The Department/School of Film and Photography requests permission to offer the following NEW GRADUATE COURSE beginning the Fall term, 2014.

FILM 524 01

Research Methods

Title of Course

TBD

SSN 15

Aug 26 - Dec 13, 2014

Beginning Date - End Date*

Capacity

148 Room

Office of the Provost

RECEIVED

MAR 26 2014

REQUIRED DOCUMENTATION FOR REVIEW OF NEW GRADUATE COURSES

A. Course Description:
   1. What are the special goals or purposes of the course that support a "graduate" level of the course?
      To fill a need among the graduate students in the MFA in Science and Natural History Filmmaking Program for instruction in research methods, including sources and attribution, for both the written thesis and the thesis film.

   2. Is this course intended to be a required part of a new degree curriculum option, major, or minor?
      No. It will be required as part of the current curriculum.

   3. Provide a course syllabus containing all major topics to be covered. Please see attached Sample Syllabus.

   4. List required texts or other required references.

B. Level of Offering:
   1. Has the course been offered previously as a 580? No.
      a. If so, when?
      b. What was the enrollment?
      c. What level of students took the course?
      d. What were the evaluations?

   2. Does the course represent an upgraded version of an undergraduate level course? No.
      a. If so, how has the course been changed to justify offering it at the graduate level? (Be specific)

   3. What are the prerequisites for this graduate course? (List exact MSU courses - e.g. ESCI XXX or equivalent)
      FILM 510, FILM 504, FILM 505

   4. What performance requirements are placed on students that make this a graduate course?
      a. Specifically state the written requirements or products of this course.
         The students will need to submit six papers demonstrating various thesis-related skills and research approaches. The level of expectation will be that the work is preliminary to the actual writing of the thesis.
      b. How will the student=s learning be assessed and graded?
         The students will be graded on each paper based on the accuracy and clarity of the research and
arguments. They will also need to make clear their plans for researching a 10-minute movie that will simulate the work needed for the thesis film.

C. Relationship to other courses, curricula, and Departments:
   1. Does this course build on or interrelate with other courses in your curriculum or related curricula? Yes
      a. If so, which one(s)? FILM 510, FILM 504, FILM 505, FILM 517
   2. Does this course replace one or more courses that will not be offered? NO
      a. If so, which one(s)?
   3. Do the topics in the proposed course duplicate or reiterate those in other courses in this or any other department?
      a. If so, how do the coverages and education experiences differ, and how are these duplications or reiterations justified?
   4. When the course is to be co-sponsored, taught by faculty from more than one department, or when content overlaps areas of common concern, the concurrence of all department heads and deans involved must be indicated. What liaison has been conducted with other departments? State reactions, both favorable and unfavorable.

D. Students Served:
   1. Does the proposed course serve:
      a. Majors only? YES
      b. Non-majors only? State area(s) or discipline(s) to be served.
      c. Both majors and non-majors? Indicate what specific efforts will be made to make the course materials relevant to all disciplines served. How are faculty and students in the other areas to be served being made aware of this course?

   What is the anticipated course enrollment?
   15 students (maximum)

E. Resources (including instructor):
   1. Are department financial resources sufficient for offering this course? YES
   2. Does the instructor have the requisite academic training to offer this course?
      a. Describe these qualifications briefly and include a vita (if the instructor is non-tenured).
      The instructor has not yet been assigned and may be a new hire for which a search is currently underway.
   3. Are the library holdings adequate to support this course?
      YES, including the online reference capabilities.

F. Course Evaluation:
   1. How will the students evaluate the course and instructor? Knapp forms
   2. How will the department evaluate the course and instructor?
      The course will be added to our assessment plans and assessed every other year.

G. Previous Course Review:
   All courses must have received faculty review and approval by your college curriculum committee and dean before the College of Graduate Studies will consider them.

H. Other Supporting Material:
   Include any additional information you feel is needed to support this request.

I. Include the “Graduate Course Change” form:
   This is the document that provides the information that will be included in MSU’s print and web catalog.
Course requests submitted without this form will be returned without being approved.

Chairperson, Departmental Curriculum Committee

Date

Department Head

1-27-14

Date

Academic College Dean

1/24/14

Date

Graduate Dean

3-25-14

Date
The Department/School of Film and Photography requests permission to offer the following NEW GRADUATE COURSE beginning the Fall term, 2014.

<table>
<thead>
<tr>
<th>FILM</th>
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<td>Rubric</td>
<td>Course #</td>
<td>Section</td>
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</table>

Research Methods

**Title of Course**

TBD

Instructor

TBD

SSN

Capacity

Aug 26 - Dec 13, 2014

Beginning Date - End Date*

Email: daig@montana.edu

Instructor's email address

Instructor's phone number

3 Credit**

Recitation Thursday 3-6PM VCB 148

Mode Days Times Building Room

Special Notes

* If other than regular semester, indicate the dates and total contact hours

** Be specific regarding the number of credits. Do not list ranges (i.e. 1-5)

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New Course Request.doc (revised 11/03)
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(OVER)
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C. Stillwell
   Chairperson, Departmental Curriculum Committee
   Date

S. Berg
   Department Head
   Date

Academic College Dean
   Date

Graduate Dean
   Date

Office Use Only

Registrar

College Dean

New Course Request.doc (revised 11/03)
FILM 524: Research Methods

SAMPLE SYLLABUS FOR PROPOSED COURSE

Calendar Description
An introduction to the research methods required for the successful writing of the MFA thesis and effective production of the MFA thesis film in the School of Film and Photography’s Science and natural History filmmaking program.

Perquisites: FILM 510, FILM 504, FILM 505

Goals of this Class

The primary goal of this class is to aid students in becoming familiar with the kind of expository writing and necessary research required to successfully write an MFA in Science and Natural History Filmmaking thesis paper. The course will also examine the research methods appropriate for researching an acceptable MFA thesis film. Along with instruction in the general rules of punctuation, sentence structure, and paragraph formation, the class will familiarize students with argumentative strategies that may be used in writing the thesis. The course will also teach the archival, library, and online database research methods need to support the arguments made in their films and theses. Students will also be trained in the accepted academic procedures of argumentation and attribution in both print and visual media. By the end of the semester, the students will have not only a knowledge of what constitutes a strong thesis idea but will also have the writing and cinematic research skills to incorporate their research into their theses and films.

Required Texts


Genevieve Joliffe and Andrew Zinnes, *The Documentary Film Makers Handbook: A Guerilla Guide*

Learning Outcomes

1. Students will review and master the basic rules of grammar, punctuation, sentence structure, and paragraph formation and progression.
2. Students will learn how to construct arguments in their papers.
3. Students will become familiar with the rules of documentation and attribution.
4. Students will explore rhetorical strategies for making arguments in both written theses and thesis films.
5. Students will produce one 5-page research paper that strongly advocates an idea or point of view, includes supporting references to other published and media works, and serves as a "workout run" for their thesis.

6. Students will submit a treatment for a 10-minute film that proves an argument, supports a theoretical point of view, or advocates a position arising from careful research and documentation.

Week 1 - Introduction. Purpose of class. Introduction to strategic writing
Assignment: Biographical Sketch.

Week 2 - Grammar and punctuation review. Review of Biographical Sketch.
Assignment: Fix the story.

Week 3 - Introduction to research. Assignment: Research Paper Proposal. The Case Study paper.

Week 4 - Rhetorical strategies and outlining. Review of research paper proposals.
Assignment: 13 ways of looking at a Magpie.

Week 5 — The library and its wonders. Review of 13 Ways of Looking at a Magpie.
Assignment: Read the entire MLA Handbook.

Week 6 — Attribution. Assignment: Write and attribute.

Week 7 — Argumentation. Assignment: Take a position. Then take the opposing position. Select a Science and Natural History (SNHF) written thesis from the database accessible through the MFA website (sfp.montana.edu/sciencenaturefilm). Be prepared to critique the thesis next week.

Week 8 — What is a thesis? Finding the thesis idea. Critique the Thesis. Upload your research papers to class D2L site.

Week 9 — Open class critique of research papers.

Week 10 — Researching a film. Case studies.

Week 11 — How to fact check. What it looks like you are saying. Outline the research process for a 10-minute film. Include both subject research and camera, logistical, and travel research.

Week 12 — Techniques for searching films. Upload film research plans to class site.

Week 14 — Critiques of film research plans.

Week 15 — Review of thesis and film research techniques and sources.
Week 16 — Final short answer and essay exam.
The Documentary Film Makers Handbook: A Guerilla Guide
Paperback
by Genevieve Joffils (Author), Andrew Zimmam (Author)
10 customer reviews

Order within 2hr 41min to get it:

Add to Cart

This is a gift

Have one to sell? Sell on Amazon

Price for all three: $15.77

Share

Documentary films have enjoyed a huge resurgence over the last few years, and there's a new generation of filmmakers wanting to get involved. In addition, the digital revolution has made documentaries even more accessible to the general filmmaker. Documentary films can now be shot professionally using cheaper equipment, and smaller cameras enable the documentaries to be less intrusive and therefore more intimate in the subjects' lives. With an increasing number of documentary filmmakers who...
Editorial Reviews

Review

"...a book like The Documentary Filmmakers Handbook is long overdue, and an essential tool to help new and future generations of filmmakers continue to raise their ambitions and challenge audiences to reconsider the world around them.- Creative Screening Weekly Magazine, December 2006

[Review by Joliffe and Andrew Zinnes directly transpose their tried and true formula for movie-making guides to the world of non-fiction films. Packed in everything you could want to know about setting up, shooting and distributing your work, this is the last word on its subject. Five Stars.- Empire Magazine, February 2007]

"Joliffe and Zinnes, building on their previous book on guerrilla film making, turn to the 100 experts on 100 aspects of making documentaries, including finding subjects, getting funded, shooting appropriate shots, dealing with censorship, distribution and, of course, the ubiquitous budgeting and fundraising. They also offer concise studies of ten significant films, including several for which the film makers actually did get to thank their mums and the academy. The result is both hopeful and realistic." (Reference and Research Book News)

"To filmmakers that some documentary filmmakers, this resource by filmmaker Joliffe and her husband's writing partner Zinnes will need to be chained down in the reference section. This book is packed with information that documentary filmmakers (especially beginners need) ... the overall value of this treasure trove of advice and guidance far overshadows these problems. Summing Up: Essential. All levels (CHOICE)

"...an indispensable new compendium from the folks who brought you The Guerrilla Film Makers Handbook (2004)." - Tom Powers, Documentary, July-August 2007 (Documentary)

"If you approach learning as a hands-on, learn from others endeavor, this Handbook has a plethora of useful information that will elevate your knowledge level to that of some of the finest documentaries in the world." - Rob Gold, Film Festival Today, June 21, 2007 (Film Festival Today)

About the Author

Genevieve Joliffe met Chris Jones at film school and the two went into independent filmmaking through their production company, Living Spirit Pictures. She directed her third film together, Urban Ghost Story, in 1998. After moving to Los Angeles, Genevieve was a major force in putting together the US edition of The Guerrilla Film Makers Handbook, and she also co-authored The Documentary Film Makers Handbook in 2006. With her husband and screenwriting partner Andrew Zinnes, she has sold projects to Warner Bros and has two indie features set to film in 2010.
Andrew Zimmern has worked in development at Paramount Pictures and at USA Networks. He left to become a script analyst, and worked for Morgan Creek Productions, Artisan and several script analyst companies. Using his documentary filmmaking experience, Andrew was the perfect co-author for The Documentary Film Makers Handbook. He has taught documentary at the NY Film Academy and has lectured on filmmaking at schools and colleges around the US. He is a founding partner of the film company Chezze Pictures.

Customer Reviews

(10)

Great reference tool, covers almost all aspects of documentary film-making, that can prepare them to make an excellent film.

I think all the documentary books about how to make documentaries have a basic grounding in the process, and even the most basic of these books have stuff for people just beginning.

Using the book, documentaries of all stripes will be able to find useful information. 

Emmanuel Moresi

Most Helpful Customer Reviews

5 of 6 people found the following review helpful

Had Different Experiences

By Christopher Aguilar on October 23, 2006

Format: Paperback  Amazon Instant Video

I like the idea of this book. But I have to admit the low stars is because I kind of expected it to be something totally different. This is a collection of interviews with various documentary makers. And although some were insightful, I found many to be a bit repetitive. Again, I expected a more in-depth look at the creative process and more of a "how to" book than a collection of interviews. So upon first reading I was immediately bummed out. There are definitely some worthwhile interviews in here that are insightful. But all and all, I think I could have found those interviews on line or in a magazine. If you are looking for more of a how to or instructional guide, you will be disappointed with this.

Comment  Was this review helpful to you?  Yes  No

9 of 9 people found the following review helpful

A Must-Have!

By My Two Cents on March 31, 2007

Format: Paperback

This book is packed with tons of useful information. We consider ourselves somewhat experienced documentary filmmakers, but it has given us a lot of valuable information we didn't already know, and didn't know who to ask.

Comment  Was this review helpful to you?  Yes  No

8 of 10 people found the following review helpful

Great book - interviews are very helpful!

By Paul Kadowa on November 16, 2006

Format: Paperback

If you are truly interested in becoming a documentary filmmaker then this is the book for you. After all, you are writing a book about the most helpful and informative. Thanks for putting together such a functional and important guide.

Comment  Was this review helpful to you?  Yes  No

2 of 2 people found the following review helpful

The most complete resource and a great reference for novices and experienced docmakers alike!

By Hakan on September 15, 2009

Format: Paperback

Zimmern and Jolliff cover almost every aspect of making great documentaries. As Zimmern says in his classes, "The point of this book is to give people straight answers and practical tips to keep them out of all kinds of trouble, and to help their projects move forward faster, look better, and cost less."

Using the book, documentaries of all stripes will have a basic grounding in the process, that can prepare them to make an excellent film. People need to get some real-life shooting experience, but the rest of it is covered here.

Emmanuel Moresi

Most Recent Customer Reviews

Best Book On Documentary Filmmaking Out There

I think all the other documentary books I have read have been stuff for people just beginning. This gets into the details. Read more

Published on December 8, 2011 by Dan Paris

Great reference tool, covers almost all aspects of documentary film making. It has some typo's, enough to distract you, but in general could apply to any documentary you're... Read more

Published on July 29, 2006 by Emmanuel Moresi

The Documentary Film Makers Handbook

One of my faculty use this book as a teaching tool and finds it creates a great deal of discussion and stimulation about the subject of documentary filmmaking. Read more

Published on April 1, 2008 by S. Goldman

The Documentary Film Makers Handbook: A Guerrilla Guide

Interesting viewpoints from professionals - all angles are covered, which makes them valid but often repetitive. Read more

Published on February 18, 2008 by D. Cartezux

Good information, But filled with Typos

This book is full of great information, but there are many places in the text where there appear to be missing text. e.g. Read more

Published on December 23, 2006 by Peter R. Way

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Only search this product's reviews
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- Making Documentary Films and Videos, A Practical Guide to Planning, Filming, and Editing Documentaries by Gary Hampe Paperback
  $17.18
- Writing, Directing, and Producing Documentary Films and Videos, Fourth Edition by Alan Rosenthal Paperback
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**MLA Handbook for Writers of Research Papers**

**The Definitive Guide to Writing Research Papers**

The *MLA Handbook* is published by the Modern Language Association, the authority on MLA documentation style. Widely adopted by universities, colleges, and secondary schools, the *MLA Handbook* gives step-by-step advice on every aspect of writing research papers, from selecting a topic to submitting the completed paper.

The seventh edition combines a fully updated print volume with a complementary Web site. The site provides

- The full text of the print volume of the *MLA Handbook*
- Over two hundred additional examples
- Several research project narratives—stories, with sample papers, that illustrate the steps successful students take in researching and writing papers
- Searching of the entire site, including the full text of the *MLA Handbook*
- Continuous access throughout the life of the seventh edition of the *MLA Handbook*

**Recipient of Choice Award for Outstanding Academic Title in 2009**

**Praise from College Teachers for the Research Project Narratives**

"This is a marvelous idea. Students struggle to understand best practices for documenting sources, and I find that presenting them with research scenarios and specific problems helps them tremendously. The narratives provide a great resource that will help students understand the MLA's recommendations for documentation."

-- Irene Kacandes, Professor of German Studies and Comparative Literature, Dartmouth College

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