

Term Information

Effective Term Autumn 2013

General Information

Course Bulletin Listing/Subject Area Film Studies
Fiscal Unit/Academic Org Film Studies - D0206
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3660
Course Title Documentary Film Studies
Transcript Abbreviation Documentary Cinema
Course Description An upper-level course in documentary geared toward film studies majors.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 4 Week (May Session), 12 Week (May + Summer)
Flexibly Scheduled Course Sometimes
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable Yes
Allow Multiple Enrollments in Term No
Max Credit Hours/Units Allowed 9
Max Completions Allowed 3
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima

Prerequisites and Exclusions

Prerequisites/Corequisites Film Studies 2270 or 2271; or, permission of instructor
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0601
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior, Senior

Quarters to Semesters

Quarters to Semesters

New course

Give a rationale statement explaining the purpose of the new course

A course to provide the opportunity to fulfill one of the foundational requirements of our major program.

Sought concurrence from the following Fiscal Units or College

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

- Students understand basic approaches associated with documentary.
- Students understand how formal moving-image and sound techniques impact the reception of documentary
- Students recognize and understand the importance of major works in this category

Content Topic List

- Studies in Global Culture
- Studies in Aesthetics
- Studies in Media and Information

Attachments

- FS_3660_syllabus.pdf

(Syllabus. Owner: Davidson, John Ellsworth)

- FS_3660_sample_2.pdf: Second sample syllabus

(Syllabus. Owner: Vankeerbergen, Bernadette Chantal)

Comments

- Unclear about request -- disability statement was correct as far as I can tell. All ASC boilerplate, all the time now. This one should work. *(by Davidson, John Ellsworth on 11/28/2012 05:57 PM)*
- A few changes necessary: an indication of where the main text will be available; the academic misconduct is not boiler plate nor is academic misconduct (both with correct URL) *(by Heysel, Garrett Robert on 11/27/2012 10:08 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Davidson, John Ellsworth	11/19/2012 02:55 PM	Submitted for Approval
Revision Requested	Heysel, Garrett Robert	11/27/2012 10:08 PM	Unit Approval
Submitted	Davidson, John Ellsworth	11/28/2012 05:57 PM	Submitted for Approval
Approved	Heysel, Garrett Robert	12/02/2012 08:33 PM	Unit Approval
Approved	Heysel, Garrett Robert	12/03/2012 11:29 AM	College Approval
Pending Approval	Nolen, Dawn Jenkins, Mary Ellen Bigler Vankeerbergen, Bernadette Chantal Hogle, Danielle Nicole Hanlin, Deborah Kay	12/03/2012 11:29 AM	ASCCAO Approval

Documentary, Fact, and Realism

Film Studies 3660 Studies in Documentary Cinema SAMPLE

Class meetings:

Hagerty Hall 0042

Tue 10:20-11:15

Thu 10:20-11:15

Screenings:

Hagerty Hall 0042

Mon 10:05-11:55

Instructor information:

Professor Sean O'Sullivan

osullivan.15@osu.edu

Denney 557

247-8797

Office hours: Mon 12:30-1:30; Thu 2:15-3:15; and by appointment

Course description:

This course will examine the intersections of documentary cinema, fact, and realism. We will consider the factual, the semi-factual, and the fictional disguised as the factual, asking questions about the narrative and ethical boundaries of filmic representation. We will also consider style and structure, exploring the relevance of aesthetics (image, composition, sound, voice) to nonfictional and quasi-nonfictional filmmaking.

Readings:

The required textbook is Patricia Aufderheide, *Documentary Film: A Very Short Introduction* (Oxford, 2007), on order at SBX. All other readings for this course will be posted on Carmen. The class will average 60-80pp of reading per week. Please make sure that you have read the assigned material carefully before the relevant class session.

Course requirements and grading breakdown:

Essay 1	15%
Essay 2	20%
Essay 3 (including prospectus)	30%
Carmen responses	20%
Participation	15%

Participation includes: Class attendance, quizzes, active engagement in the course

COURSE SCHEDULE

Unit 1 (Weeks 1-4): Documentary Styles, Subjects, Structures, Experiments

Week 1 (Thu Aug 23)

Introduction

Week 2 (Mon Aug 27 – Thu Aug 30)

Screening: Lumière actuality films (1895-1896)
Night Mail (Harry Watt/Basil Wright, 1936)
Powers of Ten (Charles and Ray Eames, 1977)
Slacker (Richard Linklater, 1991) [selections]

Reading: Bill Nichols, “Documentary Film”
Dai Vaughan, “*Night Mail*”
excerpts from Richard Linklater, *Slacker*

Week 3 (Tue Sep 4 – Thu Sep 6)

Screening: *35 Up* (Michael Apted, 1991)
NOTE: You will watch this via the Media Services Online Library

Reading: Patricia Aufderheide, *Documentary Film*, Chapter 1 (pp. 1-55)
excerpts from Bennett Singer, *42 Up*

Week 4 (Mon Sep 10 – Thu Sep 13)

Screening: *Man with a Movie Camera* (Dziga Vertov, 1929)

Reading: Patricia Aufderheide, *Documentary Film*, Chapter 2 (pp. 56-124)
excerpts from Dziga Vertov, *Kino-Eye*

Unit 2 (Weeks 5-6): Realism and Cinematic Fact

Week 5 (Mon Sep 17 – Thu Sep 20)

Screening: *4 Months, 3 Weeks and 2 Days* (Cristian Mungiu, 2007)

Reading: André Bazin, “The Ontology of the Photographic Image”
Roland Barthes, “The Reality Effect”
Leo Braudy, “The Open and the Closed”

Week 6 (Mon Sep 24 – Thu Sep 27)

Screening: *United 93* (Paul Greengrass, 2006)

Reading: excerpts from *The 9/11 Commission Report*
reviews of *United 93*

Unit 3 (Weeks 7-10): Documentary Records, Politics, Ethics

Week 7 (Mon Oct 1 – Thu Oct 4)

Screening: *Triumph of the Will* (Leni Riefenstahl, 1934)

Reading: excerpts from Rainer Rother, *Leni Riefenstahl*
Frank Tomasulo, “The Mass Psychology of Fascist Cinema”

***** FRI OCT 5: ESSAY 1 DUE *****

Week 8 (Mon Oct 8 – Thu Oct 11)

Screening: *Night and Fog* (Alain Resnais, 1955)
excerpts from *Shoah* (Claude Lanzmann, 1985)

Reading: Sandy Flitterman-Lewis, “Documenting the Ineffable”
Stella Bruzzi, “Documentary Journeys: *Shoah*, *London*”

Week 9 (Mon Oct 15 – Thu Oct 18)

Screening: *Gimme Shelter* (Albert Maysles/David Maysles/Charlotte Zwerin, 1970)

Reading: Pauline Kael, “*Gimme Shelter*”
Liz Stubbs, “Albert Maysles: Father of Direct Cinema”

Week 10 (Mon Oct 22 – Thu Oct 25)

Screening: *Born into Brothels* (Zana Briski/Ross Kaufman, 2004)

Reading: Belinda Smail, “Children, Futurity, and Hope”

Unit 4 (Weeks 11-15): Documentary Practices, Approaches, Genres: Crime,

Biography, Making-of

Week 11 (Mon Oct 29 – Thu Nov 1)

Screening: *The Thin Blue Line* (Errol Morris, 1988)

Reading: Linda Williams, “Truth, History, and *The Thin Blue Line*”
Carl Plantinga, “The Philosophy of Errol Morris”

***** FRI NOV 2: ESSAY 2 DUE *****

Week 12 (Mon Nov 5 – Thu Nov 8)

Screening: *Senna* (Asif Kapadia, 2010)

Reading: reviews and interviews

Week 13 (Tue Nov 13 – Thu Nov 15)

Screening: films by Dennis Aig
NOTE: You will watch these via the Media Services Online
Library

Filmmaker Dennis Aig will be visiting our class on Tue Nov 13; screenings and
and readings TBD

Week 14 (Mon Nov 19 – Tue Nov 20)

Screening: *Grizzly Man* (Werner Herzog, 2005)

Reading: Joseph Heumann, “The Screaming Silence”

Week 15 (Mon Nov 26 – Thu Nov 29)

Screening: *Burden of Dreams* (Les Blank, 1982)

Reading: excerpts from Les Blank, *Burden of Dreams*

***** FRI NOV 30: PROSPECTUS FOR ESSAY 3 DUE *****

Week 16 (Tue Dec 4)

Course wrap-up

***** MON DEC 10: ESSAY 3 DUE *****

ESSAYS

You will write two short essays (5-6 pages each) and one longer final essay (8-10 pages). You will be asked in each instance to ground an argument in specific textual details, and to consider the consequences of those details for how we think about cinema and documentary. The final essay will give you more latitude in addressing the subjects of this course; you will be strongly encouraged to address material that you have not examined in one of the two short essays. You will submit a prospectus in advance of the final essay.

If you choose to do so, you may revise the first or second essay after I return it, to improve your writing and to bring up your grade. If you choose to revise, **you must hand in the original version of your essay, including my comments, with your revision.** Your revisions must be extensive and substantive. If you make only the changes I already made for you and/or your own minor (rather than substantive) changes, I will give you exactly the same grade again. **Revisions may be handed in any time up until the last class session.**

CARMEN POSTS/JOURNAL ENTRIES

You will, at seven points of the semester, submit a short response to a specific film and/or reading. The response format allows you to tackle a particular moment, topic, argument, idea through analytical engagement and speculation—without the formal expectations of a thesis, or an extended discussion. Each entry should be approximately two paragraphs in length, and it should focus on a specific textual choice. Three of the responses are due by 10 p.m. on the Monday of each week, subsequent to the screening; the other three responses are due by 5 p.m. on the Friday of each week. The seventh response will be connected to a documentary screening at the Wexner Center for the Arts; I will distribute a list of films and dates. The seventh response is due within three days of the screening.

ATTENDANCE AND CLASS ETIQUETTE

I expect you to be in class every day, since discussion depends on the vibrant presence of all members of the course. It is your responsibility to come to class on time. **If you arrive after I have taken attendance, you will be marked absent for the day unless you specifically speak to me at the end of class to ask me to mark you present.** I will also not repeat for latecomers any announcements I have made at the start of class about deadlines, assignments, or anything else. You should exchange contact information with another student upon whom you can rely for information about classes you miss. I consider it your responsibility to come to class after an absence having been brought up to speed about assignments, handouts, and so on.

More than two absences from class will adversely affect your participation grade. If you attend every class, but do not participate, your class participation grade will be a C. Regular, informed participation will bring your grade up; additional absences will bring it down. **If absences become a regular habit, you may fail the course.**

Come to class with at least one question, argument, observation, or comment. Think, listen, talk.

You must take notes in class, since note-taking not only keeps you focused but helps you with your written work.

Laptop computers may not be used in class, since they offer potential distractions not only to you but to your classmates. Our classroom already has a giant screen that provides a center of attention for analysis and discussion, and there is no need for any competition. If you feel that you require a laptop to take proper notes, please see me, and I may grant an exception. But my policy is to grant such exceptions only in rare circumstances.

READINGS AND SCREENINGS

While we will aim to follow the schedule of screenings and readings presented in this syllabus, circumstances may warrant switching some readings, or substituting new ones for the ones listed. The readings on Carmen are meant to respond to specific directions that the class may take—directions that may only become apparent once the term begins. Once I have posted Carmen readings for a specific class, I will offer a brief overview of them to prepare you.

All the films for the course will be available, at some point subsequent to the screenings, on the Media Services Online Library (<https://drm.osu.edu/media>); this is free to you, as students in the course. You should download the most recent version of RealPlayer from the site; the course playlist is labeled as “Film Studies 4194 – Autumn 12 – O’Sullivan.”

Although the Online Library is an excellent resource, it does not always deliver the sharpest or most reliable images. Consequently, you may want to procure your own

DVD of a film, for essay-writing purposes. Consider using our excellent local public libraries (particularly Columbus and Upper Arlington) as resources.

QUIZZES

I may quiz you regularly, especially in the first few weeks of the term, to ensure that you are keeping up with the reading, and that you are prepared to discuss the reading in class. If you are keeping up with the reading, the quizzes should be straightforward. “Keeping up with the reading” entails careful scrutiny of the assigned material, and most likely the re-reading of the material. Skimming selections from Carmen or our textbook will not prepare you adequately for quizzes or class discussion.

If you miss a class in which I have given a quiz, you cannot make up the quiz. I will allow you to drop your lowest quiz grade, at the end of the term.

OFFICE HOURS

You are always welcome to stop by during office hours to discuss any issues pertaining to the course. I am happy to chat about matters small or large; you don't have to wait for an essay deadline to pay a visit. If your schedule conflicts with my regular office hours, I will be more than willing to find another time when we can meet.

ACADEMIC INTEGRITY

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Disability Statement

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Documentary Film and Social Justice

Film Studies 3660 Studies in Documentary Cinema SAMPLE

Class meetings: TBA

Screenings: TBA

Instructor information: TBA

COURSE DESCRIPTION:

This course will introduce beginning film studies and other students to significant social justice issues as they have been represented and explored through film – with a focus on North American and European films. We will explore how nonfiction film has evolved – both technically and aesthetically – over its one-hundred-plus year history, considering each documentary as the product of a particular socio-historical context. We will also engage in a semester-long discussion of film and its ever-changing role as a social-justice tool.

Each student will be expected to keep up with reading, and to complete written and viewing assignments on time. Students will also present one short lecture (5-7 minutes) on a chosen film to the class. Attendance is required at all classes and screenings. In addition, active participation in classroom discussion is expected.

TEXTS: There is no textbook for the class; reading will consist of various journal articles, film reviews, and interviews with the directors loaded to Carmen: ca. 30-50pp / week of reading will be assigned. Our primary texts for the class, of course, are the films themselves. Each week, you will be responsible for viewing films in their entirety at drm.osu.edu view as homework.

GRADING:

100 POINT SCALE =>

93+=A; 90-92=A-; 87-89=B+; 83-86=B; 80-82=B-; 77-79=C+; 73-76=C; 70-72=C-; 67-69=D+; 60-66=D; 0-59=E

10 % class participation

- active classroom discussion (5 pts)

- keep up with reading/demonstrate in discussion and written assignments (5 pts)

10% short presentation -10 pts possible

30% film response papers -must turn in 10 “response papers” (3 pts each)

[Although you have an opportunity to write on many different films, you are only required to submit a total of 10 responses papers – contact instructor before submitting extras (do not assume extra credit will be given)]

25% Mid-term paper - -25 pts possible

25% Final paper -25 pts possible

Response paper info:

Each assignment is a short paper (approx. 1 page, typed double-spaced, in length), explaining your personal response to the chosen film. Take into consideration what you’ve read and seen thus far in our class, and use this knowledge to inform your viewing. Use the cinematic and social-justice terminology and “critical viewing skills” that provided and practiced in class in expressing *why* you have the opinion/reaction that you do. To *what*, exactly, are you responding?

Presentation info:

Each student will choose one of the assigned “homework” films to present to the class in a 5-7 minute lecture. A sign-up sheet will be distributed. The presentation can include a brief background on the film and/or the filmmaker; any current events or social movements informing the making of the film or its content; sample clips; a discussion of cinematic/story-telling devices used in the film; reflections on how the film was distributed and/or received by the public; whether or not it has had a life as a social justice tool; or any other relevant thoughts or topics.

Mid-Term Paper info:

Choose from any of the films listed on the syllabus before week 7 and write a 3-5 page “close reading” paper on it in the context of an issue that we’ve discussed in class. Examples of ways to conceive of a thesis for this paper: is the film an example of propaganda? Does it epitomize a new form or style in non-fiction filmmaking? Did its form or content impact its viewers in a surprising or revolutionary way? Is the film an example of, or a reaction to, the era or situation in which it was produced, and/or that it depicts? Think about the film’s intended audience as well, and its potential use in the world, the techniques used in its creation, and whether it represents a “social justice” tool. (And/or you may investigate any other question that you’d like, as long as it’s relevant to the film in question, and issues that we’ve discussed in class.)

Final paper info:

Choose from any of the films listed on the syllabus to date, and write a 5-7 page paper comparing and contrasting two films – either from the same era, on similar topics, with a similar “mission,” or by the same filmmaker. Look at style, form, content, point-of-view, social justice goals, etc...Choose any of the films that we’ve viewed in class, or that have been assigned outside of class.

SCHEDULE

<u>WEEK</u>	<u>TOPICS/DEADLINES</u>
WEEK 1	Review syllabus/ Definitions of “documentary” and “social justice” Lecture: Disability on screen Screening of: <i>Titicut Follies</i> (dir. by Frederick Wiseman, 1967)
WEEK2	Lecture: Disability on screen II Screening of: <i>Best Boy</i> (dir. by Ira Wohl, 1979) Lecture: Disability on screen III Screening of: <i>Complaints of a Dutiful Daughter</i> (dir. by Deborah Hoffman, 1994) View at least 1 of the following & write “response” papers on your chosen films: <i>Murderball</i> (dir. by Henry Alex Rubin & Dana Adam Shapiro, 2005) <i>King Gimp</i> (dir. by Susan Hannah Hadary & William A. Whiteford, 1999) <i>Breathing Lessons: The Life and Work of Mark O’Brien</i> (dir. by Jessica Yu, 1996) <i>Silverlake Life: The View from Here</i> (dir. by Tom Joslin & Peter Friedman, 1993) Read Carmen articles on <i>Titicut Follies</i> , <i>Best Boy</i> and <i>Complaints of a Dutiful Daughter</i>
WEEK 3	Lecture: Race and Social Justice: Unearthing History Screening of: <i>The Untold Story of Emmett Louis Till</i> (dir. by Keith Beauchamp, 2005) Lecture: Race and Social Justice: Immigrants’ Experience Screening of: <i>Farmingville</i> (dir. by Catherine Tambini & Carlos Sandoval, 2004) View at least 1 of the following & write a “response” paper on your chosen film: <i>Four Little Girls</i> (dir. by Spike Lee, 1997) <i>Seniorita Extraviada</i> (dir. by Lourdes Portillo, 2005) Read Carmen articles on <i>The Untold Story of Emmett Louis Till</i> & <i>Farmingville</i>
WEEK 4	Lecture: Race and Social Justice -- Dual Identities I Screening of: <i>Daughter from Danang</i> (dir. by Gail Dolgin & Vicente Franco, 2002) View at least 1 of the following & write a “response” paper on your chosen film: <i>Who Killed Vincent Chin?</i> (dir. Christine Choy & Renee Tajima, 1988) <i>Aka Don Bonus</i> (dir. by Spencer Nakasako and Sokly”Don Bonus” Ny, 1996) Read Carmen articles on <i>Daughter from Danang</i>

- WEEK 5 **Lecture: Race and Social Justice -- Dual Identities II**
 Screening of: *Romantico* (dir. by Mark Becker, 2004)
 Screening of: *Balseros* (dir. by Carlos Bosch and Josep Maria Domenech, 2002)
- Begin Midterm Paper
- WEEK 6 **War on screen, Part I: Vietnam**
 Screening of: *Hearts and Minds* (Peter Davis, 1974)
Lecture: War on screen, Part II: No Nukes
 Screening of *Atomic Café* (1982)
- View at least 1 of the following & write a “response” paper on your chosen film:
Sir! No, Sir! (dir. by David Zeiger, 2005)
Dear America: Letters Home from Vietnam (dir. by Bill Couturié 1988)
In the Year of the Pig (dir. by Emile de Antonio, 1969)
- Read Carmen articles on *Hearts and Minds*
- WEEK 7 **Mid-term paper Due at the Beginning of First Class**
- Lecture: War on screen, Part III: Where We’ve Been and Where We’re Headed**
 View clips from *Triumph of the Will* (dir. by Leni Riefenstahl, 1935)
Why We Fight series (WWII)
 Screening of contemporary *Why We fight* (dir. by Eugene Jarecki, 2005)
- View at least 1 of the following & write “response” papers on your chosen films:
The Fog of War: Eleven Lessons from the Life of Robert S. McNamara (dir. by Errol Morris, 2004)
Taxi to the Dark Side (dir. by Alex Gibney, 2007)
Ghosts of Abu Ghraib (dir. by Rory Kennedy, 2007)
My Country, My Country (dir. by Laura Poitras, 2005)
Iraq in Fragments (dir. by James Longley, 2005)
Iraq for Sale: the War Profiteers (dir. by Robert Greenwald, 2006)
Control Room (dir. by Jehane Noujaim, 2003)
- Read Carmen articles on old and new *Why We Fight*
- WEEK 8 **Gay and Lesbian films come out**
 Screening of: *The Times of Harvey Milk* (dir. by Rob Epstein, 1985)
 Screening of: *The Celluloid Closet* (dir. by Rob Epstein & Jeffrey Friedman, 1996)
- View at least 1 of the following & write a “response” paper(s) on chosen film(s):
Common Threads: Stories from the Quilt (dir. by Rob Epstein & Jeffrey Friedman, 1989)
Silverlake Life: The View from Here (dir. by Tom Joslin & Peter Friedman, 1993)
Word is Out! (prod. and dir. by Lucy Massie Phenix, Nancy Adair, Peter Adair, Rob Epstein, Veronica Selver, 1977)
Freeheld (dir. by Cynthia Wade, 2007)
- Read Carmen articles on *The Times of Harvey Milk* and *The Celluloid Closet*
- WEEK 9 **Feminist films - now and then**
 Screenings of: *Sink or Swim* (dir. by Su Friedrich, 1990)
Slender Existence (dir. by Laura Murray, 1999)
- View at least 1 of the following & write “response” paper(s) on chosen film(s):

Lake of Fire (dir. by Tony Kaye, 2006)
Abortion; Stories from North and South (dir. by Gail Singer, 1984)
Not a Love Story: a Film About Pornography (dir. by Bonnie Sherr Klein, 1981)
Killing Us Softly (dir. by Jean Kilbourne, 1979)

Read Carmen articles on *Sink or Swim*

First 5 response papers due

WEEK 10

Lecture: Social Class, Part I: 1960s and 70s Depictions

Screenings of: *Social Class in America* (1957)
Harvest of Shame (dir. by Edward R. Murrow, 1960)
And clips from *Seven-Up* series (dir. by Michael Apted)

View at least 1 of the following & write a “response” paper(s) on chosen film(s):
Born into Brothels (dir. by Zana Briski & Ross Kaufman, 2005)
Dark Days (dir. by Mark Singer, 2000)

Read Carmen articles on *Seven-Up*, *Born into Brothels*, and *Dark Days*

WEEK 11

Lecture: Social Class, Part II: Workers’ Rights

Screening of: *Harlan County, USA* (dir. by Barbara Kopple, 1976)

View at least 1 of the following & write “response” paper on film:
Roger & Me (dir. by Michael Moore, 1989)
Enron: the Smartest Guys in the Room (dir. by Alex Gibney, 2005)

Read Carmen articles on *Harlan County, USA* and *Roger & Me*

WEEK 12

Lecture: Social Class, Part III: Consumers’ Rights

Screening of: *Sicko* (dir. by Michael Moore, 2007)

View at least 1 of the following & write “response” paper(s) on chosen film(s):
Wal-Mart: the High Cost of Low Price (dir. by Robert Greenwald, 2005)
The Corporation (dir. by Mark Achbar & and Jennifer Abbott, 2003)

Next 3 response papers due

WEEK 13

Lecture: American Culture Part I: Educating our Youth

Screening of: *High School* (dir. by Frederick Wiseman, 1968)

Lecture: American Culture, Part II: Politics Revealed

Screening of: *Primary* (dir. by Robert Drew, 1960)

View at least 1 of the following & write “response” papers on above films:
The War Room (dir. by Chris Hegedus & D.A. Pennebaker, 1993)
Street Fight (dir. by Marshall Curry, 2005)
Jesus Camp (dir. by Heidi Ewing & Rachel Grady, 2006)
Hoop Dreams (dir. by Steve James, 1994)

Read Carmen articles on Wiseman & Drew

WEEK 14

American Culture, Part III: Crime & Punishment

In-Class screening of *The Thin Blue Line* (dir. by Errol Morris, 1988)

Final Lecture / Evaluations

View at least 1 of the following & write “response” papers on chosen films:

Capturing the Friedmans, (dir. by Andrew Jarecki, 2003)
Deliver Us from Evil, (dir. by Amy Berg, 2006)
The Farm: Angola, USA (dir. by Liz Garbus, 1998)
The Execution of Wanda Jean (dir. by Liz Garbus & Rory Kennedy, 2002)
Aileen Wuornos: the Selling of a Serial Killer (dir. by Nick Broomfield, 1992)

Read Carmen articles on *The Thin Blue Line*

Last 2 Response Papers Due

EXAM WEEK Final paper due during exam period

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