

1. General Information

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

Date Submitted: 2/19/2013

1b. Department/Division: Arts and Sciences

1c. Contact Person

Name: Diane Robertson

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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 412

2c. Full Title: INTERMEDIATE DOCUMENTARY PRODUCTION

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 explores a range of documentary approaches and styles, after which workshop and production of students' own documentaries will be emphasized. Students will focus on particular approaches and subjects to develop their individual signatures and styles.

- 2k. Prerequisites, if any: Prereq: Completion of WRD 312 or consent of the 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 Studies
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 412|20120309

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for ZCOURSE_NEW WRD 412|20120309

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE_NEW WRD 412|20120828

WRD 412

Intermediate Documentary Production

Instructor: Dr. Thomas Marksbury
Office: 1339 Patterson Office Tower (POT 1339)
Hours: 1 pm – 2 pm MWF An appointment is encouraged.
Phone: (859) 257-8947
E-mail: tmark2@uky.edu
Film Viewings: Monday / Wednesday (but not every day/week; check schedule)
5:00 pm. If you cannot make these viewings, the documentaries will be on reserve at the W.K. Young Media Center in central Library, rooms B60 and B82, for you to view on your own.

Course Description:

This course explores a range of documentary approaches and styles, after which workshop and production of students' own documentaries will be emphasized. Students will focus on particular approaches and subjects to develop their individual signatures and styles. *Prereq: Completion of WRD 312 or consent of the instructor.*

Student Learning Outcomes:

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

1. Apply the study of documentary approaches and styles to the production of one's own documentary
2. Develop individual signature and style.
3. Assess and explain the rhetorical strategies of various documentary texts.

Required Texts:

Making Documentary Films and Videos: A Practical Guide to Writing, Filming, and Editing Documentaries, Barry Hampe, Holt Paperbacks, second edition, 2007 ISBN # 978-0805081817

Introduction to the Documentary, Bill Nichols, Indiana University Press, second edition, 2010 ISBN # 978-0253222602

Recommended Texts:

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

Representing Reality: Issues and Concepts in Documentary, Bill Nichols, Indiana University Press, 1992

On Photography, Susan Sontag, 1977

Let Us Now Praise Famous Men, James Agee and Walker Evans 1939

Camera Lucida, Roland Barthes, translated by Richard Howard, 1979

Film: *Capturing Reality: The Art of Documentary* (Pepita Ferrari, 2009) With supplementary interviews

Course Description:

Like WRD 312 (Introduction to Documentary), a course which serves as a prerequisite for this one unless you have the express permission of the instructor, WRD 412 (Intermediate Documentary) is a hybrid course dedicated to first critically examining a number of (mostly) contemporary documentary films and then applying that study, workshop fashion, to the construction of a documentary of one's own.

In here, however, the assumption will be that you are already familiar with the broad range of aesthetic, structural, and ideological approaches to the form of the documentary, that you will be able to come in with an appreciation for different styles and points of view, and that you will have some experience (or at least have put some prior thought into) exercising some of these options for yourself. So both the stakes and the bar will be raised a little higher here.

We'll begin by looking as closely as possible at a number of non-fiction narratives which employ a variety of approaches to a wide range of subjects. These might include such films as Spike Lee's rightly furious polemic *When the Levees Broke: A Requiem in Four Acts*, which meticulously pieces together the political, social, and emotional ramifications of Hurricane Katrina for the city of New Orleans, *Lightning Over Water*, where Wim Wenders records the death of his directorial mentor Nicholas Ray as a final act of performance, and Terry Zwigoff's *Crumb*, a variation on the traditional artist profile which locates the cartoonist within the confines of his dysfunctional family. *Stranger with a Camera* is a mediation on the documentary process itself, as Mimi Pickering examines the ripples caused by well-meaning but naïve filmmakers in an isolated Eastern Kentucky mining community. Werner Herzog presents one of his intensely subjective, visionary travelogues with *Encounters at the End of the World*, while Les Blank gives us an excellent example of more traditional ethnography in his student of the Cajun culture, *I Went to the Dance*.

The documentary can be just as much art for art's sake as advocacy, and Chris Marker's timeless lyric pieces *La Jete* and *Sans Soleil* illustrate the more abstract reaches of the form. Although the course as a whole is not designed as a historical survey, we will look at two powerful antecedents of today's documentarians—with the implicit lesson from both that tactics from fictional narrative (maybe not so easily) transfer to documentary—with Luis Bunuel (*Land Without Bread*) and Sergei Eisenstein (*Que Viva Mexico*). Erroll Morris finds four splendidly cracked representatives of various subcultures which he weaves into a surprisingly unified statement in *Fast, Cheap, and Out of Control*. And we will conclude by looking at two very contemporary films which extend the range of approaches to collage,

appropriation, and autobiography (*Tarnation*) and autobiography through animation, one's life documented as cartoon (*Walz with Bashir*).

Note: Most of the viewings will take place outside of class. This will constitute the first half of the course and will be evaluated primarily through discussion and a response journal. As you weight and balance this array of strategies and subjects, you will be preparing a subject and strategies of your own for the second half.

At this point, the emphasis will shift from classroom discussion and journal keeping to more a hands-on and mutually supportive workshop environment. Having isolated a subject and generated some raw material, we now begin to focus on the documentary writing process in all of its forms and functions—not just the voice-over narration which (should you choose to employ it) will hold you images and anecdotes together, but the less conspicuous and even more vital “writing” which is research, filming, interviewing, and editing, the delicate balancing act of shaping without distorting the material.

The grade will reflect an amalgamation of the two halves, the more formalized earlier study and the later individual project.

Course Responsibilities:

We will be working with approximately twelve films. You are responsible for viewing almost all of the films outside class. Two films will be screened some weeks of the semester, on Monday and Wednesday at 2:00 pm in rooms B60 and B82 in the Young Media Center in the basement of the library. Some weeks only the Monday or the Wednesday screening will occur and, as we move to the second half and the workshop portions of the course, there won't be any screenings. Sometimes well before and always after the next day's class, each film will be available on reserve at the Media Center in the basement of the Young Library—a second viewing is recommended but not required. If you have some alternate way to view these movies (some of which may be difficult to obtain), 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 classes are most effective when all of us have just watched the film in question.

Thirty-five percent (35%) 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 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 (5 to 8 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 its nuts and bolts. But it goes without saying that you will 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 workshopping 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—at 2:00 pm on Friday, May 6.

Ten percent (10%) of your grade will be based on a short (5 to 7 page) formal essay which takes some of your ideas (perhaps generated by a journal entry) about a particular film or films we have studied into further consideration. You have a great deal of latitude here, and I would certainly be open to the use of films outside our class schedule if appropriate.

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 reward; 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 Grades:

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

Other Course Policies:

Paper Submission Format No submissions by e-mail, CD-ROM, or any other electronic media accepted for papers or the journal. 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 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. You will turn in your documentaries on a thumb drive.

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.

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.

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.

Excused Absences: Students need to notify the professor of absences prior to class when possible. S.R. 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. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

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.

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.

Schedule

Here is a schedule of (partial) readings and viewings for the course. At this point, all readings are from your two primary texts: *Introduction to Documentary* referenced in the assignment by the author Nichols, and *Making Documentary Films and Videos*, referenced by the author Hampe. Both film and texts are subject to some tweaking here and there, but this should give you a feel for what is expected.

January 12	intro-syllabus
January 16	Martin Luther King day (no viewing today)
January 17	in-class viewing: <i>Titicut Follies</i> (Frederick Wiseman, 1968)

- January 19 Nichols Chapter One: “Why Are Ethical Issues Central to Documentary Filmmaking?” Hampe: pp. 1-40
- January 23 *When the Levees Broke: A Requiem in Four Acts* (Spike Lee, 2007) 256 m
- January 24 Discuss
- January 26 Nichols Chapter Two: “How Do Documentaries Differ From Other Types of Film” Hampe: pp.41-83
- January 30 *Lightning Over Water* (Wim Wenders, 1979) 91 m
- January 31 Discuss. Susan Sheibler: “Constantly Performing the Documentary: The Seductive Promise of *Lightning Over Water*”
- February 1 *Encounters at the End of the World* (Werner Herzog, 2007) 99m
- February 2 Discuss. Journals collected.
- February 6 *The Wonderful, Horrible Life of Leni Riefensthal* (Ray Muller, 1994) 180 m
- February 7 Discuss.
- February 8 *Land Without Bread* (Spain: Luis Bunuel, 1932) 27 m
Que Viva Mexico (Russia: Sergio Eisentein, 1979) 85 m
- February 9 Discuss. Joanne Hershfield, “Paradise Regained: Sergei Einstein’s *Viva Mexico* as Ethnography”
Vivian Sobchack, “Synthetic Vision: the Dialectical Imperative of Luis Bunuel’s *Los Hordes*”
- February 14 Nichols Chapter Three: “What Gives Documentary Films a Voice of Their Own?” Hampe: pp. 81-126
- February 15 Crumb (Terry Zwigoff, 1995) 119 m
- February 16 Discuss.
- February 21 Nichols Chapter Four: “What Are Documentaries About?” Hampe: pp. 127-167
- February 23 Nichols Chapter Five: “How Did Documentary Filmmaking Get Started?” Hampe: pp. 167-207
- February 27 *Stranger with a Camera* (Mimi Pickering, 1999)
- February 28 Discuss.
- March 1 Nichols Chapter Six: “What Types of Documentary Are There?” Hampe: pp. 207-236
- March 6 *La Jete’—Sans Soleil* (France: Chris Marker, 1963) 130 m
- March 7 Discuss.
- March 8 *J’ai Ete ay Bal (I Went to the Dance)* (Les Blank, 1989)
- March 9 Discuss. Journals collected.
- March 12 – 16 Spring Break
- March 20 Nichols Chapter Seven: “How Have Documentaries Addressed Social and Political Issues?” Hampe: pp. 237-277
- March 21 *Tarnation* (Jonathan Cauoette, 2003) 88 m
- March 22 Discuss Dave Saunders, “*Tarnation*: Performance and Autobiography”
- March 26 *Waltz with Bashir* (Ari Folman, 2008) 90 m
- March 27 Discuss. Dave Saunders: “*Waltz with Bashir*: Conflict and Memory”

March 29 Nichols Chapter Eight: "How Can We Write Effectively About Documentaries?" Hampe: pp. 277-313
April 2 *Fast, Cheap, and Out of Control* (Errol Morris)
April 3 Discuss.
April 5 Discuss. Michael Renov: "Toward A Poetics of Documentary"

April 10 3 first draft screenings and critiques
April 12 3 first draft screenings and critiques

April 17 3 first draft screenings and critiques
April 19 3 first draft screenings and critiques

May 4 2:00 pm-4:00 pm Required screening of all final drafts