
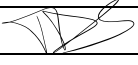

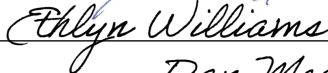

 <b>FLORIDA ATLANTIC UNIVERSITY</b>	<b>NEW COURSE PROPOSAL</b> <b>Undergraduate Programs</b>		UUPC Approval <u>11/7/2022</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	<b>Department</b> School of Communication and Multimedia Studies <b>College</b> Dorothy F. Schmidt College of Arts and Letters <i>(To obtain a course number, contact <a href="mailto:erudolph@fau.edu">erudolph@fau.edu</a>)</i>		
<b>Prefix</b> FIL  <b>Number</b> 4379	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i>  <b>Lab Code</b>	<b>Type of Course</b> <div style="border: 1px solid red; padding: 2px;">Lecture</div>	<b>Course Title</b> Digital Documentary
<b>Credits</b> <i>(See <a href="#">Definition of a Credit Hour</a>)</i> 3	<b>Grading</b> <i>(Select One Option)</i> <b>Regular</b> <input checked="" type="radio"/> <b>Sat/UnSat</b> <input type="radio"/>	<b>Course Description</b> <i>(Syllabus must be attached; see <a href="#">Template</a> and <a href="#">Guidelines</a>)</i> Examination of how digital technologies and platforms have impacted non-fiction filmmaking and media production. Analysis of examples from around the world; includes discussion of topics such as ideology, technology, forms, surveillance, crowdsourcing, immersion, interactivity, and seriality.	
<b>Effective Date</b> <i>(TERM &amp; YEAR)</i> Fall 2023			
<b>Prerequisites, with minimum grade*</b> None	<b>Corequisites</b> None	<b>Registration Controls</b> <i>(Major, College, Level)</i> None	
<b>*Default minimum passing grade is D-. Prereqs., Coreqs. &amp; Reg. Controls are enforced for all sections of course</b>			
<b>WAC/Gordon Rule Course</b> <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No  WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to proposal. See <a href="#">WAC Guidelines</a> .	<b>Intellectual Foundations Program (General Education) Requirement</b> <i>(Select One Option)</i>  None  General Education criteria must be indicated in the syllabus and approval attached to the proposal. See <a href="#">Intellectual Foundations Guidelines</a> .		
<b>Minimum qualifications to teach course</b> PhD or MFA in relevant field			
<b>Faculty Contact/Email/Phone</b> Stephen Charbonneau/scharbo1@fau.edu/ 73856		<b>List/Attach comments from departments affected by new course</b>	
<b>Approved by</b> Department Chair <u></u> College Curriculum Chair <u></u> College Dean <u></u> UUPC Chair <u></u> Undergraduate Studies Dean <u></u> UFS President _____ Provost _____			<b>Date</b> 10/17/2022 10.17.22 10.28/22 11/7/2022 11/7/2022

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

**FIL 4379:  
Digital Documentary  
Credit Hours: 3**

Spring 2024 \* Thursdays 9 – 11:50 am \* CU 109  
School of Communication and Multimedia Studies  
Florida Atlantic University

Prof. Stephen Charbonneau  
Office: CU 215  
Office Hours: Fridays 10 am – 12 pm  
scharbo1@fau.edu



### **COURSE TEXTS**

All course readings and materials will be posted on Canvas (<https://canvas.fau.edu>).

### **COURSE DESCRIPTION**

Examination of how digital technologies and platforms have impacted non-fiction filmmaking and media production. Analysis of examples from around the world; includes discussion of topics such as ideology, technology, forms, surveillance, crowdsourcing, immersion, interactivity, and seriality.

This course will focus on the historical transformation of the documentary project by new media and digital technologies. The rise of transmedia storytelling, interactive documentaries (or “i-Docs”), Netflix-produced documentary series, YouTube diaries, and inexpensive digital video (or “DV”) documentary production all fall under the more generic label of “digital documentary.” On the one hand, we want to grapple with the significance of this wave of nonfictional cultural production, one that seeks to represent the world in new and exciting ways. On the other hand, we also do not want to lose sight of the persistence of historical lessons in documentary filmmaking that can shed light on nagging issues that have never gone away, including ethical questions about access, distribution, privilege, and transparency.

The course is structured in three parts. The first – “Amateurs, Gleaners, Fakers, and Digital Democratization” – opens with the question of democratization (inaugurated by Alexandre Astruc’s famous essay from 1948) in order to highlight the powers and perils of a digital “documentary from below” that privileges everyday life and marginalized voices. The second - “Digital Assemblages and the Interactive Documentary (or *i-Doc*)” – shifts our focus somewhat from the personal to the collective as we study the phenomenon of “crowdsourcing” and *i-Doc* forms that seek to incorporate

a multiperspectival view of history. Finally, the remaining weeks of the course will look at the intersection of documentary production and remix culture. Here a long filmic history of documentary appropriation and compilation acquires new meaning in a digital context. While the tradition of compiling old footage into a new film is a hundred years old, the prevalence of remix videos and compilation films in the digital era forces us to consider how appropriation impacts our relationship to the historical world.

## **INSTRUCTIONAL METHOD**

In-Person. There is no remote option for this course.

## **PREREQUISITES/COREQUISITES**

None

## **REQUIREMENTS**

Course requirements include:

- Participation in class discussions;
- Course screenings;
- Readings posted on Canvas;
- Two “metatexts”;
- Two exams;
- One final essay OR multimedia project.

## **COURSE OBJECTIVES**

- To familiarize students with the contemporary work of digital documentary and its attendant critical, ethical, representational issues;
- To provide students with a strong understanding of how digital media has and is continuing to impact representations of reality;
- To develop advanced critical viewing, reading, and writing skills.

Our core readings will provide us with a basic historical and theoretical overview in support of our weekly class meetings. The readings are designed to provide you with the necessary tools to critically engage the films screened in class. My approach to this class will be, first and foremost, student-centered. Long lectures should be rare. Instead, our weekly meetings are designed to promote discussion of the readings, films, and the issues to which they give rise. As the instructor, I want to learn and grow and be challenged. Everyone in the room should have this attitude.

Participation in this class is a must. All students must come prepared to be engaged listeners and thoughtful contributors. Your physical presence in the room is not enough. It is important to be involved. Here are a few musts. First, always have the assigned reading for the week in hand (or accessible via laptop or another device). We will use class time to reread key passages so having the reading with you is crucial. Second, if you are confused or don't understand something, please ask

me during class. Questions keep the discussion going and often take us into new territory. Finally, remain disciplined about checking your cell phone during class. Any student caught surfing the web or checking *Facebook* during class will be asked to leave.

### **ATTENDANCE POLICY**

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

### **WRITING ASSIGNMENTS / EXAMS / FINAL PROJECT**

The two required short responses – or “metatexts” – are opportunities for you to sharpen your writing skills and critically engage with key themes for the semester. The first is due at the beginning of class on January 24<sup>th</sup> (see the prompt on Canvas for “Metatext #1”). Such responses will serve as a measure of your effort and focus. Given the weighty subject matter of this class, the writing responses are an important way for you to think through the issues raised by the authors. Writing equals thinking and vice versa.

Your final project and the two examinations are the ultimate measure of your performance in this class. They should demonstrate your grasp of key concepts and problems raised throughout the semester. There will be two exams and they will consist of short essay questions to be written in-class. The final project will be worked out on an individual basis. Students may choose either a “writing” or “multimedia” track. If a student chooses the former, then s/he will produce a 2000-word essay on a topic related to digital documentary. If a student chooses the latter, then s/he will produce a natively digital documentary in whatever form they are most proficient. More information will be distributed in class by Week Three, but by and large these projects will be worked out on a one-on-one basis with me.

### **EVALUATION/COURSE GRADING SCALE**

Metatext #1	10%
Metatext #2	10%
Participation	10%
Exam One	20%
Final Exam	25%
Final Project (Writing/Multimedia Tracks)	25%

- **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

## **SCREENING RULES**

- All course screenings are mandatory (even if you've already seen the film).
- All laptops must be turned off during the screening (no exceptions).
- Habitual early departures during screenings will result in an overall lower final grade.
- All cell phones and electronic devices must be turned off.

## **ATTENDANCE POLICY**

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 without any reduction in the student's final course grade as a direct result of such absence.

## **DISABILITY STATEMENT**

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodation 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 [www.fau.edu/counseling/](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.

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*IDS* = Abbreviation for *I-Docs: The Evolving Practices of Interactive Documentary*, edited by Judith Aston, Sandra Gaudenzi, and Mandy Rose (available as an e-book through FAU; <https://library.fau.edu/>)

### **Class Schedule**

#### **Part One: Amateurs, Gleaners, Fakers, and Digital Democratization**

##### **WEEK ONE**

Thursday (January 10<sup>th</sup>)

##### **Introduction / Pandemic Life Onscreen**

Reading: Autumm Caines, "The Zoom Gaze," in *Real Life* (December 7, 2020)

##### **WEEK TWO**

Thursday (January 17<sup>th</sup>)

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

Screening: *Tarnation* (d. Jonathan Caouette, 2003 US – 91 min)

Readings: Alexandre Astruc, "The Birth of a New Avant-Garde: La Caméra Stylo" in *The New Wave*, edited by Peter Graham. New York: Doubleday, 1968 [1948].

Bjorn Sorensen, "Digital Video and Alexandre Astruc's *Caméra-Stylo*: The New Avant-Garde in Documentary Realized?" *Studies in Documentary Film* 2.1 (2008): 47-59.

Kenneth Goldsmith, Excerpt from *Wasting Time on the Internet*. New York: Harper Perennial, 2016.

## WEEK THREE

Thursday (January 24<sup>th</sup>)

### Digital Possibilities: Mobile, Essayistic, and “Stroboscopic”

- Screening: *The Gleaners and I* (d. Agnes Varda 2000 FRANCE – 82 min)
- Readings: John Belton, “The World in the Palm of Your Hand: Agnes Varda, Trinh T. Minh-ha and the Digital Documentary,” in *The Oxford Handbook of Sound and Image in Digital Media*, edited by Carol Vernallis, Amy Herzog, and John Richardson. Oxford: Oxford University Press, 2013, 567-581.
- Alexandra Juhasz and Alisa Lebow, “Beyond Story: An Online-Community-Based Manifesto,” *World Records* 2.3 (2018)  
<https://vols.worldrecordsjournal.org/#/02/03>

\* Assignment: “Metatext #1” - Post a response to Juhasz and Lebow’s advocacy for a renewed vision of “documentary” in light of digital developments (see Canvas).

## WEEK FOUR

Thursday (January 31<sup>st</sup>)

### Fakery, Authenticity, and Reproducibility

- Screenings: *The Cleaners* (d. Moritz Riesewieck & Hans Block, 2018); *Catfish* (d. Henry Joost & Ariel Schulman, 2010 US 87 min); Excerpt from *F for Fake* (d. Orson Welles, 1973 US; 90 min); “Gil from London,” *Criminal* (Episode 20, Aired: 5/15/15)
- Reading: Caetlin Benson-Allott, “The Algorithmic Spectator,” *Film Quarterly* 64.3 (Spring 2011): 55-58.
- Catherine L. Benamou, “The Artifice of Realism and the Lure of the Real in Orson Welles’ *F for Fake* and T(r) eas(u)er(e)s” in *F is for Phony*, edited by Alexandra Juhasz and Jesse Lerner. Minneapolis: University of Minnesota Press, 2006, 143-170.
- Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility,” in *Critical Visions in Film Theory*, edited by Timothy Corrigan, Patricia White, and Meta Mazaj. New York: Bedford/St. Martin’s, 2010.

## WEEK FIVE

Thursday (February 7<sup>th</sup>)

### “New Imagining Tools”: DV Uprisings in China

- Screening: *Meishi Street* (d. Ou Ning, 2006 CHINA – 85 min)
- Readings: J.P. Sniadecki, “The Cruelty of the Social: Xianchang, Intersubjectivity, and Interobjectivity,” in *DV-Made China: Digital Subjects and Social Transformations After Independent Film*, edited by Zhang Zhen and Angela Zito. Honolulu: University of Hawaii Press, 2015.
- Dan Edwards, “Street Level Visions: China’s Digital Documentary Movement,” *Senses of Cinema* Issue 63, July 2012:  
<http://sensesofcinema.com/2012/miff2012/street-level-visions-chinas-digital-documentary-movement/>

## WEEK SIX

Thursday (February 14<sup>th</sup>)

### TEST ONE

#### Part Two: Digital Assemblages and the Interactive Documentary (or i-Doc)

## WEEK SEVEN

Thursday (February 21<sup>st</sup>)

### Interactive Nonfictions: Crowdsourcing, Webdocs, and Transmedia

Screenings: *Life in a Day* (d. Kevin Macdonald, 2011 US 95 min); *That Dragon, Cancer* (Designed by Ryan Green, Amy Green, and Josh Larson, 2016); *Hollow: An Interactive Documentary* (d. Elaine Macmillan Sheldon, 2013)

Readings: Kate Nash, "I-Docs and the Documentary Tradition: Exploring Questions of Engagement," *IDS*  
Mandy Rose & Jon Dovey, "This Great Mapping of Ourselves: New Documentary Forms Online" in *The Documentary Film Book*, edited by Brian Winston. New York: Bloomsbury, 2013.  
Paolo Favero, "The Travelling I-Doc: Reflections on the Meaning of Interactive Documentary-Based Image-Making Practices in Contemporary India," *IDS*

\* Assignment: "Metatext #2" - Also please review one of the following two interactive documentaries: *Mapping Main Street* (<https://docubase.mit.edu/project/mapping-main-street/>); or *Lynching in America* (<https://lynchinginamerica.eji.org/>); or *Remembering 1992* (<http://mumbairiots.tiss.edu/#/>)

## WEEK EIGHT

Thursday (February 28<sup>th</sup>)

### Digital Disclosures: Personalization, Surveillance, and Digital Documentary

Screening: *The Wilderness Downtown* (d. Chris Milk, 2010); *Take this Lollipop* (Zada, 2011); *Do Not Track* (d. Brett Gaylor, 2015); *Citizenfour* (d. Laura Poitras, 2014)

Reading: Michel Foucault, "Panopticism," from *Discipline and Punish: The Birth of the Prison*. New York: Vintage Books, 1995 [1975].  
Ben Moskowitz, "Look Who's Watching: What Storytellers Can Learn from Privacy and Personalisation," *IDS*  
Thomas McMullen, "What Does the Panopticon Mean in the Age of Digital Surveillance," *The Guardian*, 7/23/15.  
Jennifer Valentino-DeVries et al., "Your Apps Know Where You Were Last Night, and They're Not Keeping It Secret," *The New York Times*, 12/10/18.  
Kevin Lincoln, "Where is the Boundary Between Your Phone and Your Mind," *The Guardian*, 12/09/18.

## WEEK NINE – SPRING BREAK



## WEEK TEN

Thursday (March 14<sup>th</sup>)

### Found Sound: “True Crime” Obsessions; Audio Ethnography; and the Aural Essay in Podcasting

- Podcasts: Select episodes from *Ear Hustle*; *Love and Radio*; *Up and Vanished*; *Serial*; *S-Town*; and *Criminal*; Excerpts from *The Quipu Project* (2015); *Blue* (d. Derek Jarman, 1993)
- Reading: Mandy Rose, “Not Media About, But Media With: Co-Creation for Activism,” *IDS*  
Timothy Corrigan, Excerpt from *The Essay Film*. Oxford: Oxford University Press, 2011.
- Regina N. Bradley, “Becoming OutKasted: Archiving Contemporary Black Southern-ness in a Digital Age” in *Digital Sound Studies*. Edited by Mary Caton Lingold, Darren Mueller, and Whitney Trettien. Durham: Duke University Press, 2018, 120-129.
- Rebecca Tuhus-Dubrow, “Novelty,” from *Personal Stereo*. New York: Bloomsbury Academic, 2017.
- Richard Berry, “A Golden Age of Podcasting? Evaluating *Serial* in the Context of Podcast Histories,” *Journal of Radio and Audio Media* 22.2 (2015): 170-178.

## WEEK ELEVEN

Thursday (March 21<sup>st</sup>)

### The Documentary “Binge”: Reality On Demand

- Screening: *Wormwood* – Episodes 1 and 2 (d. Errol Morris, 2017 US)
- Reading: Isaac Butler, “Why Errol Morris Reinvented His Approach for His New Netflix Series,” *Slate* 12/15/17.
- Errol Morris, “Truth Not Guaranteed: An Interview with Errol Morris,” *Cineaste* 17.1 (1989): 16-17.
- Stella Bruzzi, “Making a Genre: The Case of the Contemporary True Crime Documentary,” *Law and Humanities* 10.2 (2016): 249-280.

### Part Three: Found Footage, History, and Historiography

## WEEK TWELVE

Thursday (March 28<sup>th</sup>)

### Remix Cultures, Compilation, and Appropriation

- Screening: *Grizzly Man* (d. Werner Herzog, 2005 USA; 104 min)
- Reading: Jaimie Baron, “Introduction / The Archive Effect: Appropriation and the Experience of Textual Difference,” from *The Archive Effect: Found Footage and the Audiovisual Experience of History*. New York: Routledge, 2013 (1-47).

## WEEK THIRTEEN

Thursday (April 4<sup>th</sup>)

## Colorization, Presence, and Authenticity

Reading Discussion / Lecture / Post-Screening Discussion

- Screening: *They Shall Not Grow Old* (d. Peter Jackson, 2018 NEW ZEALAND; 99 min)
- Reading: “How Peter Jackson Made WWI Footage Seem Astonishingly New with ‘They Shall Not Grow Old,’” *The New York Times*, 12/16/18.
- Lawrence Napper, “*They Shall Not Grow Old* and the Elephant in the Room,” The International Association for Media and History, 10/23/18, [http://iamhist.net/2018/10/they\\_shall\\_not\\_grow\\_old/](http://iamhist.net/2018/10/they_shall_not_grow_old/)
- Pamela Hutchinson, “*They Shall Not Grow Old* Honours Veterans But Not the Archive,” *Silent London*, 10/16/18, <https://silentlondon.co.uk/2018/10/16/lff-review-they-shall-not-grow-old-honours-veterans-but-not-the-archive/>
- Ian Christie, “Peter Jackson Brings Controversial Colour to WWI Footage,” *Sight and Sound*, 11/11/18, <https://www.bfi.org.uk/news-opinion/sight-sound-magazine/reviews-recommendations/they-shall-not-grow-old-peter-jackson-imperial-war-museum-world-war-one-archive-footage-revived>

## WEEK FOURTEEN

Thursday (April 11<sup>th</sup>)

### Remixing History: Collaboration and Communitarian Documentary

- Screening: *Los Sures* (d. Diego Echevierra, 1984 US; 57 min); *Living Los Sures* (d. Diego Echevierra, 2016 US; <http://lossur.es/>)
- Reading: Christopher Allen “Living Collaborations in Los Sures, Brooklyn: 1984 and Today” *IDS*
- Virginia Kuhn, “The Rhetoric of Remix,” in *Fan/Remix Video*. Edited by Francesca Coppa and Julie Levin Russo, special issue, *Transformative Works and Cultures*, no. 9.

## WEEK FIFTEEN

Thursday (April 18<sup>th</sup>)

### FINAL PROJECT PRESENTATIONS

**READING DAYS (4/23 - 4/24)**

**FINAL EXAM ON APRIL 25<sup>th</sup> @ 8:30 AM in CU 109**

**FINAL GRADES WILL BE POSTED ON MAY 6<sup>TH</sup>**

**FIL 4379:  
Digital Documentary  
Credit Hours: 3**

Spring 2024 \* Thursdays 9 – 11:50 am \* CU 109  
School of Communication and Multimedia Studies  
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Prof. Stephen Charbonneau  
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### **COURSE TEXTS**

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a multiperspectival view of history. Finally, the remaining weeks of the course will look at the intersection of documentary production and remix culture. Here a long filmic history of documentary appropriation and compilation acquires new meaning in a digital context. While the tradition of compiling old footage into a new film is a hundred years old, the prevalence of remix videos and compilation films in the digital era forces us to consider how appropriation impacts our relationship to the historical world.

## **INSTRUCTIONAL METHOD**

In-Person. There is no remote option for this course.

## **PREREQUISITES/COREQUISITES**

None

## **REQUIREMENTS**

Course requirements include:

- Participation in class discussions;
- Course screenings;
- Readings posted on Canvas;
- Two “metatexts”;
- Two exams;
- One final essay OR multimedia project.

## **COURSE OBJECTIVES**

- To familiarize students with the contemporary work of digital documentary and its attendant critical, ethical, representational issues;
- To provide students with a strong understanding of how digital media has and is continuing to impact representations of reality;
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### **EVALUATION/COURSE GRADING SCALE**

Metatext #1	10%
Metatext #2	10%
Participation	10%
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Final Project (Writing/Multimedia Tracks)	25%

- **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.**

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- All course screenings are mandatory (even if you've already seen the film).
- All laptops must be turned off during the screening (no exceptions).
- Habitual early departures during screenings will result in an overall lower final grade.
- All cell phones and electronic devices must be turned off.

## **ATTENDANCE POLICY**

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 without any reduction in the student's final course grade as a direct result of such absence.

## **DISABILITY STATEMENT**

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodation 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 [www.fau.edu/counseling/](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.

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*IDS* = Abbreviation for *I-Docs: The Evolving Practices of Interactive Documentary*, edited by Judith Aston, Sandra Gaudenzi, and Mandy Rose (available as an e-book through FAU; <https://library.fau.edu/>)

### **Class Schedule**

#### **Part One: Amateurs, Gleaners, Fakers, and Digital Democratization**

##### **WEEK ONE**

Thursday (January 10<sup>th</sup>)

##### **Introduction / Pandemic Life Onscreen**

Reading: Autumm Caines, "The Zoom Gaze," in *Real Life* (December 7, 2020)

##### **WEEK TWO**

Thursday (January 17<sup>th</sup>)

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

Screening: *Tarnation* (d. Jonathan Caouette, 2003 US – 91 min)

Readings: Alexandre Astruc, "The Birth of a New Avant-Garde: La Caméra Stylo" in *The New Wave*, edited by Peter Graham. New York: Doubleday, 1968 [1948].

Bjorn Sorensen, "Digital Video and Alexandre Astruc's *Caméra-Stylo*: The New Avant-Garde in Documentary Realized?" *Studies in Documentary Film* 2.1 (2008): 47-59.

Kenneth Goldsmith, Excerpt from *Wasting Time on the Internet*. New York: Harper Perennial, 2016.

## WEEK THREE

Thursday (January 24<sup>th</sup>)

### Digital Possibilities: Mobile, Essayistic, and “Stroboscopic”

- Screening: *The Gleaners and I* (d. Agnes Varda 2000 FRANCE – 82 min)
- Readings: John Belton, “The World in the Palm of Your Hand: Agnes Varda, Trinh T. Minh-ha and the Digital Documentary,” in *The Oxford Handbook of Sound and Image in Digital Media*, edited by Carol Vernallis, Amy Herzog, and John Richardson. Oxford: Oxford University Press, 2013, 567-581.
- Alexandra Juhasz and Alisa Lebow, “Beyond Story: An Online-Community-Based Manifesto,” *World Records* 2.3 (2018)  
<https://vols.worldrecordsjournal.org/#/02/03>

\* Assignment: “Metatext #1” - Post a response to Juhasz and Lebow’s advocacy for a renewed vision of “documentary” in light of digital developments (see Canvas).

## WEEK FOUR

Thursday (January 31<sup>st</sup>)

### Fakery, Authenticity, and Reproducibility

- Screenings: *The Cleaners* (d. Moritz Riesewieck & Hans Block, 2018); *Catfish* (d. Henry Joost & Ariel Schulman, 2010 US 87 min); Excerpt from *F for Fake* (d. Orson Welles, 1973 US; 90 min); “Gil from London,” *Criminal* (Episode 20, Aired: 5/15/15)
- Reading: Caetlin Benson-Allott, “The Algorithmic Spectator,” *Film Quarterly* 64.3 (Spring 2011): 55-58.
- Catherine L. Benamou, “The Artifice of Realism and the Lure of the Real in Orson Welles’ *F for Fake* and T(r) eas(u)er(e)s” in *F is for Phony*, edited by Alexandra Juhasz and Jesse Lerner. Minneapolis: University of Minnesota Press, 2006, 143-170.
- Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility,” in *Critical Visions in Film Theory*, edited by Timothy Corrigan, Patricia White, and Meta Mazaj. New York: Bedford/St. Martin’s, 2010.

## WEEK FIVE

Thursday (February 7<sup>th</sup>)

### “New Imagining Tools”: DV Uprisings in China

- Screening: *Meishi Street* (d. Ou Ning, 2006 CHINA – 85 min)
- Readings: J.P. Sniadecki, “The Cruelty of the Social: Xianchang, Intersubjectivity, and Interobjectivity,” in *DV-Made China: Digital Subjects and Social Transformations After Independent Film*, edited by Zhang Zhen and Angela Zito. Honolulu: University of Hawaii Press, 2015.
- Dan Edwards, “Street Level Visions: China’s Digital Documentary Movement,” *Senses of Cinema* Issue 63, July 2012:  
<http://sensesofcinema.com/2012/miff2012/street-level-visions-chinas-digital-documentary-movement/>



## WEEK SIX

Thursday (February 14<sup>th</sup>)

### TEST ONE

#### Part Two: Digital Assemblages and the Interactive Documentary (or i-Doc)

## WEEK SEVEN

Thursday (February 21<sup>st</sup>)

### Interactive Nonfictions: Crowdsourcing, Webdocs, and Transmedia

Screenings: *Life in a Day* (d. Kevin Macdonald, 2011 US 95 min); *That Dragon, Cancer* (Designed by Ryan Green, Amy Green, and Josh Larson, 2016); *Hollow: An Interactive Documentary* (d. Elaine Macmillan Sheldon, 2013)

Readings: Kate Nash, "I-Docs and the Documentary Tradition: Exploring Questions of Engagement," *IDS*  
Mandy Rose & Jon Dovey, "This Great Mapping of Ourselves: New Documentary Forms Online" in *The Documentary Film Book*, edited by Brian Winston. New York: Bloomsbury, 2013.  
Paolo Favero, "The Travelling I-Doc: Reflections on the Meaning of Interactive Documentary-Based Image-Making Practices in Contemporary India," *IDS*

\* Assignment: "Metatext #2" - Also please review one of the following two interactive documentaries: *Mapping Main Street* (<https://docubase.mit.edu/project/mapping-main-street/>); or *Lynching in America* (<https://lynchinginamerica.eji.org/>); or *Remembering 1992* (<http://mumbairiots.tiss.edu/#/>)

## WEEK EIGHT

Thursday (February 28<sup>th</sup>)

### Digital Disclosures: Personalization, Surveillance, and Digital Documentary

Screening: *The Wilderness Downtown* (d. Chris Milk, 2010); *Take this Lollipop* (Zada, 2011); *Do Not Track* (d. Brett Gaylor, 2015); *Citizenfour* (d. Laura Poitras, 2014)

Reading: Michel Foucault, "Panopticism," from *Discipline and Punish: The Birth of the Prison*. New York: Vintage Books, 1995 [1975].  
Ben Moskowitz, "Look Who's Watching: What Storytellers Can Learn from Privacy and Personalisation," *IDS*  
Thomas McMullen, "What Does the Panopticon Mean in the Age of Digital Surveillance," *The Guardian*, 7/23/15.  
Jennifer Valentino-DeVries et al., "Your Apps Know Where You Were Last Night, and They're Not Keeping It Secret," *The New York Times*, 12/10/18.  
Kevin Lincoln, "Where is the Boundary Between Your Phone and Your Mind," *The Guardian*, 12/09/18.

## WEEK NINE – SPRING BREAK

## WEEK TEN

Thursday (March 14<sup>th</sup>)

### Found Sound: “True Crime” Obsessions; Audio Ethnography; and the Aural Essay in Podcasting

- Podcasts: Select episodes from *Ear Hustle*; *Love and Radio*; *Up and Vanished*; *Serial*; *S-Town*; and *Criminal*; Excerpts from *The Quipu Project* (2015); *Blue* (d. Derek Jarman, 1993)
- Reading: Mandy Rose, “Not Media About, But Media With: Co-Creation for Activism,” *IDS*  
Timothy Corrigan, Excerpt from *The Essay Film*. Oxford: Oxford University Press, 2011.
- Regina N. Bradley, “Becoming OutKasted: Archiving Contemporary Black Southern-ness in a Digital Age” in *Digital Sound Studies*. Edited by Mary Caton Lingold, Darren Mueller, and Whitney Trettien. Durham: Duke University Press, 2018, 120-129.
- Rebecca Tuhus-Dubrow, “Novelty,” from *Personal Stereo*. New York: Bloomsbury Academic, 2017.
- Richard Berry, “A Golden Age of Podcasting? Evaluating *Serial* in the Context of Podcast Histories,” *Journal of Radio and Audio Media* 22.2 (2015): 170-178.

## WEEK ELEVEN

Thursday (March 21<sup>st</sup>)

### The Documentary “Binge”: Reality On Demand

- Screening: *Wormwood* – Episodes 1 and 2 (d. Errol Morris, 2017 US)
- Reading: Isaac Butler, “Why Errol Morris Reinvented His Approach for His New Netflix Series,” *Slate* 12/15/17.
- Errol Morris, “Truth Not Guaranteed: An Interview with Errol Morris,” *Cineaste* 17.1 (1989): 16-17.
- Stella Bruzzi, “Making a Genre: The Case of the Contemporary True Crime Documentary,” *Law and Humanities* 10.2 (2016): 249-280.

### Part Three: Found Footage, History, and Historiography

## WEEK TWELVE

Thursday (March 28<sup>th</sup>)

### Remix Cultures, Compilation, and Appropriation

- Screening: *Grizzly Man* (d. Werner Herzog, 2005 USA; 104 min)
- Reading: Jaimie Baron, “Introduction / The Archive Effect: Appropriation and the Experience of Textual Difference,” from *The Archive Effect: Found Footage and the Audiovisual Experience of History*. New York: Routledge, 2013 (1-47).

## WEEK THIRTEEN

Thursday (April 4<sup>th</sup>)

## Colorization, Presence, and Authenticity

Reading Discussion / Lecture / Post-Screening Discussion

- Screening: *They Shall Not Grow Old* (d. Peter Jackson, 2018 NEW ZEALAND; 99 min)
- Reading: “How Peter Jackson Made WWI Footage Seem Astonishingly New with ‘They Shall Not Grow Old,’” *The New York Times*, 12/16/18.  
Lawrence Napper, “*They Shall Not Grow Old* and the Elephant in the Room,” The International Association for Media and History, 10/23/18, [http://iamhist.net/2018/10/they\\_shall\\_not\\_grow\\_old/](http://iamhist.net/2018/10/they_shall_not_grow_old/)  
Pamela Hutchinson, “*They Shall Not Grow Old* Honours Veterans But Not the Archive,” *Silent London*, 10/16/18, <https://silentlondon.co.uk/2018/10/16/lff-review-they-shall-not-grow-old-honours-veterans-but-not-the-archive/>  
Ian Christie, “Peter Jackson Brings Controversial Colour to WWI Footage,” *Sight and Sound*, 11/11/18, <https://www.bfi.org.uk/news-opinion/sight-sound-magazine/reviews-recommendations/they-shall-not-grow-old-peter-jackson-imperial-war-museum-world-war-one-archive-footage-revived>

## WEEK FOURTEEN

Thursday (April 11<sup>th</sup>)

### Remixing History: Collaboration and Communitarian Documentary

- Screening: *Los Sures* (d. Diego Echevierra, 1984 US; 57 min); *Living Los Sures* (d. Diego Echevierra, 2016 US; <http://lossur.es/>)
- Reading: Christopher Allen “Living Collaborations in Los Sures, Brooklyn: 1984 and Today” *IDS*  
Virginia Kuhn, “The Rhetoric of Remix,” in *Fan/Remix Video*. Edited by Francesca Coppa and Julie Levin Russo, special issue, *Transformative Works and Cultures*, no. 9.

## WEEK FIFTEEN

Thursday (April 18<sup>th</sup>)

### FINAL PROJECT PRESENTATIONS

READING DAYS (4/23 - 4/24)

FINAL EXAM ON APRIL 25<sup>th</sup> @ 8:30 AM in CU 109

FINAL GRADES WILL BE POSTED ON MAY 6<sup>TH</sup>