

**GENERAL STUDIES COURSE PROPOSAL COVER FORM
(ONE COURSE PER FORM)**

1.) DATE: Feb 7,2022	2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District
3.) PROPOSED COURSE: Prefix: HUM Number: 212 Title: Documentary Film Credits: 3 CROSS LISTED WITH: Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: .	
4.) COMMUNITY COLLEGE INITIATOR: ROBERT BARON PHONE: 480-461-7611 EMAIL: robert.baron@mesacc.edu	
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.	
MANDATORY REVIEW: <input type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area). POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.	
AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.	
5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA: <u>Core Areas:</u> Literacy and Critical Inquiry (L) <u>Awareness Areas:</u> Select awareness area...	
6.) REQUIRED DOCUMENTATION <input checked="" type="checkbox"/> Cover Form <input checked="" type="checkbox"/> Course Syllabus <input checked="" type="checkbox"/> Course Description <input checked="" type="checkbox"/> Criteria Checklist for the area <input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books	
7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS: <input type="checkbox"/> DEC prefix <input checked="" type="checkbox"/> Elective Current General Studies designation(s): H Requested Effective date: 2022 Fall Course Equivalency Guide Is this a multi-section course? Yes Is it governed by a common syllabus? Yes	
Chair/Director: WALTER KEITHLEY, HUMANITIES IC CHAIR Chair/Director Signature:	

AGSC Action: Date action taken: Approved Disapproved

Effective Date: **Select semester**

Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA

TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:

YES	NO		Identify Documentation Submitted
X		<p>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>	<p>Course Description, Course Competencies 1, 2, 3, 4, 5, 6, Course Outline, I, II, III, IV, V Syllabus Classes Written Inquiry: 1, 5, 9, 11, 12, 15, 17, 18, 25, 27, 28 Oral Inquiry: 1-4, 7-12, 14-15, 17-18, 20, 22-23, 25, 27, 29 Wilkman Text Chapters 1, 3, 5-7, 9-11, 13</p>
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>			
<p>2. Also:</p> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1." ON THE SYLLABUS, THE THREE ASSIGNMENTS OF PAPERS 1, 2, AND 3, EACH WORTH 20%, AND THUS TOTALING 60% OF THE CLASS GRADE, ARE ALL IN BLUE. IN PAPER ONE, USING DOCUMENTARIAN LENI RIEFENSTAHL AS AN EXAMPLE, STUDENTS ARE ASKED WHETHER OR NOT THEY CAN SEPARATE ARTISTS FROM THEIR WORK AND APPRECIATE THEIR ARTISTRY REGARDLESS OF CHARACTER ISSUES OR SOCIETAL TRANSGRESSIONS.</p>			
X	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	<p>Course Description, Course Competencies 1, 2, 3, 4, 5, 6, Course Outline, I, II, III, IV, V Syllabus Classes Written Critical Inquiry: 1, 5, 9, 11, 12, 15, 17, 18, 25, 27, 28 Oral Critical Inquiry: 1-4, 7-12, 14-15, 17-18, 20, 22-23, 25, 27, 29 Wilkman Text Chapters 1, 3, 5-7, 9-11, 13</p>

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Please describe the way(s) in which this criterion is addressed in the course design.

2. Also:		<p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information X"C-2". ON THE SYLLABUS, THE THREE ASSIGNMENTS OF PAPERS 1, 2, AND 3, EACH WORTH 20%, AND THUS TOTALING 60% OF THE CLASS GRADE, ARE ALL IN BLUE. IN PAPER 2, STUDENTS MUST EXAMINE THE MANY DEFINITIONS OF DOCUMENTARY PROVIDED AND SELECT THREE TO LINK TOGETHER TO DETERMINE WHAT IS ALLOWED IN THEIR DEFINITION AND WHAT IS NOT ALLOWED, USING SPECIFIC EXAMPLES OF DOCUMENTARIES IN SUPPORT.</p>	
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X	<input type="checkbox"/>	<p>CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments. ON THE SYLLABUS, THE THREE ASSIGNMENTS OF PAPERS 1, 2, AND 3, EACH WORTH 20%, AND THUS TOTALING 60% OF THE CLASS GRADE, ARE ALL IN BLUE. IN PAPER THREE, STUDENTS ANALYZE BILL NICHOLS'S CLASSIFICATION OF DOCUMENTARIES INTO SIX GROUPS AND PLACE THE ELEVEN DOCUMENTARIES VIEWED IN CLASS INTO THE CORRECT CATEGORIES, EXPLAINING WHY THEY HAVE DONE SO.</p>	<p>Course Description, Course Competencies 1, 2, 3, 4, 5, 6 Course Outline, I, II, III, IV, V Syllabus Classes Written Critical Inquiry: 1, 5, 9, 11, 12, 15, 17, 18, 25, 27, 28 Oral Critical Inquiry: 1-4, 7-12, 14-15, 17, 18, 20, 22-23, 25, 27, 29 Wilkman Text Chapters 1, 3, 5-7, 9-11, 13</p>
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1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements

2. **Also:**

C-3

Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description** of the grading process--and label this information **"C-3". ON THE SYLLABUS, THE THREE ASSIGNMENTS OF PAPERS 1, 2, AND 3 (OR C-1, C-2, AND C-3) EACH WORTH 20%, AND THUS TOTALING 60% OF THE CLASS GRADE, ARE ALL IN BLUE.**

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
X	<input type="checkbox"/>	<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	<p>Course description, Course Competencies 1, 2, 6, 7, Course Outline I, III, IV, V, Syllabus Classes 1, 9, 11, 12, 15, 17, 18, 25, 27, 28</p>

1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments

2. Also:

Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description** of the grading process--and label this information "**C-4**". **ALL REFERENCES TO CRITERION 4 ARE IN BLUE.**

AFTER WE DISCUSS THE "RULES" FOR AN MLA RESEARCH PAPER, STUDENTS ARE INFORMED THEY MUST TURN IN A FIRST DRAFT FOR EACH ESSAY, AND LATER MEET IN PEER GROUPS TO IMPROVE THEIR WRITING. THEY ALSO LEARN THAT THEY CAN SET UP A ONE-TO-ONE MEETING WITH THEIR INSTRUCTOR AT ANY TIME TO GET FEEDBACK AS TO THE QUALITY OF THEIR WRITING.

C-4

Course Prefix HUM	Number	Title	General Studies Designation
HUM	212	DOCUMENTARY FILM	HU

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation</i></p>	<p>In 1894, Fred Ott’s Sneeze became the first movie ever copyrighted in the Library of Congress and now resides in the National Film Registry. Fred P. Ott, Thomas Edison’s Assistant, takes a pinch of snuff and sneezes. This is the first example of a documentary, a movie that “documents” a real event. The earliest films were all documentaries, though called “actualities” by the pioneering Lumiere Brothers. Fictional films consisting of made up stories, did not emerge until much later, either with Alice Guy’s The Cabbage Fairy or Georges Melies’s Trip to the Moon, because they were more complicated, requiring an original story, actors, costumes, settings, and some kind of contrived conclusion to resolve the tension generated along the way. It was not until 83 years later, in 1977’s Annie Hall that a sneeze made its impact on the fictional movie landscape when a neophyte in the world of drugs accidentally sneezes into an expensive mound of cocaine, sending it fluttering into all directions at once.</p> <p>The documentary set out to tell “the truth” as Robert Flaherty said when he made the first acknowledged feature length documentary called Nanook of the North in 1922 (though he later added “Sometimes you have to lie to tell the truth.”). Since that milestone, however, researchers have discovered that Flaherty changed “the truth” a great deal of the time. The name of the title Inuit was changed from Allakariallak to Nanook because it</p>	<p>Course Description, Course Competencies 1, 2, 3, 4, 5, 6 Course Outline, I, II, III, IV, V Syllabus Classes Written Inquiry: 1, 5, 9, 11-12, 15, 17-18, 25, 27, 29 Oral Inquiry: 1-4, 7-12, 14-15, 17-18, 20, 22-23, 25, 27, 29 Wilkman Text Chapters 1, 3, 5-7, 9-11, 13</p>

	<p>would fit better on theater marquees, Flaherty told Nanook to put away his gun and use a harpoon to show how simple a lifestyle he led, Nanook was encouraged to pretend he had never seen a record or gramophone, his wife was not his wife but a “stunt double” spouse, and many more inaccuracies. However, his work is defended by many others agreeing with Flaherty including Wolf Koenig who stated that the documentarian is telling a lie in order to tell the truth. In this class we will be exploring what that means, that is, how much of “the real” can be changed or manipulated to communicate a “real truth,” and how can one determine the depth of the deception.</p> <p>The “truth” is a much derided term today in a world of fake news which can spread across the globe instantly with no precise way to determine its accuracy, but documentary filmmakers keep trying to set the record straight. They research their movie by gathering information, interpreting and evaluating the evidence, as they apply critical inquiry in a scholarly way, to reach the core of their subject, rejecting as irrelevant or extraneous whatever material doesn’t support the main thrust of their argument, much as students in HUM212 Documentary Film must do likewise in their three graded Research Papers each worth 20% of their grade or 60% in total, objectively weighing the facts while rejecting ill-informed biased opinions.</p> <p>In Paper One – 4-5 pages and a minimum of 1000 words - students are asked to determine whether one’s character outside the world of art should have a bearing on how that individual’s oeuvre is evaluated. For example, one of the documentaries viewed in class is called The Wonderful, Horrible Life of Leni Riefenstahl, a filmmaker who made two films, Olympia, and Triumph of the Will, both glorifying the Nazi Party, yet both of which are considered by many critics, as the best movies ever made by a woman. She claimed she had no interest in the Nazi Party and only did the best</p>	
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	<p>she could do, because to defy Hitler and refuse to make those movies would have been unthinkable. She also stated that if she were asked to make a commercial about cigarettes, she would do it to the best of her ability, but she wouldn't need to smoke them or enjoy them herself. Thus, how does this apply to the work of Pablo Picasso, Bill Cosby, and Harvey Weinstein who won 81 academy Awards based on films he produced like Life Is Beautiful, The Lord of the Rings, Shakespeare in love, and Chocolat? Can their work be evaluated objectively and praised, even though they have been accused of horrific treatment of women?</p>	
<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	<p>According to Alfred Hitchcock, in feature films, the director is God; in documentary films, God is the director. Whether it's Quentin Tarantino for Pulp Fiction, or Chloe Zhao for Nomadland, every shot has been storyboarded to achieve the maximum response in the audience. Documentary directors have no such power. They must go with the flow, believing somehow that the truth will emerge, but they cannot write the perfect dialogue or the perfect ending. All they have is hope. When Jimmy Chin and Elizabeth Chai Vasarhelyi were filming Alex Honnard climbing the mountain El Capitan with no ropes or net, where twenty five hikers had died previously, they did not know if he would survive. While Free Solo is a documentary, the story line of an individual attempting a death defying feat, it does take viewers into feature length fiction movieland because images and sound are selected to heighten the suspense and somehow end with satisfactory closure.</p> <p>How much manipulation can be allowed in a documentary? Michael Moore has been especially criticized for the way he presents his version of reality, sometimes editing events into a different time frame than</p>	<p>Course Description, Course Competencies 1, 2, 3, 4, 5, 6, 8 Course Outline, I, II, III, IV, V Syllabus Written Inquiry: 1, 5, 9, 11-12, 15, 17, 18, 25, 27- 28 Oral Inquiry: 1-4, 7-12, 14-15, 17-18, 20, 22-23, 25, 27, 29 Wilkman Text Chapters 1, 3, 5-7, 9-11, 13</p>

	<p>when they first appeared, but he claims what he does is no different than any other documentarian. In <i>Roger and Me</i>, Moore continually attempts to meet with General Motors Chairman Roger Smith to try to convince Smith to rehire all the Flint, Michigan GM employees he laid off, but to no avail, as Smith seems to avoid any get-together. As a result, Smith comes across as a cold, uncaring capitalist while scruffy Moore emerges as the people's friend. However, archivists later discovered film clips of Moore actually meeting with Smith. Does Moore have a right to leave out that meeting if it interferes with the message of his movie, or does he have an obligation to present "the truth"? Moore now admits it did take place but claims it had nothing to do with the movie <i>Roger and Me</i>.</p> <p>In Paper Two – 4-5 pages 1000 word minimum - , students will look over thirty two definitions of the documentary, select the three that seem to best describe the ones they have watched in class, explain in a minimum of one page each why they have chosen the ones that they did, then try to combine and consolidate them on a final page with an ultimate definition that suggests what films should be governed by that standard and included and which should be excluded.</p> <p>Acclaimed director Werner Herzog has stated when he hears the word "documentary," he thinks of a "feature film in disguise." What do they share in common? What distinguishes one from the other? Students can determine that difference with their final definition.</p> <p>In HUM212 Documentary Film, students will indeed collect evidence, interpret it with the support of knowledgeable writers, appraise the objectivity of the source, discuss various ideas with peer review groups, write and submit their drafts to the instructor for feedback, then turn in their papers, following MLA guidelines in Modules 3102, 3103, 3104, 3105,</p>	
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	3106, 3107, 3108, and 3109.	
<p>CRITERION 3: Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>	<p>In a number of classes, students are instructed how to write objective Research based papers. Helpful assistance with their paper can also be found in the following Modules:</p> <p>3095 REVIEW OF BASIC GRAMMATICAL PRINCIPLES:</p> <p>3096 REVIEW OF PARTS OF SPEECH</p> <p>3097 REVIEW OF GRAMMAR</p> <p>3098 REVIEW OF COORDINATING, SUBJUNCTIVE, AND SUBORDINAING CONJUNCTIONS</p> <p>3099 REVIEW OF PUNCTUATION</p> <p>3100 WORDS OFTEN CONFUSED PAGE 1</p> <p>3101 WORDS OFTEN CONFUSED PAGE 2</p> <p>3102 RULES OF GOOD WRITING</p> <p>3103 THE BASICS OF THE RESEARCH PAPER</p> <p>3104 CHECKLIST FOR THE RESEARCH PAPER</p> <p>3105 3106 3107 MLA CITATIONS</p> <p>3108 FIXER UPPER RESEARCH PAPER– NEEDS WORK</p> <p>3109 MODEL RESEARCH PAPER</p> <p>Bill Nichols once made a famous</p>	<p>Course Description, Course Competencies 1, 2, 3, 4, 5, 6, Course Outline, I, II, III, IV, V Syllabus Classes Written Inquiry: 1, 5, 9, 11-12, 15, 17-18, 25, 27-28 Oral Inquiry: 1-4, 7-12, 14-15, 17-18, 20, 22-23, 25, 27, 29 Wilkman Text Chapters 1, 3, 5, 6-11, 13</p>

	<p>“proclamation” that all documentaries fall into six categories: poetic, observational, expository, reflexive, participative, and performative. In Paper Three – 4-5 pages 1000 word minimum - students are asked to place the documentaries watched in class into one category or another (some may fit into more than one) and justify why that film fits that classification.</p> <p>For all three papers, students must submit rough drafts, so they can receive feedback to improve their writing skills. For all three papers, students will work in peer review writing sessions before the paper’s due date. As I have done in all my online classes, they can also arrange for one-on-one conferences for an immediate response to their work.</p>	

<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p>	<p>According to Arizona State University’s Literary Rationale and Objectives, “Literacy is competence in written AND oral discourse,” later noting that it involves “the analysis of written AND spoken evidence.”</p> <p>Students in HUM212 will screen and discuss in depth eleven documentaries that deal with, among other issues: truth vs. fabrication (Nanook of the North), the connection between art and character (The Wonderful, Horrible Life of Leni Riefenstahl.), sexism (The Life and Times of Rosie the Riveter), homophobia (The Times of Harvey Milk), corporate responsibility (Roger and Me), media representations and inequity (Hoop Dreams), the nature of competition (Spellbound), global warming (An Inconvenient Truth), rush to judgement: How does one determine the innocence or guilt of an accused? (Fantastic Lies) female empowerment (Jane), and human motivation (Free Solo). In all cases,</p>	<p>Course Description, Course Competencies 2, 6, 7, Course Outline I, III, IV, V Syllabus Classes 1, 9, 11-12, 15, 17-18, 25. 27-28</p>
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	<p>students must marshal their powers of intellectual argument to “develop the ability to reason critically and communicate using the medium of language.”</p> <p>For all three papers, students must submit rough drafts, so they can receive feedback from the instructor to improve their writing skills. For all three papers, students will work in peer review writing sessions before the paper’s due date. As I have done in all my online classes, they can also arrange for one-on-one conferences for an immediate response to their work.</p> <p>In 1984, George Orwell wrote, “During times of universal deceit, telling the truth becomes a revolutionary act.”</p> <p>In HUM212, like the documentarian, we will be searching for the truth of a situation or dilemma or issue, even though that term has been severely criticized and labeled by some as “Inconvenient.” However, as Jon Wilkman, documentary director and author of <i>Screening Reality: How Documentary Filmmakers Reimagined America</i>, has noted, “If there is no truth and it is all a matter of perspective, how can we really know anything?”</p> <p>In his 1644 <i>Areopagitica</i>, John Milton likened truth to a statue shattered into a million pieces to be scattered across the earth. Thus, it is the artist’s mission to try to reassemble that statue and the audience’s to determine if he or she has honestly succeeded. The mission can never be fully completed, but at least some kind of progress can be made piece by piece to assist us in grappling with the truth, as HUM212 students and documentary filmmakers must do.</p> <p>Everyone knows that the Star Wars and Harry Potter movies are not “true” or real. Their fictional or made up nature is never questioned.</p> <p>However, each time viewers screen a documentary, one question must always be front and center: How</p>	
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	<p>much of this is real and how much has been manipulated to make it seem real? Ideally, by the end of the semester, students in HUM212 Documentary Film will be able to answer that question to their own satisfaction.</p> <p>Perhaps Philip Marlowe in The Big Sleep must ultimately have the last word, "I don't know what I'm going to tell them. It'll be pretty close to the truth."</p> <p>-</p>	



MARICOPA

COMMUNITY COLLEGES

Documentary Film

Course: **HUM212**

Lecture **3.0** Credit(s) **3.0** Period(s) **3.0** Load

Course Type: **Academic**

First Term: **2022 Fall**

Load Formula: **S - Standard Load**

Final Term: **Current**

Description: Survey of documentary or non-fiction film. Emphasis on the interplay between form, subject, cultural context and filmmaker perspective. Focuses on primary types of documentary film, such as poetic, observational, expository reflexive, participative, and performative. Analyzes what distinguishes documentary film from fiction film.

Requisites: Prerequisites: A grade of C or better in ENG101 or ENG107.

MCCCD Official Course Competencies

1. Trace the evolution of the documentary historically through various stylistic and theoretical transformations as it adapts to society's changing ethos to better prepare for a literary presentation. (I)
 2. Define the language, techniques, and technical elements of the documentary which it utilizes to convey meaning as part of a critical research enquiry. (II)
 3. Recognize how film personnel work together to create a documentary, which begins with one shot united with another, then edited into a series of scenes that become extended sequences, and result in a finished film, which would be analyzed to understand how it conveys its message to its audience. (II, III)
 4. Determine how the ideology and perspective of the director influence the documentary's style, values, and approach to the material to develop thinking and explicative skills. (III)
 5. Evaluate a documentary with established standards as to its historical, social, political, and economic significance. (IV)
 6. Communicate ideas in objective oral and written presentations based on investigative research techniques, examining, probing, interpreting and critically assessing the material. (IV, V)
 7. Refine written and oral reports to achieve mastery of communicative discourse. (IV, V)
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MCCCD Official Course Outline

I. Development of the documentary

A. Historical

1. Silence
2. Sound

B. Styles

1. Direct cinema
2. Cinema Verite

C. Types

1. Poetic
2. Observational
3. Expository
4. Reflexive
5. Participative
6. Performative

D. Societal ethos

1. Values
2. Philosophy
3. Ethics
4. Morality

II. Definitions

A. Close up

B. Medium shot

C. Long shot

D. Long take

E. Angle

F. Pan

G. Crane shot

H. Composition

I. Tracking

J. Hand held

K. Mise-en-scene

L. Editing

III. Directors

A. Individual styles

B. Innovations

C. Ideology

1. Involvement
2. Non-involvement

IV. Evaluation and criticism

A. Political

B. Social

C. Economic

D. Historical

V. Communication proficiency

A. Research

1. Accessing information
2. Interpretation
3. Judgement

B. Presentation

1. Written
 2. Oral
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MCCCD Governing Board Approval Date: **December 14, 2021**

All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.

HUM212 DOCUMENTARY FILMS (21750) – FALL 2022

Mesa Community College
 MW Bob Baron (Room 10) Southern & Dobson campus
 480-461-7611
 email: baronb@mesacc.edu

1. Mon Aug 22

INTRODUCTION: Cisco Webex MEETING, DISCUSSION OF OVERALL CLASS AND THREE ASSIGNMENTS

WHAT IS A DOCUMENTARY AND WHAT IS NOT A DOCUMENTARY?

HOW DO DOCUMENTARIES CONSTRUCT A STORY SIMILAR TO FICTIONAL FILMS AND HOW DO THEY DO IT DIFFERENTLY?

HISTORY OF DOCUMENTARY FILMMAKING (MODULE 3019)

THE ETHICS OF THE DOCUMENTARY (MODULE 3126)

INTRODUCTION TO FILM LANGUAGE: EDITING (MODULES 314, 315, 316) AND COMPOSITION (MODULE 3121)

The Textbook is **Screening Reality: How Documentary Filmmakers Reimagined America by Jon Wilkman**

COURSE COMPETENCIES 1, 2, 3, 4, 5, 6

COURSE OUTLINE I, II, IV, V

CRITERIA C-1 C-2 C-3

2. Wed Aug 24

CH 1 THE WORLD ON A SCREEN

PAGES 13-31

HOW DID THE MOVIES BEGIN? HOW DID THEY BRING ABOUT A CHANGE IN PEOPLE'S PERCEPTION OF REALITY?

WHAT PART DID LELAND STANFORD AND EADWEARD MUYBRIDGE PLAY IN CREATING A SOCIETAL PARADIGM SHIFT?

WHAT PART DID THOMAS EDISON AND WILLIAM DICKSON PLAY?

WERE THE FIRST FILMS REALISTIC DOCUMENTARIES OR FICTIONAL? WHY?

WHO CREATED THE FIRST DOCUMENTARIES CALLED ACTUALITIES AND WHAT WERE THEY ABOUT?

WHAT WERE PHANTOM RIDES?

WHEN AND WHY DID FICTIONAL FILMS BECOME MORE POPULAR THAN ACTUALITIES? HOW IS EXPERIENCING THEM DIFFERENT?

WHEN DID MOVIES FIRST ENTER, AND HOW DID THEY AFFECT, THE POLITICAL ARENA?

WHEN AND WHY DID DOCUMENTARIES EXPAND TO OTHER COUNTRIES AND CONTINENTS?

DOCUMENTARIES CITED IN THIS CHAPTER:

**THE BEGINNING OF THE MOVIES: MUYBRIDGE
(MODULE 3041 PAGES 13-16)**

**THE EVOLUTION OF EDITING: LUMIERE, PORTER
(MODULE 3042 PAGES 18-20, 26)**

**PHANTOM TRAIN RIDE
(MODULE 3074 PAGES 21-22)**

INTRODUCTION TO FILM LANGUAGE: EDITING: (MODULES 3117, 3118) AND CAMERA MOVEMENT (MODULE 3131)

COURSE COMPETENCIES 1, 2, 3, 4, 5, 6

OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3

3.Mon Aug 29

CH 3 BIJOU SAFARIS AND TRUTHFUL LIES

PAGES 61-70

DOCUMENTARY CITED IN THIS CHAPTER:

WATCH **NANOOK OF THE NORTH**

D Robert Flaherty 1922
(MODULE 3000 PAGES 61-70)

NANOOK OF THE NORTH IS CONSIDERED THE FIRST DOCUMENTARY, BUT ROBERT FLAHERTY CHANGED NANOOK'S REAL NAME, HIRED SOMEONE TO PRETEND SHE WAS NANOOK'S WIFE, BUILT A 3 WALLED IGLOO TO HAVE MORE ROOM AND BETTER LIGHTING TO SHOOT, TAUGHT NANOOK HOW TO USE A HARPOON TO MAKE HIM APPEAR MORE "PRIMITIVE" SINCE NANOOK ALREADY KNEW HOW TO USE A GUN, ENCOURAGED NANOOK TO BITE INTO A RECORD TO PRETEND HE DIDN'T KNOW WHAT IT WAS. WITH ALL THIS STAGING, CAN IT STILL QUALIFY AS A DOCUMENTARY?

IT IS EASY TO SEE HOW THE LIFESTYLE OF THE INUIT IS VASTLY DIFFERENT FROM OUR OWN, BUT WHAT DO WE AND NANOOK SHARE IN COMMON?

HOW IMPORTANT WAS FRANCES FLAHERTY TO HER HUSBAND'S DOCUMENTARY WORK?

WHY DID ROBERT FLAHERTY MAKE THIS FILM? WHAT WAS HE TRYING TO COMMUNICATE ?

EDWARD S. CURTIS IS AKNOWLEDGED AS THE FIRST PERSON TO USE THE WORD "DOCUMENTARY" WHILE MAKING A FILM ABOUT THE CANDIAN KWAKWAKA'WAKW TRIBE IN LAND OF THE HEADHUNTERS IN 1914, BUT IT WAS NOT POPULARIZED IN THE WIDER WORLD (PAGE 51)

IN HIS 1926 REVIEW OF FLAHERTY'S FILM MOANA, JOHN GRIERSON BECAME THE FIRST PERSON TO USE THE WORD "DOCUMENTARY" IN PRINT, AND THE WORD THEN BECAME WIDESPREAD (PAGE 68)

**NANOOK ANALYSIS
(MODULE 3001)**

**ROBERT FLAHERTY AND NANOOK ANALYSIS
(MODULE 3145)**

**NANOOK PARODY: KUNUK UNCOVERED
(MODULE 3060)**

**WHAT DOES WHAT KUNUK UNCOVERED TELL US ABOUT
WHAT A DOCUMENTARY CAN BE AND WHAT IT CANNOT?**

**INTRODUCTION TO FILM LANGUAGE: EDITING (MODULES
3122, 3123) AND POINT OF VIEW (MODULE 3113)**

COURSE COMPETENCIES 1, 2, 3, 4, 5

COURSE OUTLINE I, III, IV

CRITERIA C-1 C-2 C-3

NO PAGES ASSIGNED IN **CHAPTER 4 BUT THESE IMPORTANT HISTORICAL
DOCUMENTARIES ARE MENTIONED:**

**MAN WITH A MOVIE CAMERA
D Dziga Vertov 1929
(MODULE 3006 PAGES 81-82)**

**MAN WITH A MOVIE CAMERA ANALYSIS
(MODULE 3007)**

**THE PLOW THAT BROKE THE PLAINS
D Pare Lorentz 1936
(MODULE 3003 PAGES 87-91)**

**THE RIVER
D Pare Lorentz 1937
(MODULE 3004 PAGES 92-95)**

PASSAIC TEXTILE STRIKE OF 1926
(MODULE 3045 PAGES 73-76)

MARCH OF TIME: INSIDE NAZI GERMANY 1938
(MODULE 3022 PAGE 104)

THE SPANISH EARTH
D Joris Ivens 1937
(MODULE 3073 PAGE 96)

4. Wed Aug 31

CH 5 WAR, PEACE AND PROPAGANDA, TAKE TWO

PAGES 107-108, 113-119, 128-130, 133-142

WHY WERE THE FILMS OF LENI RIEFENSTAHL SO PRAISED AND ADMIRERD, YET WHY WERE THEY CONSIDERED SO CONTROVERSIAL?

HOW DID HOLLYWOOD ASSIST THE WAR EFFORT WITH DOCUMENTARIES ABOUT WWII?

HOW WERE PEOPLE OF COLOR REPRESENTED IN DOCUMENTARIES ABOUT WWII AND HOW DID THE MOVIES ENCOURAGE A NEW DIALOGUE ABOUT RACISM?

WHY DID FRANK CAPRA MAKE HIS WHY WE FIGHT DOCUMENTARY SERIES? HOW AND WHY DID HE USE GERMAN PROPAGANDA FILMS IN HIS OWN MOVIES?

HOW DID DISNEY CONTRIBUTE TO THE WAR EFFORT?

HOW DID DR. SEUSS PLAY AN IMPORTANT PART IN WWII?

WHY WERE DOCUMENTARIES ABOUT HIROSHIMA AND NAGASAKI BANNED FROM THE SCREEN?

HOW DID DOCUMENTARIES HELP RETURNING VETERANS GET MENTAL HEALTH TREATMENT AND THERAPY??

DOCUMENTARIES CITED IN THIS CHAPTER:

TRIUMPH OF THE WILL
D Leni Riefenstahl 1934
(MODULE 3160 PAGES 107-108)

OLYMPIA**D Leni Riefenstahl 1838****MODULES 3158 AND 3159 PAGE 108)****JAPS BOMB PEARL HARBOR 1941****(MODULE 3020 PAGE 113)****SAN PIETRO****D John Huston 1945****(MODULE 3009 PAGES 129-131)****THE NEGRO SOLDIER****D Stuart Heisler 1944****(MODULE 13013 PAGES 136-137)****LET THERE BE LIGHT****D John Huston 1946****(MODULE 3014 PAGES 140-143)****WHY WE FIGHT (PARTS 1-7)****D FRANK CAPRA****(MODULES 3031, 3146-3151 PAGES 115-117, 133-134)****INTRODUCTION TO FILM LANGUAGE: JUMP CUTS****(MODULE 3124) AND CROSS CUTTING (MODULES 3119, 3120)****COURSE COMPETENCIES 1, 2, 3, 4, 6****COURSE OUTLINE I, II, III, IV, V****CRITERIA C-1 C-2 C-3**

5. Wed Sep 7

Writing a Research Paper**Review of Basic Grammatical Principles:****Review of Parts of Speech 3096****Review of Grammar 3097****Review of Subordinating, Conjunctive, and Coordinating Conjunctions 3098****Review of Punctuation 3099****Words Often Confused Page 1 3100**

Words Often Confused Page 2 3101

47 Rules of Good Writing 3102

COURSE COMPETENCIES 1, 2, 6

COURSE OUTLINE IV, V

CRITERIA C- 1, C-2, C-3

6. Mon Sep 12

Watch THE WONDERFUL, HORRIBLE LIFE OF LENI RIEFENSTAHL
D Ray Muller 1993
(MODULES 3152-3159 PAGES 107-108)

COURSE COMPETENCIES 1, 2, 4, 5, 6

COURSE OUTLINE I, III, IV

CRITERIA C-1 C-2 C-3

7. Wed Sep 14

Watch THE WONDERFUL, HORRIBLE LIFE OF LENI RIEFENSTAHL
D Ray Muller 1993
(MODULES 3152-3157, 3162 PAGES 107-108)

MANY PEOPLE HAVE CONDEMNED THE FILMS OF LENI RIEFENSTAHL AS GLORIFYING THE NAZI MOVEMENT AND ENCOURAGING ITS SPREAD WITH HER “HEROIC” IMAGES. HOW DOES SHE RESPOND TO THOSE CHARGES?

SHOULD DOCUMENTARY FILMMAKERS HAVE TO CONSIDER THE SOCIAL CONSEQUENCES OF THEIR MOVIES, AND IF THE CONSEQUENCES WOULD BE NEGATIVE, SHOULD THEY NOT MAKE THE MOVIE? SHOULD A COMMITTEE BE ESTABLISHED TO DETERMINE WHAT CAN BE FILMED AND WHAT CANNOT? SHOULD A DOCUMENTARY EXTOLLING THE VIRTUES OF THE KU KLUX KLAN BE PROHIBITED?

BECAUSE LENI RIEFENSTAHL FOCUSED ON THE HUMAN BODY IN OLYMPIA, WITH THE NUBA, AND IN ALL OF HER FILMS,

AS WE SEE IN THIS DOCUMENTARY, SHE HAS BEEN ACCUSED OF “PROMOTING FASCIST AESTHETICS.”

AS SUSAN SONTAG, HER HARSHTEST CRITIC, HAS STATED: “ALTHOUGH THE NUBA ARE BLACK, NOT ARYAN, RIEFENSTAHL’S PORTRIT OF THEM IS CONSISTENT WITH ONE OF THE LARGER THEMES OF NAZI IDEOLOGY: THE CONTRAST BETWEEN THE CLEAN AND THE IMPURE, THE CORRUPTIBLE AND THE DEFILED, THE PHYSICAL AND MENTAL...WHAT IS DISTINCTIVE ABOUT THE FASCIST VERSION OF THE OLD IDEA OF THE NOBLE SAVAGE IS ITS CONTEMPT FOR ALL THAT IS REFLECTIVE, CRITICAL AND PLURALISTIC. {SHE IS} CELEBRATING A SOCIETY WHERE EXHIBITION OF PHYSICAL SKILL AND ACOURAGE ND THE VICTORY OF THE STRONGER MAN OVER THE WEAKER...WHERE SUCCESS IN FIGHTING IS THE MAIN ASPIRATION OF A MAN’S LIFE.”

IF “FASCISM” HAS BEEN DEFINED AS “AN AUTHORITARIANISM NATIONALISM CHARACTERIZED BY DICTATORIAL POWER, FORCIBLE OPPRESSION OF CIVIL RIGHTS AND ALL OPPOSITION, AND STRONG REGIMENTATION OF SOCIETY AND THE CONOMY, IS SHE GUILTY OF THE CHARGE?

WHY DID RAY MULLER MAKE THIS FILM? WHAT WAS HE TRYING TO COMMUNICATE?

RIEFENSTAHL’S FILM OLYMPIA CAN BE FOUND IN MODULES 3158 AND 3159.

HER FILM TRIUMPH OF THE WILL CAN BE FOUND IN MODULE 3160 ALONG WITH AN INTERESTING NARRATION BY PROFESSOR ANTHONY SANTORO.

LEARN MORE ABOUT HER IN CLASS 9.

COURSE COMPETENCIES 1, 2, 3, 4, 5, 6

COURSE OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3

PAGES 159, 168-177

HOW DID THE INTRODUCTION OF THE HOME MOVIE CAMERA IMPACT AMERICAN LIFE IN THE 1930S AND 1940S, AND HOW IS THAT PERSONAL VISUAL TECHNOLOGY IN CELL PHONES STILL AFFECTING US TODAY? WHAT EXAMPLES HAVE ACTUALLY CHANGED HISTORY?

WHY WAS THE ZAPRUDER FILM OF THE KENNEDY ASSASSINATION CALLED “THE MOST FAMOUS DRAMATIC AND SIGNIFICANT AMATEUR MOVIE EVER SHOT?”

HOW DID THE DOCUMENTARY THE INFORMATION MACHINE (1958) LAY THE GROUNDWORK FOR THE ACCEPTANCE OF THE COMPUTER?

HOW DID JONAS MEKAS CREATE THE AVANT-GARDE DOCUMENTARY MOVEMENT AND TAKE THE DOCUMENTARY IN A DIFFERENT DIRECTION?

DOCUMENTARIES CITED IN THIS CHAPTER:

**HOUSE IN THE MIDDLE 1954
(MODULE 3047 PAGE 155)**

**HOUSE IN THE MIDDLE ANALYSIS
(MODULE 3048)**

**THE INFORMATION MACHINE
D Charles and Ray Eames 1958
(MODULE 3049 PAGE 159)**

**DISNEYLAND DREAM
D Robbins and Meg Barstow 1956
(MODULE 3050 PAGE 175)**

**ZAPRUDER FILM 1963
(MODULE 3051 PAGES 168-169, 243-244)**

**ZAPRUDER FILM ANALYSIS
(MODULE 3052)**

**INTRODUCTION TO FILM LANGUAGE: EDITING
(MODULES 3125, 3134) AND ANGLES (MODULES 3112,
3133)**

COURSE COMPETENCIES 1, 2, 3, 4, 5

COURSE OUTLINE I, III, IV

CRITERIA C-1 C-2 C-3

9.Wed Sep 21

CH 7 SMALL SCREENS, BIG STORIES

PAGES 179-184, 197-209

WHO IS CONSIDERED THE INVENTOR OF TELEVISION AND WHEN DID IT HAPPEN?

WHY WAS THE DEATH OF KATHY FISCUS IN SAN MARINO, CALIFORNIA IMPORTANT FOR THE DOCUMENTARY?

WHAT WAS THE REASON FOR THE CONFLICT OF EDWARD R. MURROW AND SENATOR JOE MCCARTHY AND WHAT PART DID THE DOCUMENTARY PLAY IN ITS RESOLUTION THAT EFFECTIVELY ENDED THE THREAT OF MCARTHYISM?

WHY WAS THE FILM THE MARCH CONSIDERED CONTROVERSIAL? (DIRECTED BY MY FORMER PROFESSOR)

KATHY FISCUS PAGES 179-180

FILO FARNSWORTH PAGES 182-184

DOCUMENTARIES CITED IN THIS CHAPTER:

**EDWARD R. MURROW'S FAREWELL TO JOE MCCARTHY
1954
(MODULE 3021 PAGES 197-204)**

**THE MARCH
D James Blue 1963
(MODULE 3053 PAGES 206-207)**

**PAPER 1 ASSIGNED: DUE OCTOBER 12 (20 POINTS)
4-6 PAGES 12 PT TYPE 1000 WORD MINIMUM**

IN 1935, LENI RIEFENSTAHL DIRECTED TRIUMPH OF THE WILL, GLORIFYING THE RISE OF THE NAZI PARTY UNDER ADOLF HITLER, AND MANY CRITICS CONSIDER IT THE WORLD'S BEST DOCUMENTARY. CAN A DOCUMENTARY EXTOLLING THE NAZI PHILOSOPHY NO MATTER HOW

WELL IT IS MADE, BECAUSE OF ITS SUBJECT MATTER BE OBJECTIVELY EVALUATED BY THE SAME STANDARDS AS OTHER MOVIES?

HITLER WAS ALSO A PAINTER AND WHILE MOST CRITICS REGARD HIS PAINTINGS AS INFERIOR, IF HE WERE TO DISPLAY THE DEPTH OF RENOIR OF KAHLO OR VAN GOGH, WOULD WE STILL HONOR HIS ARTISTRY DESPITE THE HORRORS HE INFLICTED ON THE WORLD? CAN WE SEPARATE ARTISTS FROM THEIR WORK AND APPRECIATE THEIR ARTISTRY REGARDLESS OF CHARACTER ISSUES AND SOCIETAL TRANSGRESSIONS?

AFTER KEVIN SPACEY WAS ACCUSED OF SEXUAL MISCONDUCT, HE WAS FIRED FROM HOUSE OF CARDS AND AFTER COMPLETING FILMING OF BILLIONAIRE BOYS CLUB, HE WAS DIGITALLY ERASED FROM THE MOVIE AND REPLACED BY CHRISTOPHER PLUMMER (THE CHARGES WERE LATER DROPPED). IS THIS THE PROPER WAY TO DEAL WITH SPACEY? ARE THEIR OBJECTIVE GUIDELINES THAT CAN BE APPLIED IN THE SAME WAY TO SIMILAR CASES?

BILL COSBY WAS CONVICTED OF SEXUAL ASSAULT AND HIS POPULAR TV PROGRAM THE COSBY SHOW, RATED AS ONE OF THE BEST TELEVISION SHOWS OF ALL TIME WHEN HE WAS HONORED WITH THE TITLE "AMERICA'S DAD" WAS BANNED FROM THE AIRWAVES. BY BANNING THE PROGRAM, THE NETWORKS WERE ALSO BANNING THE WORK OF THE MANY TALENTED PEOPLE WHO WORKED ON THE HOW DURING ITS 8 YEAR RUN: THE MANY PRODUCERS, DIRECTORS, ACTORS, CINEMATOGRAPHERS, EDITORS, COMPOSERS, MUSICIANS, AND COSTUME DESIGNERS. IS THIS THE FAIR AND PROPER WAY TO DEAL WITH COSBY?

PABLO PICASSO HAS LONG BEEN CONSIDERED A HEINOUS MISOGYNIST WHO DROVE WOMEN TO SUICIDE. BECAUSE OF HIS MONSTROUS, MALEVOLENT BEHAVIOR SHOULD HIS PAINTINGS BE BANNED OR DESTROYED?

HARVEY WEINSTEIN WAS CONVICTED OF CRIMINAL SEXUAL CRIMES AND RAPE. SHOULD THE FILMS HE PRODUCED SUCH AS LIFE IS BEAUTIFUL, PULP FICTION, NINE, KILL BILL, SILVER LININGS PLAYBOOK, SHAKESPEARE IN LOVE, GOOD WILL HUNTING, GANGS OF NEW YORK, THE LORD OF THE RINGS, THE KING'S SPEECH, THE ENGLISH PATIENT, AND CHICAGO BE BANNED, ALONG WITH THE WORK OF ALL THOSE

ARTISTS WHO WORKED ON THE FILMS?

IF A TERRIBLE CRIMINAL ACT IS DISCOVERED COMMITTED BY GEORGE LUCAS IN THE PAST, SHOULD THE STAR WARS FILMS AND ALL THEIR MECHANDISE BE SIMILARLY TAKEN OFF THE MARKET? (TO BE CLEAR, GEORGE LUCAS HAS NEVER BEEN ACCUSED OF ANYTHING HARMFUL).

IN PAPER 1, ARGUE FOR A CONSISTENT POLICY THAT COULD BE APPLIED TO ALL ARTISTS WHO HAVE BEEN ACCUSED OF A CRIME. DOES IT MATTER IF THE ARTIST HAS BEEN CONVICTED OR IS AN ACCUSATION ENOUGH?

ARE ALL CRIMES THE SAME AS FOR BANNING THE ARTIST'S WORK, OR ARE SOME MORE SERIOUS THAN OTHERS? JUST AS INDIVIDUALS HAVE RESEARCHED THE PAST OF SUCH FIGURES AS GEORGE WASHINGTON, THOMAS JEFERSON, PAUL REVERE, FRANCIS SCOTT KEY, ABRAHAM LINCOLN, DIANE FEINSTEIN, WOODROW WILSON, ANDREW JACKSON, BENJAMIN FRANKLIN, ALEXANDER GRAHAM BELL, AND JAMES MONROE TO DETERMINE PAST SOCIETAL RTRANSGRESSIONS AND CHANGED THE NAMES OF STREETS, BUILDINGS AND SCHOOLS, SHOULD THE PRESENT AND PAST OF PROMINENT MEMBERS OF THE ARTISTIC COMMUNITY BE INVESTIGATED TO UNCOVER ACTIONS OR OPINIONS AT ODDS WITH TODAY'S STANDARDS? BOTH HILLARY CLINTON AND BARACK OBAMA WERE ORIGINALLY AGAINST EQUAL RIGHTS FOR GAY INDIVIDUALS, BUT THEY CHANGED WITH THE TIMES. SHOULD OTHERS WHO HELD THE "WRONG" OPINIONS IN THE PAST BE FORGIVEN OR SHOULD THEY BE REMOVED FROM THEIR CURRENT POSITION AS IS OFTEN THE ACCEPTED POLICY TODAY.

**PAPER 1 ASSIGNED: DUE OCTOBER 12 (20 POINTS)
4-6 PAGES 12 PT TYPE 1000 WORD MINIMUM**

CONSULT THE FOLLOWING MODULES FOR ASSISTANCE:

THE BASICS OF THE RESARCH PAPER 3103, 3104

CHECKLIST FOR THE RESEARCH PAPER 3104

MLA CITATIONS 3105, 3106, 3107

MODEL RESEARCH PAPER 3109

FIXER UPPER RESEARCH PAPER – NEEDS WORK – 3108

C-4

STUDENTS EXPERIENCING DIFFICULTIES WITH
THEIR RESEARCH PAPERS CAN CONTACT ME AT

baronb@mesacc.edu

TO SET UP AN INDIVIDUAL APPOINTMENT ONLINE
SO I CAN OFFER FEEDBACK ON WHAT THEY'VE
WRITTEN OR ANSWER ANY QUESTIONS THEY MAY
HAVE.

COURSE COMPETENCIES 1, 2, 3, 4, 5, 6, 7

COURSE OUTLINE I, II, III, IV, V

CRITERIA C-1 C-2 C-3 C-4

10. Mon Sep 26

Watch **THE LIFE AND TIMES OF ROSIE THE RIVETER**

D Connie Field 1980

(MODULE 3011 PAGES 346-347)

HOW AND WHY WERE WOMEN RECRUITED FOR THE ARMED SERVICES IN WWII?

WHAT TYPES OF WOMEN RESPONDED TO THE CALL FOR THEM TO ENTER THE MILITARY WORK FORCE IN THE WAR?

WHAT ROLES AND RESPONSIBILITIES DID THEY ASSUME?

HOW WERE THEY TREATED?

HOW WERE ISSUES OF SEXISM AND RACISM ADRESSED?

HOW WERE SEGMENTS OF THE MARCH OF TIME USED? (PAGES 100-105 IN THE TEXT)

HOW WERE THE SONGS OF THE DAY USED IN THIS MOVIE?

WHAT HAPPENED TO WOMEN AFTER THE WAR WAS OVER

WITH REGARD TO THE STATUS OF THEIR EMPLOYMENT?

**WHAT METHODS OF PERSUASION WERE USED TO
“CONDITION” THE WOMEN TO SURRENDER THEIR JOBS TO
THE MEN RETURNING FROM THE WAR?**

**HOW DO SOME OF OUR VALUES TODAY DIFFER FROM
THOSE OF THE 1940s?**

HOW ARE SOME OF OUR VALUES THE SAME?

**THE LIFE AND TIMES OF TOSIE THE RIVETER WAS
DIRECTED BY CONNIE FIELD. DOES IT SEEM DIFFERENT
FROM OTHER FILMS WE’VE SEEN BECAUSE IT WAS
DIRECTED BY WOMAN?**

**WHY DID CONNIE FIELD MAKE THIS FILM? WHAT WAS SHE
TRYING TO COMMUNICATE?**

**INTRODUCTION TO FILM LANGUAGE: THE SHOT (MODULES
3127, 3128)**

COURSE COMPETENCIES 1, 2, 3, 4, 5, 6

COURSE OUTLINE I, I, II, III, IV

CRITERIA C-1 C-2 C-3

**NO PAGES ASSIGNED IN CHAPTER 8 BUT THESE IMPORTANT
HISTORICAL DOCUMENTARIES ARE MENTIONED:**

**ON THE BOWERY
D Lionel Rogosin 1956
(MODULE 3054 PAGE 211)**

**ON THE BOWERY ANALYSIS
(MODULE 3055)**

**PRIMARY
D Robert Drew 1960
(MODULE 3030 PAGES 212-215)**

WOODSTOCK
D Michael Wadleigh 1970
(MODULES 3062 AND 3063 PAGES 232-236)

11. Wed Sep 28 **WOODSTOCK: A TEMPORARY CONTEMPORARY UTOPIA
(MY PERSONAL EXPERIENCE)**

DEFINE THE CONCEPT OF A UTOPIA.

WHO CREATED THE FIRST EXAMPLE OF A UTOPIA?

**HOW DID THE NOTION OF A UTOPIA INFLUENCE
AMERICAN CHARACTER?**

**WHAT WERE SOME AMERICAN UTOPIAS AND WHAT WERE
THEIR INDIVIDUAL “RULES” BY WHICH PARTICIPANTS
HAD TO ABIDE?**

DOES WOODSTOCK QUALIFY AS A UTOPIA?

**DOES THE LEGACY OF WOODSTOCK HAVE ANY INFLUENCE
TODAY?**

WOODSTOCK
D Michael Wadleigh 1970
(MODULES 3062 and 3063 PAGES 333-336)

C-4

PEER REVIEW WRITING SESSION PAPER 1

COURSE COMPETENCIES 1, 4, 5, 6, 7

COURSE OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3 C-4

12. Mon Oct 3

CH 9 FOR THE PEOPLE, BY THE PEOPLE

PICTURES BETWEEN 248 AND 249, AND PAGES 252-257, 272-276

WHY WAS THE HELLSTROM CHRONICLE “ARGUABLY THE ODDEST MOVIE TO WIN A DOCUMENTARY ACADEMY AWARD.” ?

HOW DID THE “4TH NETWORK” OF PUBLIC TELEVISION IMPACT THE DOCUMENTARY?

IN WHAT WERE THE MANY CHALLENGES THAT FILMMAKERS HAD TO OVERCOME TO MAKE THE MOVIE HOOP DREAMS? DURING THE FILMING OF HOOP DREAMS OVER 5 YEARS, THE FILMMAKERS ASSISTED THE FAMILIES FEATURED IN THE MOVIE WITH FINANCIAL DONATIONS TO HELP THEM OVER THE TOUGH TIMES. ARE THERE ANY POTENTIAL ETHICAL PROBLEMS WITH FILMMAKERS PAYING THE SUBJECTS OF THEIR DOCUMENTARY?

WHY WAS IT CONSIDERED “A SURPRISING HIT?”

DOCUMENTARIES CITED IN THIS CHAPTER:

THE HELLSTROM CHRONICLE
 D Waylon Green and Spiegel 1971
 (MODULE 3067 PAGES 251-252)

RACE FOR SPACE
 1959
 (MODULE 3026 PAGES 248-249)

HOOP DREAMS
 D Steve James 1994
 (MODULE 3015 PAGES 273-275)

C-4

FIRST DRAFT OF PAPER 1 DUE

COURSE COMPETENCIES 1, 4, 5, 6, 7

COURSE OUTLINE I, III, IV

CRITERIA C-1 C-2 C-3 C-4

13. Wed Oct 5 **Watch** **THE TIMES OF HARVEY MILK**
 D Rob Epstein 1984
 (MODULE 3017 PAGES 336-339) 85

COURSE COMPETENCIES 1, 2, 3, 4, 5, 6

COURSE OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3

14. Mon Oct 10 **Watch** **THE TIMES OF HARVEY MILK**
 D Rob Epstein 1984
 (MODULE 3017 PAGES 336-339)

WHAT DID HARVEY MILK ACHIEVE IN SAN FRANCISCO?

WHY WAS HARVEY MILK ASSASSINATED?

DAN WHITE FIRST MURDERED SAN FRANCISCO MAYOR GEORGE MOSCONE AND THEN HARVEY MILK, ONE OF THE FIRST OPENLY GAY POLITICIANS IN AMERICA. WHITE HAD PREVIOUSLY RESIGNED HIS SUPERVISOR POST, THEN WANTED BACK IN. MOSCONE AND MILK OPPOSED HIS REENTRY. IN WHITE'S TRIAL, 12 CITIZENS OF SAN FRANCISCO ON THE JURY VOTED NOT GUILTY OF MURDER, BUT GUILTY OF VOLUNTARY MANSLAUGHTER, RESULTING IN A LIGHTER SENTENCE FOR DAN WHITE OF 7 YEARS IN JAIL. ANGERED BY THE VERDICT, SUPPORTERS OF HARVEY MILK TOOK TO THE STREETS CURSING DAN WHITE AND "HOMOPHOBIC" SAN FRANCISCO, RIOTED, SET FIRES TO CITY HALL, STOREFRONTS, AND POLICE CARS, RESULTING IN DOZENS OF POLICE AND HUNDREDS OF PEOPLE INJURED. SAID SUPERVISOR HARRY BRITT, "HARVEY MILK'S PEOPLE HAVE NOTHING TO APOLOGIZE FOR." SOON AFTER, HUNDREDS OF THOUSANDS OF SAN FRANCISCO RESIDENTS CAME TOGETHER FOR A SPECIAL CANDLELIGHT MEMORIAL FOR HARVEY MILK.

SOME CRITICS HAVE ASKED WHAT EVIDENCE IS THERE THAT HARVEY MILK WAS KILLED BECAUSE HE WAS GAY AND NOT

BECAUSE HE OPPOSED DAN WHITE'S REENTRY INTO POLITICS. ACCORDING TO IN THE TIMES OF HARVEY MILK, AFTER DAN WHITE RESIGNED HIS SUPERVISOR POSITION AND THEN CHANGED HIS MIND AND WANTED BACK IN, MAYOR MOSCONE WAS THINKING OF REAPPOINTING HIM, BUT HARVEY MILK WAS THE ONLY ONE OPPOSED TO BRINGING HIM BACK, AND "HARVEY MILK LOBBIED HARD AGAINST THE REAPPOINTING OF DAN WHITE." ALSO IN THIS DOCUMENTARY, DAN WHITE DOES VOTE AGAINST ONE MEASURE BENEFITING GAY CITIZENS BUT AT THE SAME TIME, URGES SAN FRANCISCANS TO VOTE AGAINST THE ANTI GAY PROPOSITION 6 WHICH WOULD MANDATE THE FIRING OF ALL HOMOSEXUAL SCHOOL TEACHERS. IN A CONFESSION LATER AS TO WHY HE DID IT, DAN WHITE SAID, "I'VE BEEN UNDER A LOT OF PRESSURE, FINANCIAL PRESSURE BECAUSE OF MY JOB POSITION." HE SAID HE TRIED TO CONVINCED THE MAYOR TO HIRE HIM BACK, BUT WHEN MOSCONE REFUSED, WHITE KILLED HIM. WHITE THEN WENT TO SEE HARVEY MILK AND ASKED HIM TO GET HIS JOB BACK, BUT WHEN MILK REFUSED, HE TOO WAS GUNNED DOWN. THE FACT THAT HARVEY MILK WAS GAY WAS NEVER MENTIONED.

REVIEWERS ALSO QUESTIONED WHETHER THE SENTENCE THAT LED TO THE CITY WIDE RIOTING WAS THE FAULT OF THE 700,000 PEOPLE WHO LIVED IN SAN FRANCISCO AT THE TIME INSTEAD OF THE 12 PEOPLE ON THE JURY. SINCE OVER HALF OF ALL THE PEOPLE IN SAN FRANCISCO ATTENDED THE ANNUAL GAY PRIDE FESTIVAL THE YEAR BEFORE, AND SINCE THE CITIZENS HAD JUST VOTED DOWN THE ANTI GAY PROP 9, ONE OF THE FIRST CITIES TO DO SO, WERE THEY ALL HOMOPHOBIC AND GUILTY? ONE MAN, DAN WHITE, KILLED HARVEY MILK, A TRUE TRAGEDY. WERE ALL THE CITIZENS OF SAN FRANCISCO PERSONALLY RESPONSIBLE FOR THE DEATH OF HARVEY MILK? WERE ALL OF THE CITIZENS OF DALLAS PERSONALLY RESPONSIBLE FOR THE DEATH OF JOHN F. KENNEDY?

WHEN SHOULD PEOPLE BE ENCOURAGED TO BURN, COMMIT VIOLENT CRIMES, AND LOOT IF THEY DISAGREE WITH A JURY'S VERDICT? WILL THIS BEHAVIOR HELP TO MAKE THE PERCEIVED WRONG RIGHT? WOULD THE PERSON FOR WHOM THEY ARE RIOTING APPROVE OF THEIR BEHAVIOR?

DAN WHITE WAS RELEASED FROM PRISON IN 1984. IN 1985, HE COMMITTED SUICIDE.

WHY DID ROB EPSTEIN MAKE THIS FILM? WHAT WAS HE TRYING TO COMMUNICATE?

COMPETENCIES 1, 2, 3, 4, 5, 6

OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3

15. Wed Oct 12

CH 10 THREE WINDOWS, ONE LANDSCAPE

PAGES 277-310

HOW DID THE PBS SERIES AN AMERICAN FAMILY CHANGE THE PERCEPTION OF THE DOCUMENTARY? HOW DID IT SET THE STANDARD FOR REALITY TV?

WHY WAS TITICUT FOLLIES CONSIDERED SO CONTROVERSIAL? WHY WAS IT INITIALLY BANNED? IS FRED WISEMAN'S APPROACH OBJECTIVE AND NON JUDGEMENTAL AS HE MAINTAINS, OR IS IT BY NATURE SUBJECTIVE AND BIASED BASED ON HIS SELECTION OF WHAT SCENES AND DIALOGUE APPEAR IN THE FINISHED FILM?

HOW HAS KEN BURNS CHANGED THE NATURE OF THE DOCUMENTARY? HOW WAS HIS FILM, THE CIVIL WAR, A "BOLD AND REASONED NONFICTION CONFRONTATION WITH PRECONCEIVED NOTIONS" OF THE CIVIL WAR IN PREVIOUS FICTION FILMS LIKE THE BIRTH OF A NATION AND GONE WITH THE WIND?

DOCUMENTARY CITED IN THIS CHAPTER:

**TITICUT FOLLIES
D Frederick Wiseman 1967
(MODULE 3057 PAGES 287-288)**

PAPER 1 DUE

**PAPER 2 ASSIGNED ON DEFINITION OF A DOCUMENTARY
DUE NOVEMBER 2 (20 points)
4-6 PAGES 12 PT TYPE 1000 WORD MINIMUM**

DOCUMENTARY DEFINITIONS

We think of film as a bullet that ignites consciousness We must serve as the stone that breaks silence, or the bullet that starts the battle.

—Raymundo Gleyzer

Filmmakers who work towards a revolutionary cinema in South America must not limit themselves to denouncing, or to the appeal for reflection; it must be a summons for action. It must appeal to our people's capacity for tears and anger, enthusiasm and faith.

—Raymundo Gleyzer

In feature films the director is God; in documentary films God is the director.

—Alfred Hitchcock

Reality changes; in order to represent it, modes of representation must change.

—Bertolt Brecht

We realized that the important thing was not the film itself but that which the film provoked.

—Fernando Solanas

Above all, documentary must reflect the problems and realities of the present. It cannot regret the past; it is dangerous to prophesy the future. It can, and does, draw on the past in its use of existing heritages but it only does so to give point to a modern argument. In no sense is documentary a historical reconstruction and attempts to make it so are destined to failure. Rather it is contemporary fact and event expressed in relation to human associations.

—Paul Rotha (1935)

We believe that the cinema's capacity for getting around, for observing and selecting from life itself can be exploited in a new and vital art form.

—John Grierson

We believe that the materials and the stories taken from the raw can be finer (more real in the philosophic sense) than the acted article.

—John Grierson

I think it's inevitable that people will come to find the documentary a more compelling and more important kind of film than fiction. Just as in literature, as the taste has moved from fiction to nonfiction, I think it's going to happen in film as well. In a way you're on a serendipitous journey, a

journey which is much more akin to the life experience. When you see somebody on the screen in a documentary, you're really engaged with a person going through real life experiences. So for that period of time, as you watch the film, you are, in effect, in the shoes of another individual. What a privilege to have that experience.

—Albert Maysles

In documentary we deal with the actual, and in one sense with the real. But the really real, if I may use that phrase, is something deeper than that. The only reality which counts in the end is the interpretation which is profound.

—John Grierson

I am eye. I am a mechanical eye. I, a machine, am showing you a world, the likes of which only I can see.

—Dziga Vertov, *Kinoglas*

My road is towards the creation of a fresh perception of the world. Thus I decipher in a new way the world unknown to you.

—Dziga Vertov, *Kinoks-Revolution*

It's all movies for me. And besides, when you say documentaries, in my case, in most of these cases, means "feature film" in disguise.

—Werner Herzog

I don't know what truth is. Truth is something unattainable. We can't think we're creating truth with a camera. But what we can do, is reveal something to viewers that allows them to discover their own truth.

—Michel Brault

Every cut is a lie. It's never that way. Those two shots were never next to each other in time that way. But you're telling a lie in order to tell the truth.

—Wolf Koenig

My obsession has been — and is still — the feeling of being there. Not of finding out this and analyzing this or performing some virtuous social act or something. Just what's it like to be there.

—Richard Leacock

We are really only successful in finding out anything when we are filming somebody who is more concerned with what he is doing than with the fact that we care filming him.

—Richard Leacock

Of course there's conscious manipulation! Everything about a movie is manipulation ... If you like it, it's an interpretation. If you don't like it, it's a lie — but everything about these movies is a distortion.

—Frederick Wiseman

I look on cinema as a pulpit, and use it as a propagandist.

—John Grierson

If you want to tell the untold stories, if you want to give voice to the voiceless, you've got to find a language. Which goes for film as well as prose, for documentary as well as autobiography. Use the wrong language, and you're dumb and blind.

—Salman Rushdie

The word documentary is problematic for me. Everybody thinks they know what they mean by it but I don't. It's a term that masks or clouds the realities of film experience, seeming to deny that fiction can tell useful sober truths and affirming that documentary can do nothing but. When I teach documentary, I use a substitute term, "films of edification," because I think the best way to describe this group of films is by their stance. All non-fiction films claim to edify. (Whether they do or not is another matter.)

—Jill Godmilow

All art is a kind of exploring ...To discover and reveal is the way every artist sets about his business.

—Robert Flaherty

Sometimes you have to lie to tell the truth.

—Robert Flaherty

To the documentary director the appearance of things and people is only superficial. It is the meaning behind the thing and the significance underlying the person that occupy his attention... Documentary approach to cinema differs from that of story-film not in its disregard for craftsmanship, but in the purpose to which that craftsmanship is put. Documentary is a trade just as carpentry or pot-making. The pot-maker makes pots, and the documentarian documentaries.

—Paul Rotha

My documentary is reality fiction, more novelistic than journalistic. I always try to reflect the complexity and ambiguity of the place that is the subject of the film... to supply the audience with enough material to help them make up their mind by placing them in events and asking them to think through their relationship to what they're seeing and hearing.

---Frederick Wiseman

Give us adequate images. We lack adequate images. Our civilization does not have adequate images. And I think a civilization is doomed or is going to die out like dinosaurs if it doesn't develop an adequate language for adequate images.

—Werner Herzog

Our eyes see very little and very badly so people dreamed up the microscope to let them see invisible phenomena; they invented the telescope...now they have perfected the cinecamera to penetrate more deeply into the visible world, to explore and record visual phenomena so that what is happening now, which will have to be taken account of in the future, is not forgotten.

—Dziga Vertov

My film aims at contributing to the urgent and indispensable discussion under way in my country, in Latin America, in the entire world, on the inhumanity of globalization. At the same time it aspires to prove that another world is possible.

—Fernando Solanas

You have to understand, my dears, that the shortest distance between truth and a human being is a story.

—Anthony de Mello

If the first casualty of war is truth, the last is memory.

—Peter Davis

Postmodernists argue that documentaries aren't special representations of the real world. They are fictional constructs – narratives determined by personal and special perspectives – open to constant questioning. Reality they say is too indeterminate to be finally captured on film or through any other medium. Any claim of objective truth is a hoax. Lies begin as soon as a documentarian turns on a camera. What happened before? What is going on outside the frame? What occurred after the camera was turned off? And don't even bring up what happens in the editing room! Rebelling against what is considered the oppressive authority of a belief in so-called authentic truth. Trinh T. Minh-ha, a University of California at Berkeley professor and ethnographic filmmaker is succinct. "There is no such thing as documentary – whether the term designates a category of material, a genre, an approach, or a set of techniques." In response, one exasperated critic complained, "If there is no truth and it is all a matter of perspective, how can we really know anything?"

-Jon Wilkman

**PAPER 2 ASSIGNED ON DEFINITION OF A DOCUMENTARY
DUE NOVEMBER 2 (20 points)
4-6 PAGES 12 PT TYPE 1000 WORD MINIMUM**

DEFINING THE DOCUMENTARY IS A DIFICULT TASK BUT IT IS ESSENTIAL TO DETERMINE WHAT DOES OR DOES NOT QUALIFY. AS THE SEMESTER HAS PROCEEDED, YOU HAVE VIEWED A VARIETY OF DOCUMENTARIES. SELECT ANY THREE OF THE DEFINITIONS ABOVE THAT YOU FEEL ARE ESPECIALLY INSIGHTFUL AND APPROPRIATE, THEN CREATE A THREE PART DEFINITION, A MINIMUM OF ONE PAGE EACH, EACH ONE DEFINING THE DOCUMENTARY IN A SLIGHTLY DIFFERENT, BUT SLIGHTLY RELATED WAY, WHILE AT THE SAME TIME ADDING YOUR OWN IDEAS. CITE SPECIFIC DOCUMENTARIES AND EXPLAIN HOW THEY FIT INTO YOUR NEW SCHEMATIC TO SUPPORT YOUR CONCLUSION. WHAT DOES YOUR DEFINITION ALLOW AND WHAT DOES IT FORBID?

CONSULT THE FOLLOWING MODULES FOR ASSISTANCE:

THE BASICS OF THE RESEARCH PAPER 3103

CHECKLIST FOR THE RESEARCH PAER 3104

MLA CITATIONS 3105, 3106, 3107

MODEL RESEARCH PAPER 3109

FIXER UPPER RESEARCH PAPER – NEEDS WORK – 3108

C-4

STUDENTS EXPERIENCING DIFFICULTIES WITH THEIR RESEARCH PAPERS CAN CONTACT ME AT

baronb@mesacc.edu

TO SET UP AN INDIVIDUAL APPOINTMENT ONLINE SO I CAN OFFER FEEDBACK ON WHAT THEY'VE WRITTEN OR ANSWER ANY QUESTIONS THEY MAY HAVE.

COURSE COMPETENCIES 1, 2, 3, 4, 5, 6

COURSE OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3 C-4

16. Mon Oct 17 **Watch** **ROGER & ME**
D Michael Moore 1989
(MODULE 3028 PAGES 400-401)
(WARNING: VERY DISTURBING IMAGES IN THE MOVIE FROM
1:10-1:12)

TO RAISE MONEY FOR THIS, HIS FIRST FILM, MICHAEL MOORE RAN A BINGO PARLOR.

COURSE COMPETENCIES 1, 2, 3, 4, 5, 6

COURSE OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3

17. Wed Oct 19 **Watch** **ROGER & ME**
D Michael Moore 1989
(MODULE 3028 PAGES 400-401)
(WARNING: VERY DISTURBING IMAGES IN THE MOVIE FROM
1:10-1:12)

AFTER WATCHING THIS MOVIE, WHAT ARE WE TO CONCLUDE ABOUT FLINT, MICHIGAN?

WHAT ARE WE TO CONCLUDE ABOUT ROGER SMITH AND GENERAL MOTORS?

SHOULD ROGER SMITH HAVE MET WITH MICHAEL MOORE?

DOES THE CHAIRMAN OF A MAJOR CORPORATION HAVE AN OBLIGATION TO MEET WITH EVERYONE WHO WISHES TO DISCUSS COMPANY POLICY? IF NOT, WHO IS ALLOWED IN AND WHO IS NOT?

MICHAEL MOORE IS NOTED FOR INFUSING HIS MOVIES WITH A HEAVY DOSE OF POLITICS. IS THIS FOCUS AN IMPORTANT PART OF THIS FILM, HIS FIRST?

WHAT KIND OF PERSONA DOES MICHAEL MOORE PROJECT? IS THIS HIS NATURAL PERSONALITY OR IS IT A “CHARACTER” HE PLAYS TO WIN OVER THE AUDIENCE?

MICHAEL MOORE HAS BEEN CRITICIZED BY CITICS HAVING “DECEPTIVELY CONDENSED AND REARRANGED EVENTS,” FOR “CREATING HIS OWN VERSION OF HISTORY WITH SHALLOW AND FACETIOUS GONZO DEMAGOGUERY THAT MADE ME FEEL CHEAP FOR LAUGHING.” HE SHOT BACK THAT ALL DOCUMENTARIANS DO WHAT HE DOES. GOING BACK TO THE FIRST DOCUMENTARY, NANOOK OF THE NORTH BY ROBERT FLAHERTY, DO DOCUMENTARY FIMAKERS HAVE A DUTY TO TELL THE “STRAIGHT TRUTH” OR CAN THEY BEND IT A LITTLE TO MAKE THEIR POINT STRONGER? DOES THE SUBJECT MAKE A DIFFERENCE? IS IS IT OKAY IN A FILM ABOUT AN INUIT, BUT NOT OKAY IN A POLITICALLY ORIENTED “SERIOUS” FILM?

MICHAEL MOORE’S FILM ROGER AND ME IS ABOUT MOORE’S FAILED ATTEMPT TO MEET UP WITH ROGER SMITH, CHAIRMAN OF GENERAL MOTORS TO CONVINCHE HIM TO RECALL THE MANY GM EMPLOYEES HE HAD LAID OFF. HOWEVER, SOMEONE WHO WORKED WITH MOORE SAID THAT MOORE ACTUALLY DID HAVE ONE EXTENSIVE MEETING WITH SMITH AND HAD THE FILM TO PROVE IT, BUT MOORE CLAIMED THAT THE MEETING WAS ABOUT SOMETHING ELSE. WE WILL NEVER KNOW “THE TRUTH.”

WHY DID MICHAEL MOORE MAKE THIS FILM? WHAT WAS HE TRYING TO COMMUNICATE?

C-4

PEER REVIEW WRITING SESSION PAPER 2

COURSE COMPETENCIES 1, 4, 5, 6, 7

COURSE OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3 C-4

18. Mon Oct 24 **CH 11 ADDITIONAL TAKES**

PAGES 318-351

WHAT IS AN ETHNOGRAPHIC DOCUMENTARY AND WHY IS DEAD BIRDS CONSIDERED ONE OF THE MOST FAMOUS ETHNOGRAPHIC FILMS” WHICH OFFERS “POSSIBILITIES FOR RACIAL UNDERSTANDING AND CROSS-RACIAL INTIMACY AT HOME.”

HOW DID EYES OF THE PRIZE, THE HISTORY OF “THE STRUGGLE FOR RACIAL EQUALITY” EXPAND THE BOUNDARIES OF THE DOCUMENTARY AND WHY WAS IT “RECOGNIZED AS A DOCUMENTARY LANDMARK”?

WHY WERE THE FILMS IMAGINING INDIANS AND WE SHALL REMAIN CONSIDERED BREAKTHROUGHS FOR THE DOCUMENTARY?

WHY WAS CHICANO! THE HISTORY OF THE MEXICAN-AMERICAN CIVIL RIGHTS MOVEMENT AN IMPORTANT FOUNDATION FOR LATINX DOCUMENTARIANS?

WHY IS WHO KILLED VINCENT CHIN? “A LANDMARK IN ASIAN AMERICAN SCREENED REALITY”?

DOCUMENTARIES CITED IN THIS CHAPTER:

DEAD BIRDS

**D Robert Gardner 1963
YOUTUBE (PAGE 312)**

BURDEN OF DREAMS

**D Les Blank 1982
(MODULE 3066 PAGE 314)**

PORTRAIT OF JASON

**D Shirley Clarke 1967
(MODULE 3071 PAGE 343)**

MESHES OF THE AFTERNOON

**D Maya Deren 1945
(MODULE 3058 PAGE 341)**

HARLAN COUNTY U.S.A.

**D Barbara Kopple 1976
(MODULE 3038 PAGES 348-351)**

EYES ON THE PRIZE

D Henry Hampton 1987

IMAGINING INDIANS

D Victor Masayesva 1992

WE SHALL REMAIN
D Rick Burns and Chris Eyre 2009

**CHICANO! THE HISTORY OF THE MEXICAN-AMERICAN
CIVIL RIGHTS MOVEMENT**
D Hector Galan 1996

WHO KILLED JIMMY CHIN?
D ReneeTajima and Christine Choy 1987

C-4

FIRST DRAFT OF PAPER 2 DUE

COURSE COMPETENCIES 1, 4, 5, 6, 7

COURSE OUTLINE I, III, IV

CRITERIA C-1 C-2 C-3 C-4

19. Wed Oct 26 **Watch HOOP DREAMS**
D Steve James 1994
(MODULE 3015 PAGES 273-275)

COURSE COMPETENCIES 1, 2, 4, 5, 6

COURSE OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3

20. Mon Oct 31 **Watch HOOP DREAMS**
D Steve James 1994
(MODULE 3015 PAGES 273-275)

**WILLIAM GATES WAS CONSIDERED ONE OF THE TOP
HIGH SCHOOL BASKETBALL GUARDS IN THE NATION BEFORE
INJURING HIS KNEE, WHICH LIMITED HIM TO JUST 8
GAMES AS A JUNIOR, AND HE WAS NEVER REALLY THE
SAME AFTER THAT. GATES WAS STILL OFFERED A
SCHOLARSHIP TO MARQUETTE, BUT HE AVERAGED JUST
3.7 POINTS IN 85 GAMES WITH THE GOLDEN EAGLES**

OVER THE COURSE OF 3 SEASONS.

WITH NO BIG-TIME COLLEGE OFFERS ON THE TABLE, ARTHUR AGEE PLAYED 2 SEASONS AT MINERAL AREA COMMUNITY COLEGE IN PARK HILLS, MISSOURI BEFORE FINISHING HIS COLLEGE CAREER AT ARKANSAS STATE WHERE HE AVERAGED 8.1 POINTS AND 3.8 ASSISTS IN 55 GAMES FOR THE RED WOLVES.

WHILE NEITHER WILLIAM GATES NOR ARTHUR AGEE NEVER PLAYED IN THE NBA, GATES ACRUALLY DID GET HIS CHANCE. IN 2001, HE WORKED OUT WITH MICHAEL JORDAN, WHO WAS PREPARING FOR HIS NBA COMEBACK WITH THE WASHINGTON WIZARDS. JORDAN PROMISED GATES A TRYOUT WITH THE TEAM, BUT GATES BROKE HIS FOOT, AND IT WAS TOO LATE FOR THE TRYOUT. AFTER GATES HEALED, HE TRIED OUT FOR THE CHICAGO BULLS BUT DID NOT MAKE THE TEAM.

WILLIAM GATES WENT ON TO GET HIS BIBLE DEGREE AND SERVED AS A PASTOR AT A COMMUNITY CENTER IN THE CABRINI GRE NEIGHBORHOOD WHERE HE GREW UP. IN 2012, HE MOVED HIS FAMILY TO SAN ANTONIO WHERE HE COACHES AAU BALL. HIS SQUAD IS KNOWN AS THE TEAM HOOP DREAMS, AND ALL 3 OF HIS SONS PLAYED FOR HIM. HIS OLDEST SON, WILLIAM GATES JR. RECEIVED A FULL SCHOLARSHIP TO FURMAN UNIVERSITY WHERE HE PLAYED FOR 2 SEASONS FOR THE PALADINS BEFORE RETURNING TO TEXAS TO FINISH HIS COLLEGE CAREER AT HOUSTON BAPTIST.

ARTHUR AGEE ACTUALLY DID PLAY PRO BALL FOR A SHORT TIME, BUT NOT IN THE NBA. INSTEAD, HE SUITED UP FOR A RIVAL PRO LEAGUE, THE UNITED STATES BASKETBAL LEAGUE, NOW DISBANDED. HE ALSO ENJOYED A BRIEF STINT WITH THE HARLEM GLOBETROTTERS AND LATER WORKED ON TV IN SMALL ROLES. HE IS CURRENTLY A MOTIVATIONAL SPEAKER AND ALSO DESIGNS AND SELLS APPAREL INSPIRED BY HOOP DREAMS.

WHY DO WILLIAM GATES AND ARTHUR AGEE ASPIRE TO BE IN THE NBA?

WHY DON'T THEY MAKE IT?

WHAT IS ANY YOUNG MAN'S LIKELIHOOD OF MAKING IT TO TNBA? SEE MODULES 139 AND 140.

FOR MAJOR LEAGUE BASEBALL, THE ODDS OF MAKING IT ARE EVEN HIGHER. FOR EVERY 40,000 LITTLE LEAGUERS,

ONE WILL EVENTUALLY BE DRAFTED. FOR EVERY 10,000 HIGH SCHOOL AND COLLEGE BALLPAYERS, ONE WILL BE DRAFTED. OUT OF 100 BASEBALL PLAYERS DRAFTED, THREE WILL MAKE THE TEAM.

WHAT IS THE FIMMAKER'S ATTITUDE TO THE TWO YOUNG MEN?

HOW IS ARTHUR'S MOM SHEILA DIFFERENT IN HER APPROACH TO HER IDEAL JOB COMPARED TO THE TWO YOUNG MEN?

WHAT KIND OF MUSIC IS USED AND WHY?

WHAT ARE WE TO THINK OF THE ST. JOSEPH BASKETBALL COACH GENE PINGATORE AND HIS COACHING STYLE? WOULD YOU LIKE YOUR SON OR DAUGHTER TO BE COACHED BY HIM?

WHY DID STEVE JAMES MAKE THIS FILM? WHAT WAS HE TRYING TO COMMUNICATE?

COSTUMES OPTIONAL

COURSE COMPETENCIES 1, 2, 3, 4, 5, 6

COURSE OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3

21. Wed Nov 2

Watch **SPELLBOUND**
D: Jeffrey Blitz 2002
(MODULE 3088)

IN SPELLBOUND, IN THE FIRST HALF OF THE MOVIE, WE GET TO KNOW 8 YOUNG PEOPLE PREPARING FOR THE NATIONAL SPELLING BEE IN WASHINGTON D.C. : ANGELA, NUPUR, TED, EMILY, ASHLEY, NEIL, APRIL, AND HARRY.

BEFORE YOU WATCH THE SECOND PART, THE ACTUAL COMPETITION IN WASHINGTON D.C. , INDICATE WHO YOU HOPE WILL WIN THE SPELLING BEE. WHY DID YOU ELECT THAT PERSON? WHY DOES HIS OR HER PERSONA/PERSONALITY AS PRESENTED IN THE FILM IN IMAGES AND SOUND SEEM SO APEALING?

PAPER 2 DUE

COURSE COMPETENCIES 1, 2, 4, 5, 6

COURSE OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3

22. Mon Nov 7 **Watch SPELLBOUND**

**D: Jeffrey Blitz 2002
(MODULE 3088) 96 M**

WHILE WE SYMPATHIZE WITH THE KIDS IN THEIR PREPARATION FOR THE CHAMPIONSHIP, ONE PARENT COMMENTS THAT MAYBE THIS IS AN UNUSUAL CASE OF CHILD ABUSE. THOSE ELIMINATED FROM THE “NERVE WRACKING” COMPETITION FEEL “RELIEVED” AND HAPPY TO GO BACK TO BEING A “NORMAL KID.” IS IT POSSIBLE THAT THE NATIONAL SPELLING BEE CAUSES MORE HARM THAN GOOD? TO FURTHER COMPLICATE THE MATTER, SINCE IT IS UNLIKELY THAT ANY OF THE CONTESTANTS WILL EVER USE THE WORDS THEY SPELL IN DAILY CONVERSATION (CONTESTANTS WERE ELIMINATED FOR MISPELLING HELEOPLANKTON, CLAVECIN, AND HELLEBORE, WHILE THE CHAMPION WON SPELLING LOGORRHEA), AND THE MAJORITY OF PARENTS AND SUPPORTERS HAVE NEVER HEARD OF THE WORDS, WHAT IS THE PURPOSE OF THE NATIONAL SPELLING BEE? IS IT BENEFICIAL OR HARMFUL TO THE DEVELOPMENT OF THE YOUNG PEOPLE?

IF YOUR CHILD WANTED TO BE A SPELLING CHAMP, WOULD YOU BE SUPPORTIVE IN THE WAY THESE PARENTS WERE?

SINCE THE SPELLING BEE IS FEATURED ON ESPN, DOES THAT MEAN THE SPELLING BEE IS A SPORT?

SOMEONE IN THE FILM REMARKS THAT AMERICANS ESPECIALLY LOVE COMPETITION, AND THE SPELLING BEE IS ONE MORE EXAMPLE OF HOW COMPETITION IS SUCH A KEY ELEMENT IN OUR

CULTURE. IS THAT TRUE? WHY OR WHY NOT?

IT IS SADLY IRONIC THAT WHILE TED WAS ELIMINATED FROM THE COMPETITION FOR SPELLING THE WORD “DISTRACTIBLE” AS “DISTRACTABLE” WITH AN “A” INSTEAD OF AN “I,” TODAY’S DICTIONARY NOW RECOGNIZES THE SPELLING OF “DISTRACTABLE” AS AN ACCEPTABLE ALTERNATIVE.

WHY DID JEFREY BLITZ MAKE THIS FILM? WHAT WAS HE TRYING TO COMMUNICATE?

COURSE COMPETENCIES 1, 2, 3, 4,5, 6

COURSE OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3

NO PAGES ASSIGNED IN CHAPTER 12 BUT THESE IMPORTANT DOCUMENTARIES ARE MENTIONED:

THE ENDLESS SUMMER
D Bruce Brown 1966
(MODULE 3070 PAGE 363)

THIS IS SPINAL TAP
D Rob Reiner 1984
(MODULE 3064 PAGES 380-381)

REAL LIFE
D Albert Brooks 1979 - parody of TV program
AN AMERICAN FAMILY
(MODULE 3077 PAGE 380)

4 LITTLE GIRLS
D Spike Lee 1997
(MODULE 3076 PAGES 371-37)

23. Wed Nov 9 **CH 13 GETTING REAL IN A GOLDEN AGE**

PAGES 391- 405, 408, 412-421

HOW HAS THE FILMMAKING PROCESS CHANGED SINCE LELAND STANFORD WON HIS \$25,000 BET WHEN EADWEARD MUYBRIDGE SHOWED THAT HIS HORSE, SALLIE GARDNER HAD ALL FOUR FEET OFF THE GROUND IN 1878?

GREY GARDENS BY AL AND DAVID MAYSLES FOCUSES ON TWO ECCENTRIC AGING RELATIVES OF JACQUELINE KENNEDY ONASSIS. THEY LIVE IN A DILAPIDATED MANSION IN EAST HAMPTON, NEW YORK. WHILE SOME CRITICS PRAISED THEIR “AFFECTION FOR HUMAN ECENTRICITY,” OTHERS CRITICIZED THEIR WORK AS PURE “VOYEURISTIC EXPLOITATION”? WHAT IS THE DIFFERENCE BETWEEN MERELY OBSERVING THE LIFE OF UNCONVENTIONAL INDIVIDUALS AND DEGRADING THEM THROUGH HUMILIATION? ONE OF THE THREE MAIN THEORIES OF HUMOR SUGGESTS THAT WE LAUGH AT PEOPLE TO FEEL SUPERIOR TO THEM, A CONCEPT DATING BACK TO THE 1651 WORK OF THOMAS HOBBS CALLED THE LEVIATHAN. HE ALLED OUR SENSATION OF SUPERIORITY A “SUDDEN GLORY.” SHOULD DOCUMENTARIANS BE ENCOURAGED OR DISCOURAGED OF MAKING FILMS OF MORTIFYING MOCKERY SO WE CAN EXPERIENCE THIS SUDDEN GLORY?

WHY HAS THE ATOMIC CAFÉ INSPIRED SO MANY DOCUMENTARIANS LIKE MICHAEL MOORE?

HOW HAS MICHAEL MOORE CHANGED THE DOCUMENTARY?

WHY DID RICK PRELINGER MAX OUT 13 CREDIT CARDS TO PURCHASE 60,000 DOCUMENTARIES OVER 20 YEARS AND THEN DONATE THEM TO THE LIBRARY OF CONGRESS?

HOW DID ERROL MORRIS RETURN THE DOCUMENTARY TO ITS ROOTS, AND WHAT DID HE MEAN THAT “I DECIDED TO BREAK ALL THE RULES”? HOW DID HIS MOVIE, THE THIN BLUE LINE, CREATE “A MODEL FOR HUNDREDS OF TRUE CRIME DOCUMENTARIES TO COME”? THAT DOCUMENTARY WAS

NOT NOMINATED FOR AN ACADEMY AWARD BECAUSE OF ITS USE OF A SERIES OF “REENACTMENTS” OF A CRIME. WHY IS IT NOT PERMISSIBLE FOR DOCUMENTARIES TO INCLUDE REENACTMENTS?

DOCUMENTARIES CITED IN THIS CHAPTER:

GREY GARDENS

Albert and David Maysles 1976

(MODULE 3044 PAGES 494-495)

GOING CLEAR: SCIENTOLOGY AND THE PRISON OF BELIEF

D Alex Gibney 2015

(MODULE 3059 PAGE 408)

THIN BLUE LINE

D Errol Morris 1998

(MODULE 3065 PAGES 415-418)

ATOMIC CAFÉ

D. KEVIN RAFFERTY, JAYNE LOADER, AND PIERCE RAFFERTY 1982

(MODULE 3163 AND 3164 PAGE 399)

COURSE COMPETENCIES 1, 3, 4, 5,

COURSE OUTLINE I, III, IV

CRITERIA C-1 C-2 C-3

24. Mon Nov 14 **Watch AN INCONVENIENT TRUTH**

D Davis Guggenheim 2006

(MODULE 3072 PAGES 408-409)

COURSE COMPETENCIES 1, 2, 4, 5, 6

COURSE OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3

25. Wed Nov 16

Watch AN INCONVENIENT TRUTH

**D Davis Guggenheim 2006
(MODULE 3072 PAGES 408-409)**

THIS ACADEMY AWARD WINNING DOCUMENTARY SEEMS TO BE A SINCERE ATTEMPT TO PERSUADE THE VIEWERS OBJECTIVELY THAT ACTION MUST BE TAKEN TO DEAL WITH THE SERIOUS THREAT OF GLOBAL WARMING. DOES AN INCONVENIENT TRUTH OFFER COMPELLING SCIENTIFIC EVIDENCE SO YOU ARE CONVINCED, OR ARE YOU STILL SKEPTICAL?

I RESPECT THE EFFORTS OF ANYONE TO MAKE THE WORLD ABETTER PLACE, USING LOGIC AND EMOTION TO CONVINC US THAT THERE IS A WAY TO IMPROVE THE SITUATION. CLEARLY, AL GORE, WORKING WITH CONTRIBUTING SCIENTISTS, PUT IN A GREAT DEAL OF WORK, WRITING THIS FACT PACKED FILM HISSELF.

HOWEVER, THE FILM SPENDS THE FIRST FEW MINUTES FOLLOWING AL GORE AS AUDIENCES CHEER FOR HIM IN LARGE AUDITORIUMS, PEOPLE PHOTOGRAPH AND FILM HIM, WAVING CROWDS LINE UP FOR HIS MOTORCADE, WE WATCH HIM RAISE HIS ARMS IN TRIUMPH, HE IS PHOTOGRAPHED DEPARTING AIR FORCE ONE, HE IS WALKING THROUGH A LONG LIGHTED TUNNEL SIMILAR TO ROCKY ENTERING THE RING FOR HIS BIG FIGHT. HE ALSO SPENDS A GREAT DEAL OF TIME DISCUSSING HIS YOUNG SON AND HIS RECOVERY FROM AN ACCIDENT.

THE MIDDLE OF THIS DOCUMENTARY ABOUT THE DEADLY CONSEQUENCES OF GLOBAL WARMING IS INTERRUPTED BY IMAGES AND SOUND ABOUT A PREVIOUS PRESIDENTIAL ELECTION THAT GORE LOST, INCLUDING EMOTIONAL HUGS FROM FAMILY AND FRIENDS, FOLLOWED BY GORE IN SLOW MOTION GETTING STANDING ROOM APPLAUSE.

GLOBAL WARMING IS INDEED A MOST SERIOUS SUBJECT WITH CRITICAL LONG TERM CONSEQUENCES FOR THE SURVIVAL OF THE HUMAN RACE.

HOWEVER, IF SOMEONE WERE TO DO A SERIOUS DOCUMENTARY ON THE HORRORS OF SEX TRAFICKING

OR CHILD MOLESTATION, WOULD IT BE APPROPRIATE SHOWING THESE PERSONAL SOUNDS AND IMAGES UNRELATED TO THE TOPIC AT HAND? DO THEY ADD WEIGHT TO THE ARGUMENT AGAINST GLOBAL WARMING OR ARE THEY DISTRACTING ? WHY WERE THEY INCLUDED?

IS IT POSSIBLE THAT AL GORE IS TRYING TO CONVINCING US THAT HE IS RIGHT BY SUBTLY CREATING A LIKEABLE PERSONALITY TO EMOTIONALLY CONNECT WITH US AND WIN US OVER? IS THAT TO BE CRITICIZED OR IS THAT JUSTIFIABLE SINCE THE SUBJECT IS SO IMPORTANT AND THE MORE PEOPLE ON BOARD TO CHAMPION THE CAUSE, THE BETTER?

IS HIS OCCASIONAL WHISPERING PART OF THIS STRATEGY TO CREATE A STRONGER BOND BETWEEN NARRATOR AND AUDIENCE, AND SHOULD BE PRAISED AS A WAY TO ENLIST MORE POPULAR SUPPORT FOR THIS FUTURE LIFE AND DEATH DILEMMA?

LATER, AL GORE SHOWS PICTURES OF GROWING UP ON HIS FATHER'S TOBACCO FARM, WHERE HE TOTALED THE FAMILY CAR AS A 14-YEAR-OLD, WHERE HE SHOT HIS RIFLE, WHERE HE PLAYED WITH HIS DOG AND PONY, WHERE HE SWAM IN THE LOCAL CREEK. AGAIN, WOULD THESE ADDITIONS IN A DOCUMENTARY ON DOMESTIC ABUSE OR RAPE OR ABORTION BE CONSIDERED APPROPRIATE OR RELEVANT?

IN MODULE 3139, CHARLES BARKLEY ASSERTED THAT ATHLETES ARE NOT ROLE MODELS AND THEY SHOULD ONLY BE REGARDED AS EXCELLENT BALLPLAYERS, AND NOT BE EXPECTED TO LEAD EXEMPLARY LIVES.

AL GORE'S AN INCONVENIENT TRUTH ENCOURAGES US ALL TO MAKE ENERGY REDUCTION A MAIN PRIORITY IF WE EXPECT TO COMBAT GLOBAL WARMING, BUT MODULES 3141 AND 3142 NOTE THAT AL GORE'S HOME USES ANYWHERE FROM 12 TO 21 TIMES AS MUCH ENERGY AS AN AVERAGE HOME. SHOULD AL GORE BE EXPECTED TO ACT AS A ROLE MODEL FOR ENERGY CONSERVATION TO MAKE HIS ARGUMENT STRONGER IN AN INCONVENIENT TRUTH, OR IS IT IRRELEVANT HOW HE CONDUCTS HIS PERSONAL LIFE?

**PAPER 3 ASSIGNED: DUE DECEMBER 7 (20 POINTS)
4-6 PAGES 12 PT TYPE 1000 WORD MINIMUM**

IN 1991, BILL NICHOLS LAID THE FOUNDATION FOR THE OVERALL THEORETICAL PRINCIPLES OF THE DOCUMENTARY BY STATING THAT THERE WERE SIX TYPES, ALTHOUGH OFTEN DOCUMENTARIES COMBINE ASPECTS OF EACH KIND: POETIC, OBSERVATIONAL, EXPOSITORY, REFLEXIVE, PARTICIPATIVE, AND PERFORMATIVE.

MODULES 3143 AND 3144 GO INTO MORE DETAIL ABOUT EACH ONE, WITH SPECIFIC EXAMPLES.

“POETIC” REFERS TO DOCUMENTARIES THAT DO NOT TRY TO ADVANCE AN INTELLECTUAL AGENDA, BUT ATTEMPT TO COMBINE SOUND AND VISUALS TO MOVE THE AUDIENCE EMOTIONALLY, TO EVOKE A VARIETY OF FEELINGS BASED ON WHAT IS UPON THE SCREEN.

“OBSERVATIONAL” IS CONSIDERED A “HANDS OFF” APPROACH WHEREBY THE AUDIENCE IS SHOWN VISUALS SO THEY CAN MAKE UP THEIR OWN MINDS ABOUT A TOPIC WITHOUT BEING PERSUADED ONE WAY OR ANOTHER AS TO WHAT CONCLUSIONS SHOULD BE DRAWN. SOME CONTEND THIS IS IMPOSSIBLE BECAUSE BY SELECTING THEIR SOUNDS AND IMAGES, FILMMAKERS ARE CONSCIOUSLY OR UNCONSCIOUSLY ENCOURAGING THE VIEWERS TO AGREE WITH THEIR UNSTATED BUT IMPLIED POINT OF VIEW.

“EXPOSITORY” SIGNIFIES THAT THE FILM IS ACTIVELY TRYING TO COMMUNICATE IDEAS USING EMOTION OR LOGIC TO EITHER INFORM US ABOUT A SUBJECT OR PERSUADE US THAT SOMETHING MUST BE DONE TO SOLVE A PROBLEM. OFTEN A NARRATOR IS INVOLVED, SOMETIMES CALLED “THE VOICE OF GOD,” AS ONE MORE STRATEGY TO WIN US OVER.

“REFLEXIVE” MEANS THAT THE DOCUMENTARY IS ABOUT THE MAKING OF THAT DOCUMENTARY, HOW IT IS PUT TOGETHER, AND WHAT IT IS TRYING TO DO. IT MAKES US AWARE, AT THE MOST BASIC LEVEL, WHAT IS GOING ON BEHIND THE SCENES, TAKING US RIGHT INTO THE VERY HEART OF THE MOVIE ITSELF AS IT IS UNFOLDING.

IN “PARTICIPATIVE,” THE FILMMAKER IS PART OF THE MOVIE, ASKING QUESTIONS OF THE PARTICIPANTS, STEERING THE FILM IN THE WAY THAT DIRECTOR BELIEVES IS THE BEST PERSPECTIVE FOR THAT INDIVIDUAL TO REVEAL “THE TRUTH.”

THE “PERFORMATIVE” PERSPECTIVE TAKES THE “PARTICIPATIVE” ONE STEP FURTHER IN THAT THE

FILMMAKER IS THE STAR OF THE SHOW, IN SOME WAYS MORE DOMINANT AND IMPORTANT THAN THE ACTUAL SUBJECT OF THE DOCUMENTARY. IT SEEMS TO ME THAT MAYBE “PARTICIPATIVE” AND “PERFORMATIVE” SHOULD BE BUNDLED INTO ONE CATEGORY, SINCE THEY ARE MERELY DEGREES OF THE SAME IDEA, BUT NICHOLS DISAGREES.

THE CLASS CONSISTS OF VIEWING ELEVEN DOCUMENTARIES:

NANOOK OF THE NORTH
 THE WONDERFUL, HORRIBLE LIFE OF LENI RIEFENSTAHL
 THE LIFE AND TIMES OF ROSIE THE RIVETER
 THE TIMES OF HARVEY MILK
 ROGER AND ME
 HOOP DREAMS
 SPELLBOUND
 AN INCONVENIENT TRUTH
 FANTASTIC LIES
 JANE
 FREE SOLO

WE HAVE NOT LOOKED AT FULLY POETIC DOCUMENTARIES LIKE BARAKA IN MODULE 3086, SAMSARA IN 3091, OR KOYAANISQATSI IN 3080.

WE HAVE ALSO NOT WATCHED REFLEXIVE DOCUMENTARIES LIKE THE MAN WITH A MOVIE CAMERA IN MODULE 3006 OR SHERMAN’S MARCH IN 3161.

HOWEVER, WE HAVE WATCHED OBSERVATIONAL, EXPOSITORY, PARTICIPATIVE, AND PERFORMATIVE DOCUMENTARIES.

IN PAPER 3, WRITE A RESEARCH PAPER DETERMINING WHICH CLASSIFICATION SCHEMES THE ELEVEN MOVIES FIT INTO AND EXPLAIN WHY. SINCE DOCUMENTARIES OFTEN COMBINE VARIOUS TYPES, SOME DOCUMENTARIES MAY BELONG IN MORE THAN ONE CATEGORY.

EVEN THOUGH WE HAVE NOT WATCHED ANY MOVIES THAT MAY BE DEFINED AS STRICTLY POETIC (USING SOUND AND IMAGES TO EVOKE FEELINGS) OR REFLEXIVE (WHEREBY THE FILM EXPLORES THE ACTUAL MAKING OF THE DOCUMENTARY) AT TIMES SOME OF THE 11 FILMS MAY VENTURE INTO POETIC OR REFLEXIVE TERRITORY, SO YOU MAY USE POETIC OR REFLEXIVE AS TYPES OF

DOCUMENTARIES WHEN APPROPRIATE.

CONSULT THE FOLLOWING MODULES FOR ASSISTANCE:

THE BASICS OF THE RESEARCH PAPER 3103

CHECKLIST FOR THE RESEARCH PAPER 3104

MLA CITATIONS 3105, 3106, 3107

FIXER UPPER RESEARCH PAPER – NEEDS WORK - 3108

MODEL RESEARCH PAPER 3019

C-4

STUDENTS EXPERIENCING DIFFICULTIES WITH THEIR RESEARCH PAPERS CAN CONTACT ME AT baronb@mesacc.edu TO SET UP AN INDIVIDUAL APPOINTMENT ONLINE SO I CAN OFFER FEEDBACK ON WHAT THEY'VE WRITTEN OR ANSWER ANY QUESTIONS THEY MAY HAVE.

COURSE COMPETENCIES 1, 2, 3, 4, 5, 6

COURSE OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3 C-4

26. Mon Nov 21

Watch FANTASTIC LIES
D Marina Zenovich 2016
(MODULE 3016)

COURSE COMPETENCIES 1, 2, 4, 5, 6

COURSE OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3

27. Wed Nov 23

Watch **FANTASTIC LIES**

D Marina Zenovich 2016
(MODULE 3016)

WHY DID THE MEDIA AND THE PUBLIC RUSH TO JUDGEMENT BEFORE ANY EVIDENCE WAS PRESENTED? FOR EXAMPLE, ON CAMPUS, STUDENTS REPEATEDLY BANGED POTS AND PANS OUTSIDE THE STUDENTS' FRATERNITY HOUSE SO THEY COULDN'T SLEEP, PICTURES OF THE LACROSSE TEAM MEMBERS WERE POSTED ACROSS CAMPUS WITH THE WORD "RAPIST" WRITTEN ACROSS THEIR FACES, AND THEY WERE SHOUTED DOWN WHENEVER THE ATHLETES TRIED TO PRESENT THEIR SIDE OF THE STORY. THE DUKE LACROSSE TEAM'S GAMES WERE ALL CANCELED, THOUGH THEY WERE RUNNERS-UP FOR THE NATIONAL LACROSSE CHAMPIONSHIP, AND THEIR COACH WAS FORCED TO RESIGN.

WHY DID MANY DUKE FACULTY ADDRESS THE STUDENTS IN THEIR CLASSES AS "MY LITTLE RAPISTS" AND FLUNK THEM EVEN THOUGH THEY HAD PASSING GRADES? 88 PROFESSORS SIGNED A LETTER TO THE PRESIDENT DEMANDING THAT THE LACROSSE TEAM BE REMOVED FROM THE SCHOOL.

I RECALL THIS EXACT CASE AND AT THE TIME I WAS ANGRY AS EVERYONE ELSE THAT THESE PRIVILEGED STUDENTS COULD SO CRUELLY MISTREAT THIS INNOCENT VICTIM. LATER WHEN THE TRUTH CAME OUT, I WAS AS SHOCKED AS EVERYONE ELSE, BUT I PARTIALLY BLAME THE MEDIA FOR FAILING TO REVEAL FACTS TO THE PUBLIC ABOUT CRYSTAL MANGUM: THEY ADMITTED THAT THEY HAD KNOWN, BUT KEPT HIDDEN, THAT SHE HAD PREVIOUSLY LIED ABOUT SEXUAL ASSAULT, THAT SHE HAD A DETAILED HISTORY OF MENTAL ILLNESS AND WAS DIAGNOSED AS BIPOLAR, THAT SHE HAD A LONG CRIMINAL RECORD OF CONVICTIONS FOR ARSON, ATTEMPTED MURDER, CHILD ABUSE, LARCENY, DRUNK DRIVING, RESISTING ARREST, ATTEMPTING TO RUN OVER A POLICE OFFICER, ASSAULT AND BATTERY, IDENTITY THEFT, AND PROPERTY DAMAGE. CURRENTLY SHE IS IN JAIL FOR STABBING HER BOYFRIEND TO DEATH WITH AN ICEPICK.

DISTRICT ATTORNEY MIKE NIFONG NEVER TALKED TO CRYSTAL MANGUM AS TO WHAT HAPPENED THAT NIGHT AND ADMITTED THAT HE KNEW THAT ALL THE DUKE LACROSSE PLAYERS WERE INNOCENT OF ALL CHARGES

DUE TO DNA RESULTS, BUT HE WENT AHEAD WITH THE CASE TO WIN AN ELECTION, AND HE USED A TROUBLED YOUNG WOMAN FOR HIS OWN MANIPULATIVE PURPOSES. AFTER HE WAS FIRED FROM HIS POSITION, DISBARRED FROM PRACTICING LAW, AND SPENT ONE DAY IN JAIL, HE DECLARED BANKRUPTCY AND FOR A TIME WAS HOMELESS.

ALL MEMBERS OF THE DUKE LACROSSE TEAM WERE EVENTUALLY “PAID OFF” FOR DAMAGES IN A SETTLEMENT BY DUKE UNIVERSITY.

THREE BOOKS HAVE BEEN WRITTEN ON THIS SUBJECT AND GO INTO MUCH MORE DEPTH AND DETAIL ABOUT THE COMPLETE INNOCENCE OF THE DUKE LACROSSE TEAM THAN COULD BE PRESENTED IN A 100 MINUTE DOCUMENTARY.

RAPE IS A HORRIBLE CRIME THAT WILL IMPACT THE VICTIM FOR THE REST OF HER LIFE, AND THE PERPETRATOR OF THIS NIGHTMARISH EVIL MUST SUFFER LIFE IMPRISONMENT OR THE DEATH PENALTY. IT IS UNFORTUNATE THAT SOME VERY FEW INDIVIDUALS LIKE CRYSTAL MANGUM HAVE LIED ABOUT RAPE: TAWANA BRAWLEY, EMMA SULKOWICZ, JACKIE FROM THE UNIVERSITY OF VIRGINIA, AND DANMELL NDONYE, AMONG OTHERS. ALTHOUGH THEY MAKE UP A TINY PERCENTAGE OF VICTIMS, THEIR LIES HARM NOT JUST THE FALSELY ACCUSED, BUT MOST TRAGICALLY THE WOMEN WHO HAVE REALLY EXPERIENCED A BRUTAL ATTACK BECAUSE NOW SOME MAY DOUBT THEIR STORY.

WHAT LESSONS CAN BE LEARNED FROM THIS INCIDENT?

WHY DID MARINA ZENOVICH MAKE THIS MOVIE? WHAT WAS SHE TRYING TO COMMUNICATE?

C-4

PEER REVIEW WRITING SESSION PAPER 3

COURSE COMPETENCIES 1, 4, 5, 6, 7

COURSE OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3 C-4

**NO PAGES ASSIGNED IN EPILOGUE: VIRTUAL REALITY
AND THEN WHAT?**

DOCUMENTARY CITED IN THIS CHAPTER:

**HOLOGRAPHIC MUSIC CONCERT IMAGERY
(MODULE 3075 PAGES 441-442)**

28. Mon Nov 28

Watch JANE (Goodall)

**D Brett Morgen 2017
(MODULE 3025)**

WATCH REMAINING 15 MINUTES AT HOME

**WHAT DID WE LEARN ABOUT THE BEHAVIOR OF
CHIMPANZEES BECAUSE OF THE WORK OF JANE
GOODALL?**

**WHAT DID JANE GOODALL LEARN ABOUT CHIMPANZEE
BEHAVIOR THAT INFLUENCED HER OWN LIFE?**

**WHAT DID WE LEARN ABOUT THE BEHAVIOR OF
CHIMPANZEES THAT IS RELEVANT TO HUMAN LIFE?
FOR EXAMPLE, THE CHIMPAMZEES SEEM TO SHARE
AN ORDERED, HARMONIOUS CULTURE UNTIL THEY
SEPARATE INTO DISTINCTLY DIFFERENT GROUPS, AFTER
WHICH WARFARE ENSUES, ELIMINATING ONE OF THE
DIVERGENT BANDS.**

**WHAT ARE WE TO THINK OF JANE GODALL BASED ON THIS
DOCUMENTARY? WHY DID SHE DO WHAT SHE DID?
HOW DID SHE BALANCE HER PERSONAL AND
PROFESIONAL LIFE? SHOULD SHE HAVE DONE
SOMETHING DIFERENTLY? COULD YOU HAVE LIVED
THE LIFE SHE DID?**

HOW WOULD THE MOVIE BE DIFFERENT IF TOLD FROM THE POINT OF VIEW OF HER HUSBAND HUGO OR SON GRUB?

WHY DID BRETT MORGEN MAKE THIS MOVIE? WHAT WAS HE TRYING TO COMMUNICATE?

SEE A SHORT CONTEMPORARY pROFILE OF JANE GOODALL IN MODULE 3166

C-4

FIRST DRAFT OF PAPER 3 DUE

COURSE COMPETENCIES 1, 4, 5, 6, 7

COURSE OUTLINE I, II, III, IV

CRITERIA C-1 C-2 C-3 C-4

29. Wed Nov 30

Watch FREE SOLO

**D Jimmy Chin and Elizabeth Chai Vasarhelyi 2018
(MODULE 3029 PAGE 405)**

WHY DOES ALEX HONNARD DO FREE SOLOING? WHAT IN THE MOVIE OFERS US CLUES? WHAT WAS HIS RELATIONSHIP WITH HIS FAMILY GROWING UP?

WHY DO YOU THINK ALEX BECAME THE BEST FREE SOLO ARTIST EVER? HOW DOES HE DEAL WITH THE POSSIBILITY DEATH EACH TIME HE CLIMBS? (25 PEOPLE HAD DIED TRYING TO CLIMB EL CAPITAN BEFORE ALEX SUCCEEDED)

WHAT DOES ALEX MEAN WHEN HE SAYS HIS CLIMBING IS PART OF “THE WARRIOR SPIRIT”?

WHAT DOES ALEX MEAN WHEN HE SAYS “NO ONE EVER ACHIEVED ANYTHING GREAT BY BEING HAPPY”?

IF YOU HAD A CHANCE TO GET INTO A SERIOUS RELATIONSHIP WITH A FREE SOLO CLIMBER, WOULD YOU DO IT?

MOST PEOPLE WILL NEVER DO FREE SOLO, OR LIVE THAT KIND OF LIFE, YET THE FILM WON THE ACADEMY

AWARD FOR BEST DOCUMENTARY. WHY?

ALEX AND SANNI WERE MARRIED IN 2020.

SANNI BECAME A CLIMBER HERSELF AND IS NOW A LIFE COACH HELPING PEOPLE OVERCOME THEIR FEARS.

COURSE COMPETENCIES 1, 3,4, 6

COURSE OUTLINE I, III, IV

CRITERIA C-1

30. Mon Dec 5 **TEST 1 ON TEXTBOOK
CHAPTERS 1, 3, 5-7, 9-11, 13, – 20 POINTS**

COURSE COMPETENCIES 1, 3, 4, 5,

COURSE OUTLINE I, II, IV, IV

CRITERIA C-1 C-2 C-3

31. Wed Dec 7 **PAPER 3 DUE**

Mon Dec12 **TEST 2 (FINAL) ON FEATURE LENGTH MOVIES WATCHED IN
CLASS – 20 POINTS**

COURSE COMPETENCIES 1, 2,

COURSE OUTLINE I, II, III, IV

CRITERIA C-1

Textbook: Screening Reality: How Documentary Filmmakers Reimagined America - Jon Wilkman

GRADES:

Paper 1	20
Paper 2	20

Paper 3	20
Test 1 on Text	20
Test 2 on Movies	<u>20</u>
	100

Which was your favorite movie? Email me your answer at baronb@mesacc.edu

Students will be notified by the instructor of any changes in course requirements or policies.

As stated in the MCC catalog, any form of academic dishonesty, cheating, or plagiarism may subject the student involved to disciplinary action.

I will get back to your emails within 24 hours, excluding weekends.

I will return your papers within 48 hours, excluding weekends.

Since this is a 3 credit class over 15 weeks, you are expected to work a minimum of 3 hours a week outside class.

If you fail to turn in two consecutive assignments in a row, you may be withdrawn from the class.

Students are responsible for being aware of, and understanding, the college policies and information contained in this syllabus, the MCC college catalog, and the MCC student handbook.

MCCCD Official Course Competencies

1. Trace the evolution of the documentary historically through various stylistic and theoretical transformations as it adapts to society's changing ethos to better prepare for a literary presentation (I)
2. Define the language, techniques and technical elements of the documentary which it utilizes to convey meaning as part of a critical research enquiry. (II)
3. Recognize how film personnel work together to create a documentary, which begins with one shot united with another, then edited into a series of scenes that become extended sequences, and result in a finished film, which would be analyzed to understand how it conveys its message to its audience. (II) (III)
4. Determine how the ideology and perspective of the director influence the documentary's style, values, and approach to the material to develop thinking and explicative skills. (III)
5. Establish standards to evaluate the documentary as to its historical, social, political, and economic significance. (IV)
6. Communicate ideas in objective oral and written presentations based on investigative research techniques, examining, probing, interpreting and critically assessing the material. (IV) (V)
7. Refine written and oral reports to achieve mastery of communicative discourse. (I) (IV) (V)

Once a grade has been earned over the course of a full semester, that grade cannot be changed in the last week or once the class has concluded – one's

grade is measured by work done consistently over 31 classes, not just in the last week.

In accordance with the Americans with Disabilities Act, the Maricopa Community Colleges (MCCCD) and its associated colleges are committed to providing equitable access to learning opportunities to students with documented disabilities (e.g. mental health, attentional learning, chronic health, sensory or physical). Each class/term/semester that a student is in need of academic adjustments/accommodations, the qualified student is required to work with the Disability Resources & Services (DRS) at their individual college(s). Contact with the DRS should be made as soon as possible to ensure academic needs are met in a reasonable time. New and returning students must request accommodations each semester through DRS Connect Online Services. To learn more about this easy process, please contact your local DRS office.

If you have not yet established services through DRS, but have a temporary health condition or permanent disability that requires accommodations, you are welcome to contact DRS by using the information listed on the following webpage:

<https://district.maricopa.edu/consumer-information/disability-resources/contacts>. The DRS offers resources and coordinates reasonable accommodations for students with disabilities and/or temporary health conditions qualifying for accommodations/academic adjustments. Reasonable accommodations are established through an interactive process between you, your faculty, and DRS, and only those academic adjustments/reasonable accommodations granted by the DRS are recognized by the college and District. It is the policy and practice of the MCCCD to create exclusive and accessible learning environments consistent with federal and state law.

In accordance with Title IX of the Educational Amendments of 1972, MCCCD prohibits unlawful sex discrimination against any participant in its educational programs or activities. The District also prohibits sexual harassment – including sexual violence committed by or against students, District employees, and visitors to campus. As outlined in District policy, sexual harassment, dating violence, domestic violence, sexual assault, and stalking are considered forms of “Sexual Misconduct” prohibited by District policy.

District policy requires all college and District employees in a teaching, managerial, or supervisory role to report all instances of Sexual Misconduct that come to their attention in any way, including, but not limited to face-to-face conversations, a written class assignment or paper, class discussion, email, text, or social media post. Incidents of Sexual Misconduct should be reported to the college Title IX Coordinator. MCCCD will provide on its Title IX Coordinators webpage, a link to all the Title IX Coordinators in the District. Reports may also be reported at: <https://district.maricopa.edu/consumer-information/reporting>.

Face Coverings Rule

Maricopa County’s Regulations Requiring Face Coverings in Maricopa County, issued June 19, 2020 and District policy require all individuals on campus to wear a face covering or mask. These policies protect the health and safety of the students and employees (and the public, to the extent that colleges are open to the public) at the college/District community during the COVID-19 pandemic. Students seeking accommodation from wearing a face mask or covering for health-related reasons or an existing disability must be registered and approved for accommodations by their college’s Disability Resources Office before they are able to refrain from wearing a face mask. Students seeking religious accommodations from wearing a face mask or covering must contact the Dean of Students and/or Dean of Academic Affairs office and engage in the accommodation process. All students seeking an accommodation (either for a disability or for religious reasons) must continue to wear a face covering until such accommodations have been approved.

MCC is committed to providing the best student experience possible while keeping the health and safety of our college community our highest priority. In response to COVID-19, there is a possibility that the structure of this class could change to entirely online delivery in order to ensure health guidelines.

Class Recordings

1. Recordings of class lectures are only for the student’s personal use in study and preparation related to class.
2. The student must comply with a faculty request to stop recording during discussions, demonstrations, guest speakers, or other situations of a sensitive nature that do not contain information affecting course competencies or grades.
3. The student may not share these recordings with any other person without the written consent of the faculty member.
4. Information contained in the recorded lectures may be protected under federal copyright laws and may not be published or quoted without the written consent of the faculty and without giving proper identity and credit to speakers. This includes publication via any social media platform, emails, or text messages.
5. Except as such activity may be protected under policy or law, the student may not use the recorded lectures against the faculty member, other instructors, or students whose classroom comments are recorded as part of the class activity.
6. The student will erase all recorded class lectures when they are no longer needed for academic work. Upon written request from the faculty member, students will return all class recordings to the faculty member for erasure. Likewise, students are not permitted to post the lectures on any social media platform.
7. Students who wish to keep recordings beyond the end of the course for future review must obtain written permission from the faculty member.
8. Violation of this rule may be deemed “academic misconduct” prohibited by the Student Code of Conduct.

Early Alert (EARS)

MCC is committed to the success of all of our students. Numerous campus support services are available throughout your academic journey to assist you in achieving your educational goals. MCC has adopted an Early Alert Referral System (EARS) as part of a student success initiative to aid students in their educational pursuits. Faculty and Staff participate by alerting and referring students to campus services for added support. Students may receive a follow-up call from various campus services as a result of being referred to EARS. Students are encouraged to

participate, but these services are optional. Additional EARS information and Campus Resources can be located at: <https://www.mesacc.edu/students/ears/how-submit-referral>

Tuition Charges and Refunds

Students who officially withdraw from credit/clock classes (in fall, spring, or summer) within the withdrawal deadlines listed below will receive a 100% refund for tuition, class and registration fees. Deadlines that fall on a weekend or a college holiday will advance to the next college workday except for classes fewer than 10 calendar days in length or as specified by the college. Calendar days include weekdays and weekends. Refer to individual colleges for withdrawal and refund processes. Never attending is not an allowable refund exemption or an excuse of the debt incurred through registration.

Length of Class Official Withdrawal Deadlines for 100% Refund

1-9 calendar days	Prior to the class start date
10-19 calendar days	1 calendar day including the class start date
20-29 calendar days	2 calendar days including the class start date
30-39 calendar days	3 calendar days including the class start date
40-49 calendar days	4 calendar days including the class start date
50-59 calendar days	5 calendar days including the class start date
60-69 calendar days	6 calendar days including the class start date
70+ calendar days	7 calendar days including the class start date

**Course fees will be refunded only if the student qualifies for a 100% refund. Debts owed to any MCCCCD college must be satisfied before any refunds are paid to the student. Refunds for students receiving federal financial assistance are subject to federal guidelines. Requests for exceptions to the refund policy must be filed within one year from the semester in which the course was taken.*

Canvas: Learning Management System

MCC and other Maricopa Colleges use Canvas, an online learning management system. Whether your class is face-to-face, hybrid, or entirely online, course materials should be accessed by students in Canvas.

Student Email

You will need a student email account so that your instructor can communicate with you regarding course work and performance in this class. This is available to all MCC students at no charge. Contact your instructor through your Maricopa email or through Canvas. Emails from accounts other than Maricopa (Yahoo, msn, Hotmail) will go into spam and will delete immediately.

[Setting Up Your Maricopa Email](#)

Online Tutoring by Brainfuse

All MCC students have access to 10 (ten) hours of free online tutoring by [Brainfuse](#) in multiple sessions throughout the semester by choosing an option below:

- Live Help – Receive instant support for various subjects
- Writing Lab – Have your writing reviewed by a tutor

- Offline Questions – Send a tutor an academic question.
- And More!

Learning Enhancement Center

We care about your success! In addition to meeting with your instructor, as an MCC student you are encouraged to use FREE tutoring and other support services in the Learning Enhancement Center (LEC).

Visit one of nine LEC locations to reinforce your understanding of course concepts and improve performance in your course(s). Fall 2020 semester: our highest priority during the COVID-19 crisis is the health, safety, and well-being of all students, faculty, and staff; thus, our services can be accessed online.

To connect to with a tutor, and for a full list of subjects, visit <https://www.mesacc.edu/students/tutoring/tutoring-online>

Writing Center

The Writing Center provides one-on-one appointments with English faculty to help students during any phase of the writing process: brainstorming, prewriting, researching, drafting, and revising. The Writing Center is located on the 1st floor of the MCC Library. However, for our Fall 2020 semester, our highest priority during the COVID-19 crisis is the health, safety, and well-being of all students, faculty, and staff; thus, our services can be accessed online at <https://www.mesacc.edu/students/tutoring/tutoring-online>

Student Resource Referral Guide

If you need support with academic or basic needs at MCC, such as tutoring and transportation issues, there are resources available to assist you. MCC has compiled a list of them, which can be found in the following link: Student Resource Referral Guide.

<https://www.mesacc.edu/get-help>

Counseling Services

The Counseling Department at Mesa Community College provides a variety of counseling services to assist students in addressing their personal, academic, career development, prevention, and intervention challenges. Confidential services are offered free of charge to students. Counseling faculty support and empower students in the process of setting and attaining their academic, career, and personal goals. To schedule an appointment to meet with a counselor call:

MCC S&D (480) 461-7588

MCC Red Mountain (480) 654-7720

Visit www.mesacc.edu/departments/counseling_for_more_information

Recommendations for Academic Success

Students do not fail at the end of the semester. If a student is failing in the last week, it is because of what he or she has done throughout the semester. Keep up with the work. Keep track of your points and percentage in the class. Keep track of assignment due dates on the course calendar. Remember, you cannot complete all the assignments in the last few days of the semester.

Institutional Learning Outcomes: MCC's 4 Cs

Our goal at MCC is to excel in teaching and learning. We are here to empower individuals to succeed in their local and global community. As part of this commitment, Institutional Student Learning Outcomes (iSLOs) have been created with the goal of embedding educational experiences in all MCC courses. ISLOs are skills and knowledge students attain through courses and experiences. Students who complete a degree, program or certificate will know they leave MCC with these skills or knowledge. MCC's iSLOs are known as MCC's 4Cs. They are Critical Thinking, Communication, Civic Engagement, and Cultural and Global Engagement. Visit [Student Learning Outcomes](#) for more information.

Honors Program

Learn and Earn! Do you have a 3.25 GPA? The Honors Achievement Award (\$244-\$500 per semester) is open to students who have completed 12 college-level credits within the Maricopa Colleges, have a minimum cumulative GPA of 3.25 and are currently enrolled in at least 6 graded credits. To be awarded funds, you must maintain a 3.25 GPA, complete an honors course (or honors contract in a regular course) with at least a "C" grade and participate in one co-curricular activity during the semester. Any students who qualify for this award should contact the Honors Office at 461-7079, Kirk Center 35S, or ask me about it! Learn more and apply online at: <https://www.mesacc.edu/honors/honors-achievement-award-scholarship>

Information for Students of Faith

Mesa Community College fosters an environment of religious inclusion where students of faith will be welcomed and supported. If you have religious practices and needs (as protected by Title IV of the Civil Rights Act) and would like to discuss possible accommodations, please review the Religious Accommodation Procedure and contact your instructor.

College-Wide Online Students Course Survey

Near the end of this course, you may receive an invitation to complete a course survey via Canvas and your MCC email. Your constructive feedback plays an important role in shaping quality education at MCC. All responses are completely confidential, and your name is not stored with your answers in any way. In addition, instructors will not see results from the survey until after final grades are submitted. Your participation is greatly appreciated. The course survey is only given in some MCC courses, so you may not receive a survey in all courses.

Description: Survey of documentary or non-fiction film. Emphasis on the interplay between form, subject, cultural context, and filmmaker perspective. Focuses on primary types of documentary film, such as poetic, observational, expository, reflexive, participative, and performative. Analyzes what distinguishes documentary film from fiction film.

Requisites: Prerequisites: A grade of C or better in ENG101 or ENG107.

MCCCD Official Course Competencies

1. Trace the evolution of the documentary historically through various stylistic and theoretical transformations as it adapts to society's changing ethos to better prepare for a literary presentation (I) C-1 C-2 C-3
2. Define the language, techniques and technical elements of the documentary which it utilizes to convey meaning as part of a critical research enquiry. (II) C-1 C-2
3. Recognize how film personnel work together to create a documentary, which begins with one shot united with another, then edited into a series of scenes that become extended sequences, and result in a finished film, which would be analyzed to understand how it conveys its message to its audience. (II) (III) C-1 C-3
4. Determine how the ideology and perspective of the director influence the documentary's style, values, and approach to the material to develop thinking and explicative skills. (III)
5. Evaluate a documentary with established standards as to its historical, social, political, and economic significance. (IV) C-1 C-2
6. Communicate ideas in objective oral and written presentations based on investigative research techniques, examining, probing, interpreting and critically assessing the material. (IV) (V) C-1 C-2 C-3
7. Refine written and oral reports to achieve mastery of communicative discourse. (IV) (V) C-1 C-4

MCCCD Official Course Outline

- I. Development of the Documentary C-1 C-2 C-4
 - A. Historical
 1. Silence
 2. Sound
 - B. Styles
 1. Direct Cinema
 2. Cinema Verite
 - C. Types
 1. Poetic
 2. Observational
 3. Expository
 4. Reflexive
 5. Participative
 6. Performative
 - D. Societal Ethos
 1. Values
 2. Philosophy
 3. Ethics
 4. Morality
- II. Definitions C-1 C-4
 - A. Terminology

1. Close Up
 2. Medium Shot
 3. Long Shot
 4. Long Take
 5. Angle
 6. Pan
 7. Crane Shot
 8. Composition
 9. Tracking
 10. Hand Held
 11. Mise-en-Scene
 12. Editing
- III. Directors C-1 C-3 C-4
- A. Individual styles
 - B. Innovations
 - C. Ideology
 1. Involvement
 2. Non-Involvement
- IV. Evaluation and Criticism C-1 C-3 C-4
- A. Political
 - B. Social
 - C. Economic
 - D. Historical
- V. Communication Proficiency C-1 C-2 C-3 C-4
- A. Research
 1. Accessing information
 2. Interpretation
 3. Judgement
 - B. Presentation
 1. Written
 2. Oral

JON WILKMAN
CONFRONTING REALITY

SUGREEMING REALITY

HOW DOCUMENTARY FILMMAKERS REIMAGINED AMERICA

"The history of American
documentary film we have been
waiting for." —KENNETH TURAN,
Los Angeles Times film critic

JON WILKMAN

BLOOMSBURY



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