



UNSW
A U S T R A L I A

School of the Arts and Media

Faculty of Arts and Social Sciences

ARTS3066

Documentary And Non Fiction Cinemas

Session 2, 2016

Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Convener	Alexander Howard	a.howard@unsw.edu.au	by appointment	Webster 231 R	n/a

Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information

All SAM students must make a serious attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Details

Credit Points 6

Summary of the Course

In this course you will develop an understanding of the major movements, production trends and scholarly debates in documentary and non fiction filmmaking. You will learn how these forms of production address crucial ethical and philosophical questions concerning the relationship between filmmakers and audiences. You will also develop skills in formulating a scenario for a documentary or non fiction creative project.

At the conclusion of this course the student will be able to

1. Recognize, both conceptually and practically, key creative processes in documentary and non fiction cinemas.
2. Apply a variety of critical concepts and terms relating to the production, distribution and interpretation of documentary and non fiction cinemas.
3. Demonstrate research skills in gathering, classifying and communicating information about documentary and non fiction cinemas.
4. Apply writing skills to the analysis and communication of creative practices.
5. Position different forms of documentary and non fiction cinemas within a larger history of filmic production.

Teaching Strategies

The teaching strategy employed in this course replaces the traditional lecture-screening-tutorial model with a seminar structure in which student input plays a far more central role. This is in line with the general aim of level 3 film studies subjects to promote a higher degree of student-led research and debate on discipline-specific concepts. Immediately after the screening, the class will reconvene in a seminar. Electrical devices such as laptops, iPads and mobile phones must be switched off during screenings.

Assessment

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Short Essay	20%	1,500 words	24 August 2016 5pm	Turnitin
Major Essay	50%	2,500 words	7 November 2016 5pm	Turnitin
Documentary and non-fiction film scenario	30%	Written component (no more than 8 pages in length)	Presentation week 10 Wednesday 5th October 5pm; Written Submission week 11 Wednesday 12th October 5pm	Presentation (in-class); Written Submission (via Moodle)

Assessment Details

Assessment 1: Short Essay

Details: 1,500 words. Written feedback and a numerical grade provided.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Position different forms of documentary and non fiction cinemas within a larger history of filmic production.
- Demonstrate research skills in gathering, classifying and communicating information about documentary and non fiction cinemas.
- Apply a variety of critical concepts and terms relating to the production, distribution and interpretation of documentary and non fiction cinemas.

Assessment 2: Major Essay

Details: 2,500 words. This is the final assessment task. Written feedback and a numerical grade provided.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Apply a variety of critical concepts and terms relating to the production, distribution and interpretation of documentary and non fiction cinemas.
- Demonstrate research skills in gathering, classifying and communicating information about documentary and non fiction cinemas.
- Apply writing skills to the analysis and communication of creative practices.

Assessment 3: Documentary and non-fiction film scenario

Details: This is a creative research project in which students devise and present the scenario for an online documentary or non-fiction film. Students may elect to work solo or in pairs. This project consists of two components of equal weighting. The scenario will be presented initially as an in-class presentation identifying the research, innovations and connections with other non-fiction films. The presentation should be between five and ten minutes. This is to be followed up with a written presentation outlining the documentary film project and the development process of 2,500 words. Students will receive verbal feedback on the presentation and written feedback with a numerical grade for the written component.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Recognize, both conceptually and practically, key creative processes in documentary and non fiction cinemas.
- Apply a variety of critical concepts and terms relating to the production, distribution and interpretation of documentary and non fiction cinemas.
- Demonstrate research skills in gathering, classifying and communicating information about documentary and non fiction cinemas.
- Apply writing skills to the analysis and communication of creative practices.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,
- * Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website: <https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course Schedule

Timetable

Date	Type	Content
Week 2: 1 - 5 August	Topic	Introduction to Seminar
	Screening Content	Letter From Siberia, dir. Chris Marker, 1958, 62 mins.
Week 3: 8 - 12 August	Topic	'Almost No Boundaries' part 1: Jean Rouch
	Screening Content	La Pyramide Humaine, dir. Jean Rouch, 1959, 90 mins.
Week 4: 15 - 19 August	Topic	The Limits of Representation, part 1: Alain Resnais
	Screening Content	Night and Fog, dir. Alain Resnais, 1955, 32 mins.
Week 5: 22 - 26 August	Topic	The Limits of Knowing: Jean-Luc Godard
	Screening Content	2 or 3 Things I Know About Her, dir. Jean-Luc Godard, 1967, 87 mins.
Week 6: 29 August - 2 September	Topic	'The Impermanence of Things' part 1: Agnes Varda
	Screening Content	The Beaches of Agnes, dir. Agnes Varda, 2008, 110 mins.
Week 7: 5 - 9 September	Topic	Diary Film: Jonas Mekas
	Screening Content	Reminiscences of a Journey to Lithuania, dir. Jonas Mekas, 1972, 88 mins.
Week 8: 12 - 16 September	Topic	'The Impermanence of Things,' part 2: Robert Frank
	Screening Content	Home Improvements, dir. Robert Frank, 1985, 29 mins.
	Screening Content	The Present, dir. Robert Frank, 1996, 24 mins.
Week 9: 19 - 23 September	Topic	Doco-noir: Errol Morris
	Screening Content	Thin Blue Line, dir. Errol Morris, 1989, 103 mins.
Week 10: 4 - 7 October	Workshop	Presentation of Documentary Scenarios
Week 11: 10 - 14 October	Workshop	Essay Surgeries
Week 12: 17 - 21 October	Topic	The Limits of Representation, part 2: Werner Herzog
	Screening Content	Grizzly Man, dir. Werner Herzog, 2005, 103 mins.
Week 13: 24 - 28 October	Topic	'Almost No Boundaries,' part 2: Abbas Kiarostami
		Close-Up, dir. Abbas Kiarostami, 1990, 98 mins.

Resources

Prescribed Resources

NB. All essential readings for ARTS3066 are available on the course Moodle site.

Week 2: 3 August

Essential Readings:

Timothy Corrigan, 'On Thoughts Occasioned By . . . ' and 'Of the History of the Essay Film: Vertov to Varda,' in *The Essay Film: From*

Montaigne, After Marker (Oxford: Oxford University Press, 2011), 50-78;

Brian Winston, 'Introduction: The Filmed Documentary,' in Brian Winston ed., *The Documentary Film Book* (London: Palgrave Macmillan, 2013), 1-29.

Week 3: 10 August

Essential Readings:

Jean-Andre Fieschi, 'Slippages of Fiction', in *Anthropology-Cinema-Reality: The Films of Jean Rouch*, ed Mick Eaton (London: BFI, 1979);

Barbara Bruni, 'Jean Rouch: Cine?ma-ve?rite?', *Chronicle of a Summer and The Human Pyramid*, *Senses of Cinema*, Issue 19, March-April 2002 (on-line journal);

Joram ten Brink, 'La Pyramide Humaine: Nadine Ballot,' in *Building Bridges: The Cinema of Jean Rouch* ed. Joram ten Brink, (London: Wallflower Press, 2007).

Week 4: 17 August

Essential Readings:

Emma Wilson, 'Material Remains: *Night and Fog*', *October* 112 Spring 2005.

Week 5: 24 August

Essential Readings:

Hamish Ford, 'Two or Three Things I Know About Her,' *Senses of Cinema* 66 (February 2013) <http://sensesofcinema.com/2013/cteq/two-or-three-things-i-know-about-her/>

Amy Taubin, '2 or 3 Things I Know About Her: The Whole and Its Parts,' <http://www.criterion.com/current/posts/1198-2-or-3-things-i-know-about-her-the-whole-and-its-parts>

Week 6: 31 August

Essential Readings:

Haden Guest, 'Emotion Picture,' *Film Comment* 45 no. 4 (July/August 2009) 44-49;

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Sarah Cooper, 'Looking back, looking onwards: selflessness, ethics, and French documentary,' *Studies in French Cinema* 10 no. 1 (2010) 57-68;

Leah Anderst, "'I've spent a lot of time looking at these images": The "Viewing 'I'" in Contemporary Autobiographical Documentary,' *Auto/Biography Studies* 28 no 2. (Winter 2013) 212-241.

Week 7: 7 September

Essential Readings:

Jonas Mekas, 'The Diary Film (A Lecture on *Reminiscences of a Journey to Lithuania*)' in *The Avant-Garde Film: A Reader of Theory and*

Cinema ed. P. Adams Sitney (New York: New York UP, 1978);
Muareen Turim, 'Reminiscences, Subjectivities, and Truths' in *To Free the Cinema: Jonas Mekas and the New York Underground* ed. David
E. James (Princeton: Princeton UP, 1992).

Week 8: 14 September

Essential Readings:

George Kouvaros, 'The Fire of Pain,' in *Awakening the Eye: Robert Frank's American Cinema* (Minneapolis: Minnesota UP, 2015); George
Kouvaros, 'Doubt and Discovery: Laura Israel on her work with Robert Frank,' *Senses of Cinema* (2016):
<http://sensesofcinema.com/2016/feature-articles/laura-israel-interview/>

Week 9: 21 September

Essential Readings:

Linda Williams, 'Mirrors Without Memories: Truth, History, and the New Documentary,' *Film Quarterly* 46 no. 3 (1993): 9-21; Charles
Musser, 'The Thin Blue Line: A Radical Classic': 1-11.

Week 12: 19 October

Essential Readings:

Timothy Corrigan, 'To Be Elsewhere: Cinematic Excursions as Essayistic Travel,' in *The Essay Film: From Montaigne, After
Marker*; Seung-Hoon Jeong and Dudley Andrew, 'Grizzly ghost: Herzog, Bazin and the cinematic animal,' *Screen* 49 no.1 (Spring 2008):
1-12.

Week 13: 26 October

Timothy Corrigan, 'About Refractive Cinema,' in *The Essay Film: From Montaigne, After Marker*;
Gilberto Perez, 'History Lessons,' in *The Material Ghost: Films and Their Medium* (Baltimore: John Hopkins University Press, 1998).

Recommended Resources

Students can also obtain assistance from the UNSW Library.

One starting point for assistance is: info.library.unsw.edu.au/web/services/services.html On the library website, you can also find a list of
useful electronic resources for film: <http://subjectguides.library.unsw.edu.au/content.php?pid=28489&sid=208064>

Additional Resources:

Students may find the following texts useful.

Keith Beattie, *Documentary Screens: Non-Fiction Film and Television* (New York: Palgrave, 2004).

Bill Nichols, *Representing Reality: Issues and Concepts in Documentary* (Bloomington: Indiana University Press, 1994). Laura Rascaroli,
The Personal Camera: Subjective Cinema and the Essay Film (London: Wallflower Press, 2009). Michael Renov, *The Subject of
Documentary* (Minneapolis: University of Minnesota Press: 1994).

Brian Winston ed., *The Documentary Film Book*, (London: Palgrave Macmillan, 2013).

Course Evaluation and Development

Student feedback on the course is gathered through the UNSW Course and Teaching Evaluation and Improvement (CATEI) Process.
Information gathered from this process is used to make improvements to the course. Students are also encouraged to provide informal
feedback directly to the convenor.