The University of Newcastle  
Faculty of Education and Arts  
School of Humanities and Social Science

FILM 3230  
Documentary Cinema

Course Co-ordinator: Dr Hamish Ford  
Faculty: Education and Arts  
School: Humanities and Social Science  
Room: MC16, McMullin Building  
Ph: 02 4921 6687  
Fax: 02 49216933  
Email: hamish.ford@newcastle.edu.au  
Consultation Hours: Monday afternoons & Tuesday mornings, by appointment

Semester Semester 1 - 2007  
Unit Weighting 10  
FOE Code 100701  
Course Level 3000

Programs  
Elective  
B Arts  
B Arts [CC]  
B Teaching / B Arts

Teaching Distribution

| School of Humanities and Social Science | 100% |

Teaching Methods  
Laboratory  
Seminar

Course Outline Issued and Correct as at: Week 1, Semester 1 - 2007  
CTS Download Date: 12th February 2007
Modes of Delivery
Internal Mode

Industrial Experience No

Brief Course Description
Involves a critical and historical survey of documentary as a reportorial, experiential, persuasive, and aesthetic form of film.

Contact Hours
Seminar for 2 Hours per Week for the Full Term
Laboratory for 2 Hours per Week for the Full Term
Laboratory (Film screening)

Replacing Courses
NA

Transitional Arrangements
NA

Course Rationale
Documentary film has been the subject recently of complex debate regarding issues of interpretation and ethics and their relationship to film form. Knowledge of these debates equips students with a critical understanding not only of documentary cinema but of related debates as they arise in the media (for example, the question of the erosion of traditional subjective and objective boundaries in news and current affairs). The course contributes to the BA's stated goals of providing:

1. Appreciation of the depth and breadth of knowledge in the humanities;
2. A capacity to think critically and creatively about society;
3. High level oral and written communication skills; and
4. Responsiveness to the demands of the workplace and the broader community.

The course does not preclude students from enrolling in other courses.

Timetable: (attendance essential)

- Screening: Mondays 8-10 am, V07 (Mathematics Building)
- Seminar: Mondays 11 am - 1 pm, MC132 (McMullin Building)

Assumed Knowledge:
Students are expected to have completed 20 units of Film at 1000 level.

Contact Hours:
Screenings – 2 Hours per Week for 12 Weeks (starting week 2)
Seminars – 2 Hours per Week for 13 Weeks (starting week 1)
It is essential to attend both the screenings and the seminar sessions, before which you will be expected to have completed the set reading for each week.
Required Text (essential):

FILM Course Reader

(This is available in the campus bookstore from mid-way through week 1; also to be available on short loan in Auchmuty Library.)

Course Design:

Dr Helen MaCallan, 2004/Dr Hamish Ford, 2007.

Course Description

This course examines the historical developments of what has come to be known as Documentary Cinema in all its diversity of subject matter, aesthetic form and experiential effect. The course will consider some landmark films central to the documentary tradition as well as examining some of its more radical and hybrid trajectories, both in terms of content (for example, we'll be looking at films extolling radical right-wing and left-wing ideologies), and aesthetics – everything from conventional 'story-telling' techniques to avant-garde approaches and forms that self-consciously ask how to best render the world on film. This will enable us to discuss the extent to which reality can in fact be filmed, and the extent to which the act of filming itself transforms or even ‘constructs’ reality in the process.

Through a consideration of films exemplifying diverse incarnations of documentary form, we should be able to openly consider the question: ‘what is documentary film?’ Indeed, some of the films ask this difficult question quite directly in different ways. One outcome is the idea that documentary is in many ways a rather unstable form in regard both to any authenticity or ‘truth’ claims, and hence also vis-à-vis any sustainable documentary/fiction distinction. Rather than this being a reductive process, such a muddying of the waters between fiction and documentary, construction and reality, can make for a very productive opening up of our understanding of moving images’ complex relationship to the social reality they record, render, transform or construct.

In the process of examining the various styles, aims, and methods of the documentary approach to filmmaking across different historical periods, cultural contexts, political ideologies and aesthetic philosophies, issues we will likely explore include:

- the relationship between documentary film, personal and cultural memory, history and social/political reality;
- the use and function of experts, witnesses, other on-screen human figures, the crucial effects and power of ‘voice of god’ narration, and particular uses of various archive footage;
- the ethical responsibility of the filmmaker to his/her filmed subjects, the historical period and phenomena being charted by the film, and the contemporary social real in which the film is being made and which will consume it;
- the ways in which new forms and technologies, as they have been incorporated into documentary films over the decades, erode traditional boundaries between documentary, narrative and experimental film – and, vice versa, the importation of documentary techniques into fiction films,
and the way in which documentary’s traditional truth claims become undermined in the process (likewise, therefore, the idea that fiction is ‘fiction’);
- the extent to which we can ultimately maintain a viable distinction between documentary and other film forms in regard to story-telling and truth-telling.

Assessment

Film Analysis:

This involves two steps, both of which are essential to complete the assessment task:

1): Each week one or two students will be responsible for generating discussion of the film and reading, helping to provoke an analysis. In week 1 we will assign weeks for this process.
2): The following week, you must hand in a written essay-style analysis of the film in question, informed by the set readings (and a small amount of secondary research, utilizing the ‘recommended readings’ for that week) and class discussion.

Length – 1,500 words
Weighting – 20%
Due – In class, the week following your leading of class discussion

Journal:

In place of an end of term test, you are required to submit a Journal containing brief analyses of films viewed within the weekly screening schedule, and informed by the set readings. You should submit two installments containing 10 weeks’ total worth of material over all, not including the week covered by your Film Analysis.

Length – each entry approximately 250-500 words
Weighting – 30% (15 % each installment)
Due – 4 pm Monday, week 8;
and 4 pm Friday, week 14

Major Essay:

This is your major research project for the course. For this assignment it is essential for you to do extensive research (beyond each week’s set and recommended reading) and watch films relevant to your topic. Essay questions will be distributed in due course. It is recommended that you start thinking about which area/week’s topic interests you by mid-way through the term so
that preliminary thinking, reading and watching can commence before
narrowing down your argument in the actual writing process.

Length – 2,500 words
Weighting – 50%
Due – 4pm Monday, week 14

Please read the sections on plagiarism, essay submission and essay writing at
the end of this Outline before submitting all written work. There are penalties
for plagiarism. And marks will be deducted for poor presentation and incorrect
referencing.

Online Tutorial Registration:
Students are required to enrol in the Lecture and a specific Tutorial time for this
course via the Online Registration system:


Registrations close at the end of week 2 of semester.

Studentmail and Blackboard: www.blackboard.newcastle.edu.au/
This course uses Blackboard and studentmail to contact students, so you are
advised to keep your email accounts within the quota to ensure you receive essential
messages. To receive an expedited response to queries, post questions on the
Blackboard discussion forum if there is one, or if emailing staff, directly use the
course code in the subject line of your email. Students are advised to check their
studentmail and the course Blackboard site on a weekly basis.

Written Assignment Presentation and Submission Details

Students are required to submit assessment items by the due date. Late
assignments will be subject to the penalties described below.

Hard copy submission:

- **Type your assignments:** All work must be typewritten in 12 point black font. Leave a
  wide margin for marker’s comments, use 1.5 or double spacing, and include page
  numbers.
- **Word length:** The word limit of all assessment items should be strictly followed –
  10% above or below is acceptable, otherwise penalties may apply.
- **Proof read your work** because spelling, grammatical and referencing mistakes will be
  penalised.
- **Staple the pages** of your assignment together (do not use pins or paper clips).
- **University Assessment Item Coversheet:** All assignments must be submitted with
  the University coversheet available at: http://www.newcastle.edu.au/study/forms/
- **By arrangement with the relevant lecturer, assignments may be submitted at any
  Student Hub located at:**
Date-stamping assignments: All students must date-stamp their own assignments using the machine provided at each Student Hub. If mailing an assignment, this should be address to the relevant School. Mailed assignments are accepted from the date posted, confirmed by a Post Office date-stamp; they are also date-stamped upon receipt by Schools.

Do not fax or email assignments: Only hard copies of assignments will be considered for assessment. Inability to physically submit a hard copy of an assignment by the deadline due to other commitments or distance from campus is an unacceptable excuse.

Keep a copy of all assignments: It is the student’s responsibility to produce a copy of their work if the assignment goes astray after submission. Students are advised to keep updated back-ups in electronic and hard copy formats.

Online copy submission to Turnitin
In addition to hard copy submission, students are required to submit an electronic version of the following assignments to Turnitin via the course Blackboard website:

- Film Analysis Essay
- Major Essay

Prior to final submission, all students have the opportunity to submit one draft of their assignment to Turnitin to self-check their referencing. Assignments will not be marked until both hard copy and online versions have been submitted. Marks may be deducted for late submission of either version.

Penalties for Late Assignments
Assignments submitted after the due date, without an approved extension of time will be penalised by the **reduction of 5% of the possible maximum mark** for the assessment item for each day or part day that the item is late. Weekends count as one day in determining the penalty. Assessment items submitted **more than ten days** after the due date will be awarded **zero marks**.

Special Circumstances
Students wishing to apply for Special Circumstances or Extension of Time should apply online @ [http://www.newcastle.edu.au/policylibrary/000641.html](http://www.newcastle.edu.au/policylibrary/000641.html)

Remarks
Students can request to have their work re-marked by the Course Coordinator or Discipline Convenor (or their delegate); three outcomes are possible: the same grade, a lower grade, or a higher grade being awarded. Students may also appeal against their final result for a course. Please consult the University policy at: [http://www.newcastle.edu.au/study/forms/](http://www.newcastle.edu.au/study/forms/)

Return of Assignments
Students can collect assignments from a nominated Student Hub during office hours. Students will be informed during class which Hub to go to and the earliest date that assignments will be available for collection. Students must present their student identification card to collect their assignment.

Preferred Referencing Style
In this course, it is recommended that you use the use the Harvard in-text referencing system (similar to the APA system) for referencing sources of information used in
assignments. Inadequate or incorrect reference to the work of others may be viewed as plagiarism and result in reduced marks or failure.

An in-text citation names the author of the source, gives the date of publication, and for a direct quote includes a page number, in parentheses. At the end of the paper, a list of references provides publication information about the source; the list is alphabetised by authors’ last names (or by titles for works without authors). Further information on referencing and general study skills can be obtained from:

- Infoskills:  

**Student Representatives**

Student Representatives are a major channel of communication between students and the School. Contact details of Student Representatives can be found on School websites.

**Student Communication**

Students should discuss any course related matters with their Tutor, Lecturer, or Course Coordinator in the first instance and then the relevant Discipline or Program Convenor. If this proves unsatisfactory, they should then contact the Head of School if required. Contact details can be found on the School website.

**Essential Online Information for Students**

Information on Class and Exam Timetables, Tutorial Online Registration, Learning Support, Campus Maps, Careers information, Counselling, the Health Service and a range of free Student Support Services can be found at:


**Plagiarism**

University policy prohibits students plagiarising any material under any circumstances. A student plagiarises if he or she presents the thoughts or works of another as one's own. Without limiting the generality of this definition, it may include:

- copying or paraphrasing material from any source without due acknowledgment;
- using another’s ideas without due acknowledgment;
- working with others without permission and presenting the resulting work as though it was completed independently.

Plagiarism is not only related to written works, but also to material such as data, images, music, formulae, websites and computer programs.

Aiding another student to plagiarise is also a violation of the Plagiarism Policy and may invoke a penalty.

For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity at the following link -

The University has established a software plagiarism detection system called Turnitin. When you submit assessment items please be aware that for the purpose of assessing any assessment item the University may:

- Reproduce this assessment item and provide a copy to another member of the University; and/or
- Communicate a copy of this assessment item to a plagiarism checking service (which may then retain a copy of the item on its database for the purpose of future plagiarism checking);
- Submit the assessment item to other forms of plagiarism checking

**Written Assessment Items**

Students may be required to provide written assessment items in electronic form as well as hard copy.

**Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations**

Students are required to submit assessment items by the due date, as advised in the Course Outline, unless the Course Coordinator approves an extension of time for submission of the item. University policy is that an assessment item submitted after the due date, without an approved extension, will be penalised.

Any student:

1. who is applying for an extension of time for submission of an assessment item on the basis of medical, compassionate, hardship/trauma or unavoidable commitment; or
2. whose attendance at or performance in an assessment item or formal written examination has been or will be affected by medical, compassionate, hardship/trauma or unavoidable commitment;

must report the circumstances, with supporting documentation, to the appropriate officer following the instructions provided in the Special Circumstances Affecting Assessment Procedure - Policy 000641.

Note: different procedures apply for minor and major assessment tasks.

Please go to the Policy at [http://www.newcastle.edu.au/policylibrary/000641.html](http://www.newcastle.edu.au/policylibrary/000641.html) for further information, particularly for information on the options available to you.

Students should be aware of the following important deadlines:

- **Requests for Special Consideration** must be lodged no later than 3 working days after the date of submission or examination.
- **Requests for Extensions of Time on Assessment Items** must be lodged no later than the due date of the item.
- **Requests for Rescheduling Exams** must be lodged no later than 10 working days before the date of the examination.
Your application may not be accepted if it is received after the deadline. Students who are unable to meet the above deadlines due to extenuating circumstances should speak to their Program Officer in the first instance.

**Changing your Enrolment**

The last dates to withdraw without financial or academic penalty (called the HECS Census Dates) are:

For semester 1 courses: 31 March 2007

Students may withdraw from a course without academic penalty on or before the last day of semester. Any withdrawal from a course after the last day of semester will result in a fail grade.

Students cannot enrol in a new course after the second week of semester/trimester, except under exceptional circumstances. Any application to add a course after the second week of semester/trimester must be on the appropriate form, and should be discussed with staff in the Student Hubs.

To change your enrolment online, please refer to


**Faculty Information**

The Student Hubs are a one-stop shop for the delivery of student related services and are the first point of contact for students on campus.

Student Hubs are located at:

- **Callaghan campus**
  - Shortland Hub: Level 3, Shortland Union Building
  - Hunter Hub: Student Services Centre, Hunter side of campus

**Faculty websites**

**Faculty of Education and Arts**


**The Dean of Students**

Resolution Precinct
Phone: 02 4921 5806
Fax: 02 4921 7151
Email: resolutionprecinct@newcastle.edu.au

Various services are offered by the University Student Support Unit:


**Alteration of this Course Outline**

No change to this course outline will be permitted after the end of the second week of
the term except in exceptional circumstances and with Head of School approval. Students will be notified in advance of any approved changes to this outline.

Web Address for Rules Governing Undergraduate Academic Awards  

Web Address for Rules Governing Postgraduate Academic Awards  

Web Address for Rules Governing Professional Doctorate Awards  

STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS
The University is committed to providing a range of support services for students with a disability or chronic illness.
If you have a disability or chronic illness which you feel may impact on your studies, please feel free to discuss your support needs with your lecturer or course coordinator.
Disability Support may also be provided by the Student Support Service (Disability). Students must be registered to receive this type of support. To register please contact the Disability Liaison Officer on 02 4921 5766, or via email at: student-disability@newcastle.edu.au
As some forms of support can take a few weeks to implement it is extremely important that you discuss your needs with your lecturer, course coordinator or Student Support Service staff at the beginning of each semester.
For more information related to confidentiality and documentation please visit the Student Support Service (Disability) website at:  
www.newcastle.edu.au/services/disability

Grading guide

<table>
<thead>
<tr>
<th>Percentage Range</th>
<th>Grade</th>
<th>Description</th>
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<tbody>
<tr>
<td>49% or less</td>
<td>Fail (FF)</td>
<td>An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc). May include extensive plagiarism.</td>
</tr>
<tr>
<td>50% to 64%</td>
<td>Pass (P)</td>
<td>The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.</td>
</tr>
<tr>
<td>65% to 74%</td>
<td>Credit (C)</td>
<td>The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.</td>
</tr>
<tr>
<td>75% to 84%</td>
<td>Distinction (D)</td>
<td>Evidence of substantial additional reading and/or research, and evidence of the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.</td>
</tr>
<tr>
<td>85% upwards</td>
<td>High Distinction (HD)</td>
<td>All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.</td>
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</table>
Below is the week-by-week layout of the course. Included are not only the required screening and reading, which constitute the minimum expectation re your engagement and attendance each week and around which our discussions will hinge, but also a series of ‘recommended’ material. These readings and films are listed for your benefit at the end of each week’s details so that when beginning an assignment centered on a particular area you can get a start on some relevant secondary research and film watching. This material is also for those students who would like to be able to prepare more widely for a given week due to particular interest, or if you are struggling with some of the course material. Such additional preparation is recommended if you are leading the discussion for that week, and doubly so for your major essay. Most of the additional films are available in the Auchmuty library (generally those listed first).

**Week 1 (Monday 19th February):**
**Introduction – What is Documentary Cinema?**

**Set Reading**
- None

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**Week 2 (26 February):**
**Symphonies of Reality – Nature and the City**

**Screening**
- *Nanook of the North* (Robert Flaherty, France/USA/Canada 1922)
- *Berlin, Symphony of a Great City* (Walter Ruttmann, Germany, 1927)

**Set Reading**

**Recommended Films**
- *Tabu* (F.W. Murnau, USA, 1931); *Earth* (Aleksandr Dozvhenko, USSR, 1930); *A Propos de Nice* (Jean Vigo, France, 1930); *Manhatta* (Paul Strand & Charles Sheeler, USA, 1921); *Lisbon Story* (Wim Wenders, Germany/Portugal, 1994)

**Recommended Reading**
Week 3 (5 March):
Rendering the Revolution, Through the Kino-Eye

Screening
- *Man with a Movie Camera* (Dziga Vertov, USSR, 1928)

Set Readings

Recommended Films [see also week 4]
- *Strike & The Battleship Potemkin* (both Sergei Eisenstein, USSR, 1925);
  - *I am Cuba* (Mikheil Kalatozishvili, USSR/Cuba, 1964);
  - *The Battle of Algiers* (Gillo Pontecorvo, Italy/Algeria, 1966);
  - *Frontline* (David Bradbury, Australia, 1983);
  - *The Hour of the Furnaces* (Octavio Getino & Fernando Solanas, Argentina, 1968)

Recommended Reading
- Jonathan Dawson, 'Dziga Vertov', [http://www.sensesofcinema.com/contents/directors/03/vertov.html](http://www.sensesofcinema.com/contents/directors/03/vertov.html);
- Vlada Petric, *Constructivism in Film: The Man with the Movie Camera, a Cinematic Analaysis*

Week 4 (12 March):
The Art of Propaganda – Broadcasting the Mythic Nation

Screening
- *Triumph of the Will* (Leni Riefenstahl, Germany, 1935)
- *Listen to Britain* (Humphrey Jennings & Stewart McAllister, UK, 1942)

Set Reading

Recommended Films [see also week 3]
- *October* (Eisenstein, USSR, 1928);
- *Prelude to War: Why We Fight, Part 1* (Frank Capra, USA, 1943-44);
- *The Secret Country: The First Australians Fight Back* (John Pilger, UK/Australia, 1985);
- *Olympia* (Riefenstahl, Germany, 1938)

Recommended Reading
- Nicholas Reeves, *The Power of Film Propaganda: Myth of Reality?*;
- David Culbert (ed.), *Film and Propaganda in America: a documentary History*
Week 5 (19 March):
Remembrance & Forewarning – Documenting Holocausts

Screening
- *Night and Fog* (Alain Resnais, France, 1955)
- *The War Game* (Peter Watkins, UK, 1965)

Set Reading

Recommended Films
- *The Sorrow and the Pity* (Marcel Ophuls, France, 1969); *Shoah* (Claude Lanzmann, France, 1985); *Doctor Strangelove; Or, How I Learned to Stop Worrying and Love the Bomb* (Stanley Kubrick, USA, 1963); *Schindler’s List* (Stephen Spielberg, USA, 1993); *The Pianist* (Roman Polanksi, France/Germany/UK/Poland, 2002); *Images of the World and the Inscription of War* (Harun Farocki, Germany, 1989)

Recommended Reading
- Annette Insdorf, *Film and the Holocaust*; Toby Haggith & Joanne Newman (eds.), *Holocaust and the Moving Image: Representations in Film and Television since 1933*

Week 6 (26 March):
A Unique Encounter – The Camera and the World

Screening
- *Chronicle of a Summer* (Edgar Morin, Jean Rouch, France, 1960)

Set Reading

Recommended Films
- *Le joli mai/The Lovely Month of May* (Chris Marker, France, 1962); *Sans Soleil/Sunless* (Chris Marker, France, 1982); *Two or Three Things I Know About Her* (Jean-Luc Godard, France, 1966); *Les Maîtres Fous/The Mad Masters* (Jean Rouch, France, 1955); *Pour la suit du Monde/For Those who will Follow* (Pierre Perrault, Canada, 1963)

Recommended reading
Week 7 (2 April):
Direct Images – Popular Culture Observed

Screening
- *Don't look Back* (D. A. Pennebaker, USA, 1967)

Set Reading
- Jeanne Hall, "Don't You Ever Just Watch?" American Cinema Vérité and *Don't Look Back*, in *Documenting the Documentary: Close Readings of Documentary Film and Video* (Barry Keith Grant and Jeanette Sloniowski, eds.) Wayne State University Press, Detroit, 1998.

Recommended Films
- *Gimme Shelter* (Albert & David Maysles, USA, 1969); *Primary* (Robert Drew, USA, 1960); *Titicut Follies* (Frederick Wiseman, USA, 1967); *Monterey Pop* (Pennebaker, USA, 1968); *Winter Soldier* (USA, 1972)

Recommended reading
- Stephen Mamber, *Cinema Verite in America: Studies in Uncontrolled Documentary*
- Keith Beattie, *Documentary Screens: Non-fiction Film and Television*, chapter 5 [for weeks 6 & 7]

Mid Semester Break: Friday 6th of April – Friday 20th of April

Week 8 (23 April):
A Very Bizarre Story, Mocked up as Documentry Truth

Screening
- *Zelig* (Woody Allen, USA, 1983)

Set Reading
- Ruth Perlmutter, 'Zelig According to Bahktin', *Quarterly Review of Film and Video*, 1990, Vol. 12, No. 1

Recommended Films
- *David Holzman's Diary* (Jim McBride, USA, 1967); *This is Spinal Tap* (Rob Reiner, USA, 1984); *Mr Arkadin* (Orsen Welles, USA, 1955); *Bob Roberts* (Tim Robbins, USA, 1992); *The Blair Witch Project* (Daniel Myrick & Eduardo Sanchez, USA, 1999)

Recommended Reading
- Gary D. Rhodes & John Parris Springer (eds.), *Docufictions: Essays on the*
Intersection of Documentary and Fictional Filmmaking, chapters 1, 10 & 11.

~ FIRST INSTALLMENT OF JOURNAL DUE ~

Week 9 (30 April):
A True Story – Reality Told Through Lies

Screening
- Close-Up (Abbas Kiarostami, Iran, 1990)

Set Reading
- David Walsh, 'The Promise of Iranian Cinema: Close-Up', World Socialist Website, February 2002
- Jared Rapfogel, 'A Mirror Facing a Mirror', Senses of Cinema Issue 17, November-December 2001
  http://www.sensesofcinema.com/contents/01/17/close_up.html

Recommended Films
- A Moment of Innocence (Mohsen Makhmalbaf, Iran, 1996); Ten (Kiarostami, Iran/France, 2001); The Five Obstructions (Jørgen Leth/Lars von Trier, Denmark, 2003); F is for Fake (Welles, France/Iran/West Germany, 1974)

Recommended Reading

Week 10 (7 May):
The Investigative Film-maker, Pursuing the Bizarre Stories of the World

Screening
- The Thin Blue Line (Errol Morris, USA, 1988)

Set Reading
- 'Mirrors without Memories: Linda Williams, Truth, history and the new Documentary', Film Quarterly, vol. 6, issue 3, 1993, pp. 9-16.

Recommended Films
- Little Dieter Needs to Fly (Werner Herzog, Germany, 1996); Mr. Death: the Rise and Fall of Fred A. Lecher, Jr. (Errol Morris, USA, 1999); Waco: The Rules of Engagement (William Gazecki, USA, 1997)

Recommended reading
Week 11 (14 May):
Investigative Interventions, Populist Activism

Screening
- Roger and Me (Michael Moore, 1989)

Set reading

Recommended Films
- The Corporation (Mark Achbar, Jennifer Abbott & Joel Bakan); The War on Democracy (John Pilger, UK, 2007); Fahrenheit 9/11 (Michael Moore, USA, 2004); Celsius 41.11: The Temperature at Which the Brain... Begins to Die (Kevin Knoblock, USA, 2004)

Recommended Reading
- James E. Combs & Sarah T. Combs, Film Propaganda and American Politics: an Analysis and Filmography; Thomas Harding, The Video Activist Handbook

Week 12 (21 May):
Affective, Digital Surface – The Skin of the Subject/Film/World

Screening
- The Gleaners and I (Agens Varda, France, 2000)

Set Reading

Recommended Films
- The Gleaners and I: Two Years Later (Varda, France, 2002); Cleo from 5 to 7 (Varda, France, 1962); Capturing the Friedmans (Andrew Jarecki & Marc Smerling, USA, 2003); Tarnation (Jonathan Caouette, USA, 2003)

Recommended Reading
- Amelia Jones, Self image: Technology, Representation, and the Contemporary Subject, chapter 4; Andrew Darley, Visual Digital Culture: Surface Play and Spectacle in New Media Genres [electronic resource]
Week 13 (28 May):
Outside Fox News & Michael Moore – The Filth of Globalisation

Screening
- Darwin’s Nightmare (Hubert Sauper, Austria/Belgium/France/Canada/finland/Sweden, 2004)

Set reading

Week 14: (4 June): ~ MAJOR ESSAY DUE ~
(8 June): ~ 2ND INSTALLMENT OF JOURNAL DUE ~

Select Secondary Bibliography

- Jim Aitken, Film and Reform: John Grierson and the Documentary Film Movement
- Eric Barnouw, Documentary: A History of the Non-Fiction Film
- Richard M. Barsam, Non-fiction Film: A Critical History
- Thomas Benson, Reality Fictions: The Films of Frederick Wiseman
- Chris Berry et al, The Filmmaker and the Prostitute: Dennis O'Rourke’s The Good Woman of Bangkok
- John Connor, The Art of Record: A Critical Introduction to Documentary
- Megan Cunningham, The Art of the Documentary : Ten Conversations with Leading Directors, Cinematographers, Editors, and Producers
- Liz Ellsworth, Frederick Wiseman: A Guide to References and Resources
- John A. Gomez, Peter Watkins
- Barry Keith Grant, Voyages of Discovery: The Cinema of Frederick Wiseman
- John Grierson, Grierson on Documentary
- William Gyn, A Cinema of Non-Fiction
- Stephen Mamber, *Cinema Verite in America: Structures in Uncontrolled Documentary*

- Kevin McDonald & Mark Cousins, *Imagining Reality: The Faber Book of Documentary*

- George McKnight, *Agent of Challenge and Defiance: The Films of Ken Loach*

- Bill Nichols, *Blurred Boundaries: Questions of Meaning in Contemporary Culture*

- Bill Nichols, *Representing Reality: Issues and Concepts in Documentary*

- Paula Rabinowitz, *They Must be Represented*

- Peter C. Rollins (ed.), *The Columbia Companion to American History on Film: How the Movies Have Portrayed the American Past*

- Philip Rosen, *Change Mummified: Cinema, Historicity, Theory*

- Alan Rosenthal *New Challenges for Documentary*

- Paul Swann, *The British Documentary Film Movement*

- Brian Winston, *Claiming the Real: The Grierson Documentary and its Legitimation*

- Charles Warren, *Beyond Document: Essays in Non-Fiction Film*

- Thomas Waugh, “Show Us Life”: *Towards a History and Aesthetics of the Committed Documentary*

- Dziga Vertov, *Kino-Eye: The Writings of Dziga Vertov*

**FILM STUDIES LINKS**

*This list is designed to provide you with website we consider to be the most useful for the study of film, television, video and new media.*

**Internet Movie Database**

http://imdb.com

Most comprehensive free source on movie information on the internet. Allows searching by title, cast or crew name, and genre keywords. Provides credits, ratings, critical reactions, biographies and information on associated products. Strong US bias in content.

**Movie Review Query Engine at Telerama**

http://www.mrqe.com
Central gateway to full-text movie reviews available on the Web. Allows searching by title keywords. Entries are also linked to the Internet Movie Database. Better Australian coverage than the other US sites. Includes reviews from the Australian Urban Cinefile online magazine.

**Australian Online Journals:**

**The Documenter**  
http://www.documenter.com  
Internet journal for the Australian documentary film community

**Screening the Past**  
http://www.latrobe.edu.au/screeningthepast  
An international refereed electronic journal of visual media and history.

**Senses of Cinema**  
http://www.sensesofcinema.com.au  
An online film journal devoted to the serious and eclectic discussion of cinema

**Filmink**  
http://www.filmink.com.au  
Film Reviews, interviews, noticeboard, online competitions etc.

**Inside Film**  
http://www.if.com.au  
Features reviews, interviews, extensive archive, daily email summaries, and in-production news and events.

**Urban Cinefile**  
http://www.urbancinefile.com.au  
Probably Australia’s best online journal to keep up to date on developments in the Australian film industry and what’s on in Australian cinemas. Reviews and interviews are archived on this site. Winner of the Best Arts and Entertainment site in the 1998 Australian Internet Awards

**Gateway Sites**  
“Gateway” sites are a quick way to discover new sources of information as they have a host of links to other useful screen sites, both Australian and international.

**Australian Film Commission**  
http://www.afc.gov.au  
Includes industry news, AFC publications and information, as well as links to over 100 other Australian screen culture sites and a searchable index of Australian sites which provide resources for the film, TV and new media industries.

**Australia’s Culture Network**  
http://acn.net.au  
A public access gateway site to Australian cultural organisations, websites, resources, news and events. In the Film and Video section in the Websites option, you’ll find links to a variety of Australian sites including film and broadcasting organisations, associations and guilds, industry directories, online screen journals, what’s-on movie guides and film and video lending libraries.

**Enhance TV**  
http://www.enhanceTV.com.au
Enhance TV provides a gateway to educational film and TV resources. Film and TV makers can access the education market through enhanceTV for free. Subscribers receive a weekly email and educational TV guide, based on the subscriber’s choice of learning areas. Also, almost 200 Study Guides related to film and TV titles are available on the site. Enhance TV is developed and produced by Screenrights: the Audio-Visual Copyright Society.

Screen Network Australia
http://www.sna.net.au
A gateway site to improve access to information on the Australian film and televisions industries. Also contains links to other relevant internet screen information sources, industry news and a calendar of Australian screen events.

Internet Resources for Film Studies
http://iits.concordia.ca/services/vmr/cinema_links.html
An excellent assembly of links to sites of relevance for academics and students engaged in screen studies research. Compiled by Oksana Dykyj at Concordia University in Montreal. Includes listing of useful listservers for screen studies questions and discussions.

LSU Libraries Webliography: Film and Media
http://lib.lsu.edu/hum/film.html
Regularly updates US university directory of links to bibliographies, filmographies, relevant library catalogues, discussion and news groups on screen topics and online screen journals including the US industry bibles Box Office and Entertainment Weekly.

Screen Site
http://www.tcf.ua.edu/ScreenSite
A website developed by the University of Alabama to facilitate the teaching and research of film and television, designed for educators and students. Equipped with a search engine, it has links to film/TV courses on schools, bibliographies and research guides, online discussion groups and listservs, film and TV book publishers, production studios, conferences, etc. Strong US bias in content.

Australian Film and Video Lending Libraries & Archives

ACMI Lending Collection
http://www.acmi.net.au
Click on the collections link for the online catalogue of the Australian Centre for the Moving Image (ACMI) lending collection (formerly the Cinimedia Access Collection) for more than 40,000 videos, 16mm films, CD-ROM and DVD titles. Lends only within Victoria to individuals and organisations. Membership fees apply.

National Film and Video Lending Collection
http://www.acmi.net.au
Click on the Collections link for the online catalogue of the General and Screen Studies collection of 16mm films and videos, formerly housed at the National Library in Canberra, now managed by ACMI Lending Collection in South Melbourne. Lends nationally to organisations and film societies. Does not lend to individuals. No membership fees, but freight charges apply.
GUIDELINES ON ESSAY WRITING

1. THE ESSAY
The majority of assignments you will be required to write in Film Studies will be in essay form. These guidelines address the essentials of essay design and academic style in fairly general terms. For more detailed guidance on writing specifically on film, see David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 5th edition (NY: McGraw-Hill), pp. 431-436.

An essay is not a mere presentation of facts. We not only want to find out how much you know; but also what you think and how you think. A good essay argues a case and supports it with evidence.

An unsatisfactory essay structure consists of: a first paragraph that restates the topic in other words; a middle essay that quotes from what other authorities have said, or from parts of the text that might be used to support a point of view on the topic, though no point of view is argued for; and a last paragraph that restates the topic in other words again.

It is better if you can find in the essay topic: a problem that requires solution; an issue which can be argued in more than one way; a point of view that is overstated unless other considerations are taken into account. The middle of the essay then becomes a marshalling of evidence: to find an solution to the problem; to weigh up arguments pro and con before giving a final judgement; to set out what can be said in defence of the topic statement but what, in view of competing formulations, would be a better definition of the case. If you conceive of your first paragraph as the proposal of a problem for solution, your last paragraph will become non-repetitive and easier to write.

2. THE ESSAY QUESTION
a) The instructional word “discuss”

“Discuss” means “examine by argument,” and it asks you to express your opinion about, or your point of view on, the idea that follows: e.g., “Discuss Renoir’s use of nature in *The Rules of the Game*.” In the context of a Film Studies essay, “discuss” does not mean “hold a leisurely conversation” or “toss about ideas that seem relevant”. Nor does it mean “provide a survey of all possible opinions about the course”. You are being asked to take a stand: to examine an idea, to formulate an opinion about it, and to support that opinion by a reasoned, coherent argument.

b) Other instructional words

Compare: examine similarities and differences.

Criticise: make a reasoned assessment (whether favourable or unfavourable)
Analyse: break the whole into parts so that you can interpret each part separately and examine internal relationships between parts, before reconsidering the whole.

Relate: describe connections.

Evaluate: analyse strengths and limitations, in order to pass a reasoned judgment.

c) The question

Having noted the instructional word, look carefully at the whole question: e.g., “Discuss Renoir’s use of nature in The Rules of the Game.” The question does not ask for a catalogue of natural imagery in The Rules of the Game: rather, it asks you to determine what use Renoir makes of nature — as an agent in the narrative, as a device for revealing character, as a means for creating atmosphere or as a source of imagery and recurrent motifs.

Your essay should be focused directly on the essay question. Read the question carefully, and read all of it. Do not simply seize on a few key words and use them as a launching pad for a general discussion of the text. The question should rather give you a basis for planning your essay structure.

d) The word limit

It is not there simply to tell you when to stop writing. A word limit forces you to be selective, to decide what you think are the most important issues, and to express your ideas as clearly and succinctly as possible. A 500-word essay may require less writing than a 2000-word essay, but it does not require less thought. Going substantially over the word limit indicates lack of an essay plan; falling well short of the essay limit indicates that not only forethought is lacking. You should have to plan carefully and write precisely to fit your argument into the word limit.

3. ESSAY DESIGN

Your essay will need an opening paragraph that is a deliberate beginning and not an accident: it should establish the character and tone of your argument, and its direction, telling the reader where you are going in the rest of your essay and why you want to go there. Your essay will need a substantial middle that defines and amplifies your argument, making it concrete and convincing. And your essay will need a conclusion that feels like a conclusion and not as if you have run out of steam: it should drive your point home, letting the reader know you have arrived, and precisely where. As has been suggested, conceiving of the topic as proposing a problem for solution (for the solution of which you will need to assemble data) is a more promising approach than considering the topic as indicating an area in which data needs to be assembled.

4. THE ARGUMENT

Your argument should not be based simply on personal taste or private belief but on reasoned judgement. The substance of your argument should consist mainly of evidence you provide to support your opinions or the approach you have taken. In a Film Studies essay “evidence” usually takes two forms:

a) Examples from the film
You should instance specific episodes, scenes, sequences, shots or lines of dialogue which support your ideas with concrete examples. When you refer to the film, avoid merely paraphrasing the plotline, or merely quoting lengthy passages of dialogue: summarise, criticise and relate. You should make clear how the example supports your argument, why it is relevant, what interpretation of the section of the film cited is suggested by your argument.

b) Use of authorities or critics

An authority or critic can provide persuasive support for an argument you have already made (or are about to make). The critic’s opinion can only be a support, never a substitute for your own argument. You should enter into dialogue with the critic’s theory or opinion; it should be placed within the structure of your own argument. Some authorities you may find good reason to disagree with. Citing a critical opinion which you are setting out to disprove valuably establishes your essay’s credentials as an argument.

Whenever you make use of a critic, whether you quote the critic directly or simply make use of his or her ideas, you must acknowledge the debt in a footnote. Where you quote directly, all the words cited should be enclosed in quotation marks. The borrowing should be introduced with an appropriate acknowledgment and the context from which the borrowing has been drawn should be noted. Consider this passage from Thomas M. Leitch, *Find the Director and Other Hitchcock Games*, Athens: University of Georgia Press, 1991:

Although *Rear Window* has unmistakable similarities with Hitchcock’s forties films, its more accepting view of society marks a dramatic change in the relation Hitchcock establishes with his audience. Instead of inviting them to identify with an innocent hero or heroine who is threatened by a hostile environment, a villainous double, or a treacherous intimate, Hitchcock makes their identification here far more equivocal, since Jeff is anything but innocent. (Leitch 174)

This is a correct citation from the passage:

In Thomas M. Leitch’s view, where the typical protagonist of Hitchcock’s films of the forties is an innocent “threatened by a hostile environment, a villainous double, or a treacherous intimate,” *Rear Window* presents us with a hero who “is anything but innocent.” (Leitch 174)

When you make use of an authority’s ideas, even if you do not repeat him or her verbatim, you should still acknowledge the source. The following paraphrase also sufficiently acknowledges a reliance on Leitch: “According to Thomas M. Leitch, the hero of *Rear Window* is a more morally questionable figure than any of Hitchcock’s protagonists of the forties.”

The brief note in brackets is sufficient to identify your exact source, as long as full details of the critical text are properly entered in your bibliography (see below, The Bibliography).

Simply placing a footnote at the close of your borrowing from a critic does not indicate where the borrowing (which might extend over many sentences) begins. This is why it is essential to mark the point at which your indebtedness begins with a phrase like “In Thomas M. Leitch’s view” and to mark the point of closure with a note. The following note does not adequately acknowledge indebtedness to Leitch:
Rear Window demands a very different response from viewers than Hitchcock’s films of the forties both because its view of society is more positive and its hero, conversely, “anything but innocent” (Leitch 174).

Acknowledging the critic by name at the beginning of the borrowing is more than simply a courtesy. Consulting critics and acknowledging them properly raises the level of scholarship of your essay. Students who fail to note adequately where they have drawn from their critical reading are falling into habits of plagiarism, and plagiarism is taken very seriously by the School of Language and Media and by the Faculty of Education and Arts (the Faculty plagiarism policy is set out at the end of this book).

5. THE BIBLIOGRAPHY
All assignments presented to the School should include a bibliography. Even if your bibliography includes no more than details of the video you have watched in order to write on a particular film, that information is of use to a marker. It informs the marker which version you have used, and it informs her or him that you have not consulted critical authorities.

You should list all the books and articles you have used in preparing an assignment, even if you have not quoted from them. Exceptions to this are a dictionary (though if you quote a dictionary’s definitions, you should name the dictionary in your essay) and the Bible (though if you quote from the Bible, you should cite book, chapter and verse in your essay).

Books and articles should be arranged alphabetically, by authors’ surnames.

Necessary publication details for a book are author, title, place of publication, publisher, date of publication and page number. Necessary publication details for an article are author, title of article, name of journal, volume number of journal, date of publication and page numbers.

Titles of films, books or periodicals may be either underlined (Citizen Kane, The Hitchcock Reader, Cinema Journal) or italicised (Citizen Kane, The Hitchcock Reader, Cinema Journal). The title of a journal article, a chapter or an essay from a book should be placed inside quotation marks.

An example of a book entry:

An example of an article in a book collection of articles:

An example of an article in a periodical:

An example of a film:
Citizen Kane (Orson Welles, 1941)

6 ESSAY PRESENTATION
Attach a cover sheet. Fasten the pages of your essay together with a single staple in the upper left-hand corner. Do NOT place it in a folder of any kind.

Student name:
Course name and code:
Lecturer’s name:
Date due:
Essay topic.

Please word-process or type assignments. Leave a wide left-hand margin for comments. Please double-space assignments, i.e., leave one line blank between each line of text.

A bibliography must be attached to every assignment (see previous section).

Give page numbers for the work(s) quoted. These should be keyed to your bibliography. If your essay is only about one work, or you have introduced the name of the author or critic you are discussing, you can simply enclose a page number in brackets: e.g., (206). If there is any doubt about the author or critic being referred to, include the author or critic's surname: e.g., (Ellmann 103).

The recommended reference work to consult for further details of academic style is: Gibaldi, MLA Handbook for Writers of Research Papers.