

1. General Information

1a. Submitted by the College of: ARTS & SCIENCES

Date Submitted: 1/7/2013

1b. Department/Division: Arts and Sciences

1c. Contact Person

Name: Diane Robertson

Email: diane.robertson@uky.edu

Phone: 257-7002

Responsible Faculty ID (if different from Contact)

Name: Thomas Marksbury

Email: tmark2@uky.edu

Phone: 257-8947

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: WRD 311

2c. Full Title: HISTORY OF THE DOCUMENTARY

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: This course is designed to trace the evolution of the documentary film. Although the emphasis will be on the development of the American documentary, students will also be looking into contributions from across the world.

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

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Spring,

Will the course be offered every year?: Yes

If No, explain:

5. Are facilities and personnel necessary for the proposed new course available?: Yes

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 50

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: No

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: [var7InterestExplain]

8. Check the category most applicable to this course: Traditional – Offered in Corresponding Departments at Universities Elsewhere,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: Yes

If YES, name the proposed new program: BA in Writing, Rhetoric, and Digital Media

b. Will this course be a new requirement for ANY program?: No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached: Yes

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|RDMO222|Roxanne D Mountford|Dept approval for ZCOURSE_NEW WRD 311|20120301

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for ZCOURSE_NEW WRD 311|20120308

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE_NEW WRD 311|20120828

WRD 311: History of the Documentary

Dr. Thomas Marksbury
University of Kentucky Spring Semester 2012
Monday-Wednesday-Friday 12 pm – 12:50 pm
Patterson Office Tower 145

Film Viewings: Each Tuesday and Thursday 12 pm – 2pm W.K. Young Media Center, rooms B60 and B82

Office: 1319 Patterson Office Tower (POT 1319)

Hours: 1:45 pm – 4 pm Wednesday. An appointment is encouraged.

Phone: (859) 257-6971

E-mail: tmark2@uky.edu

Division of Writing, Rhetoric and Digital Media

Course Description:

This course is designed to trace the evolution of the documentary film. Although the emphasis will be on the development of the American documentary, students will also be looking into contributions from across the world.

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

Overview of Course:

This course is designed to trace the evolution, refinement, formalization and eventual deconstruction of the documentary film from the inception of the Lumiere brothers to the dazzling deceptions of Banksy, examining both the acknowledged canonical masterpieces and a few other roads not quite as well mapped.

Student Learning Outcomes:

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

- 1) Define the various types of documentaries and trace their evolution, citing definitive and representative examples of different aesthetic, rhetorical, and ideological approaches.
- 2) Summarize, describe, and interpret various movements and events in both the American and the international documentary traditions.
- 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 Texts:

A New History of Documentary Film, Jack C. Ellis and Betsy A. McLane, Continuum Press, 2007

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

Recommended Texts:

Documentary: A History of the Non-Fiction Film, Erik Barnouw, Oxford University Press, 1983

Documentary Film Classics, William Rothman, Cambridge University Press, 1997

Introduction to Documentary, Bill Nichols, Indiana University Press, 2001

Course Responsibilities:

Although the emphasis will be on the development of the American documentary, we will also be looking into contributions from France, Canada, Great Britain, Germany, Italy, and Russia as we try to cultivate a sense of how these various countries and cultures have interpollinated each other. Such movements as the Soviet Avant Garde, Direct Cinema, and Free Cinema will be examined to connect individual works with more collective lines of influence.

Approximately the first half of the course will be devoted to the origins and initial development of documentary film from the Lumieres and Flaherty through cinema verite', which we will concentrate on in some detail. The second half will focus on what documentarians of the last thirty years or so have done with the techniques and aesthetic options they have inherited from these pioneers.

Assignments:

We will be working with approximately thirty films. You are responsible for viewing almost all of the films outside class—a few of the shortest ones will be screened during scheduled classroom time. Most weeks of the semester, two films will be screened on Tuesday and Thursday at 2 pm in rooms 60 and B 82 in the Young Media Center in the basement of the library. Usually two weeks before and two weeks after the days we view and discuss the film, it will be available on reserve at the Media Center—a second viewing is recommended but not required. If you have some alternate way to view the films (some of them may be difficult or impossible to obtain any other way) that's up to you, but bear in mind that I will be giving quizzes periodically to make sure everyone is keeping up with the material. The course is more effective when all of us have just watched the film in question.

50% of your grade will be based on two-in-class exams, a mid-term (25%) and a comprehensive final (25%). These exams will call for reasonably short essay-style answers which should be framed in a well-developed paragraph. The questions will draw from the films themselves, background, analysis, terms, and ideas presented in the lecture, and the readings from both textbooks and occasional pdf files.

40% of your grade will be based on five two-page papers which will discuss one or more of the films we have just covered in that portion of the course. Every three weeks or so, you will be asked to turn in a short essay which addresses a fairly narrow and specific issue you have uncovered in at least one of the documentaries we have just studied. This may be an aesthetic or structural innovation, a matter of content, or a contrast or comparison of techniques, among other options, as long as it is closely read, well argued, and supported with specific evidence from the films themselves. I particularly do not want a synopsis, a review, or an unsupported subjective reaction. Each of these short essays will be worth approximately 8% of your grade to constitute 40% in aggregate.

The other 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 requirements 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 these points count neither for nor against you. The points will be assessed on a plus/ check/ minus basis.

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>)

Course Policies:

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 15% of class contact hours for any reason, he or she cannot receive credit for this course. Since this course meets three times a week for fifteen weeks, this means **students must withdraw or receive a grade of E upon the seventh 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.

If the absence is excused, deadlines missed will be extended within reason, as determined by the instructor; in-class work that cannot be made up will be excused; and missed announcements, instruction, assignments, etc. will not constitute an acceptable excuse for failing to meet subsequent deadlines. It is the student's responsibility to learn the content of the missed classes and to initiate an arrangement with the instructor for making up the work.

Students missing due to an excused absence must inform the instructor and submit appropriate written documents within one week following the period of the excused absence, except in those cases where prior notification is required. If the absence is certified as excused, the student will be given an opportunity to make up the work missed. Except in unusual circumstances, an extended deadline will not exceed ten days beyond the original deadline.

See definition of "excused Absence" in the current edition of Student Rights and Responsibilities or on the web at <http://www.uky.edu/StudentAffairs/Code>. No absence can be designated "excused" unless documentation has been provided. Absences due to minor conditions (lack of transportation, slight discomfort, conflict with an appointment, etc.) are considered unexcused, as are absences for registration.

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. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

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.

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: Part II of Student Rights and Responsibilities (6.3.1; online at <http://www.uky.edu/StudentAffairs/Code/part2.html>) 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 anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be published article, chapter of a book, a paper from a friend or some file, or another source, including the Internet. 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. Plagiarism also includes using someone else's work during an oral presentation without properly citing that work in the form of an oral footnote.

Whenever you use outside sources or information, you must carefully acknowledge exactly what, where and how you have employed them. If the words of someone else are used, you must put quotation marks around the passage in question and add an appropriate indication of its origin. Plagiarism also includes making simple changes while leaving the organization, content and phraseology intact. 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.

You may discuss assignments among yourselves or with me or a tutor, but when the actual work is done, it must be done by you, and you alone unless the assignment has been designed to be conducted with a partner or small group of classmates. All work submitted must be new, original work; you may not submit work you have produced for another purpose or class.

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.

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 your instructor as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide your instructor with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address jkarnes@email.uky.edu) for coordination for campus disability services available to students with disabilities.

- February 2 *Don't Look Back* (D.A. Pennebaker, 1966) 90 m
 February 3 Discuss. "Don't You Ever Just Watch?", Jeanne Hall
 (Grant pp. 223-237)
 Two-page essay # 1 due.
- February 6 *New History*: Chapters 4-6, pp. 44-104
 February 7 *High School* (Frederick Wiseman)
 February 8 Discuss. "Ethnography in the First Person", (Grant pp. 238-253)
 February 9 *Fata Morgana/ Lessons of Darkness* (Werner Herzog, 1971) 164 m
 February 10 Discuss.
- February 13 I will be in Los Angeles conducting interviews for a Starz channel
 documentary about western films of the thirties and forties called *The
 Western Heroes of Gower Gulch*. No classes this week.
- February 20 *New History*: Chapters 13-14, pp. 179-207
 February 21 *An American Family* (Craig Gilber, 1973) 120 m
 February 22 Discuss. Grant: "A Bastard Union of Several Forms: Style and
 Narrative in *An American Family*" pp. 286-302
 February 23 *Grey Gardens* (Albert and David Maysles, 1976) 100 m
 February 24 Discuss. Two-page essay # 2 due.
- February 27 *New History*: Chapter 7-10, pp. 105-167
 February 28 *Sherman's March* (Ross McElwee, 1978) 155 m
 February 29 Discuss. Grant: "Documentary Film and the Discourse of Historical/
 Hysterical Narrative" pp. 333-344
- March 1 *The Atomic Cafe* (Kevin Rafferty and James Loader, 1982) 92 m
 March 2 Discuss
- March 5 Mid-Term Exam
 March 6 *La Jetee/ San Soleil* (France: Chris Marker) 130 m
 March 7 Discuss.
 March 8 *28 Up* (Great Britain: Michael Apted, 1984)
 March 9 Discuss.
- March 12 – 16 Spring Break
- March 19 In-class viewing: *The Art of Seeing With One's Own Eye* (Stan
 Brakage, 1971) Discuss. *New History*: Chapter 11, pp.

167-179. "Seeing With Experimental Eyes", Bart Testa, (Grant, pp. 269-285)

- March 20 *Let's Get Lost* (Bruce Weber) 120 m
March 21 Discuss.
March 22 *Color Adjustment* (Marlon Riggs, 1991) 87 m
March 23 Discuss. Two-page essay # 3 due
March 26 *New History*: Chapter 15, pp. 227-256
March 27 *Brother's Keeper* (Joe Berlinger, 1992) 104 m
March 28 Discuss.
March 29 *A Brief History of Time* (Errol Morris, 1992) 80 m
March 30 Discuss.
- April 2 *New History*: Chapter 16, pp. 258-292
April 3 *Crumb* (Terry Zwiggo, 1994)
April 4 Discuss
April 5 *Berkley in the Sixties* (Mark Kitchell, 1990) 117 m
April 6 Discuss
- April 9 *New History*: Chapter 17, pp. 293-323
April 10 *When We Were Kings* (Leon Gast, 1997) 89 m
April 11 Discuss
April 12 *American Movie* (Chris Smith, 1999) 107 m
April 13 Discuss. Two-page essay # 4 due
- April 16 *New History*: Chapter 18, pp. 326-340
April 17 *The Source* (Chuck Workman, 2000) 88 m
April 18 Discuss
April 19 *Fahrenheit 4/11* (Michael Moore, 2004, 2004) 122 m
April 20 Discuss
- April 23 in-class viewing: *I Went To the Dance* (Les Blank)
April 24 *When the Levees Broke* (Spike Lee, 2006) 256 m
April 25 Discuss
April 26 *Man on Wire* (James Marsh, 2008) 94 m
April 27 Discuss.
- April 30 – May 4 Final exam. Two-page essay # 5 due