Course Outline

FILM 3230:

Documentary Cinema

Semester 1, 2008

Course Coordinator: Dr Hamish Ford
Faculty: Education and Arts
School: Humanities and Social Science
Room: MC116, McMullin Building
Ph: 02 4921 6687
Fax: 02 49216933
Email: hamish.ford@newcastle.edu.au

Consultation Hours: Monday afternoon & Tuesday, by appointment

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 (Screening) for 2 Hours per Week for the Full Term

Learning Materials/Texts
Course Reader (essential)

CTS Download Date: February 13, 2008
Course Objectives
Upon completion of this course students will be able to demonstrate:
1. An understanding of the history and specific nature of documentary film.
2. Knowledge of the major theoretical positions and aesthetic debates in the area
3. The ability to relate questions of ethics and interpretation to the functioning of the media in the contemporary world.

Course Content
This course involves an examination of the various styles, aims, and methods of the documentary approach to filmmaking. In doing so it explores:

1. The relationship between documentary film, memory, history and reality. Usage and function of experts, witnesses, archive footage and narrators;
2. The responsibility of the film maker to his/her filmed subjects and, related, the relationship between the public's right to know and the subject's right to privacy;
3. Ways by which new forms and technologies erode traditional boundaries between documentary, narrative, and experimental film (and, vice versa, the importation of documentary techniques into fiction films) undermining documentary's traditional claim to truth.

Assessment Items

<table>
<thead>
<tr>
<th>Assessment Items</th>
<th>Description</th>
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<tbody>
<tr>
<td>Essays / Written Assignments</td>
<td>1,500-word Film Analysis (20%)</td>
</tr>
<tr>
<td>Essays / Written Assignments</td>
<td>2,500-word essay – choice of questions to be determined by the course coordinator (40%)</td>
</tr>
<tr>
<td>Journal</td>
<td>Film journal: critical analysis of films viewed within the weekly film schedule (total 30%)</td>
</tr>
<tr>
<td>Attendance &amp; Participation</td>
<td>Weekly attendance and participation in seminar discussions (10%)</td>
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</tbody>
</table>

Assumed Knowledge
20 units 1000 level film courses.

Callaghan Campus Timetable
FILM3230
DOCUMENTARY CINEMA
Enquiries: School of Humanities and Social Science
Semester 1 - 2008

Film Screening Tuesday 12.00 - 14.00 [STH] Commencing Week 1
Seminar Tuesday 15.00 - 17.00 [MC132] Commencing Week 1

Administrative Details

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 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 due 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 received in the Student Hub no later than ten working days prior the first date of the examination period.

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 2008
- For semester 2 courses: 31 August 2008
- For Trimester 1 courses: 18 February 2008
- For Trimester 2 courses: 9 June 2008
- For Trimester 3 courses: 22 September 2008
- For Trimester 1 Singapore courses: 3 February 2008
- For Trimester 2 Singapore courses: 25 May 2008

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 check or change your enrolment online, please refer to my Hub - Self Service for Students – [https://myhub.newcastle.edu.au](https://myhub.newcastle.edu.au)
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.

The four Student Hubs are located at:

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

**City Precinct**
- City Hub & Information Common: University House, ground floor in combination with an Information Common for the City Precinct

**Ourimbah campus**
- Ourimbah Hub: Administration Building

**Faculty websites**

**Faculty of Business and Law**

**Faculty of Education and Arts**
http://www.newcastle.edu.au/faculty/education-arts/

**Faculty of Engineering and Built Environment**
http://www.newcastle.edu.au/faculty/engineering/

**Faculty of Health**
http://www.newcastle.edu.au/faculty/health/

**Faculty of Science and Information Technology**
http://www.newcastle.edu.au/faculty/science-it/

**Contact details**

**Callaghan, City and Port Macquarie**
Phone: 02 4921 5000
Email: EnquiryCentre@newcastle.edu.au

**Ourimbah**
Phone: 02 4348 4030
Email: EnquiryCentre@newcastle.edu.au
The Dean of Students
Resolution Precinct
Phone: 02 4921 5806
Fax: 02 4921 7151
Email: resolutionprecinct@newcastle.edu.au

Deputy Dean of Students (Ourimbah)
Phone: 02 4348 4123
Fax: 02 4348 4145
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 that 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

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:
This course will use 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 at the very least.

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 11 or 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 coversheet: All assignments must be submitted with the University coversheet.
- Assignments are to be deposited in the relevant discipline assignment box: Callaghan students: School of Humanities and Social Science Office, Level 1, McMullin Building, MC127. Ourimbah students: Room H01.43

Do not fax or email assignments:
You must submit hard copies of all assignments by the due date 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. Assignments mailed to Schools are accepted from the date posted.

Keep a copy of all assignments:
All assignments are date-stamped upon receipt. However, 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.

Online copy submission to Turnitin:
In addition to hard copy submission, students are required to submit an electronic version of written assignments to Turnitin via the course Blackboard website (to be established early in the semester). 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.
Prior to final submission, students have the opportunity to submit one draft of their assignment to Turnitin to self-check their referencing.

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. unless extension arrangements have been made pertaining to unforeseeable problems - ie., serious illness, etc. - assessment items submitted more than ten days after the due date will be awarded zero marks.
No Assignment Re-submission:
Students who have failed an assignment are not permitted to revise and resubmit it in this course. However, students are welcome to contact their Tutor, Lecturer or Course Coordinator to make a consultation time to receive individual feedback on their assignments and to discuss how to improve their work.

Re-marks:
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. (Be aware before taking this step: your grade will be reduced if the second marker determines the work to be of a lesser grade than the first marker.)

Return of Assignments:
Where possible, assignments will be marked within 3 weeks and returned to students in class. At the end of semester, students can collect assignments from the Student HUBS during office hours.

Preferred Referencing Style:
In this course, it is recommended that you use the use the Harvard in-text referencing system (similar to the MLA system –see ‘Essay Writing’ in this course guide) 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 or a paraphrased point 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).

Student Representatives:
We are very interested in your feedback and suggestions for improvement. Student Representatives are the channel of communication between students and the School Board. Contact details of Student Representatives can be found on the School website.

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 online.
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<th>Grading guide</th>
<th>Grade</th>
<th>Description</th>
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<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>
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<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>
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<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>
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<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>
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<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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Welcome to Documentary Cinema. 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 impact. 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 or evidencing radical and less obvious right-wing and left-wing ideologies), and aesthetics – everything from conventional linear ‘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 very different ways. As a result, we should be able to discuss how documentary is in many ways a rather unstable form in regard both to any authenticity or ‘truth’ claims it might assert, but hence also vis-à-vis the sustaining of any sustainable documentary/fiction distinction. Indeed some of the films are highly debatable as to their status in this regard. However, rather than this being a reductive process or conceptual outcome, such a ‘muddying of the waters’ between fiction and documentary, creativity and reality, can productively open up our understanding of moving images’ complex co-dependent 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 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’);
- ultimately, the extent to which we can maintain a viable distinction between
documentary and other film forms in regard to story-telling and truth-telling.

Assessment

NB. ALL ASSESSMENT TASKS MUST BE COMPLETED IN ORDER TO SUCCESSFULLY PASS
THE COURSE.

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 some discussion and analysis of
the week’s film and reading. 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. (You will be marked on this written component, not the
discussion-prompting of the previous week.)

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 will submit two installments
containing 10 weeks’ total worth of material overall, not including the week covered by your Film Analysis.

Length – each entry approximately 250-500 words
Weighting – 30% (15 % each installment)
Due – 5 pm. Tuesday, week 8 (in class);
and 5 pm. Tuesday, week 14 (through Shortland Hub)

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. You should also watch other 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 semester so that
preliminary thinking, reading and watching can commence before narrowing down your argument in
the actual writing process.

Length – 2,500 words
Weighting – 40%
Due – 5pm. Friday, week 14 (through Shortland Hub)
Please read the above sections on plagiarism and essay submission, plus the advice on essay writing at the end of this Outline, before submitting all written work. There are serious penalties for plagiarism. Marks will be deducted for poor presentation and incorrect referencing, as well as late submission of work.

Attendance and Participation:

A total of 10% will be awarded on the basis of both your weekly attendance and contributions to seminar discussions. Both regularity and quality of contributions will be considered. Remember, there are no ‘wrong’ questions or comments; rather, thoughtful and serious engagement with each week’s topic are the key. If you keep up with the readings and screenings, and contribute in class accordingly, you’ll be fine. Missing more than 3 classes without medical certificates certifying illness risks a failing grade for the course.

The Program at a Glance:

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<tr>
<th>Week</th>
<th>Date</th>
<th>Lecture Topic</th>
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<td>1</td>
<td>19/02/2008</td>
<td>Introduction: What is Documentary Cinema?</td>
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<tr>
<td>2</td>
<td>26/02/2008</td>
<td>Symphonies of Reality – Nature and the City</td>
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<tr>
<td>3</td>
<td>4/03/2008</td>
<td>Rendering the Revolution, Through the Kino-Eye</td>
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<tr>
<td>4</td>
<td>11/03/2008</td>
<td>The Art of Propaganda: the Mythic Father &amp; Nation on Film</td>
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<tr>
<td>5</td>
<td>18/03/2008</td>
<td>‘Who is Responsible?’ - Documenting the Holocaust</td>
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<tr>
<td>6</td>
<td>25/03/2008</td>
<td>[No class – Easter break]</td>
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<tr>
<td>7</td>
<td>1/04/2008</td>
<td>On the Street, Mobile Reality-Rendering: Cinéma-Vérité</td>
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<tr>
<td>8</td>
<td>8/04/2008</td>
<td>Pseudo-Documentary, Speculative Recreation, War Games</td>
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<td></td>
<td></td>
<td><strong>Mid-Semester Break: Monday 14 April – Friday 25 April 2008</strong></td>
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<tr>
<td>9</td>
<td>29/04/2008</td>
<td>‘A Very Bizarre Story’, Told Straight – the Mockumentary</td>
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<tr>
<td>10</td>
<td>6/05/2008</td>
<td>A True Story, Reality Told Through Cinematic Lies</td>
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<td>11</td>
<td>13/05/2008</td>
<td>Truth Reclaimed – The Thin, Invisible Line</td>
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<td>12</td>
<td>20/05/2008</td>
<td>Digital Affect: The Skin of the Subject/Film/World</td>
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<tr>
<td>13</td>
<td>27/05/2008</td>
<td>Beyond Fox &amp; Michael Moore, The Filth of Globalisation</td>
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</tbody>
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Week-by-Week Screening and Reading Details

Below are the week-by-week details of the course. Included are not only the required screening and reading, which constitute the minimum expectation for your engagement and attendance each week and around which our discussions will hinge, but also a series of ‘recommended’ material. These secondary 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 topic you can get a start on some relevant research and film watching beyond the primary sources. 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 content. Such additional preparation is also recommended if you are leading the discussion for that week (and certainly for your ensuing Film Analysis), and doubly so for your major essay as a casting-off point for further research. (Nearly all of the additional readings and films should be available in the Auchmuty library by the time of your assignments.)

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

Screening
- Sicko (Michael Moore, USA, 2007)

Set Reading
- None

Recommended Viewing
- Roger and Me (Moore, USA, 1989); Bowling for Columbine, (Moore, USA, 2002); Fahrenheit 9/11 (Moore, USA, 2004); Manufacturing Dissent (Rick Caine & Debbie Melnyk, Canada, 2007); The War on Democracy (Christopher Martin & John Pilger, UK/Australia, 2007); The Corporation (Mark Achbar, Jennifer Abbott & Joel Bakan, Canada, 2003); An Inconvenient Truth, (Davis Guggenheim, USA, 2006).

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) [excerpt]

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

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Week 3 (4 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* (Sergei Eisenstein, USSR, 1925); *The Battleship Potemkin* (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

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Week 4 (11 March):
**The Art of Propaganda: the Mythic Father & Nation on Film**

**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]
- *Olympia* (Riefenstahl, Germany, 1938); *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)

Recommended Reading
Week 5 (18 March):
‘Who is Responsible?’ - Documenting the Holocaust

Screenings
- Night and Fog (Alain Resnais, France, 1955)
- Shoah (Claude Lanzmann, France, 1986) [excerpt]

Set Reading

Recommended Films
- The Sorrow and the Pity (Marcel Ophuls, France, 1969); Hiroshima, mon Amour (Alain Resnais, France/Japan, 1959); Schindler's List (Stephen Spielberg, USA, 1993); The Pianist (Roman Polanski, France/Germany/UK/Poland, 2002); Images of the World and the Inscription of War (Harun Farocki, Germany, 1989)

Recommended Reading

Week 6 (25 March): No Class [Easter Holiday]

Week 7 (1 April):
On the Street, Mobile Reality-Rendering: Cinema-Vérité

Screenings
- Chronicle of a Summer (Edgar Morin & Jean Rouch, France, 1960)
- Don't look Back (D. A. Pennebaker, USA, 1967) [excerpt]

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
[French Cinema-Vérité:] - 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 Rouh, France, 1955); Pour la suit du Monde/For Those who will Follow (Pierre Perrault, Canada, 1963);
[USA Cinema-Vérité:] - 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

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Week 8 (8 April):
Pseudo-Documentary, Speculative Recreation and War Games

Screening
- Punishment Park (Peter Watkins, UK/USA, 1971)

Set reading
- Peter Watkins, ‘Punishment Park – Background’ [abridged], http://www.mnsi.net/~pwatkins/punishment.htm; and ‘Five Years Later – the Media Crisis – 2007’, http://www.mnsi.net/~pwatkins/Intro_MedCr.htm

Recommended films
- The War Game (Peter Watkins, UK, 1966); Culloden (Peter Watkins, UK, 1964); Peter Watkins Reflects on The War Game and the Media, a seminar at the Australian Film and Television School October, 1982; Manufacturing Consent: Noam Chomsky and the Media (Mark Achbar & Peter Wintonick, Australia/Finland/Norway/Canada, 1992); La Commune (Paris, 1871) (Peter Watkins, France, 2000)

Recommended reading

~ FIRST INSTALLMENT OF JOURNAL DUE [IN CLASS] ~

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Mid-Semester Recess: Monday 14 April – Friday 25 April 2008

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Week 9 (29 April):
A Very Bizarre Story, told Straight – the ‘Mockumentary’

Screening
- Zelig (Woody Allen, USA, 1983)

Set reading
- Ruth Perlmutter, 'Zelig According to Bakhtin', 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

Week 10 (6 May):
A True Story: Reality Told Through Cinematic Lies

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

Set Reading

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

Recommended Reading

Week 11 (13 May):
Truth Reclaimed – The Thin, Invisible Line

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

Set Reading
Recommended Films
- *The Fog of War: Eleven Lessons from the Life of Robert S. McNamara* (Morris, USA, 2003); *Mr. Death: the Rise and Fall of Fred A. Leucher, Jr.* (Morris, USA, 1999); *Grizzly Man* (Werner Herzog, Germany/USA, 2003); *Little Dieter Needs to Fly* (Herzog, Germany/Viet Nam, 1996); *Waco: The Rules of Engagement* (William Gazecki, USA, 1997)

Recommended reading

Week 12 (20 May):
Digital Affect – The Skin of the Subject/Film/World

Screening

Set Reading

Recommended Films
- *The Gleaners and I: Two Years Later* (Varda, France, 2002 [on Gleaners and I DVD as an extra]); *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 (27 May):
Beyond Fox & Michael Moore, The Filth of Globalisation

Screening
- *Darwin's Nightmare* (Hubert Sauper, Austria/Belgium/Canada/Finland/Sweden, 2004)

Set reading

Recommended reading
Week 14:

(Tuesday 3 June) ~ 2\textsuperscript{nd} INSTALLMENT OF JOURNAL DUE

(Friday 6 June) ~ MAJOR ESSAY DUE

General, 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 Mc Knight, *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*
- Michael Renov, *Theorizing Documentary*
- 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 websites 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 television 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 an 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.

**ScreenSound Australia**
http://www.screensound.gov.au
Search the Collections (National and ASEAN) of ScreenSound Australia (formerly the National Film and Sound Archive) listing over 360,000 items from Australia’s film, television, radio and recorded sound heritage. Some restrictions on access 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 (174).”

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 plagiarisim, 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 eat 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 (available at the School of Language and Media office). 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.

x

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*. 