

“The Art of the Doc/Mock: Truth(iness) & (Non)Fiction”

EN2367.03 (Spring 2013)
MWF 1:50-2:45 p.m. (Denney Hall 316)

Instructor: Michael Marberry
Email: [INSERT]

Office: Denney Hall 461
Hours: MWF 12:00-1:30 p.m. (and by appt.)

Required Texts & Materials:

- Graff, Gerald & Cathy Birkenstein. They Say / I Say: The Moves That Matter in Academic Writing. (2nd Edition). New York: W.W. Norton, 2009. [ISBN: 039393361X] (**required**)
 - Aufderheide, Patricia. Documentary Film: A Very Short Introduction. Oxford: Oxford University Press, 2007. [ISBN: 0195182707] (**optional but recommended**)
 - Various documentaries and clips (on Carmen, OSU Media Server, Netflix, Amazon, etc.).
 - Miscellaneous thematic course-readings (on Carmen).
 - Notebook for note-taking and in-class exercises.
 - Computer jump-drive. (**optional but strongly recommended**)
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Course & Theme Descriptions:

In this 3-hour, second-level writing course for which EN1110 is a prerequisite, you will continue to develop and refine the skills in analysis, research, and composition that you practiced in EN1110. This course emphasizes persuasive and researched writing, revision, and composing in various forms and media. In addition, you will also build on and improve your master of academic writing with and from sources; refine your ability to synthesize information; create arguments about a variety of discursive, visual, and/or cultural artifacts; and become even more proficient with and sophisticated in your research strategies and employment of the conventions of academic discourses.

What does “truth” mean in America today? And what about “Truth”? And what about “truthiness”? Are there different ways of capturing and expressing truth – e.g. factual, emotional, communal, individual, etc.? Where do understandings of truth and fiction come from? How do our personal and societal ideologies inform and influence our perceptions of these concepts? How can these perceptions evolve, reverse, conflate, collapse, and even contradict in different contexts?

Throughout this semester, we will attempt to navigate the complexities at the heart of those designations – “truth” and “(non)fiction” – insofar as they’re manifest in and revealing of American language, culture, identity, and experience. We’ll consider a variety of visual, aural, and written texts. Along the way, we’ll consider very complicated topics like race, class, region, nature, politics, etc. as seen through the lens of news, sport, advertising, reality-TV, and home-movies (just to name a few). For this particular course, we will be exploring documentary as both a formal and deliberate mode and as a means of exploratory, archival, and argumentative storytelling. Once we have a basic, common, and historical understanding of documentary, we will then begin to look at the ways in which this mode/means of “truth” capturing is co-opted and manipulated – sometimes humorously, sometimes dramatically – and what the rhetorical purpose/effect might be for such “false” records.

In doing this, our goal as a class is not to uncover some “absolute answer” regarding issues of “truth” and “(non)fiction” in American culture today. Indeed, there may be a number of possible answers to the aforementioned questions. Our goal, rather, is to carefully and thoughtfully explore the questions themselves and consider the ways in which this issue affects our understanding of the world around us and of ourselves.

Goals & Objectives of the OSU GEC:

As a second-level writing course at OSU, EN2367 fulfills the following GEC categories:

- **Writing & Communication** coursework develops students' skills in written communication and expression, reading, critical thinking, oral expression, and visual expression.
Level Two (2367) courses have the following Expected Learning Outcomes:
 1. Through critical analysis, discussion, and writing, students demonstrate the ability to read carefully and express ideas effectively.
 2. Students apply written, oral, and visual communication skills and conventions of academic discourse to the challenges of a specific discipline.
 3. Students access and use information critically and analytically.
- **Diversity** coursework fosters students' understanding of the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.
Social Diversity in the United States courses have the following Expected Learning Outcomes:
 1. Students describe and evaluate the roles of such categories as race, gender, sexuality, disability, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.
 2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

Course Requirements:

During this semester, you will complete several major assignments designed to build upon each other intellectually and conceptually. Regular in-class assignments will help you practice the skills that you learn. Readings will also be assigned to correspond with discussions.

| Assignment: | Due Date: | Percentage: |
|---|---|--------------------|
| Daily Work & Participation (e.g. free-writing, text-based quizzes, class exercises, in-class group work, peer-review comments, etc.) | Throughout Semester | 10% |
| Film Presentation Groups (i.e. on one of the course documentaries) | Throughout Semester | 20% |
| <u>Project Part #1:</u> Exploratory Writing Responses (i.e. four responses required, worth 5% each) | Throughout Semester | 20% |
| <u>Project Part #2:</u> Close-Reading of Doc Scene (i.e. close and careful examination of 5-10 minutes from one of our text-films – analyzing its rhetorical purpose, tone, audience, effect, effectiveness, etc.) | Monday, March 4 th by 1:50 p.m. (hardcopy) | 20% |
| <u>Project Part #3:</u> Thematic Reading of Doc Films (i.e. identification and argumentative exploration of a recurring thematic element within 2-3 text-films – tracing evolution of theme, compare/contrast, etc.) | Monday, April 22 nd by 1:50 p.m. (hardcopy) | 30% |

Official OSU Grade Scale:

| Standard Scale: | | | Final Grade Scale: | | |
|------------------------|---------|----------|---------------------------|-----------------|------------------|
| | A = 4.0 | A- = 3.7 | | A = 3.85 – 4.00 | A- = 3.50 – 3.84 |
| B+ = 3.3 | B = 3.0 | B- = 2.7 | B+ = 3.15 – 3.49 | B = 2.85 – 3.14 | B- = 2.50 – 2.84 |
| C+ = 2.3 | C = 2.0 | C- = 1.7 | C+ = 2.15 – 2.49 | C = 1.85 – 2.14 | C- = 1.50 – 1.84 |
| D+ = 1.3 | D = 1.0 | | D+ = 1.15 – 1.49 | D = 1.00 – 1.14 | |
| | E = 0 | | | E = 0.00 – 0.99 | |

Late Assignment Policy:

Work must be completed and submitted on time. *Late submission of a major assignment will result in a deduction of one full letter-grade for each day past the due date (e.g. B+ to C+).* Your grade will not be affected if a major assignment is late for reasons that would result in an **excused** absence. Students who know that they will miss class when the assignment is due must contact the instructor as soon as possible (in advance of class) to arrange for the submission of the assignment.

Peer-Review Policy:

For this course, we will peer-review each paper prior to turning in a final draft. Obviously, in order for these peer-review sessions to work, you will need to be present to comment on others' papers **and** also bring a rough draft (electronically) of your own paper. For the purposes of our peer-review, your rough draft does **not** have to be "finished" per se. It simply has to be a *substantial* portion of your final draft – i.e. enough that someone could read your paper, understand the overall aim/argument, and provide you with valuable suggestions, questions, and critiques.

Because collaboration is a crucial part of our course and because peer-review is one of the most beneficial forms of academic collaboration, failure to attend our peer-review sessions will negatively affect your daily-work and participation grade. Failure to bring an electronic copy of your rough draft will mean that you also miss out on receiving very valuable feedback and will result in a deduction of *one-third of a letter grade (e.g. A- to B+)* on the final draft of that particular paper. If you must miss peer-review for a reason that would constitute an **excused** absence, you must let me know as soon as possible.

Attendance Policy:

Attendance is important to the success of this class and to your development as a writer. As such, you are expected to attend class regularly (and on time) and participate fully. For this course, you are allowed to accumulate three (3) **UNEXCUSED** absences for any reason. However, each **unexcused** absence after three (3) will result in *the lowering of your final grade by one-third of a letter-grade (e.g. B to B-)*. Accumulating six (6) **unexcused** absences will automatically result in course-failure.

Absences may be **EXCUSED** if it would be "fair" and "reasonable" to do so. Examples of **excused** absences include participation in intercollegiate sporting events, religious holidays, family tragedy, and extreme illness. If you must miss class for one of those reasons, notify me as soon as possible. [Please note that attending fraternity/sorority events, studying/meeting for other classes, tailgating for the basketball game later that night, etc. do **NOT** count as an **excused** absence.]

Tardiness:

Tardiness is disruptive to the class environment and prevents the full participation and assimilation of class information. Any in-class work that you miss due to tardiness (e.g. quizzes, free-writing, etc.) cannot be made up, so remember that excessive tardiness will affect your grade.

Class Cancellation & Late Instructor Instructions:

In the unlikely event of class cancellation, I will contact the class via email to inform you, as well as have an official note posted on the classroom door. If, for some unknown reason, I am late to class and have not notified anyone via email about my tardiness (or class cancellation), please wait 15 minutes. If I still have not shown up by that point, please send someone to the English Office (Denney Hall 421) or call the English Office (614-292-6065) to notify someone that I am missing.

Academic Misconduct & Plagiarism:

The Ohio State University's Committee on Academic Misconduct defines academic misconduct as any activity that tends to compromise the academic integrity of the university or subvert the educational process. Plagiarism is the unauthorized use of the words or ideas of another person. It is a serious academic offense that can result in referral to the Committee on Academic Misconduct:

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of 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)

At no point in the writing process should the work of others be presented as your own. For more information on OSU's stance on academic integrity, visit: <http://oaa.osu.edu/coam.html>.

Student Classroom Conduct:

The Ohio State University's Code of Student Conduct is established to foster and protect the core missions of the university, to foster scholarly and civic development of students in a safe and secure environment, and to protect the people, properties, and processes that support the university and its missions. For more information on OSU's expectations for student behavior in the classroom, visit: <http://studentlife.osu.edu/resources>.

Disruptive or obstructive behavior includes (but is not limited to) the following: physical abuse, verbal abuse, threats, stalking, intimidation, harassment, hazing, possession of controlled substances, possession of alcoholic beverages, irresponsible use of class computers, cell phone use (**including texting**), etc. If there is an emergency situation that requires you to exit class in order to answer a call or text during class, please let me know beforehand.

Basically...college is an extremely valuable opportunity – a chance to connect with people from all sorts of different political, religious, socio-economic, cultural, and academic backgrounds. As such, all classroom conversations should remain civil, even in the event of disagreement, in order to ensure a space that fosters new and different ideas. Any action that jeopardizes a safe, secure learning/teaching environment will absolutely not be tolerated.

Complaints & Concerns:

If you have a problem with anything that happens in class, please see me first. If we are unable to resolve the problem, your next step would be to visit Matthew Cariello (The Writing Program Ombudsman). The Ombudsman mediates conflicts between instructors and students in English Department Writing Program classes. His office is located in Denney Hall 441, and his weekly office-hours for Spring 2013 are Mondays 1:00-3:00 p.m. and Wednesdays 9:00-10:00 a.m. Other times are available by appointment. Matthew Cariello can be reached at cariello.1@osu.edu. All conversations with the Ombudsman are confidential.

Student Disabilities:

The OSU Office for Disability Services provides services to any student who feels he/she may need an accommodation based on the impact of a disability. 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 at Pomerene Hall 150 and can be reached at 205-292-3307. More information can be found at the ODS website: <http://ods.osu.edu>.

Counseling & Consultation Services:

The OSU Counseling and Consultation Services can provide help regarding a number of personal, mental-health, academic, and career concerns (among others). For more information, call 205-292-5766 or visit the CCS website at: <http://ccs.ohio-state.edu>.

OSU Writing Center:

The Ohio State University Writing Center is available to provide free, professional writing tutoring and consultation. You may set up an appointment by calling 205-668-4291 or by dropping by the center at 475 Mendenhall Laboratories. If you are interested in online writing advice, visit the OWL (Online Writing Lab) at <http://www.cstw.osu.edu>. You can also visit the Younkin Success Center in Building 052 at 1640 Neil Avenue. You can walk in without an appointment.

Carmen:

For this class, we'll be using Carmen as a hub for class handouts, assignments, readings, submissions, etc. You can access Carmen by going to <http://carmen.osu.edu>. Before you can access your Carmen page, you'll be asked to log-in using your OSU name.number and password. Please let me know if you have problems finding or accessing Carmen.

Films, Resources, & OSU Media Server:

Most weeks, you'll be assigned two films to watch as a "text" for this course, which you'll be expected to watch before coming to class that week. The "primary film" is required and will be the focus of the group presentation; the "secondary film" is recommended (but not required, per se). However, both the primary and secondary films are open for in-class discussions, major papers, etc.

Many of these films are available through Netflix and/or Amazon streaming services. While it may cost a few bucks periodically to rent these films from Netflix/Amazon, the overall cost will be considerably less than the cost of another textbook. So think of these films as your class "texts." Moreover, I hope to make most/all of these films available via OSU's Media Server, which would cut down on costs even more. More details to come, including how to access the Media Server.

Course Schedule

- This schedule is subject to revision at my discretion.
- Bring the relevant texts/readings/books to class each day.
- Come prepared to write, take notes, and converse each day.

| DATE/TOPIC: | TEXTS DUE: | ASSIGNMENTS DUE: |
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| Mon, 1/7 - Syllabus Review - Icebreakers/Introductions | | |
| Wed, 1/9 - What is Documentary? - Talking about Film | - <u>TS/IS</u> (Intro, pp. 1-15) - Ellis/McLane essay (Carmen) - Nichols essay (Carmen) | - Academic Misconduct Statement DUE by 1:50 p.m. |
| Fri, 1/11 - Film Terms Quiz | - <u>TS/IS</u> (Chap. 12, pp. 145-155) - Ellis/McLane essay (Carmen) - Nichols essay (Carmen) | |
| Mon, 1/14 - Discussion Group #1 (Sample Discussion Group) | - Actuality Films - Home Videos - Stubbs essay (Carmen) - Wagner essay (Carmen) | - Discussion Group #1 DUE by 1:50 p.m. (SAMPLE PRES.) |
| Wed, 1/16 - Summary & Analysis 1 | - <u>TS/IS</u> (Chap. 1, pp. 19-29) | |
| Fri, 1/18 - Summary & Analysis 2 | | - Writing Response #1 DUE by 1:50 p.m. (Carmen discussion) |
| Mon, 1/21 - No Class! (MLK Jr. Day) | | |
| Wed, 1/23 - Discussion Group #2 | - Grizzly Man - <u>Exit Through the Gift Shop</u> - Film Reviews (Carmen) | - Discussion Group #2 DUE by 1:50 p.m. (Carmen dropbox) |
| Fri, 1/25 - Summary & Analysis 3 | | - Writing Response #2 DUE by 1:50 p.m. (Carmen discussion) |
| Mon, 1/28 - Discussion Group #3 | - King of Kong - <u>Spellbound</u> - Film Reviews (Carmen) | - Discussion Group #3 DUE by 1:50 p.m. (Carmen dropbox) |
| Wed, 1/30 - Rhetorical Triangle | - <u>TS/IS</u> (Chap. 8, pp. 105-120) (Chap. 9, pp. 121-128) | |
| Fri, 2/1 - Ethos/Logos/Pathos | | - Writing Response #3 DUE by 1:50 p.m. (Carmen discussion) |
| Mon, 2/4 - Discussion Group #4 | - The Thin Blue Line - <u>Bowling for Columbine</u> - Film Reviews (Carmen) | - Discussion Group #4 DUE by 1:50 p.m. (Carmen dropbox) |
| Wed, 2/6 - Sources: Types & Purposes - Source Incorporation | - <u>TS/IS</u> (Chap. 2, pp. 30-41) (Chap. 3, pp. 42-52) | |

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| Fri, 2/8 - Source Incorporation (cont.) | | - Writing Response #4 DUE by 1:50 p.m. (Carmen discussion) |
| Mon, 2/11 - Discussion Group #5 | - <u>When We Were Kings</u> - <u>Murderball</u> - Film Reviews (Carmen) | - Discussion Group #5 DUE by 1:50 p.m. (Carmen dropbox) |
| Wed, 2/13 - Thesis Statements | - <u>TS/IS</u> (Chap. 4, pp. 55-67) (Chap. 5, pp. 68-77) | |
| Fri, 2/15 - Thesis Statements (cont.) | | - Writing Response #5 DUE by 1:50 p.m. (Carmen discussion) |
| Mon, 2/18 - Discussion Group #6 | - <u>The Last Waltz</u> - <u>Dave Chappelle's Block Party</u> - Film Reviews (Carmen) | - Discussion Group #6 DUE by 1:50 p.m. (Carmen dropbox) |
| Wed, 2/20 - Thinking Outside Yourself - Thinking "So What?" | - <u>TS/IS</u> (Chap. 6, pp. 78-91) (Chap. 7, pp. 92-101) | |
| Fri, 2/22 - Macro Organization - Micro Organization | | - Writing Response #6 DUE by 1:50 p.m. (Carmen discussion) |
| Mon, 2/25 - CRS Studio Day | | - Bring Close-Reading Paper materials to class to work on |
| Wed, 2/27 - CRS Studio Day | | - Bring Close-Reading Paper materials to class to work on |
| Fri, 3/1 - Peer Review | | - Close-Reading Rough Draft DUE by 1:50 p.m. (electronic) |
| Mon, 3/4 - Film/Course Review | | - Close-Reading Final Draft DUE by 1:50 p.m. (hardcopy) |
| Wed, 3/6 - No Class! | | |
| Fri, 3/8 - No Class! | | |
| Mon, 3/11 - No Class! (Spring Break) | | |
| Wed, 3/13 - No Class! (Spring Break) | | |
| Fri, 3/15 - No Class! (Spring Break) | | |
| Mon, 3/18 - Discussion Group #7 | - <u>This is Spinal Tap!</u> - <u>Best in Show</u> - Film Reviews (Carmen) - McCreadie essay (Carmen) | - Discussion Group #7 DUE by 1:50 p.m. (Carmen dropbox) |
| Wed, 3/20 - Rhetoric Review | | |
| Fri, 3/22 - Intro to Argumentation - Aristotelian vs. Rogerian | | - Writing Response #7 DUE by 1:50 p.m. (Carmen discussion) |

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| Mon, 3/25 - Discussion Group #8 | - <u>The Blair Witch Project</u> - <u>Cloverfield</u> - Film Reviews (Carmen) | - Discussion Group #8 <u>DUE</u> by 1:50 p.m. (Carmen dropbox) |
| Wed, 3/27 - Logical Fallacy Awareness | | |
| Fri, 3/29 - Sources Review | | - Writing Response #8 <u>DUE</u> by 1:50 p.m. (Carmen discussion) |
| Mon, 4/1 - Discussion Group #9 | - <u>The Truman Show</u> - Reality TV & Doc TV - Film Review (Carmen) - Poniewozik article (Carmen) - Hirschorn article (Carmen) | - Discussion Group #9 <u>DUE</u> by 1:50 p.m. (Carmen dropbox) |
| Wed, 4/3 - Finding Sources - Evaluating Sources | | |
| Fri, 4/5 - MLA In-Text Citations - MLA Works Cited | | - Writing Response #9 <u>DUE</u> by 1:50 p.m. (Carmen discussion) |
| Mon, 4/8 - Discussion Group #10 | - <u>The Office (“Pilot”)</u> - <u>The X-Files (“X-Cops”)</u> - Mock Reality & Mock News | - Discussion Group #10 <u>DUE</u> by 1:50 p.m. (Carmen dropbox) |
| Wed, 4/10 - Course Review Day | | |
| Fri, 4/12 - Course Review Day | | - Writing Response #10 <u>DUE</u> by 1:50 p.m. (Carmen discussion) |
| Mon, 4/15 - TRF Studio Day | | - Bring Thematic-Reading Paper materials to class to work on |
| Wed, 4/17 - TRF Studio Day | | - Bring Thematic-Reading Paper materials to class to work on |
| Fri, 4/19 - Peer Review | | - Thematic-Reading Rough Draft <u>DUE</u> by 1:50 p.m. (electronic) |
| Mon, 4/22 - Last Day of Class! - Course Evaluations - Film/Course Review | | - Thematic-Reading Final Draft <u>DUE</u> by 1:50 p.m. (hardcopy) |
| Wed, 4/24 – Tues, 4/30 - Exam Week! - No Class! | | |

EN2367.03 Course Film List:

Below is the list of films that we're watching for our EN2367.03 class, as indicated in the syllabus. For most weeks, there are two assigned film-texts: a "primary film" (that you are required to watch by the due date) and a "secondary film" (that you are strongly encouraged to watch by the due date). The presentation groups will focus on the "primary films" each week – though both films are open for in-class discussions, major papers, weekly response prompts, etc.

Discussion Group #1 (Monday, 1/14):

Actuality Films & Home Videos

1. Actuality Films & Home Videos

Availability: Carmen

Discussion Group #2 (Wednesday, 1/23):

Individual Profiles

1. Grizzly Man (2005), dir. Werner Herzog

Availability: Media Server, Netflix, Amazon, Hulu Plus

2. Exit Through the Gift Shop (2010), dir. Banksy

Availability: Media Server, Netflix, Amazon, Hulu Plus

Discussion Group #3 (Monday, 1/28):

Community Profiles

1. King of Kong (2007), dir. Seth Gordon

Availability: Media Server, Amazon

2. Spellbound (2002), dir. Jeffrey Blitz

Availability: Media Server

Discussion Group #4 (Monday, 2/4):

Social Issues

1. The Thin Blue Line (1988), dir. Errol Morris

Availability: Media Server, Netflix, Amazon

2. Bowling for Columbine (2002), dir. Michael Moore

Availability: Media Server, Netflix, Amazon

Discussion Group #5 (Monday, 2/11):

Sports & Culture

1. When We Were Kings (1996), dir. Leon Gast

Availability: Media Server, Hulu

2. Murderball (2005), dir. Henry Alex Rubin & Dana Adam Shapiro

Availability: Media Server

Discussion Group #6 (Monday, 2/18):

Music & Culture

1. The Last Waltz (1978), dir. Martin Scorsese

Availability: Media Server

2. Dave Chappelle's Block Party (2005), dir. Michel Gondry

Availability: Media Server

Discussion Group #7 (Monday, 3/18):

Mockumentary

1. This is Spinal Tap! (1984), dir. Rob Reiner
Availability: Media Server, Netflix, Amazon
2. Best in Show (2000), dir. Christopher Guest
Availability: Netflix, Amazon

Discussion Group #8 (Monday, 3/25):

Found-Footage

1. The Blair Witch Project (1999), dir. Daniel Myrick & Eduardo Sanchez
Availability: Media Server, Amazon
2. Cloverfield (2008), dir. Matt Reeves
Availability: Amazon

Discussion Group #9 (Monday, 4/1):

TV Documentary

1. The Truman Show (1998), dir. Peter Weir
Availability: Media Server, Amazon
2. Documentary TV & Reality TV
Availability: On Carmen

Discussion Group #10 (Monday, 4/8):

TV Mockumentary

1. The Office (“Pilot”) & The X-Files (“X-Cops”)
Availability: Media Server, Netflix, Amazon, Hulu Plus
2. Mockumentary TV
Availability: On Carmen

IMPORTANT NOTES ABOUT OSU MEDIA SERVER:

1. To access the OSU Media Server, go to **<http://drm.osu.edu>**. (You can also find a link to the Media Server on our Carmen “Contents” page.) You will need your OSU name.number to log-in and view the films assigned to you in the Media Server.
2. You’ll notice most/all of the films can be watched in four possible formats: “Android,” “iOS,” “Legacy,” & “High.” For our class, you’re most likely to use either “Legacy” or “High” format. Using “Legacy” format may require you to download RealPlayer, which you can learn more about on the Media Server’s “Help” page.
3. Obviously, the benefit of using the OSU Media Server is that it’s free. However, keep in mind that it’s also glitchy and can be a bit unreliable/unpredictable. Keep that in mind when you go to watch these films. Do **NOT** wait until the last minute to try and watch them! Have a backup plan!