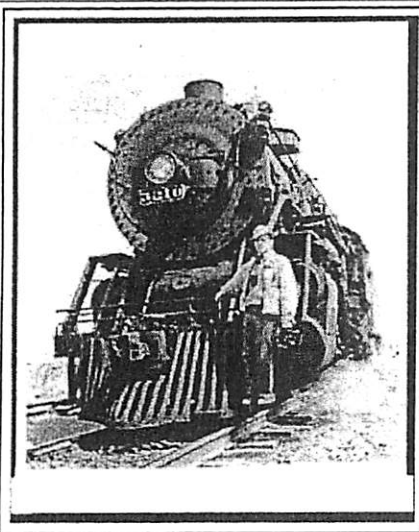

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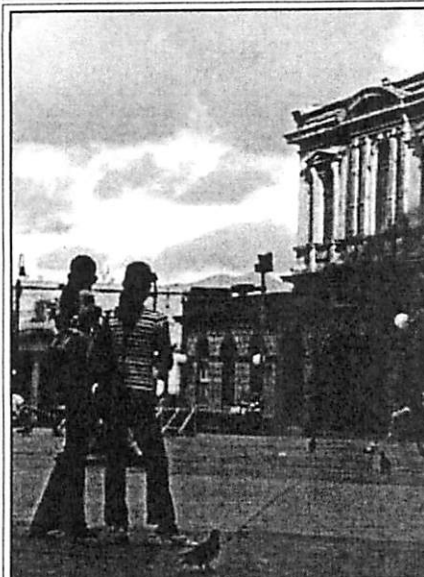
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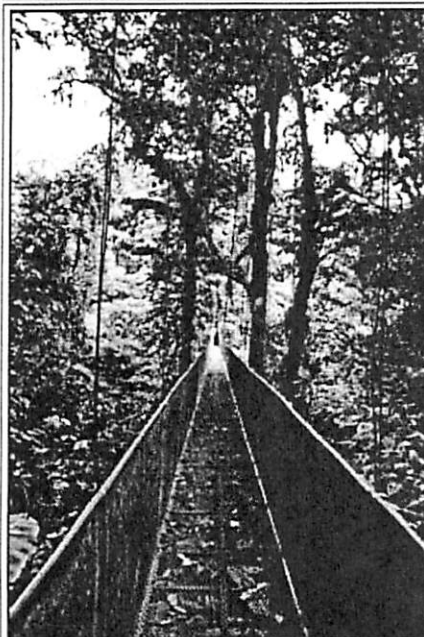
Konetes, G. (2009). [Untitled photograph of a walkway through the Jungle].

Step into someplace unique...

Konetes, G. (2009). [Untitled photograph of an arch at Indiana University of Pennsylvania].

Visual Storytelling
Overview

This module will familiarize you with the basic concepts of how to tell a story, as well as basic preproduction techniques. You will see what concepts lend themselves to being displayed visually and how to adapt stories to the medium of photography. You will tell a story via photography.

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Visual Storytelling

Objectives

At the end of this module, the student will be able to

- Explain the general concepts of media storytelling
- Identify stories that are told well using photographs
- Incorporate storytelling techniques into future photo assignments

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Visual Storytelling
Lesson Guide

Visual storytelling, though simple in its use of images to tell a story, becomes far more complex on further examination. Storytelling brings together characters and a plot that in return takes the audience on a journey. Images have their own grammar for communicating ideas. Color, composition, and the subject matter communicate moods, ideas, feelings, and power relations. Images, both motion and still, paired with words, music, and dialogue or narration can communicate a complete story and set of ideas whose point and purpose can be almost indisputable. In documentary, how do you communicate the story with no or limited captions? This can be challenging and time consuming, but exceptional documentaries transcend the words and the bounds of time and place and make an impression on the audience.

Visual storytelling, as any other communications piece, requires some form of thought and preproduction. The concept, treatment, script, and storyboard, whether formal or informal, are adapted to fit the medium. Documentary projects in their raw state may look like a series of random images. Planning and attention to the story provides order and purpose. Attention to the visual grammar, including the images' content, sequencing, method of display, and positioning in relation to captions or text, maximizes the storytelling potential. This all starts long before the first picture is ever taken.

Telling Stories
How can a picture tell a story? A better question may be, "How can a picture not tell a story?" The subject, the angle, the lighting, the technique, aspects of the photo, the caption, the background, the context—all of these things contribute to how an image tells its story. And, every image does tell a story; albeit, some don't tell very good ones. In documentary, you want to determine how to make a group of images, each with all of the elements mentioned previously, work together to tell a cohesive, meaningful story. The images alone may be splintered and incoherent. The documentary photographer must decide how to unite these separate images into a single unit. There is no single strategy for doing this. This is the art behind documentary photography. Awareness and examples will assist you in conceptualizing ways to do this. Planning, preproduction, and practice will assist you in mastering it.

Preproduction
Preproduction is a blanket term that describes everything that is done before the first picture is taken. It involves developing the initial idea (the concept), refining and expanding it (the treatment), and developing the step-by-step plan you will use as the map for creating the project itself (script or storyboard for photography). Throughout the process, you will be doing more to gain information about how to accomplish each step. This may include researching the topic, location scouting, making contacts with site personnel and gatekeepers, or acquiring the permissions necessary to accomplish the project. For this module, you will engage in the preproduction process and develop a concept, treatment, and storyboard. Then, you will produce the actual documentary project that you have planned and developed.

Adapting for the Medium
The challenge in preproduction becomes adapting your story to the medium and making sure both your plan and your medium are able to capture the story that truthfully exists in the real world. One of the first steps is to find a story than can potentially be told via documentary photography and then to identify a way to tell that story well. You must make sure you not only understand the story, but also your photography equipment and personal ability. Know in what conditions your camera will optimally operate and where your skill level is in relation to the skill required to make your project work.

Photography offers various strengths that text or video do not have. You can capture the essence of a scene and a moment and use that same shot to hold the audience's attention for a length of time. Whereas,

video is a continuous stream of images, allowing a single scene to pass before it can be fully comprehended and analyzed. Photographs may convey information that could be stated textually. However, the information presented in a photograph is more succint and open to less interpretation on the part of the individual viewing it. You are probably familiar with the saying, "A picture is worth a thousand words." This is to what it refers.

However, images do have their limitations. They do not lend themselves well to interviews or motion. While images may take provide a better means to describe reality than text, text may also be needed to fully understand the image. You must be able to coordinate your images and captions to optimally tell each story.

General Concepts of Media Storytelling
The aspects of preproduction on which we will be focusing and using are the concept, treatment, and storyboard. You will be producing one of each of these in order to prepare for your storytelling documentary project. The links provided in the Preproduction Resources database in the Visual Storytelling content block of the COMM 374 Moodle course page will help you increase your depth of knowledge on this subject. Your assignment will be grounded in these principles as they are defined below:

Concept: In short, a concept is the first basic written statement of your idea and a general overview of how it will work. It is one paragraph in length and should include the major scenes, characters, story line, and purpose. Though this is very preliminary, a lot of thought needs to go into this stage because everything else will be based on the concept. If you change things later, you will come back and revise the concept as well. The concept should demonstrate some preliminary research into your topic.

Treatment: The treatment is a more detailed version of the concept. For short productions, such as those for this class, it will be 1-2 pages in length. The treatment should demonstrate research into the topic, the location, and any relevant gatekeepers involved with your production. It will follow the exact same outline as your concept, but incorporate basic camera commands, such as CU (close up), MS (medium shot), LS (long shot), XLS (extreme long shot), WS (wide shot), and XCU (extreme close up). You will also want to add some of the general caption descriptions but not necessarily the actual captions. Every main scene, location, setting, and person involved should be mentioned in the anticipated sequence in which each will be presented in your final production.

Storyboard: This acts as your script for documentary photography productions. Here you want to draw a rough sketch of each and every frame that you plan to shoot. You will include information about the lighting, distance, time of day, and shooting technique for each image as well as a general proposed caption. Your storyboard should be complete and detailed enough that anyone who gets it could produce your documentary project, even if they had never talked with you. Granted, there may be changes when you show up to actually shoot the project; things may be added, taken away, or changed, but the storyboard will give you a concrete plan from which to shoot. The preproduction process will save you a lot of time and effort in shooting because it requires you to do your research to generate the treatment and storyboard.

Additional Preproduction Resources
The Preproduction database in the Visual Storytelling content block on the COMM 374 Moodle course page includes additional resources regarding preproduction. Please review these resources in preparation for the assignments at the end of this module.

Documentaries
A collection of documentaries that use varying levels of and different storytelling techniques have been included in the Storytelling and Documentary Examples database in the Visual Storytelling content block on the COMM 374 Moodle course page. View these documentaries. As your review the material, make

your observations in response to the following questions:

- What methods are used to give the individual images within a documentary cohesiveness?
- What in each documentary may prevent the images from working together?

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Visual Storytelling
Assessment

To complete this module, please complete the following:

Discussion

A collection of documentaries that use varying levels of and different storytelling techniques have been included in the Storytelling and Documentary Examples database in the Visual Storytelling content block on the COMM 374 Moodle course page. View these documentaries. As you review the material, make your observations in response to the following questions:

- What methods are used to give the individual images within a documentary cohesiveness?
- What in each documentary may prevent the images from working together?

Post your response to these questions to the Visual Storytelling forum in the Visual Storytelling content block on the COMM 374 Moodle course page.

Documentary Preproduction

Find a story to tell through documentary photography, accompanied by music and captions. Write a concept, treatment, and storyboard for this production.

All material should be submitted in one document. This document should be saved in Rich Text (.rtf) format and named using your last name, first initial, and preproduction (e.g., SmithJpreproduction). This assignment should be submitted using the Preproduction assignment in the Visual Storytelling content block on the COMM 374 Moodle course page.

Storytelling Documentary

Produce the actual documentary for which you have designed the preproduction materials. This documentary *must tell a story*, and demonstrate the use of the preproduction materials. Your documentary may deviate some from your preproduction materials to accomodate changing variables and better ideas, but it should demonstrate the same general flow. Music and captions should accompany and support the story. You should use either the slideshow feature of Photoshop Elements or Photostage to piece together the final video.

The project should include the following:

- 15-20 good pictures (clear, in focus, rule of thirds, etc.)
- Color or black-and-white photographs
- Some pictures must include people
- Assignments should be submitted via your student folder on the P: drive
- Project submissions will include both the slideshows and the raw (unedited) images
- Slideshows should be saved in .wmv format
- Captions should be included for almost every picture in the slideshow (underneath the images in the black area)
- Music is required for the slideshow

The following point values will be applied in grading the project:

Aspect	Point Value

Documentary Content/Value	50
Storytelling Demonstrated	30
Picture Quality	25
Collective Impact/Power	15
Preproduction Materials	15
Proper Media Format, Captions, and Labels	15
Total	150

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COMM 374: Documentary Photography
Preproduction Examples

The following sections will provide you with samples of preproduction documents upon which you may model your own preproduction work.

Sample Concept
The purpose of this three- to five-minute documentary is to tell the story of the physical impact that Jimmy Stewart had on Indiana, PA. It will begin with an introduction outlining Stewart's personality and career, document his impact on Indiana, and conclude with some of his greatest accomplishments. There will be some captions, but the majority of the information will come from verbal narration over top of the images, allowing for shorter transitions between images because the audience will not have to read captions.

Sample Treatment
External shots, the Jimmy Stewart statue in front of the Indiana Courthouse. Various shots will be used here including the plaque on the statue and various angles before revealing more of the context and town around it. The narrator will begin by discussing who Jimmy Stewart was and quickly set the stage by mentioning some of his greatest and most impressive accomplishments. Then the narration will move to mentioning Indiana, PA as his hometown and his influence on the town.

External shots, Jimmy Stewart's birthplace, old childhood home, his old grade school, the bank that stands in the place of his family's old hardware store, and his family's old church. Shots of several places that helped define Stewart's early years and family history in Indiana will be taken. The narrator will detail Stewart's upbringing, his family and home life, as well as culture. The narrator will go on to describe the expectations placed on Stewart as a youth and foreshadow by detailing some of the interactions he had with his family after he rose to stardom.

External images, Jimmy Stewart in various films and roles as well as images of the Indiana County War Memorial and Memorial Park. Several shots will be used to portray some of Stewart's history and story and outline some of his life. The narrator will briefly outline several significant junctures in Stewart's life and career, such as childhood, his transition from education to theater, his early films, his more impressive films, his military service, and the golden age of his career.

External shots, the Indiana Theater, Jimmy Stewart Boulevard sign, Jimmy Stewart Museum, and Jimmy Stewart Airport. These images are intended to show Stewart's legacy in Indiana, PA and his high regard within the local community. The narrator will give some back story to each of the major images and go on tell about the impact that Stewart has had on the town and region.

External images, Stewart's most revered movie posters and his awards and greatest accomplishments. The depth of his acting career and the influence he had on both the industry and his nation will be showcased by a montage of images. The narrator will discuss Stewart's character, including the quote made by the President of the United States of America the day he died.

[Time permitting] Internal shots of the Jimmy Stewart Museum. Several images will be used from the museum to help showcase the fame and accomplishments of Stewart's life with accompanying narration.

External shot of Jimmy Stewart statue once more. The scene ends with a final shot of the statue that zooms in to a close up of his face and then fades to black. The narrator finishes with the line "Through the statue unveiled on his 75th birthday, Jimmy Stewart is still ever-present in his home town of Indiana, PA."

Sample Storyboard

The following is an example of one student's storyboard. Please note that this is just an excerpt from a much larger storyboard that documents the whole production beginning to end. You will need to produce a storyboard for your entire production.

Story Boarding Template

Page # ___1___

Scene # 1.1		Scene # 1.2		Scene # 1.3
	Transition (Cut)		Transition (Cut)	

VoiceOver Text

VoiceOver Text

VoiceOver Text

Sound / Music

Sound / Music

Sound / Music

Notes

Notes

Notes

Developed by Bernajean Porter

COMM 374: Preproduction Examples
COMM 374: Documentary Photography
DE Proposal 01.26.2009

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Screen Captures

You are logged in as D Porter: Student (Return to my normal role)

Indiana University of Pennsylvania
Moodle

moodle.iup.edu ► kdum.dev-COMM374-DE

Return to my normal role

IUP Moodle Documentation
Moodle Product Documentation
Contact the IUP IT Support Center

People
- Participants

Activities
- Assignments
- Databases
- Forums
- Quizzes
- Resources

Search Forums
[ ] Go
Advanced search

Administration
- Grades
- Profile

My courses
- ... channel Development Experimental
- dporter Development
- COMM 101 Comm Media in American Society
- dporter Other
- Reflective Practice and Blogging Training
- dporter Sample1
- dporter Sample2
- dporter Sample3
- Fall 2009 COMM 150 001
- Fall 2009 COMM 900 001
- Fall 2009 rjl Meta Career Planning
- Fall 2009 Sarah Meta COMM 101
- Communications Media in American Society
- rjl Development
- COMM 151 Basic ...

Topic outline

COMM 374
Documentary Photography

- Syllabus (Start Here)
- A Brief Introduction to Moodle (PDF)
- Chat Room
- Announcements
- Course Questions Forum

1 Introduction to COMM 374
- Overview
- Objectives
- Lesson
- Assessment
- Questions Regarding COMM 374
- Commitment to Course Policies
- Introductory Exercise

2 Documentary Defined
- Overview
- Objectives
- Lesson
- Assessment
- Documentary Defined Resource Database
- Image Type Comparison Assignment

3 Visual Storytelling
- Overview
- Objectives
- Lesson
- Assessment
- Preproduction Resources
- Storytelling and Documentary Examples Database
- Visual Storytelling Forum
- Pre-Production Assignment

Latest News
(No news has been posted yet)

Upcoming Events
- Pre-Production Assignment
  Monday, 1 February
  Go to calendar...
  New Event...

Recent Activity
Activity since Monday, 25
January 2010 04:18 PM
Full report of recent
activity...

Course updates:
Deleted Assignment

Added Forum
Image Type
Comparison
Assignment

Updated Database
Preproduction
Resources

Added Forum
Course Questions
Forum

Screen Capture: COMM 395 Moodle Course Page

Separate groups: All participants

Documentary Defined Resource Database

The following resources will help broaden your perspective to documentary photographs and documentaries in general. These will provide the foundational material that will help you become acclimated with the concept of documentary. As you look through these articles, video clips, and pages of web content, ask yourself the question of "How can I apply these theoretical frameworks and production techniques to the four key concepts in order to produce purposeful and effective work in the future?"

View list   View single   Search

Resource Name	URL	
Documentary and Street Photography Henri Cartier-Bresson	http://www.luminous-landscape.com/tutorials/street.shtml	📝✗
Documentary Overview	http://historymatters.gmu.edu/mse/photos/early.html	📝✗
The River 1937 Video Clip	http://www.youtube.com/watch?v=ium31et6rd8	📝✗
Documentary Photography Elizabeth McCausland January 1939	http://newdeal.feri.org/pn/pn139.htm	📝✗

Screen Captures: Sample Resource Database