

 <b>FLORIDA ATLANTIC UNIVERSITY</b>	<b>COURSE CHANGE REQUEST</b> <b>Undergraduate Programs</b>		UUPC Approval <u>12-6-21</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department School of Communication/Multimedia Studies College Arts and Letters		
<b>Current Course Prefix and Number</b> FIL 4364		<b>Current Course Title</b> Documentary Film & Video	
<i>Syllabus must be attached for ANY changes to current course details. See <a href="#">Checklist</a>. Please consult and list departments that may be affected by the changes; attach documentation.</i>			
<b>Change title to:</b> Traditions of Documentary Film  <b>Change prefix</b> <b>From:</b> <b>To:</b>  <b>Change course number</b> <b>From:</b> <b>To:</b>  <b>Change credits*</b> <b>From:</b> <b>To:</b>  <b>Change grading</b> <b>From:</b> <b>To:</b>  <b>Change WAC/Gordon Rule status**</b> Add <input type="checkbox"/> Remove <input type="checkbox"/>  <b>Change General Education Requirements***</b> Add <input type="checkbox"/> Remove <input type="checkbox"/>  <small>*Review <a href="#">Provost Memorandum</a></small> <small>**WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See <a href="#">WAC Guidelines</a>.</small> <small>***General Education criteria must be indicated in syllabus and approval attached to this form. See <a href="#">GE Guidelines</a>.</small>		<b>Change description to:</b> NA     <b>Change prerequisites/minimum grades to:</b> NA    <b>Change corequisites to:</b> NA   <b>Change registration controls to:</b> NA   <small>Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade (default is D-).</small>	
<b>Effective Term/Year for Changes:</b> Fall 2022		<b>Terminate course? Effective Term/Year for Termination:</b>	
<b>Faculty Contact/Email/Phone</b> Stephen Charbonneau / scharbo1@fau.edu / 561-297-3856			
<b>Approved by</b> Department Chair <u></u> College Curriculum Chair <u></u> College Dean <u></u> UUPC Chair <u>Dan Meeroff</u> Undergraduate Studies Dean <u>Edward Pratt</u> UFS President _____ Provost _____		<b>Date</b> 11/2/2021 11.23.21 12-1-2021 12-6-21 12-6-21 _____ _____	

Email this form and syllabus to [mjenning@fau.edu](mailto:mjenning@fau.edu) seven business days before the UUPC meeting.

**FIL 4364:**  
**Traditions of Documentary Film**  
**Credit Hours: 4**

Fall 2022 \* Tuesdays 1 pm – 3:50 pm \* CU 110  
School of Communications and Multimedia  
Florida Atlantic University

Prof. Stephen Charbonneau  
Office: CU 215  
Office Hours: Thursdays 10-12 pm  
561-297-3856  
[scharbo1@fau.edu](mailto:scharbo1@fau.edu)

**COURSE DESCRIPTION**

Survey of the diverse forms and historical functions of non-fiction films and video throughout the world, Analysis of representative and significant texts; discussion of issues of style, ideology, technology, determination.

This course will survey the historical development of nonfiction film/video over the last hundred years. Addressing a diverse array of documentary traditions (ethnography, avant-garde, newsreel, historiography, postmodern) in numerous national contexts (including the United States, Britain, Canada, France, Soviet Union, Argentina, and Cuba), the course will underscore the malleability of the documentary form as well as the persistence of aesthetic problems pertaining to the registration of reality in film and video.

**COURSE TEXTS**

*A New History of Documentary Film*, Jack C. Ellis and Betsy McLane (Continuum, 2006)  
Additional Readings on Canvas

**REQUIREMENTS**

Course requirements include:

- Readings from the course textbook (*A New History of Documentary Film*), as well as additional readings available on Canvas;
- Attendance at lectures and course screenings;
- Participation in discussions;
- Reading Response Notebook;
- Two essays;
- Two exams.

**INSTRUCTIONAL METHOD**

In-Person: Traditional concept of in person. Mandatory attendance is at the discretion of the instructor.

## PREREQUISITES/COREQUISITES

None

## COURSE OBJECTIVES

- To familiarize students with the historical development of nonfictional film practices;
- To provide students with a strong understanding of the ways in which specific documentary techniques and ethical assumptions are impacted by social and historical contexts;
- To develop advanced critical viewing, reading, and writing skills.

Our core text, *A New History of Documentary Film*, will provide us with a basic historical overview in support of our weekly class meetings. Additional weekly readings will address specific films and/or theoretical concepts in greater detail. Taken together, the main textbook and the supplemental readings will provide you with the necessary tools to critically engage the films. The purpose of the lectures will be to review information unavailable in the assigned readings as well as to highlight particular themes and issues pertinent to documentary history/theory.

Attendance is mandatory. Students are permitted only one unexcused absence from class sessions. Severe illness or family emergencies require appropriate documentation to merit being excused from class. Two or more unexcused absences will result in a lowering of the student's final grade. Five or more absences will result in an automatic failure. Please note: a late arrival is the equivalent of an absence.

Consistent participation in class discussions is also mandatory. Participation can come in many forms, whether it is in response to a question regarding the readings or a response to one of our screenings. The success of this class largely depends on the willingness of students to share thoughts and ideas.

The essays will ask you to engage with a particular set of questions and issues pertinent to the specific historical period(s) at hand. While the first essay assignment will be focused on the use of a familiar documentary technique (Voice of God), the second will grant you more leeway to explore a documentary theory or concept reviewed in class in greater detail.

Both the midterm and final exams will test your comprehension of the assigned readings and lectures. Review guides will be distributed in Weeks 7 and 15. The final exam will be administered on Thursday, April 26<sup>th</sup> from 10:30 to 12:30 pm in CU 110.

## COURSE EVALUATION

Participation	10%
Reading Response Notebook	15%
Essay One	15%
Essay Two	20%
Midterm	20%
Final Exam	20%

- **Please note: Grades of Incomplete (“I”) are reserved for students who are passing a course but have not completed all the required work because of exceptional circumstances.**

## COURSE GRADING SCALE

A	100-93
A-	92 - 90
B+	89 - 87
B	86 - 83
B-	82 - 80
C+	79 - 77
C	76 - 73
C-	72 - 70
D+	69 - 67
D	66 - 63
D-	62 - 60
F	59 - 0

**COVID-19 Statement:** Due to the surge in COVID-19 cases and the delta variant, all students regardless of vaccination status are expected to wear masks while indoors in any FAU facilities, including classrooms and laboratories. Students experiencing flu-like symptoms (fever, cough, shortness of breath), or students who have come in contact with confirmed positive cases of COVID-19, should immediately contact FAU Student Health Services (561-297- 3512). Symptomatic students will be asked to leave the classroom to support the safety and protection of the university community. For additional information visit <https://www.fau.edu/coronavirus/> In classes with face-to-face components, quarantined or isolated students should notify me immediately as you will not be able to attend class. I will not be able to offer an online version of the class but will make reasonable efforts to assist students in making up the work. Vaccinated students have much lower chances of needing to quarantine and a much lower chance of missing class time.

**Attendance Policy Statement:** *Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed 3 without any reduction in the student's final course grade as a direct result of such absence.*

**Disability Policy Statement:** *In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at [www.fau.edu/sas/](http://www.fau.edu/sas/).*

**Counseling and Psychological Services (CAPS) Center:** *Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>*

**Code of Academic Integrity Policy Statement:** *Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001. If your college has particular policies relating to cheating and plagiarism, state so here or provide a link to the full policy—but be sure the college policy does not conflict with the University Regulation.*

**Religious Accommodations:** *Any student, upon notifying his or her instructor, will be excused from class or other scheduled academic or educational activity to observe a religious holy day of his or her personal faith. Such notification shall be made no later than the end of the second week of the applicable academic term. Students shall not be penalized due to absence from class or other scheduled academic or educational activity because of religious observances, practices or beliefs. Students should review course requirements and meeting days and times to avoid foreseeable conflicts, as excessive absences in a given term may prevent a student from successfully completing the academic requirements of a course. Students who are excused from class or a specific work assignment or other academic or educational activity for*

*the purpose of observing a religious holy day will be responsible for the material covered in their absence, but shall be permitted a reasonable amount of time to make up any missed work. Missed work shall be made up in accordance with a timetable set by the student's instructor or as prescribed by the instructor at the beginning of the academic term.*

### Class Schedule

#### Week One (August 23rd)

#### **Introduction to Documentary / Historical Origins of Documentary and Ethnographic Filmmaking**

Screening: *Nanook of the North* (d. Robert Flaherty, 1922)

Reading: Ellis and McLane (1-26)

“Why Are Ethical Issues Central to Documentary Filmmaking?,” Bill Nichols (Canvas)

“The Filmmaker as Hunter: Robert Flaherty's *Nanook of the North*,” William Rothman (Canvas)

#### Week Two (August 30<sup>th</sup>)

#### **New Visions: European Avant-Gardes, Russian Revolutionaries, and Modernism**

Clips: *Manhatta* (d. Paul Strand & Charles Scheeler, 1925), *Rain* (d. Joris Ivens, 1929), *A Propos de Nice* (d. Jean Vigo, 1930), *Land Without Bread* (d. Luis Bunuel, 1932)

Screening: *Man with a Movie Camera* (d. Dziga Vertov, 1929)

Reading: Ellis and McLane (27-56)

“Poetic Mode,” Bill Nichols (Canvas)

“Peace between Man and Machine,” Seth Feldman (Canvas)

#### Week Three (September 6<sup>th</sup>)

#### **Documentary Uprisings: Political Mobilizations and the Integration of Sound into Nonfiction Film during the Thirties**

Clips: *Triumph of the Will* (d. Leni Reifenstahl, 1933), *Night Mail* (d. Basil Wright & Harry Watt, 1936)

Screenings: *The Plow that Broke the Plains* (d. Pare Lorentz, 1936), *The Wonderful, Horrible Life of Leni Reifenstahl* (d. Ray Müller, 1993)

Reading: Ellis and McLane (57-104)

“The Expository Mode,” Bill Nichols (Canvas)

“American Documentary Finds Its Voice,” Charlie Keil (Canvas)

“Fascinating Fascism,” Susan Sontag (Canvas)

Week Four (September 13<sup>th</sup>)

**Postwar Developments: Sponsorship, Classroom Films, Military Films, and Third Cinema**

- Clips: *Prelude to War* (d. Frank Capra, 1942), Excerpt from *Let There Be Light* (d. John Huston, 1946), *Listen to Britain* (d. Humphrey Jennings, 1942), *The Battle of San Pietro* (d. John Huston 1945), *Louisiana Story* (d. Robert Flaherty, 1948), *Hour of the Furnaces* (d. Fernando E. Solanas & Octavio Getino, 1968)
- Screenings: *LSD: Case Study* (1969); *Atomic Café* (d. Jayne Loader, Kevin Rafferty, Pierce Rafferty, 1982)
- Reading: Ellis and McLane (105-147)  
“Found Footage,” Sunny Stalter (Canvas)  
“Towards a Third Cinema,” Fernando E. Solanas & Octavio Getino (Canvas)

Week Five (September 20<sup>th</sup>)

**Observational Aesthetics: Technological Developments, Cinema Vérité, and Direct Cinema**

- Clips: *Chronicle of a Summer* (d. Jean Rouch & Edgar Morin, 1961), *Salesman* (d. David Maysles, Albert Maysles, Charlotte Zwerin, 1969)
- Screening: *Dont Look Back* (d. D.A. Pennebaker, 1967)
- Reading: Ellis and McLane (179-226)  
“The Observational Mode,” Bill Nichols (Canvas)  
“Case Study: The Beginnings of Cinema Vérité,” Douglas Gomery & Robert Allen (Canvas)

Week Six (September 27<sup>th</sup>)

**French Documentary I: Memory, History, and the Holocaust**

**Essay One Due**

- Screenings: *Night and Fog* (d. Alain Resnais, 1955), Excerpt from *Sboah* (d. Claude Lanzmann, 1985)
- Reading: “Documenting the Ineffable,” Sandy Flitterman-Lewis, from *Documenting the Documentary*, edited by Barry Keith Grant (204-222)  
“Documentary Journeys,” Stella Bruzzi, from *New Documentary: A Critical Introduction* (99-124)

Week Seven (October 4<sup>th</sup>)

**French Documentary II: Surrealism and the Aesthetics of the Essay Film**

- Screenings: *Blood of the Beasts* (d. Georges Franju, 1949), *Sans Soleil* (d. Chris Marker, 1983)
- Reading: “It was an Atrocious Film: Georges Franju’s *Blood of the Beasts*,” Jeannette Sloniowski (Canvas)

“In Search of the Centaur: The Essay-Film,” Phillip Lopate (Canvas)

Week Eight (October 11<sup>th</sup>)

**MIDTERM**

Week Nine (October 18<sup>th</sup>)

**Counter Histories, Oppositional Voices: Agitprop Aesthetics and Vérité Forms in the Vietnam (and Post-Vietnam) Era**

- Clips: *In the Year of the Pig* (d. Emile de Antonio, 1969), Selections from Newsreel Collective, *The Battle of Chile* (d. Patricio Guzman, 1975)
- Screening: *Harlan County USA* (d. Barbara Kopple, 1976 USA)
- Reading: Ellis and McLane (227-257)  
“Coalfield Women Making History,” Sally Ward Maggard (Canvas)  
“The Theory and Practice of the Realist Documentary Form in *Harlan County*,”  
E. Ann Kaplan (Canvas)

Week Ten (October 25<sup>th</sup>)

**Postmodern Truths: Re-creation, Polyvocality, and Reflexive Techniques**

- Screening: *The Thin Blue Line* (d. Errol Morris, 1988)
- Reading: “Mirrors without Memories,” Linda Williams (Canvas)  
“Reflexive Mode,” Bill Nichols (Canvas)  
“The Thin Blue Line and the Limits of Documentary,” Lloyd Michaels  
(Canvas)

Week Eleven (November 1<sup>st</sup>)

**Making a Mockery: Questions of Form and Content in Mock-umentary Film/TV**

- Clips: *Las Hurdes* (d. Luis Bunuel, 1933), *Faces of Death* (d. Conan Le Cilaire, 1978), *The Office* (NBC, 2006), *Borat* (d. Larry Charles, 2006)
- Screening: *This is Spinal Tap* (d. Rob Reiner, 1984)
- Reading: “Building a Mock-Documentary Schema,” Jane Roscoe & Craig Hight  
(Canvas)

Week Twelve (November 8<sup>th</sup>)

**The Performative Mode, New Media, and Transnational Agitations**

- Clips: *Tongues Untied* (d. Marlon Riggs, 1989), *The Yes Men* (d. Dan Ollman, Sarah Price, Chris Smith, 2003)
- Screening: *Bus 174* (d. José Padilha, 2002)

Reading: Ellis and McLane (293-325)  
“The Performative Mode,” Bill Nichols (Canvas)  
“*Bus 174* and the Living Present,” Amy Villarejo (Canvas)

Week Thirteen (November 15<sup>th</sup>)

**The Michael Moore Phenomenon**

Screening: *Roger & Me* (d. Michael Moore, 1989)  
Reading: “Documentaphobia and Mixed Modes: Michael Moore’s *Roger and Me*,”  
Matthew Bernstein (Canvas)  
“*Roger & Me* and the Heartbeat of America,” B.J. Bullert (Canvas)  
“General Motors Drops Ken Burns,” Danny Gallagher (Canvas)

Week Fourteen (November 22<sup>nd</sup>)

**Wartorn: The Image, Trauma, and New Media ‘Tokens’**

**Essay Two Due**

Clip: *Wartorn: 1861-2010* (d. Jon Alpert and Ellen Goosenberg Kent, 2010)  
Screening: *Standard Operating Procedure* (d. Errol Morris, 2008)  
Reading: Ellis and McLane (326-340)  
“Exposure: Behind the Camera at Abu Graib,” Errol Morris and Philip  
Gourevitch (Canvas)  
“Extreme Cinema Verite,” Louise Roug (Canvas)

Week Fifteen (November 29<sup>th</sup>)

**La Numérique Stylo: Expressing Life in Digital**

Screening: *Tarnation* (d. Jonathan Caouette, 2003 US – 91 min)  
Readings: Richard Lachman, “Emergent Principles for Digital Documentary,” *View Journal* (1-13)  
Andre Bazin, “The Myth of Total Cinema” (159-166)  
Jay David Bolter and David Grusin, “Introduction,” “The Remediated Self,” and  
“Glossary” in *Remediation: Understanding New Media* (2-15, 230-236, and 272-274)

Week Sixteen (December 6<sup>th</sup>)

**FINAL EXAM REVIEW SESSION**

**FINALS WEEK – Final Exam, 10:30 – 12:30 pm on Thursday, December 15<sup>th</sup>**