INDIANA UNIVERSITY SOUTH BEND
UNDERGRADUATE COURSES

Curriculum Change
(New Course Requests / Course Change Requests / New Program Requests)

CAMPUS ROUTE SHEET

DIVISION/UNIT/DEPARTMENT ________________ CLAS / English ________________

CHANGE REQUESTED: __________________________ New Course __________________________

______________________________ Date ____________

SIGNATURES

Dept/Unit Chair __________________________ Date ____________

Unit Curriculum Committee Chair ________________ Date ____________

(If applicable) Representative __________________________ Date ____________

Dean/Assoc Dean __________________________ Date ____________

Director of General Education __________________________ Date ____________

(If applicable)

Senate Curriculum Committee Chair __________________________ Date ____________

Assoc Vice Chancellor Academic Affairs __________________________ Date ____________

July 2008
To:       Rebecca Torstrick, Associate Deans, CLAS  
From:     Yi Cheng  
Subject:  Proposals/Requests Approved/Concurred by CLAS Curriculum Committee  
Date:     July 23, 2010

The new course proposal of CMLT-C395 has been approved (via email voting) by the CLAS Curriculum Committee on July 23, 2010. The proposer, Elaine Roth, plans to teach it in the spring of 2011.
April 14, 2010

Dear CLAS Curriculum committee,

I selected the number CMLT 395 for the course on The Documentary Film that I am proposing because I couldn’t find a 300-level documentary film course and this number seemed to be available (as indicated in the master list of courses in the red binders in the CLAS office).

Best,
Elaine Roth
New Course Request

Indiana University

Check Appropriate Boxes: Undergraduate credit [x] Graduate credit [ ] Professional credit [ ]

1. School/Division College of Liberal Arts & Sciences 2. Academic Subject Code [ ]

3. Course Number C 395 (must be cleared with University Enrollment Services) 4. Instructor Elaine Roth

5. Course Title The Documentary Film

Recommended Abbreviation (Optional) (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Spring 2011

7. Credit Hours: Fixed at _____ or Variable from ______ to _______

8. Is this course to be graded S-F (only)? Yes [ ] No [x]

9. Is variable title approval being requested? Yes [ ] No [x]

10. Course description (not to exceed 50 words) for Bulletin publication: Although some of the earliest films ever made were documentaries, the end of the twentieth century witnessed a rise in reality-based filmmaking. This course studies the history of the documentary film and its efforts to represent "reality" and truth.

11. Lecture Contact Hours: Fixed at _____ or Variable from ______ to _______

12. Non-Lecture Contact Hours: Fixed at _____ or Variable from ______ to _______

13. Estimated enrollment: _____ of which _____ percent are expected to be graduate students.

14. Frequency of scheduling: [ ] every year [ ] other year Will this course be required for majors? [ ] yes [ ] no

15. Justification for new course: We need more 300-level film studies classes; we need a class on this popular type of filmmaking.

16. Are the necessary reading materials currently available in the appropriate library? [ ] yes [ ] no

17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: 

Elaine Roth  Date 4/14/10  

Department Chairman/Division Director

Approved by: 

Rebecca Tostevin  Date 7/26/10

Dean

Dean of Graduate School (when required)  Date  

Chancellor/Vice-President  Date  

University Enrollment Services  Date  

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724  University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow; Department/Division—Pink; University Enrollment Services Advance—White
The Documentary Film

Course Description

Although some of the earliest films ever made were documentaries, the end of the twentieth century witnessed a rise in reality-based filmmaking and television programming. This course studies the ethical implications of the documentary film's effort to adequately represent reality.

Required Texts


- Films. We will view the films together in class. Even if you have seen them previously, in-class screenings are mandatory.

Course Requirements

- Class Participation/Weekly Readings: Your participation in this class will be crucial to your final grade. Your knowledge of the week's reading assignments and your willingness to contribute to the conversation are crucial. With the knowledge of the readings from the text in mind before coming into each screening, you should be making notes of observations and thoughts throughout the viewing so that you have something to say during discussion afterward. 20% of final grade.

- Journal Entries: A Journal response engaging the assigned readings and responding to prompts will be due for each chapter. These will be brought to class in physical copies as a discussion aid and turned in at the end. 30% of final grade.

- Midterm/Final Exam: There will be a midterm and a final covering material discussed in class. Combined these will be 25% of final grade.

- Major Paper: One primary goal of this class is to refine and develop your critical thinking skills and your ability to articulate and develop arguments. This will be accomplished through your participation in the classroom dialogue and ultimately assessed through a major paper. It will be 6-8 pages, double-spaced and will be worth 25% of final grade.

Grading Scale

98-100 = A+  78-79 = C+
93-97 = A     73-77 = C
90-92 = A-    70-72 = C-
88-89 = B+    68-69 = D+
83-87 = B     60-67 = D
80-82 = B-    Below 60 = F
Course Policies

Methods of Communication and Turning Papers in

Because of the ubiquity of methods of communication due to the internet I need to consolidate the modes of communication and the methods of turning papers in.

If you want to contact me outside of class use my e-mail (adeselm@iusb.edu). I will not be checking the OnCourse "inbox". Do not send me e-mails through OnCourse. E-mail me from your e-mail directly to mine so I can simply click respond.

There are two options for turning papers in. You may turn in a hard copy to me the day of class that it is due. Or you may upload it to www.turnitin.com. Directions for turnitin.com forthcoming.

Attendance Policies

The Department of English requires students to attend class. The department recognizes that occasional absences from class may be unavoidable. However, academic success depends on the awareness of the sequence and deadlines of class assignments, preparation for class, and participation in class, whether as an attentive listener and note-taker or as an active discussant of the content and methodology of the course. More than three absences is excessive. The department expects each student to know the attendance policy, to accept its provisions, and to be responsible for all work assigned and for material covered during any absence.

In this class your participation grade falls by 10% every absence after three and six absences results in failure of the course. I do not distinguish between excused and unexcused absences. Consistent tardiness will also affect your grade. If there are mitigating factors, please let me know well in advance.

Plagiarism

Plagiarism occurs when one person uses someone else’s words or ideas without citing that source. Do not submit work that has been copied in any way from another person or from a printed or Internet source without naming that person or source. Any violation of these principles could result in failure for the course and could jeopardize your standing in the university. All work submitted for this class must be your own work generated by you exclusively for this specific class. The use of sources (ideas, quotations, paraphrases) must be properly documented.
For instance, if you locate information about one of the films viewed for class on the internet and include any aspect of that information in your reading responses, papers, or class presentation, you must provide a citation for your source. To use this information without proper citation is plagiarism. See me if you have any questions about the proper documentation of sources.

Finally, keep in mind that this class requires no outside research. All the reading responses, papers and class presentations should contain only your own thoughts about the films and the readings.

**Disabilities**

Any student who feels that an accommodation may be needed based on the impact of a disability should contact Disabled Student Services at 520-4832 in office AL 120 of the Administration Building. Staff will work to coordinate reasonable accommodations for students with documented disabilities.

**Accommodations for Religious Observances**

If any student requires academic accommodations for a religious observance, please provide me with a written request to consider a reasonable modification for that observance by the end of the second week of the course. Contact me after class, during my office hours, or by individual appointment, to discuss the issue.

**Schedule (subject to change)**

**Week 1**

Chpt 1 "Why Are Ethical Issues Central to Documentary Filmmaking?"

*Screen Nanook of the North*

**Week 2**

Discussion.

*(Clips: Trekkies, First Person: The Killer Beside Me)*

**Week 3**

Chpt 2 "How Do Documentaries Differ from Other Types of Film"

*Screen Salesman*

**Week 4**

Chpt 3 "What Gives Documentary Films a Voice of Their Own?"

*Screen Kurt & Courtney*
Week 5
Discussion
(Clips: *Triumph of the Will*, *The Man with the Movie Camera*)

*Midterm*

Week 6
Chpt 4 "What Are Documentaries About?"
Screen *Sherman's March*

Week 7
Discussion
(Clips: *Lessons in Darkness*, *Night and Fog*)

Week 8
Chpt 6 "What Types of Documentary Are There?"
Screen *Little Dieter Needs to Fly*

Week 9
Discussion

Week 10
Chpt 7 "How Have Documentaries Addressed Social and Political Issues?"
Screen *Standard Operating Procedure*

Week 11
(Clips: *The Staircase*, *Food, Inc*, *Fahrenheit 9/11*)

Week 12
Chpt 5 “How Did Documentary Filmmaking Get Started?”
Screen early film shorts

Week 13
Discussion
Major Paper Due

Week 14

Discussion “moving toward a documentary ethic”

Week 15

Review for final