FACULTY DEVELOPMENT PLAN
Name, M.F.A., M.A.

Personal Statement

It has been a goal of mine to be a professor at BYU. I graduated from BYU with Honors as an undergrad and my experience as a student here dramatically shaped my future spiritually, professionally, and in my creative endeavors. Now that I’m here, and after attending the Spring Seminar, I have a better sense of my mission here at BYU. When church education commissioner Elder Kim Clark came and spoke to new faculty this past May, he emphasized that being a faculty member of BYU isn’t just a job, it’s part of building the Lord’s kingdom here on earth. As I’ve worked with students this past year at BYU, I tried to strengthen their testimonies by weaving in spiritual discussions in each lesson. I fully support the aims of a BYU education and it’s an honor and privilege to carry out those aims into the classroom and into the lives of my students. I consider it a sacred privilege to work here as a faculty member.

My goals as someone who creates creative works are heavily influenced by the aims of a BYU education and I hope to continue to represent the Church of Jesus Christ of Latter Day Saints and BYU in the works that I create.

I. Teaching

I was hired to teach and mentor students in non-fiction film production and to teach core courses in the media arts program. Part of my teaching responsibilities involve teaching the introduction to basic media production (TMA 185) where students produce both fiction and non-fiction projects. The course focuses on telling visual stories and it’s a required core course for all entering Media Arts students.

Part of my job responsibilities include developing curriculum for the non-fiction area of student. I’m helping to develop the intermediate and advanced non-fiction production courses (TMA 273 and TMA 394) which prepare students for the culminating experience course, the capstone. In the capstone students spend three terms developing, writing, producing, and editing a lengthier documentary film project. I helped develop that course and mentored a group of students in producing a film. I’ll continue to mentor students at both the beginning and advanced levels of non-fiction film. I’ll continue to mentor non-fiction capstone projects each year where I utilize my professional experience writing, producing, and directing feature-length documentary films.

In addition to production courses, I’ve also been asked to teach the non-fiction history core course (TMA 293). This core course is a required course for all TMA students. Unlike the other courses I teach in the TMA department, this course has a critical studies focus instead of a production focus. Students write about and analyze non-fiction films from different time periods.

As I look at the non-fiction area of study combined with the non-fiction critical studies course, I want students to prepared for their professional future. Students need to better be prepared to write, produce, and find funding for their own non-fiction projects.
I want to continuously be evaluating and improving my teaching each semester. I take feedback from students very seriously and continually apply it at mid term and evaluate at the end of each semester. I want to inspire students and be involved in their progress. I want to be known as a teacher who cares for each student and caters to their individual needs. BYU is a unique place with great students and we give students special opportunities to work closely with professors.

a. **Strengths**
   i. Background in media arts and anthropology
   ii. Experience producing, writing, directing, and shooting feature length documentary films
   iii. Professional experience distributing and broadcasting documentary films both theatrically and on television
   iv. Strong collaborative skills working on creative projects
   v. Published written works as well as films
   vi. 

b. **Areas for Growth**
   i. Expand knowledge for virtual reality documentaries
   ii. Develop strategies for providing feedback on student work
   iii. Help students better fund and distribute their work nationally
   iv. Design more in-depth lessons and activities for students
   v. Help students navigate film festivals
   vi. Expand knowledge in critical studies area of non-fiction film

b. **Areas for Growth**
   i. Collaboratively develop the curriculum for TMA 185, 273, 394, and 293
   ii. Develop new syllabus and curriculum for TMA 293
   iii. Use SCOT program each semester for each class.
   iv. Use midterm and end of term evaluations to review effectiveness and find ways to improve in each area highlighted in evaluations.
   v. Visit at least one colleague’s class each semester to search new teaching methods
   vi. Subscribe to a teaching publication.
   vii. Read at least three texts on college teaching
   viii. Teach TMA 293 course
   ix. Teach TMA 394 course
   x. Develop curriculum for capstone course

d. **Long Term Goals (3-6 Years)**
   i. Develop capstone course curriculum further
   ii. Continue to use SCOT each semester
   iii. Firmly establish curriculum in non-fiction area of study
   iv. Teach one genre film course
   v. Develop a new film course

e. **Resources Needed**
   i. Funds to purchase and use new films
   ii. Funds for production class materials
II. Creative Works and Scholarship
I work professionally as a documentary producer, director, and cinematographer. I was one of ten documentary filmmakers featured in Variety Magazine’s “Docu-makers to Watch” list in 2015. My debut feature film, Peace Officer, won both the Grand Jury and Audience Awards for best documentary at the SXSW Film Festival. My films have played at Hot Docs, Full Frame, Montclair, Camden, Traverse City, New Zealand International, Melbourne International, Taiwan, and the Museum of Modern Art in New York City. In addition, the television version of Peace Officer was broadcast nationally on the Emmy award winning program, “Independent Lens” on PBS to millions of viewers.

I plan to continue to path as a nationally prominent documentary filmmaker, producer, and director. I currently have three films in pre-production that I hope will have similar success to Peace Officer. I’m directing a feature length documentary, executive produced by Napoleon Dynamite director Jared Hess, about a filmmaker named Stephen Groo and his quest to get an A-list start in his 167th movie. We hope to screen the film at festivals worldwide like Peace Officer. I’ve developed pre-production materials for a Utah Jazz documentary that I hope to broadcast as part of the ESPN 30 for 30 series. Last I’ve been developing materials for a third film that focuses on the disappearance of former BYU student David Sneddon who’s thought to have been abducted by North Korean spies. I have strong connections with national distributors and sales agents so I plan to utilize those contacts in my future films.

Last, I recently had an article on the National Cinema of Laos published in the Journal for Lao Studies. Though my focus is on creative works and documentary films, I hope to continue to publish written essays and articles about various topics in film.

I also hope to continue to add to my website of films that focus on Scottish culture at scotlanddocs.com. I produced the website with my students when I took them on a study abroad there. I’d also like to create a series of websites that focuses on everyday life.

a. Strengths
i. Produced and directed award winning documentary films that have screened nationally and internationally to millions of viewers
ii. Professional experience funding, selling, and distributing documentary films
iii. Experience in all aspects of making documentary films

b. Areas for Growth
i. Expand experience as a cinematographer
ii. Expand knowledge of new cameras, lenses, and technology
iii. Find new film projects to produce
iv. Continue

c. Short Term Goals (1-3 Years)
i. Produce and film one new feature documentary film
ii. Write one new article focusing on documentary
iii. Work as a commercial director for St. Cloud in Salt Lake City, Utah.

d. Long Term Goals (3-6 Years)
   i. Produce and film one new feature documentary film
   ii. Write one new article about film
   iii. Direct at least two commercials for St. Cloud in Salt Lake City, Utah.

e. Requested Resources
   i. Need new lenses and equipment for my own work

III. Citizenship
Media Arts and filmmaking is a very collaborative art form. I believe in getting others involved in film through community screenings and engaging the surrounding community. I especially hope to create a vibrant film culture at BYU. BYU is a unique place for many reasons. I plan to serve on a variety of committees. I currently am on the media arts committee, the film and digital media fund committee for the college of fine arts and communications, and the capstone committee within my department. I hope to play a bigger role in the University Film and Video Association (UFVA) as a potential board member in the future.

a. Strengths
   i. Collaborate well with others
   ii. Willingness to serve on multiple committees
   iii. Organized and motivated to improve BYU community

b. Areas for Growth
   i. Need to find ways to manage time to find balance in work and life

c. Short Term Goals (1-3 Years)
   i. Serve on Film and Digital Media Fund committee, Media Arts Committee, and Material Committee in my department
   ii. Find role with UFVA on national level
   iii. Seek new national opportunities

d. Long Term Goals (3-6 Years)
   i. Play a bigger role with UFVA
   ii. Serve on Wheatley Institute committee
   iii. Work to develop screening spaces for community members
   iv. Serve on film festival juries as asked

e. Requested Resources
   i. Funds for texts
   ii. Funds for national organizations
I’ve been asked to teach a core course I’ve never taught before, History of Documentary and Non-fiction Film (TMA 293). This core course is a required course for all TMA students. Unlike the other courses I teach in the TMA department, this course has a critical studies focus instead of a production focus. Students write about and analyze non-fiction films from different time periods. For this course I plan to use the grant funds for several things. Many obscure documentary films can be very expensive and I hope to use some of those funds to purchase a couple new documentary films for the students to watch in class. I’d also like to purchase a few small things like a light meter for some of the student productions in the course. And if any funds remain, I’d like to put it towards a lens to better explore the use of cinematography in the context of the history of the non-fiction film. Last, I will need to purchase new texts for the course to review to help inform and develop the course further.
Citizenship Project Proposal
Name, M.F.A., M.A.

Collaborative Goals/Activities to be accomplished by Feb. 2017:

1. I plan to observe my colleagues’ teaching and invite other colleagues to observe mine. I want to visit at least one colleague each semester and invite them to visit my classroom. I hope that this will expose me to new methods of teaching so I can improve my own approach to teaching.

2. I plan to collaborate with a colleague on an upcoming film. I collaborated with several colleagues on my last project, Peace Officer, and it turned out very successful.

3. I put myself in the running for an at-large board position on the University Film and Video Association board. Though it’s not guaranteed, I hope that my background in film will make a difference and provide me with opportunities to serve nationally with members of my community. I hope to assist with conference planning, review proposals, review articles for a journal if possible. I plan to be an active participant in UFVA and attend the conference this August in Las Vegas.

4. I plan to build collegiality with my colleagues in various ways. First I hope to have a regular lunch date with colleagues each month to better build relationships and enjoy an atmosphere outside of the workplace. I also plan to play basketball every other day and invite my colleagues to join me.
Scholarship Strategies Project Proposal

1. Themes and Scope of Scholarship
I work professionally as a documentary producer, director, and cinematographer. I was one of ten documentary filmmakers featured in Variety Magazine’s “Docu-makers to Watch” list in 2015. My debut feature film, Peace Officer, won both the Grand Jury and Audience Awards for best documentary at the SXSW Film Festival. My films have played at Hot Docs, Full Frame, Montclair, Camden, Traverse City, New Zealand International, Melbourne International, Taiwan, and the Museum of Modern Art in New York City. In addition the television version of Peace Officer was broadcast nationally on the Emmy award winning program, “Independent Lens” on PBS to millions of viewers.

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2. List of Goals (by February 2017)
   a. Begin production on Utah Jazz documentary
   b. Continue production of Groo documentary
   c. Write outline for new written essay on documentary

3. Scholarship Strategies I Will Use:
   a. Hold myself accountable to a supportive partner.
   b. Meet regularly with producers to follow up with progress of film projects.
   c. Talk to a potential producer at ESPN about the work I’m proposing.
   d. Develop organizational skills: prioritize, simplify, delegate tasks to others
   e. I will reduce distractions during creative work times by working away from my office or turning off phones and email
f. I will set aside blocks of time each day to work on creative activities

4. Method for Evaluation of Progress
   a. I will keep a log of my scholarship activities
   b. I will plan each day by the hour
   c. I will review my scholarship strategies with my mentor regularly.
   d. I will review my scholarship proposal each month
   e. I will keep a list of weekly goals posted on my wall that I have to check
TMA 293- History of Documentary and Non-Fiction Film
Sec 01 - Fall 2016
M/W 11:00am - 12:50pm-2111 JKB
Course website: TBA

Instructor: Name
Office: D-541a
HFAC
Office Hours: TBD
Email: Name@byu.edu

Real craftsmanship, regardless of the skill involved, reflects real caring, and real caring reflects our attitude about ourselves, about our fellowmen, and about life.

- Spencer W. Kimball

Description:
Jon Grierson once stated that documentary is the “creative treatment of actuality.” This class aims to explore that idea theoretically and historically vis-a-vis non-fiction film and media. This course looks at documentary through its broad strokes in time while simultaneously exploring the theoretical underpinnings of non-fiction media that make the artform so diverse and unique. This course introduces students to the historical and theoretical roots of the documentary form through viewing a wide variety of films spanning time and geographic location.

Course Purpose: Students will be able to critically understand and analyze the cultural, theoretical, and historical implications of the non-fiction film.

Learning Outcomes:
(1) To watch a lot of non-fiction films, and enjoy them (perhaps immensely). (2) To consider historical context and implication of nonfiction film from its beginning to the present day. (3) To explore a range of approaches, styles, and individuals associated with the documentary idea. (4) To discuss social and ethical issues that emerge around documentary film making. (5) To consider how our own lives (as film makers, film critics, and normal people) are informed and shaped by documentary sensibilities (or ought to be) (6) To understand the theoretical and stylistic approaches of non-fiction filmmakers and develop one’s own foundation of non-fiction theory.

Texts:
Documentary: History of Non-Fiction Film (Revised 2nd Ed.)
by E. Barnouw
ISBN: 978019507895

Intro to Documentary (2nd Ed.)
by B. Nichols
ISBN: 9780253222602

Assignment Descriptions:
Online Responses (5 x 20 pts. = 100pts.):
Before class on Tuesday each student will post a 350-600 word response related to the subject addressed in the previous unit to the wordpress.com blog which they have created for the class. Responses should include (1) a thoughtful and thorough discussion of at least one concept from the assigned reading and (2) a specific example from one one of the in-
class viewings. Responses should be written in an essay format, and while they will not be graded for punctuation, etc., they should be organized around a main idea and include examples to support that idea. Including links, images, embedded videos, etc. (especially from documentary media from outside the class) that help illustrate this main idea is highly encouraged.

Online Responses to Classmates (3 x 10 pts. = 30pts.)
You are required to follow the blogs of your fellow classmates online and must respond to at least three classmates blogs throughout the semester in 100-200 words. On the weeks listed below, Documentary Mode Activity posts will take the place of the regular Online Response. You must submit these responses to blackboard under the proper assignment.

Documentary Mode Activities (3 X 40 pts. = 120 pts.):
On the dates listed below, each student will complete a smallish work of documentary media that utilizes one of the documentary modes addressed in that unit. Works may utilize text, images, audio, video or multimedia and may take the form of a ‘thick description,’ photo essay, journalistic comic, audio doc, short film or interactive web doc. The works should be posted on or linked to each student’s blog and be accompanied by a 300-500 word ‘documentarian’s statement’ that addresses how the work engages with the documentary mode (including related films, other works, and concepts from the text and class discussion).

Doc Mode Activity 1 (due Mar 4)
- Expository/Observational/Poetic mode
Doc Mode Activity 2 (due Apr 1)
- Participatory/Reflexive/Performative mode
Doc Mode Activity 3 (due Apr 22)
- Autobiographical/Essayistic/Anthropology mode

Documentary Project (100 pts.):
In place of a final exam, each student will complete a large-ish work of documentary media that utilizes one (or more) of the documentary modes addressed in the course. Like the Doc Mode Activities, works may utilize text, images, audio, video or multimedia and may take the form of a ‘thick description,’ photo essay, journalistic comic, audio doc, short film or interactive web doc. In fact, students may use one or more of the Doc Mode Activities as a starting point and expand upon their previous work(s) in the creation of this project. The works should be posted on or linked to each student’s blog and be accompanied by a 800-1000 word essay that addresses the theoretical underpinnings associated with the created work and how other films that we’ve screened or read about relate to the film created. The essay should explore the non-fiction film’s relevance to different time periods. During the last week(s) of class, time permitting, students will present their projects (5-7 min.) to the class.

Documentary Project Alternative:
Students who are interested in writing a 12-15 page research paper on a topic related to documentary & non-fiction media in place of the project described above may discuss this option with the instructor. You may choose to focus on a single documentary auteur.

Attendance/Participation (100 pts.):
Students are expected to attend and participate each session. The following behaviors will result in the loss of participation points: failure to participate in class discussions, failure to stay awake and attentive during screenings, inappropriate use of electronics during class, and tardiness. Students are permitted two absences without penalty. Each additional absence will result in the loss of a letter grade.

Drop Policy
Should you need to drop this class be aware that seeking a withdrawal due to absences (WA’s) requires the completion and submission of proper forms. Students seeking to withdraw from the class bear the responsibility of ensuring proper administrative procedures to avoid incurring an F on their transcript. The instructor reserves the right to withdraw you from this class for lack of attendance or refusal to follow course policies.

Accommodation Issues
If you have a type of disability whether through a documented medical, psychiatric, or learning diagnosis and you foresee the need for adjustments or modifications to seating, testing, or other class requirements please let me know early in the semester. Student disability services/504 accommodations on campus can assist you. Feel free to see me after class or during office hours and give me a letter of documentation. In order to meet your learning needs, you will first need to provide documentation of your disability to the Student Disability Services Office located in Moody Hall 155 in Academic Planning & Support (512) 448-8561.

Late Policy:
Students are expected to complete each assignment on time. Online Responses will not be accepted late, so students should be sure to post their responses with time to spare. Other assignments will be accepted for one class period after the due date, losing 20% for being late. If you turn in the assignment two class periods late you will receive no credit.

Viewing Policy:
The selection of film & media in the course is intended to give students an introduction to the broad history of documentary. Selected titles (indicated by an asterisk*) include content that some students may find problematic. Alternative films will be provided for those students who choose not to view these selected films. Students who choose to view these alternatives must notify the instructor beforehand, will be excused from the screening that day of class, and will view the alternative selections in the library. Students are encouraged to direct any questions or concerns they have about the course’s selection of film & media to the instructor. If you miss a screening due to illness you may be able to get the film in the library or the instructor can arrange to have that film or another film to be viewed.

Academic Integrity
Academic dishonesty and plagiarism will not be tolerated. All work in this course must be your own creation. All images in this class must be created by you and not shot by someone else. The St. Edward’s University Undergraduate Bulletin and the Student Handbook state that a student who is dishonest in any work may receive the maximum penalty of a mark of F for that course. Withdrawal from a course is not allowed when an F in the course for academic dishonesty has been imposed. Students caught committing academic dishonesty in this course will be subject to the full range of penalties as described in the Undergraduate Bulletin and in the Student Handbook.

Grades:
A - 90-100  B - 80-89  C - 70-79  D - 60-69  F - below 60

Point Breakdown:

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<th>Assignment</th>
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<td>Attendance/Participation</td>
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<td>Online Blog Responses</td>
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<td>Response to Classmates</td>
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<td>Documentary Mode Activities</td>
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<td>Final Project w/essay or Final Paper</td>
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Final Presentation delivery to class  

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(there may also be quizzes depending on the class performance)

Course Schedule:

WEEK 1: Doc Beginnings

M - Aug. 29  
Intro to Documentary History & Theory  
Viewing: films from the Lumiere Brothers, *Nanook of the North* (1922)

W - Aug. 31  
Doc Beginnings I  
Reading: Barnouw 1-31, Nichols 120-141  
Viewing: films from Lumiere bros., *Nanook of the North* (1922)

WEEK 2: The Reporter

M - Sept. 5  
**LABOR DAY**

Doc. Beginnings II  
Reading: Barnouw 34-71  
Viewing: The Lumiere bros. first films, *The Man with a Movie Camera* (1929)

W - Sept. 7  
Doc Beginnings III  
Reading: Nichols 1-41  
Viewing: *Bicycle Thieves* (1948), *Battleship Potemkin* (1926), *Turksib*  
*Online Response 1 due 9 am*

WEEK 3: The Painter, The Advocate

M - Sept. 12  
Doc Beginnings IV  
Reading: Barnouw 71-82  
Viewing: *Berlin: Symphony of the City* (1927), *Ballet Mecanique* (1925), *Rain*

W - Sept. 14  
Documentary as Advocate  
Reading: Barnouw p 85-138  
Viewing: *Night Mail, Coal Face*

WEEK 4: The Bugler, The Prosecutor, & Wartime

M - Sept. 19  
Documentary, War, & the Holocaust I  
Reading: Barnouw p 139-185  

W - Sept. 21  
Documentary, War, & the Holocaust II  
Reading: TBA  
*Online Response 2 due 9 am*
WEEK 5 The Promoter
M - Sept. 26 The Expository Mode I
   Reading: Nichols p 67-77, 167-171
   Viewing: Stranger with a Camera (1999)

W - Sept. 28 The Expository Mode II
   Reading: Nichols 77-93, Barnouw p 213-228
   Viewing: Fahrenheit 9/11, An Inconvenient Truth

WEEK 6 The Observer
M - Oct. 3 The Observational Mode I
   Reading: Nichols p 172-179, Barnouw p 229-252
   Viewing: Sweetgrass (2010)
   Online Response 3 due 9am

W - Oct. 5 The Observational Mode II
   Reading: Nichols p 42-66
   Viewing: Primary (1960), Salesman(1969)

Week 7 The Poet
M - Oct. 10 The Poetic Mode I
   Reading: Nichols p 142-166
   Viewing: Rain (1929), Sans Soleil(1982), Song of Ceylon (1934)

W - Oct. 12 The Poetic Mode II
   Reading: Barnouw p 71-82, 183-197
   Viewing: TBA

Week 8 The Catalyst
M - Oct. 17 The Participatory Mode I
   Reading: Nichols p 179-194
   Viewing: Photographic Memory
   Doc Mode Activity 1 due 9am

W - Oct. 19 The Participatory Mode II
   Reading: Barnouw p 253-261
   Viewing: Chronicle of a Summer

Week 9 The Introspective Intellectual
M - Oct. 24 The Reflexive Mode I
   Reading: Nichols p 194-199, Barnouw p 51-71
   Viewing: Surname Viet, Given Name Nam

W - Oct. 26 The Reflexive Mode II
Week 10  The Performer
M - Oct. 31  The Performative Mode I
  Reading: Barnouw p198-212, Fox 37-40

W - Nov. 2  The Performative Mode II
  Reading: Nichols p 199-212

Week 11  The Narcissist?
M - Nov. 7  The Autobiographical Mode I
  Reading: Mining the Home Movie p....
  Viewing: *Stories We Tell* (2012)
  *Doc Mode Activity 2 due 9am*

W - Nov. 9  The Autobiographical Mode II
  Reading: Nichols p 212-228
  Viewing: TBA

Week 12  The Essay
M - Nov. 14  The Essayistic Mode I
  Reading: Nichols p 228-252
  Viewing: *F for Fake*
  *Online Response 5 due 9am*

W - Nov. 16  The Essayistic Mode II
  Reading: TBA
  Viewing: *The Case of the Grinning Cats, The Sweetest Sound*

Week 13  The Anthropologist
M - Nov. 21  Anthropology and Ethnographic Film
  Reading: Cine-Ethnography by Jean Rouch, Geertz, “The Interpretation of Cultures” Ch. 1 p. 1-31
  Viewing: *Cannibal Tours, The Ax Fight, Leviathan*

W - Nov. 23  NO CLASS-Thanksgiving

Week 14  The Genealogist
M - Nov. 28  Documentary Diggers I
  Reading: Cinema’s Alchemist, Mining the Home Movie selections
  *Doc Mode Activity 3 due 8am*
W - Nov. 30  Documentary Diggers II

**Week 15  The Interrogator**
M - Dec. 5  The Documentary Interview I  
Reading: TBA  
Viewing: *No Lies, First Cousin Once Removed*

W - Dec. 7  The Documentary Interview II

**Week 16  Final Exam Week**
M - Dec. 12  TBD

T - Dec. 13  Final Presentations in regular classroom 11:00am-2:00pm