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ARTS3066

Documentary And Non Fiction Cinemas

Semester Two // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Melanie Robson	m.robson@unsw.edu.au	See Moodle	See Moodle	n/a

School Contact Information

Room 312, level 3 Robert Webster Building

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

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

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

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

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

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

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Course Details

Credit Points 6

Summary of the Course

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

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

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

Teaching Strategies

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

Assessment

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Short Essay	20%	24/08/2018 12:00 AM	2,3,5
Documentary and non-fiction film scenario	30%	Presentation: Week 10, 2/10/2018; Written submission: Week 11, 8/10/2018 12:00AM	1,2,3,4
Major Essay	50%	02/11/2018 12:00 AM	2,3,4

Assessment Details

Assessment 1: Short Essay

Start date: Not Applicable

Length: 1500 words

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

Additional details:

Students will complete a 1,500 word-analysis of a documentary or non-fiction film from a list provided by the course convener. The purpose of this assignment is two-fold: it will foster an understanding of the principles and arguments central to the study of documentary and non-fiction cinemas; it will also provide the convener with an indication of individual strengths and weaknesses. This assignment will be used to provide students with feedback early in the course program.

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

Assessment 2: Documentary and non-fiction film scenario

Start date: Not Applicable

Length: Written component: No more than 8 pages in length

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

Submission notes: Presentation (in-class); Written submission (via Moodle)

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

Assessment 3: Major Essay

Start date: Not Applicable

Length: 2500 words

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

Additional details:

As this is a seminar course in which students are required to take a greater degree of responsibility for their own learning, essay topics for the major essay will be formulated through a process of consultation with the course convener.

Prior to the surgeries scheduled for Wk 12, each student should prepare a research topic and essay plan to discuss with the convener. The topic must connect with the issues discussed in the seminar. Once agreement is reached regarding the viability of the topic, students will then undertake the research and writing of the essay. As well as the standard criteria regarding proper referencing, punctuation and grammar, I will be looking for students to independently frame an argument by identifying and summarizing relevant key texts and positioning their own claims within a broader field. The essay will need to do at least four things:

1. state quite clearly the central question you are trying to answer
2. explain why this is an important question
3. answer the question by undertaking discussion and analysis of both film texts and critical/theoretical texts
4. demonstrate that you have undertaken a significant degree of research covering the field of debate on the topic

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

Submission of Assessment Tasks

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

Turnitin Submission

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

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

Students are responsible for the submission of assessment tasks by the required dates and times. Depending of the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

Task with a non-integer percentage mark

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore $17 - [25 (0.05 \times 3)] = 13.25$

Task with a percentage mark

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore $68 - 15 = 53$

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Special Consideration Applications

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

Sickness, misadventure or other circumstances beyond your control may:

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

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration webstie:

<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

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

UNSW groups plagiarism into the following categories:

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

Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

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

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

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

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 2: 30 July - 5 August	Seminar	Introduction Screening: <i>The Beaches of Agnès</i> , Agnès Varda, 2008
Week 3: 6 August - 12 August	Seminar	Almost No Boundaries (I): Jean Rouch Screening: <i>La Pyramide Humaine (The Human Pyramid)</i> , Jean Rouch, 1961
Week 4: 13 August - 19 August	Seminar	The Limits of Representation (I): Alain Resnais Screening: <i>Night and Fog</i> , Alain Resnais, 1956
Week 5: 20 August - 26 August	Seminar	The Limits of Knowing: Jean-Luc Godard Screening: <i>2 or 3 Things I Know About Her</i> , Jean-Luc Godard, 1967
Week 6: 27 August - 2 September	Seminar	The Impermanence of Things: Chris Marker Screening: <i>Sunless</i> , Chris Marker, 1983
Week 7: 3 September - 9 September	Seminar	The Slaughter-Bench of History: Joshua Oppenheimer Screening: <i>The Act of Killing</i> , Joshua Oppenheimer, 2012
Week 8: 10 September - 16 September	Seminar	Celluloid Mirrors, Video Diaries (I): Patricio Guzmán Screening: <i>Nostalgia for the Light</i> , Patricio Guzmán, 2010
Week 9: 17 September - 23 September	Seminar	Celluloid Mirrors, Video Diaries (II): Chantal Akerman Screening: <i>No Home Movie</i> , Chantal Akerman, 2015
Break: 24 September - 30 September		
Week 10: 1 October - 7 October	Seminar	PRESENTATION OF DOCUMENTARY SCENARIOS
Week 11: 8 October - 14 October	Seminar	The Limits of Representation (II): Werner Herzog Screening: <i>Grizzly Man</i> , Werner Herzog, 2005
Week 12: 15 October -	Seminar	ESSAY SURGERIES

21 October		
Week 13: 22 October - 28 October	Seminar	Almost No Boundaries (II): Abbas Kiarostami Screening: <i>Close-Up</i> , Abbas Kiarostami, 1990

Resources

Prescribed Resources

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

Week 2: Introduction

Timothy Corrigan, 'Of the History of the Essay Film: Vertov to Varda,' in *The Essay Film: From Montaigne, After Marker* (Oxford: Oxford University Press, 2011), 50-78;

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

Week 3: Rouch

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

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

Week 4: Resnais

Emma Wilson, 'Material Remains: *Night and Fog*', *October* 112 (Spring 2005): 89-110.

Week 5: Godard

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

Amy Taubin, '2 or 3 Things I Know About Her: The Whole and Its Parts,' (2009) <http://www.criterion.com/current/posts/1198-2-or-3-things-i-know-about-her-the-whole-and-its-parts>

Week 6: Marker

André Bazin, 'Bazin on Marker,' *Film Comment* 39 no. 4 (July/August 2003): 44-45;

Ross Gibson, "What do I know?' Chris Marker and the Essayist Mode of Cinema,' *Filmviews* 32 no. 134 (Summer 1987/88): 26-30.

Week 7: Oppenheimer

Janet Walker, 'Referred Pain: The Act of Killing and the Production of a Crime Scene,' *Film Quarterly* 67 no. 2 (Winter 2013): 14-20;

Irene Lusztig, 'The Fever Dream of Documentary: A Conversation with Joshua Oppenheimer', *Film Quarterly* 67 no. 2 (Winter 2013): 50-56.

Week 8: Guzmán

David Martin-Jones, 'Archival Landscapes and a Non-Anthropocentric "Universe Memory"', *Third Text* 27 no. 6 (2013): 707-722.

Week 9: Akerman

Ivone Margulies, 'Elemental Akerman: Inside and Outside No Home Movie', *Film Quarterly* 70 no. 1 (Fall 2016): 61-69.

Week 11: Herzog

Seung-Hoon Jeong and Dudley Andrew, 'Grizzly ghost: Herzog, Bazin and the cinematic animal,' *Screen* 49 no.1 (Spring 2008): 1-12.

Week 13: Kiarostami

Timothy Corrigan, 'About Refractive Cinema,' in *The Essay Film: From Montaigne, After Marker*,

Gilberto Perez, 'History Lessons,' in *The Material Ghost: Films and Their Medium* (Baltimore: John Hopkins University Press, 1998).

Recommended Resources

Students can also obtain assistance from the UNSW Library.

One starting point for assistance is: info.library.unsw.edu.au/web/services/services.html

On the library website, you can also find a list of useful electronic resources for film:

<http://subjectguides.library.unsw.edu.au/content.php?pid=28489&sid=208064>

Additional Resources:

Students may find the following texts useful.

- Keith Beattie, *Documentary Screens: Non-Fiction Film and Television* (New York: Palgrave, 2004).
- Bill Nichols, *Representing Reality: Issues and Concepts in Documentary* (Bloomington: Indiana University Press, 1994).
- Laura Rascaroli, *The Personal Camera: Subjective Cinema and the Essay Film* (London: Wallflower Press, 2009).
- Michael Renov, *The Subject of Documentary* (Minneapolis: University of Minnesota Press: 1994).
- Brian Winston ed., *The Documentary Film Book*, (London: Palgrave Macmillan, 2013).

Course Evaluation and Development

Student feedback on the course is gathered through the UNSW myExperience process. Information gathered from this process is used to make improvements to the course. Students are also encouraged to provide informal feedback directly to the convenor.

Image Credit

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