

**THIS IS A SAMPLE SYLLABUS FROM LAST YEAR. IT IS INTENDED TO GIVE A YOU AN IDEA ABOUT THIS COURSE.
THE SYLLABUS FOR THIS SEMESTER WILL BE AVAILABLE AFTER SEP. 18th, 2017.**

FA 498 - Special Topics in Culture and Arts: Documentary Cinema

Lecture/Discussion: TBA

Instructor: Can Candan
E-mail: can.candan@boun.edu.tr
Office: Natuk Birkan Z-09
Office phone: 0212-359 6485
Office hours: By appointment only

COURSE DESCRIPTION:

"There is no such thing as documentary.....despite the very visible existence of a documentary tradition."

"Reality is more fabulous, more maddening, more strangely manipulative than fiction."

from "Documentary Is/Not a Name"(1990) by Trinh T. Minh-ha

Since the mid-1800s, people have used still images (photography) and since the 1890s, moving images (first silent film, later sound film) to represent reality as they perceive and choose to represent it. The history of documentary cinema consists of a series of experimentations in the attempt to represent reality, taking its material from the historical world we live in. Since the very beginning, with these experimentations, debates about ethical, aesthetic, critical issues in filmic representation of reality have been unfolding.

This course offers a critical look at the historical development of documentary cinema in the world: non-fiction film forms and modes, theories, and criticism. We will examine how filmmakers as cultural media producers have chosen to represent reality; how changing technologies and sensibilities have affected the way reality is represented in documentaries; and how non-fiction films have been used for different purposes.

This a 400-level screening-reading-writing-intensive course, designed for upper level undergraduate and graduate students.

PROCEDURES & REQUIREMENTS:

Each week there will be extensive assigned readings and film screenings, followed by a lecture/discussion session and assigned response papers. In other words, every week students are expected to follow this sequence:

Reading -> Film Screening -> Lecture/Discussion -> Writing of Response Paper

Readings: You are required to do all the weekly readings as specified in the course schedule before the film screenings and the lecture/discussion session. These readings will be in the course reader or available online. The following is the text book for this course:

- Introduction to Documentary, 2nd Edition, Bill Nichols, (Indiana University Press, 2010)

Film screenings: Each week students are required to view the films listed in the syllabus before they attend the lecture. For each film viewed, you will e-mail a **discussion question** before you come to the lecture.

Lecture/Discussion: We will meet once a week for a 3-hour lecture and discussion session. These sessions will include presentation of historical and theoretical material, short screenings, discussions of readings and films.

Response Papers: Each week you will submit a response paper (min. 500 words) to the assigned readings and films. Response papers are due each week at the beginning of the class (printed on paper and stapled together AND e-mailed). Please note that no late response papers will be accepted. After receiving feedback, if you wish to re-write and re-submit, you are welcome to do that. You will have 1 week to do this.

Final Paper: Final assignment for FA498 will be a paper on a topic you will propose. The topic needs to be related to the content of the course. You will present your final work in three stages: (1) proposal, (2) bibliography/filmography, (3) paper. Feel free to consult with me at any stage during the process, ask questions, discuss your topic idea, get feedback, etc. I am here to help you and want to learn from your research/writing as well. (Paper length: for undergrads min. 4000 words, for MA students min. 6000 words, for PhD students min. 8000 words.)

Presentation of Assignments: All written assignments should be typed (maximum 10-point font) and printed on A4 paper. When necessary, proper footnotes and/or bibliography are required. **All written assignments should be submitted on paper, as well as e-mailed to me by the due dates. The first page of your assignment should always contain this information:**

- your name**
- course code**
- name of the assignment (e.g. response paper #10, paper proposal, etc.)**
- date of submission**
- title of your assignment (written work)**

Participation: You are expected to attend all screenings and lectures, do all the assigned readings and assignments on time, and participate actively in the class discussions. Failure to do these will significantly diminish what we can learn in this class. Unexcused absences, tardiness, and late submission of assignments are not acceptable.

Journal: I strongly suggest that you keep a written journal throughout the semester. You can use this journal to write down notes/your reactions/thoughts during screenings and discussions, as well as to draw sketches and pictures. This journal will help you to think further about the works/readings/discussions and in developing your own projects.

Office hours: I will be available to you during my office hours by appointment only to discuss any matter related to this course. You can always reach me via e-mail.

ASSESSMENT:

Important Note on Plagiarism: Plagiarism is the use of another person's work or ideas as if they were your own. When it is necessary or desirable to use other people's material you should adequately acknowledge whose words or ideas they are and where you found them (giving the complete reference details, including page numbers). If you submit a written assignment where you make use of other people's work (from books or articles, the Internet, DVD contents/covers, friends, etc.) without acknowledging it and attempting to pass it off as your own you will fail this course and you may also be subject to disciplinary action by the university.

Grading: Each student will receive a letter grade based on their performance calculated using this method:

Participation (attendance & discussion)	15%
Weekly Response Papers	45%
Final Paper (assessed in 3 stages)	40% (proposal 5%, bibliography&outline 10%, writing 25%)
Total	100%

COURSE SCHEDULE: (13 weeks)

(This schedule and its contents are subject to modification as necessary during the semester.
Each week you will receive a weekly update via e-mail titled "This week in FA498")

Week 1: Introduction to the course and a discussion of documentary cinema

Lecture/Discussion #1

Week 2: Birth of Documentary Film, Definitions

Reading:

- Mohamed El-Assyouti: 'Documentary Reality' in *Al-Ahram Weekly*, 9-15 September 1999, Issue No. 446 @ <http://weekly.ahram.org.eg/1999/446/spec4.htm>
- Bill Nichols: 'How Can We Define Documentary Film?' in *Introduction to Documentary*, pp. 1-41. (book)
- Carl Plantinga: 'What is a Nonfiction Film?' in *Rhetoric and Representation in Nonfiction Film*, pp. 7-25. (book)
- Bill Nichols: 'How Did Documentary Filmmaking Get Started?' in *Introduction to Documentary*, pp. 120-141. (book)
- Karl G. Heider: *Ethnographic Film*, Revised Edition, University of Texas Press, 2006, pp. 1-25. (book)
- Jay Ruby: "The Aggie Must Come First: Robert Flaherty's Place in Ethnographic Film History" in *Picturing Culture*, The University of Chicago Press, 2000, pp. 67-93. (pdf)
- Erik Barnouw: 'Explorer' chapter in *Documentary: A History of the Non-fiction Film*, revised edition, pp. 33-51. (pdf)

Films:

- *Nanook of the North* (USA, 1922, Robert Flaherty, 69 min.)
- *Grass: a Nation's Battle for Life* (USA, 1925, Merian C. Cooper, Ernest B. Schoedsack, Marguerite Harrison, 71 min.)

Lecture/Discussion #2 - Due: Response Paper #1

Week 3: Documentary Modes, The Poetic Mode, The Avant Garde, The Soviets

Reading:

- Jill Godmilow: 'Kill the Documentary as We Know It' in *Journal of Film & Video*, Summer/Fall 2002, Vol.54/2-3, pp. 3-10.
- Bill Nichols: 'What Gives Documentary Films a Voice of Their Own?' in *Introduction to Documentary*, pp. 67-93.
- Bill Nichols: 'How Can We Differentiate Among Documentaries? Categories, Models, and the Expository and Poetic Modes of Documentary Film' in *Introduction to Documentary*, pp. 142-171.
- 'Documentary and the Avant-Garde' in *Imagining Reality, The Faber Book of Documentary*, pp. 70-90.
- 'Kino Eyes and Agit Trains' in *Imagining Reality, The Faber Book of Documentary*, pp. 48-69.
- Vlada Petric: 'Vertov's Cinematic Transposition of Reality' in *Beyond Document: Essays on Nonfiction Film*, ed. Charles Warren, pp. 271-294.

Films:

- *Manhatta* (USA, 1921, Paul Strand & Charles Sheeler, 10 min.)
- *Regen/Rain* (The Netherlands, 1929, Joris Ivens, 14 min.)
- *Berlin, die Symphonie der Großstadt/Berlin: Symphony of a Great City* (Germany, 1927, Walther Ruttmann, 62 min.)
- *The Man with a Movie Camera* (Soviet Union, 1929, Dziga Vertov, 68 min.)
- *A propos de Nice/About Nice* (France, 1930, Jean Vigo, 25 min.)
- *Kino Pravda Newsreel* (USSR, 1922, Dziga Vertov, 13 min.)

Lecture/Discussion #3 - Due: Response Paper #2

Week 4: 1930s: The British Documentary Movement, Leni Riefenstahl in Germany

Reading:

- Bill Nichols: 'What Makes Documentaries Engaging and Persuasive?' in Introduction to Documentary, pp. 94-119.
- 'The British Movement' in Imagining Reality, The Faber Book of Documentary: pp. 93-121.
- Harry Alan Potamkin: 'Grierson's *Drifters*' in The Documentary Tradition, pp.64-65.
- William Guynn: 'The Art of National Projection: Basil Wright's *Song of Ceylon*' in Documenting the Documentary: Close Readings of Documentary Film and Video, pp.83-98.
- 'Battling for Minds' in Imagining Reality, The Faber Book of Documentary, pp. 126-134.
- Brian Winston: 'The Tradition of the Victim in Griersonian Documentary' in New Challenges for Documentary ed. Alan Rosenthal, pp. 269-287.
- Frank P. Tomasulo: 'The Mass Psychology of Fascist Cinema: Leni Riefenstahl's Triumph of the Will' in Documenting the Documentary: Close Readings of Documentary Film and Video, pp.99-118.
- Susan Sontag: 'Fascinating Fascism' in Movies and Methods, Volume I, pp. 31-43.
- Robert Sklar: 'The Devil's Director' in Cineaste, Vo.20, No.3, 1994, pp. 18-23.

Films:

- *Drifters* (Britain, 1929, John Grierson, 49 min.)
- *Song of Ceylon* (Britain, 1934, Basil Wright, 39 min.)
- *Housing Problems* (Britain, 1935, Arthur Elton & Edgar Anstey, 17 min.)
- *Coal Face* (Britain, 1935, Alberto Cavalcanti, 12 min.)
- *Night Mail* (Britain, 1936, Harry Watt & Basil Wright, 25 min.)
- *Listen to Britain* (Britain, 1942, Humphrey Jennings, 19 min)
- *Triumph des Willens/Triumph of the Will* (Germany, 1935, Leni Riefenstahl, 105 min.)

Lecture/Discussion #4 - Due: Response Paper #3

Week 5: The Expository Mode, Luis Bunuel, World War-II & Beyond

Reading:

- Jack C. Ellis & Betsy A. McLane: 'Institutionalization: United States, 1930-1941' in A New History of Documentary Film, pp. 77-104.
- Charlie Kiel: 'American Documentary Finds Its Voice: Persuasion and Expression in *The Plow that Broke the Plains* and *The City*' in Documenting the Documentary: Close Readings of Documentary Film and Video, pp.119-135.
- Robert T. Elson: 'De Rochemont's *The March of Time*' in The Documentary Tradition, pp. 104-111.
- Richard Dyer MacCann, 'World War II: Armed Forces Documentary' in The Documentary Tradition, pp.213-223.
- Jim Leach: 'The Poetics of Propaganda: Humphrey Jennings and *Listen to Britain*' in Documenting the Documentary: Close Readings of Documentary Film and Video, pp. 154-170.
- Stella Bruzzi: 'Narration: the film and its voice' in New Documentary: a Critical Introduction, pp. 40-65.
- Jeffrey Ruoff: 'An Ethnographic Surrealist Film: Luis Buñuel's *Land Without Bread*, Visual Anthropology Review 14, no. 1 (Spring/Summer 1998), 45-57. Available at: <http://www.dartmouth.edu/~jruoff/Articles/EthnographicSurrealist.htm>
- Script for *Land Without Bread*
- Catherine Russell: 'Surrealist Ethnography' in Experimental Ethnography: The Work of Film in the Age of Video, pp. 26-40.
- Vivian Sobchack: 'Synthetic Vision: The Dialectical Imperative of Luis Buñuel's *Las Hurdes*' Documenting the Documentary: Close Readings of Documentary Film and Video, pp. 70-82.

Films:

- *March of Time Newsreels* (1935 – 1951)
- *Las Hurdes: Tierra sin pan/Las Hurdes:Land Without Bread* (Spain, 1932, Luis Buñuel, 27 min.)
- *The Plow that Broke the Plains* (USA, 1936, Pare Lorentz, 25 min.)
- *Prelude to War (Why We Fight Series, #1)* (USA, 1943, Frank Capra, 53 min.)

Lecture/Discussion #5 - Due: Response Paper #4

Week 6: Post-WWII documentary, Free Cinema, Direct Cinema/The Observational Mode

Reading:

- Jeannette Sloniowski: "It Was an Atrocious Film" Georges Franju's *Blood of the Beasts* in Documenting the Documentary: Close Readings of Documentary Film and Video, pp.171-187.
- Sandy Flitterman-Lewis: 'Documenting the Ineffable: Terror and Memory in Alain Resnais's *Night and Fog*' in Documenting the Documentary: Close Readings of Documentary Film and Video, pp.204-222.
- Gavin Lambert: 'Free Cinema' in *Sight and Sound*, Spring 1956, pp. 173-177.
- Bill Nichols: 'The Observational Mode' in Introduction to Documentary, pp. 172-179.
- 'The Grain of Truth' in Imagining Reality, The Faber Book of Documentary: pp. 249-282.
- Lewis Jacobs: 'Documentary Becomes Engaged and Vérité' in The Documentary Tradition, pp. 368-380.
- Stella Bruzzi: 'The Legacy of Direct Cinema' in New Documentary: a Critical Introduction, pp. 67-74.
- 'The True Story: Albert Maysles on Subjects and Truth' and 'Susan Fromke: The Craft of Verite' in *DOX*, #45, February 2003, pp. 7-9.

Films:

- *Le sang des bêtes/Blood of the Beasts* (France, 1949, Georges Franju, 22 min.)
- *Nuit et brouillard/Night & Fog* (France, 1955, Alain Resnais, 30 min.)
- *O Dreamland* (Britain, 1953, Lindsay Anderson, 12 min.)
- *Les Raquetteurs/The Snowshoers* (Canada, 1958, Michel Brault & Gilles Groulx, 15 min.)
- *Primary* (USA, 1960, Drew Associates, 53 min.)
- *Don't Look Back* (USA, 1967, D.A. Pennebaker, 96')

Lecture/Discussion #6 - Due: Response Paper #5

Week 7: The Participatory Mode – Cinéma Vérité

Reading:

- Bill Nichols: 'The Participatory Mode' in Introduction to Documentary, pp. 179-194.
- Peter Graham: 'Cinéma Vérité in France' in *Film Quarterly*, Vol.17, No.4 (Summer 1964), pp. 30-36.
- William Rothman: Chronicle of a Summer in Documentary Film Classics, pp. 69-108.
- Michael Kustow: 'Chris Marker's *Le Joli Mai*' in The Documentary Tradition, pp. 395-397.
- David Hanley: '*Lonely Boy*: Documenting the Manufacture of a Pop Idol' in *Offscreen*, Vol. 15, Issue 7 / July 2011 @ http://www.offscreen.com/index.php/pages/essays/lonely_boy/

Films:

- *Chronique d'un Été/Chronicle of a Summer* (France, 1960, Jean Rouch & Edgar Morin, 91 min.)
- *Le joli mai/The Lovely May* (France, 1962, Chris Marker & Pierre Lhomme, 124 min.)
- *Lonely Boy* (Canada, 1962, Roman Kroiter & Wolf Koenig, 27')

Lecture/Discussion #7 - Due: Response Paper #6

Week 8: Ethics & Documentary / Mockumentary

Reading:

- Bill Nichols: 'Why are Ethical Issues Central to Documentary Filmmaking?' in *Introduction to Documentary*, pp. 42-66.
- Calvin Pryluck: "Ultimately We're All Outsiders: The Ethics of Documentary Filming" in *New Challenges for Documentary*, pp. 255-268.
- Brian Winston: 'The Documentary Film as Scientific Inscription' in *Theorizing Documentary*, edited by Michael Renov, 1993. pp. 37-57.
- Barry Keith Grant: 'Ethnography in the First Person: Frederick Wiseman's *Titicut Folies*' in *Documenting the Documentary: Close Readings of Documentary Film and Video*, pp. 238-253.
- Amelina Gentleman: "Defeat for teacher who sued over film profits", *The Guardian*, 29 September 2004, @ <http://www.guardian.co.uk/world/2004/sep/29/france.film>
- Mockumentary: Reflexivity, satire and a call to play @ <http://www.waikato.ac.nz/fass/mock-doc/>
- Jane Roscoe & Craig Hight: 'Building a Mock-Documentary Schema' in *New Challenges for Documentary*, Second Edition, edited by Alan Rosenthal and John Corner, pp. 230-241.
- Alisa Lebow: 'Faking What?: Making a Mockery of Documentary' in *F is for Phony* Edited by Alexandra Juhasz and Jesse Lerner (Minneapolis: University of Minnesota Press, 2006)

Films:

- *Titicut Folies* (USA, 1967, Frederick Wiseman, 84 min.)
- *David Holzman's Diary* (USA, 1967, Jim McBride, 74 min.)
- *Être et avoir* (France, 2002, Nicholas Philibert, 104 min.)

Lecture/Discussion #8 - Due: Response Paper #7

Week 9: The Compilation Documentary, Post-Modern/Post-Colonial History

Reading:

- Gary Crowds and Dan Georgakas: 'History is the Theme of All My Films: an Interview with Emile de Antonio' in *Imagining Reality, The Faber Book of Documentary*, pp. 291-298.
- Alan Rosenthal: 'In the Year of the Pig and Underground: Emile de Antonio' in *The Documentary Conscience: a Casebook in Filmmaking*, pp. 205-226.
- Jane Loader: 'Up Close and Personal'
- Jon Wiener: 'The omniscient narrator and the unreliable narrator: the case of Atomic Café' in *Film & History: An Interdisciplinary Journal of Film and Television Studies - Volume 37.1* (Spring 2007), pp. 73-76.
- Robert A. Rosenstone: 'Film and the Beginnings of Postmodern History' in *Visions of the Past: The Challenge of Film to Our Idea of History*, pp. 198-225.
- Philip Lopate: 'In Search of the Centaur: The Essay Film' in *Beyond Document: Essays on Nonfiction Film*, ed. Charles Warren, pp. 243-270.
- Laura Rascaroli: "The Essay Film: Problems, Definitions, Textual Commitments" in *The Personal Camera*, pp. 21-43.
- Robert A. Rosenstone: "Sans Soleil: The Documentary as (Visionary) Truth" in *Visions of the Past: The Challenge of Film to Our Idea of the Past*, pp.152-166.
- Susan Howe: 'Sorting Facts; or, Nineteen Ways of Looking at Marker' in *Beyond Document: Essays on Nonfiction Film*, @ <http://sensesofcinema.com/issue/64/chris-marker-64/>
- Prerana Reddy: Lumumba: Death of a Prophet, Life of the Image from www.africanfilmny.org/network/news/Rreddy.html

Films:

- *In the Year of the Pig* (USA, 1969, Emile de Antonio, 103 min.)
- *The Atomic Café* (USA, 1982, Kevin Rafferty, Jayne Loader, Pierce Rafferty, 92 min.)
- *Sans Soleil/Sunless* (France, 1982, Chris Marker, 103 min.)
- *Lumumba: La mort du prophète/Death of a Prophet* (France, Switzerland, Germany, 1992, Raoul Peck, 69')

Lecture/Discussion #9 - Due: Response Paper #8

Week 10: Documentary as Advocacy

Reading:

- Bill Nichols: 'How Have Documentaries Addressed Social and Political Issues?' in Introduction to Documentary, pp. 212-252.
- Patricia Erens: 'Women's Documentary Filmmaking: The Personal is Political' in New Challenges for Documentary, pp.554-565.
- Gary Crowds: 'Harlan County, U.S.A.', in The Documentary Tradition, pp. 563-568.
- Alan Rosenthal: 'Harlan County, USA: Barbara Kopple and Hart Perry' in The Documentary Conscience: a Casebook in Filmmaking, pp. 303-316.
- Helene Keyssar: 'The Toil of Thought: On Several Nonfiction Films by Women' in Beyond Document: Essays on Nonfiction Film, ed. Charles Warren, pp. 101-136.
- Shilyh Warren: 'By, For, and About: The "Real" Problem in the Feminist Film Movement' in Mediascape, UCLA's Journal of Cinema and Media Studies, Fall 2008. Available @ http://www.tft.ucla.edu/mediascape/Fall08_Warren.html
- <http://www.upress.umn.edu/book-division/books/feminism-and-documentary>
- <http://www.guardian.co.uk/film/filmblog/2008/mar/20/aredocumentariesawomanswor?INTCMP=SRCH>
- Matthew Bernstein: 'Documentaphobia and Mixed Modes: Michael Moore's *Roger & Me*' in Documenting the Documentary: Close Readings of Documentary Film and Video, pp. 397-415.
- Patricia Thomson: 'The Wrong Man: *The Thin Blue Line* and Justice in Dallas' in The Independent, June 1989, pp. 10-12.

Films:

- *Ama L'Uomo Tuo/Always Love Your Man* (USA, 1975, Cara Devito, 19 min.)
- *Harlan County, USA* (USA, 1976, Barbara Kopple, 104 min.)
- *Roger and Me* (USA, 1989, Michael Moore, 91 min.)
- *The Thin Blue Line* (USA, 1987, Errol Morris, 115 min.)

Lecture/Discussion #10 - Due: Response Paper #9

Week 11: The Reflexive Mode

Reading:

- Bill Nichols: 'The Reflexive Mode' in Introduction to Documentary, pp. 194-199.
- Jay Ruby: 'The Image Mirrored: Reflexivity and the Documentary Film' in New Challenges for Documentary, edited by Alan Rosenthal, pp. 64-77.
- *Reassemblage* (film script) in Framer Framed by Trinh T. Minh-ha, pp. 94 -105.
- Trinh T. Minh-ha: 'Questions of Images and Politics' in The Independent, May 1987, pp. 21-23.
- Trinh T. Minh-ha: 'The Totalizing Quest of Meaning' in Theorizing Documentary, edited by Michael Renov, 1993. pp. 90-107.
- 'What Could Be And What Is' (Jill Godmilow interviewed by Ray Privett, 2000). Available at: http://subsol.c3.hu/subsol_2/contributors3/godmillowtext.html

Films:

- *Reassemblage* (USA, 1982, Trinh T. Minh-ha, 40 min.)
- *Far From Poland* (USA, 1984, Jill Godmilow, 106 min.)

Lecture/Discussion #11 - Due: Response Paper #10

Week 12: The Performative Mode, First Person Documentary

Reading:

- Bill Nichols: 'The Performative Mode' in Introduction to Documentary, pp. 199-211.
- Nadja Gernalzick: 'To Act or to Perform: Distinguishing Filmic Autobiography', in *Biography*, Vol. 29, No. 1, Winter 2006, pp. 1-13.
- Michael Renov: 'The Subject in History: The New Autobiography in Film and Video' in The Subject of Documentary, pp. 104-119.
- Laura Rascaroli: "First-Person Filmmaking: History, Theory, Practices" in The Personal Camera: Subjective Cinema and the Essay Film, pp. 106-114.
- Alisa Lebow: 'Introduction' in Cinema of Me, pp. 1-11
- Patricia Aufderheide: 'Public Intimacy: The Development of First-person Documentary' in *Afterimage*, July-August 1997 v25 n1.
- Sheila Petty: 'Silence and its Opposite: Expressions of Race in *Tongues Untied*' in Documenting the Documentary: Close Readings of Documentary Film and Video, pp. 416-427.
- <http://sensesofcinema.com/2000/cteq/tongues/>
- Performing memory: compensation and redress in contemporary feminist first-person documentary: <http://www.latrobe.edu.au/screeningthepast/firstrelease/fr1201/jevr13a.htm>

Films:

- *Nobody's Business* (USA, 1996, Alan Berliner, 60 min.)
- *Tongues Untied* (USA, 1989, Marlon Riggs, 55 min.)
- *Kroppin Min/My Body* (Norway, 2002, Margreth Olin, 26 min.)
- *The Gleaners and I* (France, 2000, Agnes Varda, 82 min.)

Lecture/Discussion #12 - Due: Response Paper #11, Final Paper Proposal

Week 13: Beyond the Modes, Documentary Futures

Reading:

- Bill Nichols: 'How Can We Write Effectively about Documentary?' in Introduction to Documentary, pp. 253-271.
- Jakob Hogel: "Decency, Debate and Dogumentary" in *Film*, #25, November 2002, pp. 28-29, Danish Film Istitute.
- Louis Menand: 'Nanook and Me: Fahrenheit 9/11 and the Documentary Tradition' in *The New Yorker*, August 9-16, 2004, pp. 90-96.
- Re-read: Jill Godmillow: 'Kill the Documentary as We Know It' (see Week#3 above)
- Additional readings TBD

Films:

- TBD
- TBD

Lecture/Discussion #13 - Due: Response Paper #12

Finals Period

FINAL PAPER BIBLIOGRAPHY/FILMOGRAPHY DUE
FINAL PAPER OUTLINE DUE
FINAL PAPER DUE (Late papers WILL NOT be accepted.)

SUBMISSION OF GRADES