

EN 463: Movies that Matter: Global Documentary Film Analysis
Spring 2024
Mondays, Wednesdays, and Fridays, 8:30-9:20 a.m.
203 Henry Hall

Instructor

Dr. Justin Wyble
Office: 206-B Henry Hall
Office hours:

- Tuesdays, 8:30-10:30 a.m.
- Wednesdays, 1:30-2:30 p.m.
- Thursdays, 12:30-2:30 p.m.
- Fridays, 1:30-2:30 p.m.

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Description

In this general education capstone course, we will study a selection of documentary films that have attempted to help us see the world anew, including several films from the Pacific region. Through our collective viewing of these non-fictional movies from around the world, we will hone our foundational skills of critical thinking, writing, oral communication, information literacy, and knowledge of beauty and creativity. We also will work to relate the messages of these films to the Marianist characteristics. Regardless of your particular program of study, this interdisciplinary course will address interests and issues across the curriculum. Our project-based learning approach will require an individual research project and a collaborative group presentation.

Required Texts

*No ebook editions will be allowed in this class. You are required to purchase, rent, or borrow the paper editions of the following two books:

- Bill Nichols, *Introduction to Documentary*, 3rd ed.
- Karen Gocsik, et al., *Writing About Movies*, 5th ed.

*You will also be required to rent or purchase our assigned films from a streaming service. Most rentals are available for \$2.99 or less, although a few may be slightly more. If you have a Hawai'i State Library card, you may be able to watch some of our films for free via Kanopy or by borrowing the DVD.

Course Learning Outcomes

Students who complete this course will:

- Define the elements of documentary film and the filmic terms used to discuss them.
- Watch and analyze documentary films using the elements of film.
- Situate and explain the socio-historical contexts of documentary films from around the world through the lens of global awareness.
- Describe the characteristics of the sub-genres of documentary films.
- Combine and apply interpretive skills in order to participate in class discussions and small-group presentations on documentary films.

- Write a unified, coherent, and well-developed research paper about a documentary film or documentary film director.
- Relate documentary films to at least one of the following Marianist characteristics:
 - Educate for Formation in Faith
 - Integral Quality Education
 - Educate in the Family Spirit
 - Service, Justice, and Peace and the Integrity of Creation
 - Adaptation and Change

General Education Learning Outcomes

- Articulate writing strategies, produce written texts, and engage diverse audiences, so as to participate creatively, collaboratively, and critically in their local communities.
- Effectively develop and deliver informative and persuasive oral communications, engaging in dialogue and discussions to support the conveyance of meaning and connection with the audience.
- Examine and evaluate diverse evidence, concepts, assumptions, and viewpoints.
- Define, identify, locate, evaluate, synthesize, and present or demonstrate relevant information.
- Apply Marianist values and integrate a global awareness through a project-based learning approach.

English Program Learning Outcomes

Students who complete this program will:

- Identify, define and apply literary critical approaches to analyze texts.
- Define, analyze and interpret texts and their cultural and historical contexts.
- Read, research, and write as a dialogic process of inquiry that includes reflection, collaboration and engagement with others.
- Formulate and construct interpretive and creative applications of texts in workshops, literary performances, and other collaborative events in local communities.
- Explain and interpret how literature and writing are vehicles for service, justice and peace.

Requirements

- Attendance: 10%
- Participation: 15%
- Journal: 30%
- Essay 1: 15%
- Essay 2: 30%

Attendance (10%)

If you are sick, you should not attend class. Please inform me of your absence due to illness via email, and I may be able to excuse you from class (**documentation required**).

Late arrivals and early departures will be counted as unexcused tardies, unless approved by the professor (**documentation required**). Three unexcused tardies will count as one unexcused absence. Tardy students are responsible for seeing me after class in order to confirm that their initial absence has been changed to a tardy.

Your attendance grade (10% of your total grade) will be determined as follows:

- 0-3 unexcused absences = A (100%)
- 4 unexcused absences = B+ (88%)
- 5 unexcused absences = B (85%)
- 6 unexcused absences = B- (82%)
- 7 unexcused absences = C+ (78%)
- 8 unexcused absences = C (75%)
- 9 unexcused absences = C- (72%)
- 10 or more unexcused absences (the equivalent of more than three weeks of class) = no credit (0%)

Your attendance record may also impact other parts of your final grade, especially your participation grade.

If you are absent for any reason (excused or unexcused), the student is responsible for emailing the professor to request any missed assignments.

Remember, if you are absent for two consecutive weeks or more, the professor may administratively withdraw you from the class.

Participation (15%)

Students are expected to participate in all in-class activities, which may include the following: quizzes, presentations, small-group discussions, whole-class discussions, short writing assignments, peer-review workshops, etc. You will not be able to make up for missed participation due to an unexcused absence. In order to make up missed participation due to an excused absence, please see me during my office hours upon your return to class. Remember, your attendance record may also impact your participation grade.

Journal (30%)

Students are expected to keep a hand-written journal in a paper notebook. For each class's viewing and reading assignments, you should include an entry in your journal. Each entry should include concise summaries and detailed responses to the assigned film(s) and reading(s). The journal must be written in legible handwriting. I will collect and grade the journal periodically throughout the semester. Late journals will earn a 10% deduction for each day they are late.

Essays (45%)

Students will produce two formal essays. Essay 1 (15%) will be a 4-page close analysis of key scenes from one of our first five assigned films. Essay 2 (30%) will be an 8-page research-based persuasive essay on one or more of our assigned films or film directors. Detailed assignment guidelines will be provided for each essay approximately one month prior to the submission deadline. The final edition of Essay 1 will be due by Friday, March 8th, 8:30 a.m. (in class), and the final edition of Essay 2 will be due by Friday, May 3rd, 4:30 p.m. (delivered to 206 Henry Hall). Please note that essays must be typed, printed, and submitted in hard copy. However, I also reserve the right to require you to submit your essays via Turnitin. Late essays will earn a 10% deduction for each day they are late.

Policies

No electronic devices (including laptops, tablets, cell phones, ear buds/headphones, etc.) are allowed in class, unless approved in advance by the professor. Please keep your devices silenced and in your bag.

Late assignments will earn a 10% deduction for each day they are late.

Plagiarized assignments and AI-generated or AI-assisted assignments will earn zero points. In this course, students are not permitted to use generative AI applications (e.g., ChatGPT, Bard, Bing, QuillBot, etc.), in whole or in part, to generate course materials or assignments. Remember, I reserve the right to require you to submit your essays via Turnitin.

I expect all students to treat each other and the professor with respect at all times. This includes listening carefully and speaking thoughtfully to others during our class discussions.

Schedule (subject to change)

Week 1:

- Ron Fricke, Baraka (USA, 1992)
- Introduction to Documentary, Ch. 1: “How Can We Define Documentary Film?”
- Writing About Movies, Ch. 1: “The Challenges of Writing About Movies”

Week 2:

- Raoul Peck, Exterminate All the Brutes (USA, 2021)
- Introduction to Documentary, Ch. 2: “Why Are Ethical Issues Central to Documentary Filmmaking?”
- Writing About Movies, Ch. 2: “Looking at Movies”

Week 3:

- Agnès Varda, The Gleaners and I (France, 2000)
- Introduction to Documentary, Ch. 3: “What Gives Documentaries a Voice of Their Own?”
- Writing About Movies, Ch. 3: “Formal Analysis”

Week 4:

- Mstyslav Chernov, 20 Days in Mariupol (Ukraine, 2023)
- Introduction to Documentary, Ch. 9: “How Can We Write Effectively about Documentary?”
- Writing About Movies, Ch. 5: “Generating Ideas”

Week 5:

- Jacquelyn Mills, Geographies of Solitude (Canada, 2022)
- Introduction to Documentary, Ch. 4: “What Makes Documentaries Engaging and Persuasive?”
- Writing About Movies, Ch. 7: “Developing Your Thesis”

Week 6:

- Kevin Rafferty, et al., The Atomic Café (USA, 1982)
- Introduction to Documentary, Ch. 5: “How Did Documentary Filmmaking Get Started?”
- Writing About Movies, Ch. 8: “Considering Structure and Organization”
- Draft of Essay 1 due for peer-review workshop by Friday, February 16th, 8:30 a.m.

Week 7:

- Amanda Kim, Nam June Paik: Moon Is the Oldest TV (USA, 2023)
- Introduction to Documentary, Ch. 6: “How Can We Differentiate among Documentary Models and Modes? What Are the Poetic, Expository, and Reflexive Modes?”
- Writing About Movies, Ch. 9: “Attending to Style”

Week 8:

- Nikolaus Geyrhalter, Matter Out of Place (Austria, 2023)
- Writing About Movies, Ch. 10: “Revising Your Work”
- Draft of Essay 1 due for peer-review workshop by Friday, March 1st, 8:30 a.m.

Week 9:

- Justin Pemberton, Capital in the Twenty-First Century (France, 2020)
- Final edition of Essay 1 due by Friday, March 8th, 8:30 a.m.

Week 10:

- Student’s choice of film
- Introduction to Documentary, Ch. 7: “How Can We Describe the Observational, Participatory, and Performative Modes of Documentary Film?”
- Writing About Movies, Ch. 4: “Cultural Analysis”

Week 11:

- Nicholas de Pencier, et al., Anthropocene: The Human Epoch (USA, 2019)
- Introduction to Documentary, Ch. 8: “How Have Documentaries Addressed Social and Political Issues?”
- Writing About Movies, Ch. 6: “Researching Movies”

Week 12:

- Jesse Short Bull and Laura Tomaselli, Lakota Nation vs. United States (USA, 2022)

Week 13:

- Godfrey Reggio, Koyaanisqatsi: Life Out of Balance (USA, 1982)

Week 14:

- Joan Lander Puhipau, Act of War: The Overthrow of the Hawaiian Nation (USA, 1993)

Week 15:

- Winners of the 2024 Oscars: Academy Awards for Best Documentaries (feature and short)
- Draft of Essay 2 due for peer-review workshop by Monday, April 22, 11:30 a.m.

Final Exam Week:

- Final edition of Essay 2 due by Friday, May 3rd, 4:30 p.m.

Marianist Characteristics

Chaminade is a Marianist Institution and uses the following characteristics as a guide:

1. Educate for Formation in Faith
2. Integral Quality Education
3. Educate in the Family Spirit
4. Service, Justice, and Peace and the Integrity of Creation
5. Adaptation and Change

Disability Access

If you need individual accommodations to meet course outcomes because of a documented disability, please speak with me to discuss your needs as soon as possible so that we can ensure your full participation in class and fair assessment of your work. Students with special needs who meet criteria for the Americans with Disabilities Act (ADA) provisions must provide written documentation of the need for accommodations from the Counseling Center by the end of week three of the class, in order for instructors to plan accordingly. If a student would like to determine if they meet the criteria for accommodations, they should contact the Kokua Ike Coordinator at (808) 739-8305 for further information (ada@chaminade.edu).

Title IX Compliance

Chaminade University of Honolulu recognizes the inherent dignity of all individuals and promotes respect for all people. Sexual misconduct, physical and/or psychological abuse will NOT be tolerated at CUH. If you have been the victim of sexual misconduct, physical and/or psychological abuse, we encourage you to report this matter promptly. As a faculty member, I am interested in promoting a safe and healthy environment, and should I learn of any sexual misconduct, physical and/or psychological abuse, I must report the matter to the Title IX Coordinator. If you or someone you know has been harassed or assaulted, you can find the appropriate resources by visiting Campus Ministry, the Dean of Students Office, the Counseling Center, or the Office for Compliance and Personnel Services.

Student Conduct

Any community must have a set of rules and standards of conduct by which it operates. At Chaminade, these standards are outlined so as to reflect both the Catholic, Marianist values of the institution and to honor and respect students as responsible adults. All alleged violations of the community standards are handled through an established student conduct process, outlined in the Student Handbook, and operated within the guidelines set to honor both students' rights and campus values.

Students should conduct themselves in a manner that reflects the ideals of the University. This includes knowing and respecting the intent of rules, regulations, and/or policies presented in the Student Handbook, and realizing that students are subject to the University's jurisdiction from the time of their admission until their enrollment has been formally terminated. Please refer to the Student Handbook for more details. A copy of the Student Handbook is available on the Chaminade website.

Diversity Statement

Chaminade's Core belief statement states, "Students, both traditional and non-traditional, bring a variety of talents, traditions, cultures and abilities. This diversity brings a special opportunity to the Chaminade community, which can then nurture and guide each student to the fullest realization of potential." Consequently, this course encompasses readings that reflect and examine the diversity of our literary, cultural and environmental heritage. Additionally, the

course puts special attention on the problems faced by authors seeking to write from unique personal or cultural perspectives to readers who may not share the same perspectives or cultural background.

Plagiarism Guidelines

Plagiarism is presenting the work of another as your own. The guidelines for plagiarism are in the Academic Catalog. They include, but are not limited to, the following:

1. Complete or partial copying directly from a published or unpublished source without proper acknowledgment to the author. Minor changes in wording or syntax are not sufficient to avoid charges of plagiarism. Proper acknowledgement (citation) of the source is always mandatory.
2. Paraphrasing the work of another without proper acknowledgement.
3. Submitting as one's own original work (however freely given or purchased) the original exam, research paper, manuscript, report, computer file, or other assignment that has been prepared by another individual.

Please note that AI-generated and/or AI-assisted assignments will earn zero points.

Credit Hour Policy

The unit of semester credit is defined as university-level credit that is awarded for the completion of coursework. One credit hour reflects the amount of work represented in the intended learning outcomes and verified by evidence of student achievement for those learning outcomes. Each credit hour earned at Chaminade University should result in 45 hours of engagement. This equates to one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately fifteen weeks for one semester, 10 week term, or equivalent amount of work over a different amount of time. Direct instructor engagement and out-of-class work result in total student engagement time of 45 hours for one credit.

The minimum 45 hours of engagement per credit hour can be satisfied in fully online, internship, or other specialized courses through several means, including (a) regular online instruction or interaction with the faculty member and fellow students and (b) academic engagement through extensive reading, research, online discussion, online quizzes or exams; instruction, collaborative group work, internships, laboratory work, practica, studio work, and preparation of papers, presentations, or other forms of assessment. This policy is in accordance with federal regulations and regional accrediting agencies.

This is a three-credit hour course requiring a minimum of 135 clock hours of student engagement, per the official CUH Credit Hour Policy. Students enrolled in this course are anticipated to spend 35 hours in class, 8 hours writing Essay 1, and 32 hours researching and writing Essay 2. The remaining time (60 hours) will be devoted to watching assigned documentary films (30 hours), reading assigned texts (18 hours) and the keeping of the journal (12 hours).