

Course Information

Date Submitted: 1/25/2015

Current Prefix and Number: WRD - Writing, Rhetoric, and Digital Media, WRD 312 INTRODUCTION TO DOCUMENTARY

Other Course:

Proposed Prefix and Number: WRD 312

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? Yes

Inquiry - Arts & Creativity

1. General Information

a. Submitted by the College of: ARTS & SCIENCES

b. Department/Division: Writing, Rhetoric and Digital Studies

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: Jason Carr

Email: jpcarr4@uky.edu

Phone: 218-2867

Responsible Faculty ID (if different from Contact)

Name: Brian McNely

Email: brian.mcnelly@uky.edu

Phone: 218-0957

f. Requested Effective Date

Semester Following Approval: Yes OR Effective Semester:

2. Designation and Description of Proposed Course

a. Current Distance Learning (DL) Status: N/A

b. Full Title: INTRODUCTION TO DOCUMENTARY

Proposed Title: INTRODUCTION TO DOCUMENTARY

c. Current Transcript Title: INTRODUCTION TO DOCUMENTARY

Proposed Transcript Title: INTRODUCTION TO DOCUMENTARY

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

LECTURE: 3

Proposed Meeting Patterns

LECTURE: 3

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: *Letter (A, B, C, etc.)*

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? No

Proposed to be repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester? No

2i. Current Course Description for Bulletin: This course is dedicated to critical examination of approaches to the documentary, and the construction of a documentary of one's own. Students will examine different strategies, structures, and topics, with an eye to production.

Proposed Course Description for Bulletin: This course is dedicated to critical examination of approaches to the documentary, and the construction of a documentary of one's own. Students will examine different strategies, structures, and topics, with an eye to production.

2j. Current Prerequisites, if any: Prereq: Completion of Composition and Communication requirement or consent of instructor.

Proposed Prerequisites, if any: Prereq: Completion of Composition and Communication requirement or consent of instructor.

2k. Current Supplementary Teaching Component:

Proposed Supplementary Teaching Component: No Change

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? Yes

If YES, explain and offer brief rationale: This course has been revised to meet UK Core standards in the Arts & Creativity inquiry area.

5a. Are there other depts. and/or pgms that could be affected by the proposed change? No

If YES, identify the depts. and/or pgms:

5b. Will modifying this course result in a new requirement of ANY program? No

If YES, list the program(s) here:

6. Check box if changed to 400G or 500: No

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11.I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|JRI236|Jeffrey R Rice|WRD 312 CHANGE Dept Review|20150126

SIGNATURE|ACSI222|Anna C Harmon|WRD 312 CHANGE College Review|20150406

SIGNATURE|JMETT2|Joanie Ett-Mims|WRD 312 CHANGE UKCEC Review|20160325

SIGNATURE|WST222|William H Stamps|WRD 312 CHANGE UKCEC Expert Review|20160325

SIGNATURE|JMETT2|Joanie Ett-Mims|WRD 312 CHANGE Undergrad Council Review|20160413

Course Change Form

https://myuk.uky.edu/sap/bc/soap/rfc?services=

Open in full window to print or save

Generate R

Attachments:

Upload File

ID	Attachment
Delete 6531	WRD 312 Course review formR.docx
Delete 6604	WRD 312R (4-4-16).docx

NOTE: Start form entry by choosing the Current Prefix and Number
 (*denotes required fields)

Current Prefix and Number:	WRD - Writing, Rhetoric, and Digital Media WRD 312 INTRODUCTION TO DOCUMENTARY	Proposed Prefix & Number: (example: PHY 401G) <input checked="" type="checkbox"/> Check if same as current	WRD 312
* What type of change is being proposed?		<input checked="" type="checkbox"/> Major Change <input type="checkbox"/> Major - Add Distance Learning <input type="checkbox"/> Minor - change in number within the same hundred series, except 799 is the same "hundred series" <input type="checkbox"/> Minor - editorial change in course title or description which does not change in content or emphasis <input type="checkbox"/> Minor - a change in prerequisite(s) which does not imply a change course content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s) <input type="checkbox"/> Minor - a cross listing of a course as described above	
Should this course be a UK Core Course? <input checked="" type="radio"/> Yes <input type="radio"/> No If YES, check the areas that apply:			
<input checked="" type="checkbox"/> Inquiry - Arts & Creativity <input type="checkbox"/> Composition & Communications - II <input type="checkbox"/> Inquiry - Humanities <input type="checkbox"/> Quantitative Foundations <input type="checkbox"/> Inquiry - Nat/Math/Phys Sci <input type="checkbox"/> Statistical Inferential Reasoning <input type="checkbox"/> Inquiry - Social Sciences <input type="checkbox"/> U.S. Citizenship, Community, Diversity <input type="checkbox"/> Composition & Communications - I <input type="checkbox"/> Global Dynamics			
1. General Information			
a. Submitted by the College of:		ARTS & SCIENCES	
b. Department/Division:		Writing, Rhetoric and Digital Studies	
c.* Is there a change in "ownership" of the course?			
<input type="radio"/> Yes <input checked="" type="radio"/> No If YES, what college/department will offer the course instead? <input type="text" value="Select..."/>			
e.* * Contact Person Name:		Jason Carr Email: jpcarr4@uky.edu Phone: 218-2867	
* Responsible Faculty ID (if different from Contact):		Brian McNely Email: brian.mcnelly@uky.edu Phone: 218-0957	
f.* Requested Effective Date:		<input checked="" type="checkbox"/> Semester Following Approval OR <input type="checkbox"/> Specific Term: ²	
2. Designation and Description of Proposed Course.			
a. Current Distance Learning(DL) Status:		<input checked="" type="radio"/> N/A <input type="radio"/> Already approved for DL* <input type="radio"/> Please Add <input type="radio"/> Please Drop	
*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box) that the proposed change not affect DL delivery.			
b. Full Title:		INTRODUCTION TO DOCUMENTARY Proposed Title: * INTRODUCTION TO DOCUMENTARY	
c. Current Transcript Title (if full title is more than 40 characters):		INTRODUCTION TO DOCUMENTARY	
c. Proposed Transcript Title (if full title is more than 40 characters):		INTRODUCTION TO DOCUMENTARY	
d. Current Cross-listing:		OR	

	<input checked="" type="checkbox"/> N/A	Currently ³ Cross-listed with (Prefix & Number):	none
Proposed -- ADD ² Cross-listing (Prefix & Number):			
Proposed -- REMOVE ^{3,1} Cross-listing (Prefix & Number):			
e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours² for each meeting pattern			
Current:	Lecture 3	Laboratory ²	Recitation
			Discussion
			Indep. Study
	Clinical	Colloquium	Practicum
			Research
			Residency
	Seminar	Studio	Other: _____ Please explain: _____
Proposed: *	Lecture 3	Laboratory ²	Recitation
			Discussion
			Indep. Study
	Clinical	Colloquium	Practicum
			Research
			Residency
	Seminar	Studio	Other: _____ Please explain: _____
f.	Current Grading System:	ABC Letter Grade Scale	
	Proposed Grading System:*	<input checked="" type="radio"/> Letter (A, B, C, etc.) <input type="radio"/> Pass/Fail <input type="radio"/> Medicine Numeric Grade (Non-medical students will receive a letter grade) <input type="radio"/> Graduate School Grade Scale	
g.	Current number of credit hours:	3	Proposed number of credit hours:* 3
h.*	Currently, is this course repeatable for additional credit?	<input type="radio"/> Yes <input checked="" type="radio"/> No	
*	Proposed to be repeatable for additional credit?	<input type="radio"/> Yes <input checked="" type="radio"/> No	
	If YES:	Maximum number of credit hours:	
	If YES:	Will this course allow multiple registrations during the same semester?	<input type="radio"/> Yes <input checked="" type="radio"/> No
i.	Current Course Description for Bulletin:		
	This course is dedicated to critical examination of approaches to the documentary, and the construction of a documentary of one's own. Students will examine different strategies, structures, and topics, with an eye to production.		
*	Proposed Course Description for Bulletin:		
	This course is dedicated to critical examination of approaches to the documentary, and the construction of a documentary of one's own. Students will examine different strategies, structures, and topics, with an eye to production.		
j.	Current Prerequisites, if any:		
	Prereq: Completion of Composition and Communication requirement or consent of instructor.		
*	Proposed Prerequisites, if any:		
	Prereq: Completion of Composition and Communication requirement or consent of instructor.		
k.	Current Supplementary Teaching Component, if any:		<input type="radio"/> Community-Based Experience

		<input type="radio"/> Service Learning <input type="radio"/> Both
	<i>Proposed Supplementary Teaching Component:</i>	<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both <input checked="" type="radio"/> No Change
3.	Currently, is this course taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/> No
*	Proposed to be taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/> No
	If YES, enter the off campus address: _____	
4.*	Are significant changes in content/student learning outcomes of the course being proposed?	<input checked="" type="radio"/> Yes <input type="radio"/> No
	If YES, explain and offer brief rationale:	
	This course has been revised to meet UK Core standards in the Arts & Creativity inquiry area.	
5.	Course Relationship to Program(s).	
a.*	Are there other depts and/or pgms that could be affected by the proposed change?	<input type="radio"/> Yes <input checked="" type="radio"/> No
	If YES, identify the depts. and/or pgms:	
b.*	Will modifying this course result in a new requirement ² for ANY program?	<input type="radio"/> Yes <input checked="" type="radio"/> No
	If YES ² , list the program(s) here:	
6.	Information to be Placed on Syllabus.	
a.	<input type="checkbox"/> Check box if changed to 400G or 500.	If changed to 400G- or 500-level course you must send in a syllabus and <i>you must include the differentiation</i> between under and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grad criteria in the course for graduate students. (See SR 3.1.4.)

¹See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.

²Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

³Signature of the chair of the cross-listing department is required on the Signature Routing Log.

⁴Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

⁵Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

⁶You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

⁷In order to change a program, a program change form must also be submitted.

**Course Review Form
Intellectual Inquiry in Arts & Creativity**

Reviewer Recommendation

Accept Revisions Needed

Course: WRD 312: Introduction to Documentary

Using the course syllabus as reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

An artifact (e.g. an object, product, installation, presentation, record of a performance etc.) that demonstrates personal engagement with the creative process either as an individual or as part of a collaborative.

Example(s) from syllabus:
5-7 minute documentary

Brief Description:

Forty-five percent (45%) of your grade will be based on a short (5 to 7 minutes) documentary which you develop for yourself over the course of the semester. This may not seem like a long time, but one of the things you'll be learning right away is how long a minute insufficiently attended to can last on the screen and how long it takes to provide that sufficient attention. Given this caveat, you'll want to start thinking hard about what you want to try to do immediately, so that you can begin intelligent and careful pre-production. We'll break the class into teams of three, so that everyone will have support with some of the technical work, but each of you will of course ultimately be responsible for generating and editing your own material.

By the end of the class, you will have produced an artifact—in this instance a 5 to 7 minute film—which demonstrates your personal engagement with the creative process, both as individuals and as part of a collaboration.

Evidence that students utilize readings, lectures, presentations or other resources to define and distinguish approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the subject, medium, or approach of this course.

Example(s) from syllabus:
two exams

Brief Description:

Exams: forty five percent (45%) of your grade will be based on two exams, neither of which is comprehensive, which will cover the films we have watched and Bill Nichols' text. These tests will wrap up when we are in this earlier, more analytical mode. I will not be looking for a synopsis of the content or a pasting together of lecture notes, but instead I want to see you taking the issues—about the nature of documentary, about the ideological and ethical choices involved, about the rhetorical ways in which these films seek to persuade and provoke—to heart. Above all, I want to see you working to understand the aesthetic choices which have resulted in the work at hand, in comparison and contrast to the decisions shaping the other films, and trying to analyze how these choices always inform the more obvious content, questions, and argumentative stance of the work itself. Your task here will be to demonstrate your ability to utilize your viewing of the films, in addition to readings and lectures, to define and distinguish approaches—primarily historical, theoretical, and methodological—to "creativity" as practiced by these documentary film makers. You will be applying the laws and logic exemplified by these canonized texts to the creative production of a documentary of your own.

The processes and assignments where students apply the logic, laws, and/or constraints of the area of study, (e.g. "out of the box" thinking or application of given rules or forms).

Example(s) from syllabus:

Creation of a 5-7 minute documentary.

Brief Description:

Using documentaries we have studied, students will be applying paradigms and templates (or the resistance thereof) to their own creative production of a documentary.

Assignments or exercises that require students to demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools.

Example(s) from syllabus:

Ongoing peer review workshops critiquing another's progress with his or her documentary; attendance at public screenings.

Brief Description:

The last three weeks of the class will be devoted exclusively to workshopping a complete first draft of your project. (These workshops will be the process whereby students evaluate the process and results of their own creative endeavors and, using the evaluation, reassess and refine their work.) The text at this point is your work, and the goal is for you to help your fellow students as much as possible. As evaluators, close attention and diplomatic but constructive and engaged criticism will be the order of the day at this point. As writers and directors, a thick skin, an openness to criticism, and yet paradoxically an insistence on your own vision—a recognition that if you try to please everybody you'll hopelessly compromise yourself—will come in handy. The willingness to revise, in the end, will be well worth the price of admission. We will screen the final drafts of all individual projects during our scheduled final exam period. Your ability to critically analyze the work of other students will be critical to your success in this course. You will be expected to attend several co-curricular events outside of class, including presentations by visiting film makers, screenings at the Kentucky Theatre and elsewhere, and viewing and evaluating your and other students' work at the Undergraduate Writing (and Digital Media) Symposium..

The process whereby students evaluate the process and results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Example(s) from syllabus:

Collaboration on production and critique of students' documentaries

Brief Description:

We'll break the class into teams of three, so that everyone will have support with some of the technical work, but each of you will of course ultimately be responsible for generating and editing your own material.

By the end of the class, you will have produced an artifact—in this instance a 5 to 7 minute film—which demonstrated your personal engagement with the creative process, both as individuals and as part of a collaboration..

Describe how students demonstrate the use of information literacy resources:

Information literacy takes place in the form of understanding how digital production tools shape how information is framed and delivered. Students are expected, for example, to buttress their digital storytelling techniques with traditional forms of academic research. This may include visits to university libraries, consultation of university databases and archives, and oral history or interview work. Students

must demonstrate their meaningful engagement with such resources, using proper citation of evidence, where appropriate. This process involves attempts to adapt traditional forms of academic research to the documentary as genre and media.

Reviewer's Comments:

WRD 312- 001 Introduction to Documentary

Fall Semester 2016

Dr. Thomas A Marksbury

Class Hours: Monday / Wednesday / Friday 11:00 – 11:50 am

Class Location: Whitehall Classroom Building 213 (CB 213)

Office Address: 1319 Patterson Office Tower

Email: tmark2@uky.edu

Office Phone: (859) 257-8947

Office Hours: Monday / Wednesday / Friday 1:00 – 1:50 pm An appointment is encouraged.

Screenings: All films will be screened in the W T Young Media Center (room B82) which is in the basement of the Young Library. Screening will be every Tuesday and Thursday at 6 pm. For approximately a week before the film is discussed in class, it will be available on reserve for individuals or groups to view. Please have your student ID.

Course Description

This course is dedicated to critical examination of approaches to the documentary, and the construction of a documentary of one's own. Students will examine different strategies, structures, and topics, with an eye to production.

Prereq: Completion of Composition and Communication requirement or consent of instructor.

Student Learning Outcomes:

After completing this course, a student will be able to:

1. Apply the study of established documentaries to the production of the individual student's own short documentary,
2. Synthesize historical and critical knowledge of the form with the practical application and production of that study.

3. Analyze, connect, compare and contrast selected paradigms and canonical exemplars of the documentary form.
4. Within the confines of the non-fiction film, distinguish, integrate, and modify various subgenres and hybrid genres, identifying the conventions and iconography of each.
5. Assess and explain the rhetorical strategies of various documentary texts by way of analogies to such standing literary forms as the essay, the argument, the poem, the biography, and the memoir.

Required Materials:

Documentary Storytelling: Creative Non-Fiction on Screen. Sheila Curran Bernard, Focal Press, 2011

Recommended Texts:

Introduction to Documentary, Bill Nichols, second edition, University of Indiana Press, 2006.

Documentary: a Routledge Film Guidebook, Dave Saunders, (Routledge Press,2010)

Writing, Directing, and Producing Documentary Films and Videos, Alan Rosenthal, Southern Illinois, 2003

Documenting the Documentary: Close Readings of Documentary Films and Videos, edited by Barry Keith Grant and Jeanette Sloniowski, Wayne State University Press, 1998

Description of Course Activities and Assignments:

The class will be working with approximately 18 films. Films will be screened in the Young Media Center (room B82, check out the film at the desk) on Monday and Wednesday at 6 pm. Each film will also be available on reserve at the Media Center in the basement of the Young Library – a second viewing is recommended but not required. The classes are most effective when all of us have just watched the film in question.

The first part of the semester will be devoted to a rigorous analysis of many different kinds of documentary techniques—including but not limited to cinema verite', first person voice over, use of graphics and animation, and use of home movies, audio, and other "found" footage, and use of archival materials. Thus the research component will apply to both the films they study and the films they make.

At this point, the student will be tasked with making a documentary of her own, reviewing this multitude of approaches and making difficult creative decisions about which structural and expositional techniques she does and does not want to develop.

Although the resulting short film will be about five to seven minutes long, it will be drawn from a much wider range of raw material, which she will assemble over the course of the entire semester. Students are expected, for example, to buttress their storytelling techniques with traditional forms of academic

research. This may include visits to university libraries, consultation of university databases and archives, and oral history or interview work. Students must demonstrate their meaningful engagement with such resources, using proper citation of evidence, where appropriate. Thus the intellectual inquiry begins immediately, with the immersion into the deceptively wide spectrum of choices—i.e. “how to tell the story”.

The creativity comes at the end, when the students meet together collectively, both in and out of class, and with me individually, in one-on-one conferences,, to form a community—much like a creative writing workshop—which can support and supply feedback,, criticism, and validation to the individual projects.

*The projects themselves, the result of this focus on “how to tell the story”, **are**, and thus the creative artifact.*

Each film is then screened by the entire class in a “festival” of sort, as we all share in taking a close look at the finished artifacts.

Course Assignments:

Forty percent (40 %) of your grade will be based on two exams, neither of which is comprehensive, which will cover the films we have watched and the Dave Saunders text. These tests will wrap up when we are in this earlier, more analytical mode. I will not be looking for a synopsis of the content or a pasting together of lecture notes, but instead I want to see you taking the issues—about the nature of documentary, about the ideological and ethical choices involved, about the rhetorical ways in which these films seek to persuade and provoke—to heart. Above all, I want to see you working to understand the aesthetic choices which have resulted in the work at hand, in comparison and contrast to the decisions shaping the other films, and trying to analyze how these choices always inform the more obvious content, questions, and argumentative stance of the work itself. Your task here will be to demonstrate your ability to utilize your viewing of the films, in addition to readings and lectures, to define and distinguish approaches—primarily historical, theoretical, and methodological—to “creativity” as practiced by these documentary film makers. You will be applying the laws and logic exemplified by these canonized texts to the creative production of a documentary of your own.

Forty percent (40%) of your grade will be based on a short (5 - 7 minutes) documentary which you develop for yourself over the course of the semester. This may not seem like a long time, but one of the things you’ll be learning right away is how long a minute insufficiently attended to can last on the screen and how long it takes to provide that sufficient attention. Given this caveat, you’ll want to start thinking hard about what you want to try to do immediately, so that you can begin intelligent and careful pre-production. We’ll break the class into teams of three, so that everyone will have support with some of the technical work, but each of you will of course ultimately be responsible for generating and editing your own material.

Ten percent (10%) of your grade will be based on a very short (1-2 minute) mini-documentary which you will produce, mostly as a test run to get your familiar with the equipment and some tactics with which to deploy it, earlier in the semester

By the end of the class, you will have produced an artifact—in this instance a 5 to 7 minute film—which demonstrated your personal engagement with the creative process, both as individuals and as part of a collaboration.

A note on technique: This class is not designed to supplant formal training in video, audio, and editing work. We'll be limited in terms of the equipment we have and the time we have to work with it nuts and bolts. But it goes without saying that you'll have to learn how to deal with equipment, both in a group and alone, because that is how this particular work gets done. I'm more interested in seeing you try to apply your ideas at this level than stand-out technique alone, but another one of the things we'll be learning is how ideas and execution almost meld together and enhance one another.

The last two weeks of the class will be devoted exclusively to work-shopping a complete first draft of your project. These workshops will be the process whereby students evaluate the process and results of their own creative endeavors and, using the evaluation, reassess and refine their work. The text at this point is your work, and the goal is for you to help your fellow students as much as possible. As evaluators, close attention and diplomatic but constructive and engaged criticism will be the order of the day at this point. As writers and directors, a thick skin, an openness to criticism, and yet paradoxically an insistence on your own vision—a recognition that if you try to please everybody you'll hopelessly compromise yourself—will come in handy. The willingness to revise, in the end, will be well worth the price of admission. We will screen the final drafts of all individual projects during our scheduled final exam period. Your ability to critically analyze the work of other students will be critical to your success in this course.

The other ten percent (10%) of your grade can be used at my discretion to evaluate the quality of class participation, quizzes, daily work, etc. Please note that this is simply another component of the minimum requirement for the final grade and that attendance alone does not gain you points. Informed participation will be rewarded; unprepared responses (such as coming up short when called upon) will be noted negatively, and the third alternative is simply neutral—meaning the points count neither for nor against you. These points will be assessed on a plus/ check/ minus basis.

You will be expected to attend several co-curricular events outside of class, including presentations by visiting film makers, screenings at the Kentucky Theatre and elsewhere, and viewing and evaluating your and other students' work at the Undergraduate Writing (and Digital Media) Symposium.

Grading Policy:

90-100% = A; 80-89% = B; 70-79% = C; 60-69% = D; 59% and below = E

Mid-term Grade:

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Paper Submission Format:

No submissions by e-mail, CD-ROM, or any other electronic media accepted. Papers must be clean hard copy and turned in either to me in class (the preferred process) or in to my mailbox in the Division of Writing, Rhetoric, and Digital Media on the 13th floor of the Paterson Office Tower. Any cheating and/ or plagiarism will result in an automatic E for the assignment. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Participation:

My approach has always depended on informed and impassioned conversation. Keeping current with the reading and viewings and ready to react when called upon is vital to success in this course. You are responsible, in other words, for holding up your end of the conversation.

If the absence is unexcused: outside assignments not turned in on time may receive no credit; missed in-class work cannot be made up for credit; and missed announcements, instructions, assignments, etc. due to the absence will not constitute acceptable excuse for failing to meet subsequent deadlines.

Punctuality:

Students are expected to come to class on time and stay for the whole period. Students who arrive late or leave early may be counted as absent at the instructor's discretion.

Attendance:

Regular attendance is required. If a student misses more than 20% of class contact hours for any reason, he or she cannot receive credit for this course. Since this course meets only three times a week for fifteen weeks, this means **students must withdraw or receive a grade of E upon the sixth absence**. Unless students voluntarily withdraw from the course before the midterm deadline: 1) Students who accumulate excused absences in excess of one-fifth of class contact hours must petition their college dean or the dean's representative for a W in the course; 2) students who accumulate unexcused absences in excess of one-fifth of class contact hours will receive a course grade of E; or 3) students who accumulate a combination of excused and unexcused absences in excess of one-fifth of the contact hours must consult the dean of their college or the dean's representative, who will determine the appropriate action.

Please try to make your presence felt rather than hope your absence might pass unnoticed. It's your responsibility to sign the roll sheet every day.

Students need to notify the professor of absences prior to class when possible. *Senate Rules 5.2.4.2* defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Two weeks prior to the absence is reasonable, but should not be given any later. Information regarding major religious holidays may be obtained through the Ombud (859-257-3737, http://www.uky.edu/Ombud/ForStudents_ExcusedAbsences.php).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused) per University policy.

Per *Senate Rule 5.2.4.2*, students missing any graded work due to an excused absence are responsible: for informing the Instructor of Record about their excused absence within one week following the period of the excused absence (except where prior notification is required); and for making up the missed work. The professor must give the student an opportunity to make up the work and/or the exams missed due to an excused absence, and shall do so, if feasible, during the semester in which the absence occurred.

If the absence is unexcused: outside assignments not turned in on time may receive no credit; missed in-class work cannot be made up for credit; and missed announcements, instructions, assignments, etc. due to the absence will not constitute acceptable excuse for failing to meet subsequent deadlines.

Verification of Absences:

Students may be asked to verify their absences in order for them to be considered excused. *Senate Rule 5.2.4.2* states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness, or death in the family. Appropriate notification of absences due to University-related trips is required prior to the absence when feasible and in no case more than one week after the absence.

Completion and Submission of Assignments:

All assignments must be completed and submitted on schedule, unless delayed by excused absences. Failure to turn in all required materials may result in lost credit or significant grade reduction, even to the point of a failing grade for the assignment. Students are responsible for the safe and timely delivery of assignments to the instructor. Excused late papers are graded without penalty, provided the alternative due date is met. Unexcused late papers may result in a significant grade reduction, even to the extent of a failing grade.

Plagiarism:

Per University policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the University may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website:

<http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Senate Rules 6.3.1 (see <http://www.uky.edu/Faculty/Senate/> for the current set of *Senate Rules*) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording, or content from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work (including, but not limited to a published article, a book, a website, computer code, or a paper from a friend) without clear attribution. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work, which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.

When a student's assignment involves research in outside sources or information, the student must carefully acknowledge exactly what, where and how he/she has employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content, and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas, which are so generally and freely circulated as to be a part of the public domain.

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Class Conduct:

In order to maintain a productive work environment, silence your cell phone or pager before each class period and refrain from eating, sleeping, reading the newspaper or your personal email, talking once class is in session unless asked to do so, and entering the classroom late or leaving early without

permission. Students who engage in disruptive behavior will be directed to leave the class for the remainder of the class period. See the UKY's Code of Student Conduct for further information on prohibited conduct.

Email:

Email provides a seemingly easy way to communicate, but as we will learn, communicating electronically can be complicated. The following guidelines will help ensure that you are communicating clearly, and get the response you desire.

- Give your email a descriptive subject and include "WRD 420" in the subject (i.e., "WRD 420 excused absence for 4/15," not "hi!")
- Use a greeting ("Dear Dr. Carpenter," or "Hi, Professor Carpenter")
- Use standard grammar and punctuation
- Be clear in what you are asking, but not demanding
- Be respectful in your writing
- Sign your email with your first and last name

In return, I will also uphold these guidelines in my electronic communication with you. Emails that provide me with a clear communication of your needs will be responded to promptly, generally within 24 hours except on weekends. Remember that while email seems instantaneous, I am not always in front of my computer, waiting to reply to your email. Emails asking for information clearly found on the course syllabus or website (i.e., what chapter is being covered in a given week, due dates) will not be answered because this information is available for you.

The Writing Center is located in W. T. Young Library, Thomas D. Clark Study, 5th Floor, West Wing (phone: 257-1368). The staff can help you identify and address problems with all aspects of your writing. We will not require you to go to The Writing Center, but recommend that all of you consider going if you feel stuck at any stage of the writing process.

Academic Accommodations due to Disability:

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (DRC). The DRC coordinates campus disability services available to students with disabilities. It is located on the corner of Rose Street and Huguelet Drive in the Multidisciplinary Science Building, Suite 407. You can reach them via phone at (859) 257-2754 and via email at drc@uky.edu. Their web address is <http://www.uky.edu/StudentAffairs/DisabilityResourceCenter/>.

Fall 16 Schedule:

Here is a schedule of (partial) readings and viewings for the course. At this point, all readings are from your two primary text: *Documentary*, written by Dave Saunders, referenced hereafter as Saunders, and *Shut Up and Shoot*, written by Anthony Artis, referenced hereafter as Artis. Both films and text assignments are subject to change, but this should give you a good feel for what is expected. All films will be screened in the Young Media Center at 6 pm on Monday and Wednesday, and will be available for viewing (usually) a week ahead of time.

Special Note: all students are required to be present, prepared, and ready to contribute to the in-class workshops, when we will screen and critique your work. This semester, those dates are (TBA), and (TBA), and the screening of the completed films on (TBA).

- August 26 intro-syllabus—etc.
- August 27 screening: *Grizzly Man* (Werner Herzog) 100 m
- August 28 discuss
- August 31 Bernardt: 1-33
- September 1 *Burden of Dreams* (Les Blank) 95 m
- September 2 discuss
- September 3 *Stories We Tell* (Sarah Polley) 108 m
- September 4 discuss
- September 7 Labor Day
- September 8 *Twenty Eight Up* (Michael Apter) 136 m
- September 9 dsicuss
- September 10 *American Movie* (Chris Smith) 107 m
- September 11 discuss

September 14 Bernard: 33-67

September 15 *When We Were Kings* (Leon Gast) 94 m

September 16 discuss

September 17 *Buy the Ticket, Take the Ride: Hunter S. Thompson on Film*
(Tom Thurman) 81 m

September 18 discuss

September 21 Bernard: 67-93

September 22 *Hoop Dreams* (Steve James, 1984) 171 m

September 23 discuss

September 24 *F is for Fake* (Orson Welles) 89 m

September 25 discuss

September 28 Bernard: 93-133

September 29 *Nostalgia for the Light* (Spain: Patrio Gauzman, 2010)

September 30 discuss

October 1 *Confederate States of America* (Kevin Willmott, 2006) 89m

October 2 discuss

October 5 Bernard: 133-173

October 6 *Salesman* (Albert and David Maysless, 1968) 85m

October 7 discuss

October 8 *Gimme Shelter* (Albert and Davis Maysless, 1970) 95m

October 9 discuss

October 12 exam # 1

October 13 no showing today

October 14 in class screening: *High School*

October 15 no showing today

October 16 in-class screening: *High School*

October 19 discuss

October 20 no showing today

October 21 one-minute drafts (3)

October 22 no showing today

October 23 one-minute drafts (3)

October 26 one-minute drafts (3)

October 27 *The Staircase* (first three episodes, about three hours)
(Jean-Xavier de Lestrade, 2004)

October 28 discuss

October 29 *The Staircase* (final three episodes, about three hours)

October 30 discuss

November 2 Bernard: 173-205

November 3 *Capturing Reality: the Art of Documentary*
(Pepita Ferrari, 2009) 90m

November 4 discuss

November 5 *The Thin Blue Line* (Errol Morris) 101m

November 6	discuss
November 9	Bernard: 205-227
November 10	<i>Exit Through the Gift Shop</i> (Banksy, 2010) 87 m
November 11	discuss
November 12	<i>Amy</i> (Asit Kapada, 2015)
November 13	discuss
November 16	in class showing: <i>Night and Fog</i>
November 17	<i>Joan Rivers: A Piece of Work</i> (Amy Sunburg, 2010) 84m
November 18	discuss
November 19	no showing today
November 20	exam # 2
November 23	no class today
November 25-28	Thanksgiving
November 30	we begin viewing rough drafts today
December 2	rough drafts # 2
December 4	rough drafts # 3
December 7	rough drafts # 4
December 9	rough drafts # 5
December 11	rough drafts # 6

Wednesday, December 16 10:15 am In lieu of a comprehensive final exam, we will celebrate our creative efforts by screening your documentaries during the period reserved for final exams. Please note now that your attendance is required at

this event in our regular classroom. Please note that I will also need either a hard copy of your final draft or a link to a posting on Youtube, etc.