

DS 116A - Storytelling Toolkit: Mapping

Credits: 1

Presentation of geographic spatial information begins with maps made following good design. What makes a good map design in terms of color composition, scale, and density of information? How does one present multiple scales and time series? Good design is only the beginning. Once content is mapped, how and with what media can the visual information be best presented? This course will explore map design and appropriate use of increasingly complex presentation strategies starting with PowerPoint, followed by Google map engines and embedded internet applications and culminating with ArcGIS Online driven story mapping. Students with prior GIS experience will be able to create their own map data, while those uninitiated in GIS will be able to use existing data sets to achieve powerful and appropriate visualizations. The course allows for those with significant presentations at the end of the semester, such as capstone projects, to apply visualization and presentation methods gained in this course in those projects.

Note(s): Not for liberal arts credit.**DS 116B - Storytelling Toolkit: Mapping**

Credits: 2

Presentation of geographic spatial information begins with maps made following good design. What makes a good map design in terms of color composition, scale, and density of information? How does one present multiple scales and time series? Good design is only the beginning. Once content is mapped, how and with what media can the visual information be best presented? This course will explore map design and appropriate use of increasingly complex presentation strategies starting with PowerPoint, followed by Google map engines and embedded internet applications and culminating with ArcGIS Online driven story mapping. Students with prior GIS experience will be able to create their own map data, while those uninitiated in GIS will be able to use existing data sets to achieve powerful and appropriate visualizations. The course allows for those with significant presentations at the end of the semester, such as capstone projects, to apply visualization and presentation methods gained in this course in those projects.

Note(s): Not for liberal arts credit.**DS 119A - Storytelling Toolkit: Topics**

Credits: 1

Fundamentals of storytelling. Any storyteller, whether evidence-based or creative, needs a toolkit of skills to present a story. These skill-up classes offer students an introduction to basic production and/or post-production skills used in evidence-based or creative storytelling. Students will either bring existing content and apply the new skill, or work with project materials supplied by the faculty member.

Note(s): The course on a different topic may be repeated for credit. Not for liberal arts credit.**DS 119B - Storytelling Toolkit: Topics**

Credits: 2

Fundamentals of storytelling. Any storyteller, whether evidence-based or creative, needs a toolkit of skills to present a story. These skill-up classes offer students an introduction to basic production and/or post-production skills used in evidence-based or creative storytelling. Students will either bring existing content and apply the new skill, or work with project materials supplied by the faculty member.

Note(s): The course on a different topic may be repeated for credit. Not for liberal arts credit.**DS 201 - Principles of Documentary**

Credits: 3

An introduction to local, national, and global documentary traditions in film, sound, photography, exhibition and multimedia, through readings, screenings, classroom discussion, and engagement with practitioners. Students will engage with theoretical and practical issues related to documentary work, including critical analysis of existing work and of the distinct ethical and aesthetic concerns associated with developing and telling stories that matter. The course emphasizes how the narrative, analytical, and structural frames of audio, visual, and written media shape the work, its audience, and impact. Rather than focusing on the production of a documentary in any one form, students get a hands-on experience of various media, and an overview of technical aspects, to help them prepare for extended work in one or more documentary media.

Note(s): Fulfills Humanistic Inquiry requirement.**DS 202A-D - Documentary Studies Workshop**

Credits: 1-4

A topical workshop or lab/studio experience sponsored through documentary studies. DS 202 may be linked to a regular course offered or as a freestanding academic experience.

Prerequisites: As determined by the instructor and the Documentary Studies Advisory Board, and may include concurrent enrollment in a concurrent course, or completion of a prerequisite course. Prerequisites/ Corequisites DS 202/302 designation will depend on whether the workshop requires advanced documentary skills of students. Thus it may be possible for a faculty member to offer a 300-level class, but add a 200-level DS workshop to introduce relevant documentary assignments or tasks, or offer a 200-level class that does more advanced documentary work, requiring a 300-level workshop.

Note(s): Not for liberal arts credit.**DS 205 - Participation, Co-creation, Social Practice**

Credits: 3

An exploration of participatory approaches to documentary, performance, and artistic creation within the wider landscape of socially-engaged art or Social Practice Art. The socially-engaged or participatory art methodologies enlist non-artists as collaborators alongside professional artists, question the line that divides these two categories, and critique exclusivity and elitism within art itself. In both studying and creating Social Practice Art, student will consider questions such as How is access to the means of cultural production related to agency and power? How does art articulate or create community? What is or should be the place of creativity in the lives of individuals and societies?

Prerequisites: SSP 100.**Note(s):** Fulfills Bridge Experience requirement.**DS 210 - Introduction to Audio Documentary**

Credits: 3

An introduction to the technologies, tools, and skills of creating audio documentaries. Working individually and in small production teams, students will produce original sound works for radio broadcast and podcast and listen to and critically analyze examples in the medium. Students will also learn to research and report a story, observe ethical guidelines and legal norms of permissions, and apply different methods of sculpting an audio experience, telling stories, and representing reality. The course assumes no prior knowledge of audio technologies.

DS 251A-D - Topics in Documentary Studies

Credits: 1-4

Typically organized courses covering methods, approaches and issues within documentary studies at the intermediate level. The specific approaches to be explored will vary from course to course, but all topics courses will engage both theory and practice.

Note(s): May be repeated with a different topic for credit.

DS 302A-D - Advanced Documentary Studies Workshop

Credits: 1-4

An advanced topical workshop or lab/studio experience sponsored through documentary studies. DS 302 may be linked to a regular course offered or as a free-standing academic experience.

Prerequisites: *As determined by the instructor and the Documentary Studies Advisory Board, and may include concurrent enrollment in a concurrent course or completion of a prerequisite course.*

Note(s): DS 202/302 designation will depend on whether the workshop requires advanced documentary skills of students. Thus it may be possible for a faculty member to offer a 300-level class, but add a 200-level DS workshop to introduce relevant documentary assignments or tasks, or offer a 200-level class that does more advanced documentary work, requiring a 300-level workshop.

DS 351A-D - Advanced Documentary Studies Workshop

Credits: 1-4

Topically organized courses covering methods, approaches, and issues within documentary studies at the advanced level. The specific approaches to be explored will vary from course to course, but all topics courses will engage both theory and practice.

Note(s): May be repeated with a different topic for credit.

DS 371A-D - Independent Study in Documentary Studies

Credits: 1-4

An opportunity for qualified students to pursue independent study or research in Documentary Studies under the supervision of an appropriate faculty member. The written study proposal must be approved by the MDOCS director.

Prerequisites: *Previous study related to the area of the internship experience.*

DS 381A-D - Skidmore-Saratoga Memory Project Practicum

Credits: 1-4

An opportunity to work on the Skidmore-Saratoga Memory Project with a faculty member and/or documentarian. Students will gain practical experience in documentary research, writing, production or post-production. This course is intended for those interested in applying and enhancing skills acquired in Documentary Studies workshops or courses, or within their majors, while advancing the projects supported by MDOCS and/or Skidmore College faculty. Permission of instructor is required.

Prerequisites: *As determined by the instructor and the Documentary Studies Advisory Board.*

Corequisites: *DS 202/302 and DS 381 are not interchangeable. In DS 202/302, the DS workshops, students may be building skills with course materials or working on distinct projects, with work to be complete within that semester. In DS 381, the Memory Practicum, students will collaborate on a pre-designated project, which might be creating a film for a community partner, helping a local institution design a commemoration of a landmark event, or to create an exhibit in a nearby museum. The practicum will allow faculty and students to collaborate on projects which might extend beyond the scope of a single semester.*

DS 399A-D - Professional Internship in Documentary Studies

Credits: 1-4

Professional opportunity for advanced students whose curricular foundations and cocurricular experience have prepared them for more autonomous professional work related to documentary studies. With faculty sponsorship and the director's approval, students may extend their educational experience into such areas as filmmaking, sound recording, exhibition, archives, and other professional areas.

Prerequisites: *Previous study related to the area of the internship experience.*

Note(s): Not for liberal arts credit.