Figure 1: No citation; you should learn to look for those.

Course Description
Hello and welcome. This course is an introduction to documentary film as cultural production. Through selected readings, videos, and research, we will look at the history of the documentary (both worldwide and in the U.S), the kinds of documentaries that exist (educational, persuasive, propaganda, etc.), and the methods used in composing them. The class will ask such questions as: “What characterizes a documentary?” “What has been the role of the documentary in portraying social problems to the American public?” “How have documentaries changed over time and why?” “What makes a documentary popular?” “When have documentaries motivated social change?” “What patterns emerge between documentaries on the same subjects?” “What is the future of the documentary?” and others. Students view selected documentaries and respond to these questions and their own. Students will write a review article, a memo, a whitepaper, a long form journalism piece, and an academic research paper or research report.

In this class you will build on the rhetorical knowledge you acquired in WRTG 1150, and expand your written analytical and argument skills. You will write in response to scenario-based prompts using several genres based on the potential professional experiences you will face: critical review article, analytical memo, persuasive whitepaper,
long form popular press piece, and a research report or article. Each assignment will build important research, summary, analysis, argument, and composition skills. Ample real examples will be provided from the professional world. In the final paper, students will be able to research and explore documentaries on social problems of their own interest. Multi-media projects including web, audio, visual, etc. are encouraged especially for the final project presentation. No whitepaper is complete without some kind of graphic, and few research reports lack figures. Increasingly, reports are being issued as websites with immersive, interactive audio-visual messages. You may choose to experiment in this realm.

This is a lively class, and participation is highly rewarded. Every day students are encouraged to talk to each other about what they think about what they have read, written, and seen.

The course emphasizes thinking, reading and writing critically—that is, thinking, reading and writing that does more than absorb the content of a film but also carefully studies the:

• narratives and histories that underlie a film and relate it to experienced truths (review article) — who are we speaking about and why does that matter?
• significant points and arguments in a film and various interpretations of the same film (memo) — what is important about it and in what context?
• rhetoric of a film (or the tools used to construct the readers interpretation) (long form article & whitepaper) — how is it said and to what effect?
• values, ideologies, and beliefs underlying a film (research paper or report) — why is it meaningful? What ontologies and epistemologies are relevant? (If you don’t know what those words mean, look them up!)

There are four goals that shape this course. Our work this semester is designed to help you:

• extend rhetorical knowledge into multiple genres, analyzing and making informed choices about purposes, audiences, and context as you read and compose texts, leading to an awareness of how to tailor particular messages to the demands of particular genres.

We’ll begin by analyzing the rhetorical situation in a variety of texts—that is, we’ll ask questions about the relationships among the film, director, audience, and context, and we’ll discuss how these relationships shaped the director’s choices. Then you’ll apply this rhetorical knowledge by writing in different genres and for different audiences, adapting the voice, tone, format and structure of your writing to meet the needs of your audience and the genre demanded by the context and purpose. We’ll also discuss the particular needs of specific genres of professional writing.

• refine and reflect on your writing process, using multiple strategies to generate ideas, draft, revise, and edit your writing across a variety of genres.

Careful practice is vital to cultivating any skill. Throughout the semester, you’ll use a variety of strategies throughout the stages of writing—researching, drafting, revising, editing, and proofreading—to help you refine your own writing process. One of the most important strategies that you’ll practice is workshopping each other’s writing. A regular part of class time will be devoted to small- and large-group workshops in which you will read and critique each other’s work. The benefits of this workshop approach are two-fold: as a writer, you receive a range of responses to your work and, as a reader, you learn from reading and critiquing your peers’ writing.

• demonstrate knowledge using appropriate media, using appropriate reasons and evidence to support your positions while responding to multiple points of view in a format appropriate for the audience, purpose, and context.

One of the primary ways that we as human beings attempt to influence our world is to make arguments that will convince others to adopt or at least consider our point of view. Whether you’re writing a formal argument for a class or discussing your views of the upcoming election with friends, understanding the components of effective and ethical arguments will help you present your ideas in a way that invites your audience—whether or not they agree—to listen and then enter the conversation. Importantly, many of the topics you will cover are complicated, and will require extensive research to understand and communicate. In some cases, you will use this detailed knowledge to communicate to experts; in others, you’ll need to tailor your speech to less savvy audiences.
A Word A Day: http://www.wordsmith.org/awad/

- **master language conventions**, including grammar, spelling, punctuation and format appropriate for different genres.

  Yes, grammar counts…but what counts as “good” grammar changes in different rhetorical situations. Because this is an academic course, in most of your major assignments you’ll be expected to use a writing style and tone that is considered appropriate for a general academic audience. However, as part of the course you’ll also write in other genres and for other audiences, so you’ll need to think carefully about how to adapt your writing for the rhetorical situation at hand and the kinds of sources, evidence, and specialized vocabulary you’ll have to deploy.

These four goals express the PWR’s commitment to preparing you for the kinds of reading and writing you will perform in your other classes. They also fulfill the course criteria given to all state institutions by the Colorado Commission on Higher Education, the governmental body that contributes to the policies for college education in Colorado. These priorities are then filtered through the University of Colorado (and meet all CO3 level course criteria), the English Department, and then the Program for Writing and Rhetoric. That is, this writing class is not just about what your writing teacher here at CU thinks is important. It’s about deepening your skills in rhetorical knowledge, writing processes, and language conventions so that you can write effectively for a variety of audiences in a variety of situations outside the classroom.

**Required Texts/Materials**

- Reading assignments and media materials made available and other provided resources.
  - Please bring any notes on readings to class. These materials will introduce you to key course concepts, such as definitions of analysis, rhetoric, audience, ideology, etc., and will also introduce thematic content relevant to the various assignments. Some readings will also form the basis for your response journals.
- Paper and implement for in-class writing (no lab-style notebooks, please).
- Copies of your work when required for class discussions and workshops.
- **Note: You may need to set up remote access if you want to view some readings from an off-campus computer.**

**Recommended Texts/Materials**

- Bruce Ballenger, *The Curious Researcher*. Available online and in the CU Bookstore.
- Writing handbook of your choice. I use the Bedford Handbook by Diana Hacker and Nancy Sommers. There will be some online material available as well to augment this text.

**Grading**

To complete this course successfully, you must attend class and scheduled conferences, complete assignments on time, and participate in class activities and discussions. If you have a question about your grade, please ask me about it in office hours, after class, or in writing. I will not discuss grades during class time. It is unfair to consume class time dedicated to the group for a single person’s grade. I have office hours; use them. Interestingly, students who come to office hours usually do better in the end.

An important thing to remember is that even if you feel you have done poorly on an assignment, **turn it in anyway!** If you turn the assignment in, you will at least receive some points that count toward your final grade. Otherwise, you will not receive any points for the assignment.

**Note: A word to the wise—keep copies of all of your returned assignments. I don't often record assignment scores incorrectly, but it has happened. If you have a copy, we'll both be happier in the event that I enter the wrong score.**
Your grade for the course will be determined according to the following scale:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper 1: Critical Review Article</td>
<td>100</td>
</tr>
<tr>
<td>Paper 2: Analytical Memo</td>
<td>150</td>
</tr>
<tr>
<td>Paper 3: Long Form Article</td>
<td>200</td>
</tr>
<tr>
<td>Paper 4: Research Report</td>
<td>250</td>
</tr>
<tr>
<td>Discussion Leads and Responses</td>
<td>300</td>
</tr>
</tbody>
</table>

(See the PWR Assessment Criteria for a more detailed description of the guidelines I use to determine grades.)

**Major Assignments**

Each major assignment builds on previous efforts by moving through a progression of questions about a given topic, going from who, to what, to how, to why. Each assignment requires students to add more research and context, until finally applied cultural analysis and primary research result. Students also write 200-400 word responses to chapters from required reading throughout the semester, which reinforce the critical, analytical, argumentative, and research basis of writing about documentaries in professional genres. Overall, the assignments touch on writing to inside and outside audiences, advanced and lay audiences, and for purposes that will demand advanced critical and analytical skills.

- **Critical Review Article (6 pages, 100 points):** Here you will focus on *Devil’s Playground* and how it relates to a larger cultural or thematic truth. A review article does three things. It analyzes an event or product (such as a book or film) based on its content, style, and merit. These can be thought of similarly to critical, rhetorical, and cultural analyses. For content: what happened at the event, what was done and what was said? For style: how were things presented, how did people speak about issues, how did the presentation influence interpretation? For merit: is what is presented in conflict with any values, ideologies, or beliefs you hold or that are held by any groups, and why might there be conflict or disagreement about the topic?

- **Analytical Memo (8 pages, 150 points):** A memo is "intended to inform a group of people about a specific issue, such as an event, policy, or resource, and encourages them to take action. The word ‘memorandum’ means something that should be remembered or kept in mind." Your memo is not persuasive in the sense that you are arguing for a point, but informative in the sense that you are explaining the relevance of information to an audience and letting them decide. This memo is an opportunity to think carefully about more than one documentary based on one general theme. Your task is to write a memo that discusses your interpretation of what is significant and important about the content of the films and why, for what audiences, with what social results, etc. This unit will also give us the opportunity to discuss Problem Orientation, a useful policy analysis tool from political science.

- **Long Form Article (8 pages, 150 points):** The focus of this article is an analysis not of what a film is saying, but how the film is presented; ask hard questions about why films of your choosing are assembled as they are. In the essay, you’ll analyze your choice of films and discuss some of the rhetorical strategies you see (and hear) at work. You’ll also be asked to discuss your interpretation of the stated purposes, primary and secondary audiences, and ethical implications of the given materials. In addition, you may discuss any logical fallacies that you detect.

- **Whitepaper (4 pages, 50 points):** In conjunction with your Long Form Article, you’ll write a whitepaper addressed to an audience of your choice, in which you make an argument about anything approved by me related to documentary film. You’ll decide on your purposes and audiences and—based on those choices—choose ethical and effective rhetorical appeals/strategies for persuading your professional, outside audiences. For example, you may choose to write from the perspective of a Nike executive upon seeing Michael Moore’s *The Big One*.

- **Research Report (15 pages minimum, 200 points):** This paper is your opportunity to investigate and perform scholarly research on a subject of interest to you and approved by me (this aspect of the assignment will not be difficult!). The purpose of this essay is not to “take a stand” on an issue or documentary material—it is, instead, to carefully research a variety of sources in order to develop an understanding of why your chosen topic in documentary exerts a particular power in a specific cultural context.

context. In other words, why does your topic matter, to whom, and what implications are there for the rest of us? To do this, you will need to examine the values, ideologies, and beliefs that give your subject its cultural power. How is knowledge defined, and what people are regarded as valid purveyors of knowledge about your topic? Some questions that will help you do this are the same kinds of questions that we ask in the other assignments. You will also be required to give a presentation at the end of the semester related to your Research Report.

- **Annotated Bibliography (50 points):** In conjunction with your Researched Cultural Analysis, you’ll write an annotated bibliography in which you use scholarly guidelines to cite and annotate 10 sources. In your annotations, you’ll discuss the credibility, validity, bias, and relevance of each source given its genre.

**Examples of the above assignments will be provided for critique.**

- **Discussion Responses and Participation (8 pages, 200 points):** Discussion Responses will help guide your reading of assigned texts and give you practice expressing your ideas quickly and efficiently. For each assignment, I will specify the amount of writing I expect (usually 400 words). You should do this work in single-spaced format. I will ask you to turn in your response journals electronically. I will evaluate the quality and intensity of thought these display, as well as grammar and intelligibility. You might consider these analogous to the tone you would take in a weekly progress report to your immediate boss.

  - **Discussion Leaders (100 points):** On most days that discussion responses are due, three to five people will be notified at least 24 hours ahead of time that they will be expected to lead small group discussions on the journals’ topics and/or to introduce a discussion for the whole class. Expect to do this twice.

**Attendance and Participation**

If you miss more than **five (5)** classes, unexcused (i.e. without documentation of a legitimate reason), you will be dropped from the course or fail the course. No exceptions. You may be eligible for an administrative drop from your college. This may seem harsh, but the reason is simple—if you are absent more than five times, you have failed to achieve the learning goals of this course, specifically those related to peer review and discussion. **If you are absent, you cannot make up in-class work for the class period you missed.** It is always a good idea to notify me ahead of time if you believe anything may impede your ability to attend a required classes.

**If you are absent, contact a classmate for the information and assignments you missed. You should exchange contact information in the first week of class to facilitate this.**

**Drafting Process and Workshop Format**

In this class we will often be working collectively on your papers. This means your writing is going to be exposed to your peers. This may be unlike what you are accustomed to in previous classes, where writing was a private affair. What is read here, however, is confidential, and no student will be made to feel uncomfortable for their writing. You are critiquing papers, not people.

A writing workshop refers to a group approach to drafting a piece of writing. A group reads a given piece of writing, in our case, an analytical essay, and considers what elements are working and what elements need attention. Workshop participants also look at stylistic concerns, grammatical and punctuation matters, and more. One of our most important tasks: We will look at your purpose in writing and its relationship to your audience. On each of the three papers that you’ll write for a grade in the class, you’ll receive feedback from me on what you’ve written on at least one full draft. You’ll also receive peer reviews on every paper; that is, feedback from your colleagues. In this way, we’ll learn from each other, as writers and as readers.

Unless otherwise indicated, you must always bring two paper copies of each draft to workshops, no matter what stage it is in. Please keep all drafts of your papers that have my comments on them; you or I may want to refer back to them. Every paper you hand in to me should be typed, double-spaced, and, if necessary. Please double-side your essays to save paper. And no title pages, please—reduce your paper use whenever possible.

**Conferences**
During the course of the semester, we will meet for at least two 20-minute conference to discuss your writing in office hours. I will also make other appointments if you cannot attend office hours. I sincerely want to know how I can best help you as a writer, so use this opportunity to ask specific questions. We will discuss where you feel you are at with your learning, and you will come prepared with questions and concerns about a particular piece of writing you are working on.

**Revisions**

I will also offer one revision opportunity on any major assignment. Revisions should be submitted by the last class day. You are welcome to schedule an appointment with me to discuss some strategies for revision. If you resubmit work you must:

- Attach the original graded version and drafts of the assignment so that I can evaluate your revisions.
- Write a 400 word reflective statement describing your revisions.

**Late Papers**

Late papers are, of course, late. Unless you have spoken with me at least five CU class days in advance to arrange for an extension, I will deduct a third of a letter grade from the assignment for each CU class day the paper is late (an A-, for example, will become a B+ after one day, a B after two, and so on). I will not grant extensions arbitrarily, but if you absolutely cannot meet the deadline because of something unavoidable, contact me as soon as possible so we can discuss the situation (I will always require evidence for extreme circumstances). Finally, computer or printer problems are not an acceptable excuse for a late paper.

**The Writing Center and Research Consultations**

All students are invited to bring their writing to the Writing Center in Norlin Library for feedback and advice on written work. Students are welcome to bring writing from any discipline at any stage of the writing process. Fifty-minute meetings with experienced writing consultants are available by appointment at no charge to CU students. Because the Writing Center is a very popular campus resource, please plan to make reservations at least one week in advance. Reservations can be made through the Writing Center website or in person. Research consultations are also available, where a research librarian will assist you in identifying resources for your topic.

**Disabilities**

If you qualify for accommodations because of a disability, please submit to your professor a letter from Disability Services in a timely manner (for exam accommodations provide your letter at least one week prior to the exam) so that your needs can be addressed. Disability Services determines accommodations based on documented disabilities. Contact Disability Services at 303-492-8671 or by e-mail at dsinfo@colorado.edu.

If you have a temporary medical condition or injury, see Temporary Injuries under Quick Links at Disability Services website (http://disabilityservices.colorado.edu/) and discuss your needs with your professor.

**Religious Observances**

Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, please contact me five class days in advance to arrange for accommodations. See full details at http://www.colorado.edu/policies/fac_relig.html

**Classroom Behavior**

Students and faculty each have responsibility for maintaining an appropriate learning environment. Those who fail to adhere to such behavioral standards may be subject to discipline. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, color, culture, religion, creed, politics, veteran’s status, sexual orientation, gender, gender identity and gender expression, age, disability, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at
Discrimination and Harassment*
The University of Colorado Boulder (CU-Boulder) is committed to maintaining a positive learning, working, and living environment. The University of Colorado does not discriminate on the basis of race, color, national origin, sex, age, disability, creed, religion, sexual orientation, or veteran status in admission and access to, and treatment and employment in, its educational programs and activities. (Regent Law, Article 10, amended 11/8/2001). CU-Boulder will not tolerate acts of discrimination or harassment based upon Protected Classes or related retaliation against or by any employee or student. For purposes of this CU-Boulder policy, "Protected Classes" refers to race, color, national origin, sex, pregnancy, age, disability, creed, religion, sexual orientation, gender identity, gender expression, or veteran status. Individuals who believe they have been discriminated against should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Student Conduct (OSC) at 303-492-5550. Information about the ODH, the above referenced policies, and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at http://hr.colorado.edu/dh/

The Honor Code*
All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (honor@colorado.edu; 303-735-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at http://www.colorado.edu/policies/honor.html and at http://honorcode.colorado.edu

* University of Colorado at Boulder recommended syllabus statement

Plagiarism
Plagiarism is defined as the use of another’s ideas or words without appropriate acknowledgement. Examples of plagiarism include:

- Failing to use quotation marks or citations when directly quoting from a source;
- Failing to document distinctive ideas from a source;
- Fabricating or inventing a source;
- Turning in someone else’s work as your own;

In this course, if you hand in a piece of writing that is plagiarized in full or in part, you will receive zero points on that assignment and be referred to the Honor Code (see: http://honorcode.colorado.edu/). Repeat offenses will result in failing the course.

Classroom Disruption and Concealed Weapons Policy
In light of recent Colorado State Supreme Court decisions and University proclamations, the issue of concealed weapons and classroom disruption has come to the fore and calls for a classroom policy response. In this class, if a weapon or instrument of force is made visible or brought to your classmates’ or my attention, it is no longer concealed and I will respond as I would to any weapon being drawn in the classroom as warranted by the situation: by asking the student to remove the weapon and/or themselves from the classroom, canceling class and evacuating the room, and/or calling the police. Your safety is my first priority, and a revealed weapon is a threat to that safety; the actions of the possessor, and others in the room, cannot be predicted. Because of a veil of ignorance, I must consider even the verbal revelation of the possession of a weapon as a potentially threatening disruption that may disturb other students. Moreover, it is violation of class policy to disrupt or disturb the learning environment. It is a violation of class policy to engage in behavior or speech that disrespects or
intimidates others, limits the comfortable and free exchange of ideas, distracts from the day’s objectives, or inhibits progress towards the course learning goals. These policies apply equally but not exclusively to the possession of drugs and drug paraphernalia and display of weapons including knives, guns, and incendiary devices. (See policies at http://www.colorado.edu/policies/classbehavior.html; http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code; and http://www.colorado.edu/node/1490895)

Electronics
Please turn off electronic devices or render them otherwise innocuous; that is, you may not look at your cell phones in class. Even a quick text message or email is both rude to others and disruptive to your learning – you aren’t paying tuition to text. I will begin to deduct points from your participation grade if abuse of electronics becomes an issue. Bring a laptop to class if you have one. Spontaneous searches for information may be performed on them and drafting may also take place on them.

Daily Schedule
I will update the schedule on the margins as the course evolves. You will be updated of all changes as soon as possible, and minimally within 24 hours.

Note: You will need to check your CU email account on a regular basis for announcements and updates to the class schedule. The university requires you to check your CU email once every 24-hours.
### PWR Assessment Criteria, WRTG 1150

<table>
<thead>
<tr>
<th>Rhetorical Awareness (writer's ability to understand and respond to rhetorical situation)</th>
<th>No or Limited Proficiency</th>
<th>Some Proficiency (C)</th>
<th>Proficiency (B)</th>
<th>High Proficiency (A)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The purpose of the paper is unclear.</td>
<td>The purpose of the paper is often unclear.</td>
<td>The purpose of the paper is generally clear.</td>
<td>The paper has a strong and clear purpose.</td>
<td></td>
</tr>
<tr>
<td>The paper shows no awareness of audience.</td>
<td>The paper shows little awareness of audience.</td>
<td>The paper demonstrates an awareness of audience.</td>
<td>There is a clear sense of audience.</td>
<td></td>
</tr>
<tr>
<td>There is no clear relationship among purpose, audience and writer's choice of genre.</td>
<td>The relationship among purpose, audience, and genre is present but weak.</td>
<td>The relationship among purpose, audience, and genre is appropriate.</td>
<td>The relationship among purpose, audience, and genre is highly effective.</td>
<td></td>
</tr>
<tr>
<td><strong>Controlling Idea</strong> (explicit or implicit), Thesis, Central Claim, Stance, Dominant Impression, Theme, Unifying Purpose</td>
<td>Writer presents no clear controlling idea.</td>
<td>Controlling idea is vague or broad.</td>
<td>Controlling idea is inquiry driven and presents a fairly clear position.</td>
<td></td>
</tr>
<tr>
<td>Writer gives no direction to the paper.</td>
<td>Writer's controlling idea is not consistently clear throughout the paper.</td>
<td>For the most part, writer's controlling idea is clear and developed throughout the paper.</td>
<td>Writer's controlling idea is developed with originality and insight throughout the paper.</td>
<td></td>
</tr>
</tbody>
</table>

| Reasoning, Evidence, Support, Proof (facts, details, examples, and research as appropriate) | The paper makes weak or indefensible claims, faulty assumptions, or errors of fact. | The paper fails to thoroughly evaluate logic, accuracy or credibility of facts, evidence, assumptions, or claims. | The paper offers some sound reasoning in support of the controlling idea and some persuasive supporting evidence. |
| Claims and evidence are inadequately evaluated for logic, relevance to thesis, accuracy, or credibility. | Controlling idea is weakly supported or unpersuasive. | Assumptions are not always made explicit or are not critically examined. | Ideas are originally and convincingly developed and supported with concrete evidence. |

| Structure/ Organization | Sequencing of ideas, transitions, and paragraphs is confusing and haphazard. Introduction does not achieve a clear presentation of topic or principal ideas. Conclusion is missing or incomplete. | Topic sentences, transitions, and paragraphs remain undeveloped and limited in logical sequencing. Introduction is limited in its focus upon topic and/or principal ideas. Conclusion is present but does not satisfactorily achieve a culmination of principal ideas. | Topic sentences, transitions, and paragraphs achieve a logical sequencing of ideas, claims, and evidence. Introduction presents topic and principal ideas with clarity. Conclusion provides an appropriate culmination of principal ideas. |

| Style | Tone is inappropriate for the assignment and audience. Sentence structure lacks variety. Word choice is inappropriate. Style hinders comprehension of meaning. | Tone is often inconsistent and/or inappropriate. Sentences are rudimentary with little to no variety in sentence structure. Word choice is limited and repetitive; some words are used incorrectly; clichés often used. The connection between style and comprehension of meaning is limited. | Tone is generally appropriate and consistent. Sentences are varied and demonstrate some complexity. Word choice is adequate and somewhat varied. Style contributes to comprehension of meaning. |

| Conventions (spelling, grammar, usage, citation of sources) | Errors are severe and appear throughout the paper, overriding communication. Sources are not cited or are cited and/or integrated improperly. | Errors are repeated throughout the paper and sometimes impede communication. Patterns of flaws may be present. Sources are cited improperly or sporadically and are integrated with limited effectiveness. | Errors are few and do not seriously impede communication. Sources are generally cited correctly and integrated effectively. |
| Writing is essentially error free. Spelling and grammar are “invisible.” Sources are cited correctly and integrated skillfully. |
WEEK 1

Mon Aug 25
• introduction to the course and goals
• discuss syllabus, course policies, schedule and text books
• overview online content and class communication

Wed Aug 27
DUE: read the syllabus;
• grammar review
• discuss critical review

Fri Aug 29
DUE: read Introduction to Documentary chapters 1-2 (pp 1-66)
• review examples and outline workshop
• discuss reading
• Outlining and essay prep (handout)

WEEK 2

Mon Sept 1 (Labor Day; see also May Day)
Campus Closed: From the People Who Brought You the Weekend

Wed Sept 3
DUE: Outline of critical review; Watch Devil's Playground; read Documentary Film: A Very Short Introduction;
• Discuss reading, movie, and critical review
• Thesis, organization, style

Fri Sept 5
DUE: bring draft of critical review (due Monday Sept 8)
• Discuss writing process
• Drafting workshop

WEEK 3

Mon Sept 8
DUE: Critical Review in hard copy;
• reflection exercise (20 min)
• distribute memo assignment (20 min)
• grammar review (10 min)

Wed Sept 10
DUE: read Introduction to Documentary chapters 5 and 9 (pp 120-141, 253-272), watch the films Harlan County, USA and Born Rich, and write response journal #2 (400 words): How would you describe the content of the films? Compare the treatment of the subject by the two films; which is more balanced? Which is more effective and for what audiences? How does the reading inform your watching of the films?
• introduce problem orientation (25 min)
• discuss films (25 min)

Fri Sept 12
DUE: read Introduction to Documentary chapters 3-4 (pp 67-119) and identify a problem from the movies and write response journal #2 (400 words) using the Problem Orientation framework to analyze the problem you have chosen. Create sections of your journal entry, suggested below, and write about 40-80 words for each:
  o Identify valued outcomes and goals
  o Describe variables and trends
  o Isolate conditioning factors and causation
  o Consider projections and probable futures
  o Analyze proposed and potential alternative policies/solutions
• discuss journal, reading, and essay (25 min)
• outline and thesis workshop (25 min)

WEEK 4

Mon Sept 15
DUE: Bring one copy of your Analytical Memo outline to class for peer review; read the citigroup “Plutonomy” memos and write response journal #3 (400
words): What are the memos’ theses? In what ways are the memos analytical? What are two or three strengths of the memos? What are two or three suggestions you have for improving the memos and your own?

- introductions and theses (20 min)
- small group workshop outlines (20 min)
- grammar review (10 min)

**Wed Sept 17**

**DUE:** bring one copy of your developed Analytical Memo outline and/or draft to class for peer review;

- discuss reading – economics history, contextualizing the memo (15 min)
- whole class workshop – Body paragraphs and Structure/Organization (25 min)
- grammar review (10 min)

**Fri Sept 19**

**DUE:** bring one copy of your Analytical Memo draft to class for peer review

- general revision strategies (20 min)
- small group workshop – Analytical Memo drafts (Introductions and Conclusions) (20 min)
- grammar review (10 min)

**WEEK 5 (conf)**

**Mon Sept 22**

DUE: bring a copy of your draft to class;

- whole class – draft discussion
- small group workshop – drafts

**Wed Sept 24**

DUE: bring two copies of your draft to class;

- whole class discussion – citation and references workshop
- small group workshop – draft

**Fri Sept 26**

DUE: bring two copies of your draft class;

- whole class discussion – organization, structure, tone, style
- small group workshop – draft

**WEEK 6**

**Mon Sept 29**

DUE: Analytical Memo in hard copy;

- Reflection exercise
- Long Form Article and Whitepaper assignments, example pieces
- Define/discuss rhetoric: pathos, logos, ethos; purpose, audience, context; genre

**Wed Oct 1**

DUE: read *Introduction to Documentary* chapters 6-7 (pp 142-211); write Response Journal #4 (400 words): summarize your interpretation of genre and composition and their importance to film, documentary, and society at large?

- discuss rhetoric: pathos, logos, ethos; purpose, audience, context; genre
- example pieces

**Fri Oct 3**

DUE: watch *National Sacrifice Zone* and *The Pipe* or *March of the Penguins* and *Winged Migration* and write Response Journal #5 (400 words): How did each respond to purpose, audience, and context? What appeals do you see? How are the films constructed to fit particular genres or violate them?

- Reading vs. listening vs. watching
- Example pieces
- Paper topic small group workshops

**WEEK 7**

**Mon Oct 6**

DUE: read “Chapter 11 – Rhetorical Analysis”,

- Crafting an argument for a specific audience, purpose, and context (handout, small groups)
- Go over assignments, progress and expectations

**Wed Oct 8**

DUE: Outline of *Long Form Article outline to class*; read logical fallacy documents and
write response journal #6 (400 words): what is a logical fallacy? As part of this journal find two documentary clips online and identify and describe one logical fallacy each contains – how does it function within the medium and context? For the purpose of the piece? Who produced the fallacy and why?

- Discuss Logical Fallacies
- Small group workshop – Long Form Article outlines, Whitepaper topic discussions

Fri Oct 10

DUE: Outline of Whitepaper to class; read the Toulmin model argument handouts and write response journal #7 (400 words): what is an argument? As part of this journal find two documentary clips online and identify and describe one argument each contains – how does it function within the medium and context? For the purpose of the piece? Who produced the argument and why?

- Toulmin and Rhetoric
- Small group workshop – Whitepaper outlines

WEEK 8

Mon Oct 13

DUE: Bring a copy of Whitepaper(s) to class; Read the excerpt from The New Media Monopoly on the course website;

- Discuss Sections and Transitions, Context
- Small group workshop - Rhetorical Analysis

Wed Oct 15

DUE: Bring a copy of Whitepaper(s) to class;

- Discuss Quotations and Citations, Audience
- Small group workshop – Whitepaper

Fri Oct 17

DUE: bring a copy of your whitepaper to class;

- Discuss Arguments and Evidence, Purpose
- Small group workshop – drafts

WEEK 9 (conf)

Mon Oct 20

DUE: bring a copy of your drafts to class;

- whole class – draft discussion
- small group workshop – drafts

Wed Oct 22

DUE: bring two copies of your drafts to class;

- whole class discussion – citation and references workshop
- small group workshop – draft

Fri Oct 24

DUE: bring two copies of your drafts class;

- whole class discussion – organization, structure, tone, style
- small group workshop – draft

WEEK 10

Mon Oct 27

DUE: Bring a copy of your Whitepaper(s) to class for peer review;

- Small group workshop – Whitepaper
- Grammar review

Wed Oct 29

DUE: bring a copy of your Long Form Article to class for peer review;

- Small group workshop – Long Form Article
- Grammar review

Fri Oct 31

DUE: bring a copy of your Long Form Article draft and/or Whitepaper(s) to class for peer review;

- Small group workshop – Drafts
- Begin discussion of research unit and Research Report
- Grammar review

WEEK 11

Mon Nov 3

DUE: Rhetorical Analysis and Whitepaper(s);
Wed Nov 5
DUE: read “Cultural Analysis Chapter 10”, “The Value of Knowledge”, and “The Definition of Morality”; write response journal #8 (400 words): in your own words, define “culture”, “morality”, “ideology”, and “knowledge”, and discuss the ethics of documentary film in light of cultural differences.
- discuss/define ideology, knowledge, culture
- example pieces
- discuss primary and secondary research questions
- discuss acceptable academic sources

Fri Nov 7
DUE: read *Introduction to Documentary* chapters 8 (pp 212-252) and write response journal #9 (400 words): what do you take away from this reading? Describe two or three examples of documentaries that have shown an ideology about how the world works and how you were influenced by that documentary;
- discuss research process, annotated bibs, and documenting sources
- whole class discussion – reading
- example pieces

WEEK 12

Mon Nov 10
DUE: Bring a primary research question and three or four secondary questions, 6-10 keywords for searching, and a list of possible sources to turn in; watch *The Battle of Chile* and *Chile Obstinate Memory* or *The Unknown Known* and *The War Tapes* and write response journal #10 (400 words): what social and political problems are addressed in these films? How are the documentaries composed and why? How are people portrayed in the films and what are the relationships between the documentarians and the subjects?
- whole class discussion – documentary and culture
- small group workshop – outlines

Wed Nov 12
LIBRARY SEMINAR
DUE: bring an updated version of a primary research question, 3-4 secondary questions, 6-10 keywords for searching, and a list of possible sources

Fri Nov 14
DUE: Bring the final version of your primary research question and three or four secondary questions, 6-10 keywords for searching, and a list of possible sources to turn in;
- whole class discussion – documentary and ethics
- small group workshop – outlines

WEEK 13

Mon Nov 17
DUE: Bring an outline of your Research Report to class to turn in;
- small group workshop – drafts
- whole class discussion – general drafting strategies

Wed Nov 19
DUE: LIBRARY FOLLOW-UP

Fri Nov 21
DUE: Bring a draft of your Research Report to class to turn in;
- whole class discussion – general drafting strategies
- small group workshop – drafts
- FCQ/Exit Surveys

WEEK 14 (conf)

Mon Dec 1
DUE: bring a copy of your Research Report essay to class;
- whole class – presentation and draft discussion
- small group workshop – cultural analysis drafts

Wed Dec 3
DUE: bring two copies of your annotated bibliography to class;
• whole class discussion – citation and references workshop
• small group workshop – draft of Research Report essay

**Fri Dec 5**
**DUE:** bring two copies of your Executive Summary or Abstract to class;
• whole class discussion – abstract, presentation, executive summary
• small group workshop – draft of Research Report

**WEEK 15**

**Mon Dec 8**
**DUE:** Presentations

**Wed Dec 10**
**DUE:** Presentations

**Fri Dec 12**
**DUE:** Presentations and all work not yet submitted