

## 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](mailto:diane.robertson@uky.edu)

Phone: 257-7002

Responsible Faculty ID (if different from Contact)

Name: Thomas Marksbury

Email: [tmark2@uky.edu](mailto: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 312

2c. Full Title: INTRODUCTION TO 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 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.

- 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?: 30
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: Relatively New – Now Being Widely Established,  
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 312|20120301

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for ZCOURSE\_NEW WRD 312|20120308

SIGNATURE|RDMO222|Roxanne D Mountford|Approval resent to department for ZCOURSE\_NEW WRD 312|20120403

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for ZCOURSE\_NEW WRD 312|20120404

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE\_NEW WRD 312|20120828

## WRD 312: Introduction to Documentary

<b>Instructor:</b>	Dr. Thomas A. Marksbury
<b>Office Address:</b>	1339 Patterson Office Tower
<b>Email:</b>	<a href="mailto:Tmark2@uky.edu">Tmark2@uky.edu</a>
<b>Office Phone:</b>	257-8947
<b>Office Hours:</b>	Friday 1:00 to 2:00 PM and by appointment

### 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:

*Writing, Directing, and Producing Documentary Films and Videos*, Alan Rosenthal, Southern Illinois University Press, Fourth Edition, 2007

### Recommended Text:

*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 12 films. Films will be screened in the Young Media Center. 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.

### **Course Assignments:**

Forty-five percent (45%) of your grade will be based on a response journal which you maintain on the films, the lectures, the discussions, and the reading. I will be looking for a 500 word (2 pages typed and double spaced, point 12 font) entry for each class session 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.

Forty-five percent (45%) of your grade will be based on a short (3 to 5 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.

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 three weeks of the class will be devoted exclusively to work-shopping a complete first draft of your project. 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.

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.

### **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>)

### **Final Exam Information**

Date, time and location TBA.

### **Other 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 13<sup>th</sup> 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](mailto:jkarnes@email.uky.edu)) for coordination for campus disability services available to students with disabilities.

### **Spring Schedule:**

Here is a schedule of (partial) readings and viewings for the course. At this point, all readings are from your two primary texts: Writing, Directing, and Producing Documentary Films and Videos, referenced in the assignment by the author Rosenthal, and Documenting the Documentary: Close Readings of Documentary Films and Videos, referenced by the editor Grant. Both films and text assignments are subject to change, but this should give you a good feel for what is expected.

#### **Spring Schedule**

January 13	Intro-syllabus
January 17	No showing today – Martin Luther King Day
January 18	Discuss <i>Grizzly Man</i> (Werner Herzog, 2005) 103 m
January 20	
January 24	<i>Salesman</i> (A. and D. Mayles and Charlotte Zwerin, 1968) 85 m
January 25	Discuss.
January 27	Rosenthal: 9-89
January 31	<i>Four Little Girls</i> (Spike Lee, 1997) 102 m
February 1	Discuss.

## Spring Schedule

February 2	<i>Capturing Reality: the Art of Documentary</i> (Pepita Ferrari, 2009) 90 m
February 3	Discuss. Journals collected.
February 7	<i>Roger and Me</i> (Michael Moore, 1989) 91 m
February 8	Discuss. Grant: 397-415
February 9	<i>Hoop Dreams</i> (Steve James, 1994) 170 m
February 10	Discuss.
February 15	Rosenthal: 165-192
February 16	<i>Man with a Movie Camera</i> (Russia: Dziga Vertov, 1929) 68 m
February 17	Discuss. Grant: 40-55
February 22	Camera workshop
February 24	Sound workshop
February 28	<i>Harlan County USA</i> (Barbara Kopple, 1976) 103 m
March 1	Discuss.
March 3	Rosenthal: 90-126
March 7	<i>28 Up</i> (Michael Apted, 1975) 135 m
March 8	Discuss
March 9	<i>Burden of Dreams</i> (Les Blank) 95 m
March 10	Discuss. Journals collected.
March 14-18	Spring Break
March 22	Editing workshop
March 24	In-class screening: <i>Night and Fog</i> (France: Alain Resnais, 1955) 32 m
	Discuss. Grant 204-222
March 28	<i>The Thin Blue Line</i> (Errol Morris, 1988) 103 m
March 29	Discuss. Grant: 379-396
March 31	Rosenthal: 205-258
April 4	<i>Sherman's March</i> (Ross McElwee, 1985) 155 m
April 5	Discuss. Grant: 333-343
April 7	Rosenthal: 359-428. Final journals due.
April 12	4 first draft screenings and critiques
April 14	4 first draft screenings and critiques
April 19	4 first draft screenings and critiques
April 21	4 first draft screenings and critiques
April 26	4 first draft screenings and critiques
April 28	4 first draft screenings and critiques

May 6

**Spring Schedule**

Required screening of all final drafts