Certain people start with a documentary and arrive at fiction...
others start with fiction and arrive at the documentary.

- Jean Luc Godard

DESCRIPTION
This is a seminar geared for film/video/animation concentrators who would like to explore or refine their interest in documentary practice. Utilizing a combination of screenings, technical workshops, and contemporary readings as a foundation for our discussions, the goal of the workshop will be to produce an individual or collaborative project. Projects need not be restricted to a particular medium; in fact, students will be encouraged to explore the ways in which film, video, and/or animation can be utilized together. Limited to Division II or Division III students. Prerequisite: completion of either Film/Video Workshop I, Video I, Photo Workshop I, or an introductory course in animation. Instructor's permission is required. Lab Fee.

CLASS MEETINGS
Thursdays from 9:00am until 11:50am, Film/Photo classroom

SCREENINGS
Thursdays from 7:00pm until 9:00pm in the ASH auditorium

See syllabus below for complete meeting and screening schedule

REQUIREMENTS
Regular and timely attendance
Participation in class discussions
Completion of response papers to films and readings
Completion of three assigned projects

ASSIGNED READINGS
All will be provided as online PDF files through the course website, though some will also be on reserve in the library. The password for accessing the readings on the website will be provided in class.

COURSE WEBSITE
http://hampshire.edu/perry/classes (then follow appropriate link)

EMAIL LIST
cs282f08@lists.hampshire.edu
sign up at http://lists.hampshire.edu

LAB FEES
There is a $50 lab fee charged to students in the course. The lab fee allows students access to the facility and equipment. You must pay your lab fee before you can check out any equipment. Equipment can be checked out at the Media Services office in the library.

TEACHING ASST.
TBA
9/4
MORNING CLASS  Introduction to class objectives, course requirements, reading list, schedule for the semester
Screen Snack and Drink (2000) by Bob Sabiston, 4 min.
and Surviving the Good Times (2000) by Bill Moyers, 120 min.

EVENING SCREENING  None scheduled, unless needed to see remainder of Moyers piece.

FOR NEXT CLASS  Check your email and our doors for your enrollment status
Read “Documentary Modes of Representation” chapter by Nichols
Write a response to the films and the reading

9/11
MORNING CLASS  The expository non-fiction film
Introduction of expository documentary project
Animation workshop I: fundamentals and Photoshop animation

EVENING SCREENING  Night Mail (1936) by Watt & Wright, 24 min.
Housing Problems (1935) by Edgar Anstey and Arthur Elton
Planet Earth (partial) (2007)
Baghdad ER (2006) by Jon Alpert and Matthew O’Neill

FOR NEXT CLASS  Read Barnouw pp 1-71
Write a one page description of your proposed expository project
Write a response to the films and the reading

9/18
MORNING CLASS  Discuss expository project descriptions
Introduction/review of field equipment/permission/rights
Audio recording workshop

EVENING SCREENING  Nanook of the North (1922) by Robert Flaherty, 54 min.
Lost Buildings (2003) by Chris Ware and Ira Glass, 22 min.

FOR CLASS OCT. 2  Read “Filmmaker as Hunter” by William Rothman
Read Barnouw, pp 71-139
Begin production on your group’s expository mode project

9/25
MORNING CLASS  CANCELLED: ADVISING DAY

EVENING SCREENING  Man With a Movie Camera (1929) by Dziga Vertov, 89 min.

FOR NEXT CLASS  Read “Peace between Man and Machine” by S. Feldman
Read “From Magician to Epistemologist” by A. Michaelson
Finish your expository project for the next class
10/2
MORNING CLASS Watch and discuss expository projects
The observational non-fiction film

EVENING SCREENING Primary (1961) by Drew Associates, 60 min.
Windy Day (1968) by Faith and John Hubley, 8 min.

FOR CLASS OCT. 16 Read “Ultimately we are all Outsiders: The Ethics of Documentary Filmmaking” by Calvin Pryluck
Write a one page description of your proposed observational project
Write a response to the films and the reading

10/9
MORNING CLASS CANCELLED: YOM KIPPUR

EVENING SCREENING Triumph of the Will (1935) by Leni Riefenstahl, 110 min.

FOR NEXT CLASS Read “Fascinating Fascism” by Susan Sontag
Read James Young Paper
Write a response to the films and the reading (yes, a second one)

10/16
MORNING CLASS Discuss observational project descriptions
Animation workshop II: higher-level control in AE and Shake

EVENING SCREENING Chronicle of a Summer’s Day (1960) by Rouch & Morin, 90m.
Some Protection (1987) by Marjut Rimminen, 9 min.

FOR NEXT CLASS Begin production on your observational project
Read Morin and Rouch “Chronicle of a Film” (2 parts)
Write a response to the films and the reading

10/23
MORNING CLASS Wiseman’s “Reality Fictions”

EVENING SCREENING Titicut Follies (1967) by Frederick Wiseman, 84 min.
Creature Comforts (1989) by Nick Park, 5 min.

FOR NEXT CLASS Read “Ethnography in the First Person” by Barry Keith Grant
Write a response to the films and the reading

10/30
MORNING CLASS The Autobiographical Cinema

EVENING SCREENING David Holtzman’s Diary (1967) by Jim McBride, 74 min.
The Moon and the Son (2005) by John Canemaker, 28 min.

FOR NEXT CLASS Read “David Holtsman’s Diary” by Jim Lane
Write a response to the films and the reading
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<th>Date</th>
<th>MORNING CLASS</th>
<th>EVENING SCREENING</th>
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| 11/6     | Animation workshop III: scanning drawings | **Seventeen** (1983) by Joel DeMott and Jeff Kreines, 120 min.  
**Pro and Con** (1993) by Joanna Priestley 8 min. | Finish observational project for next class  
Write a response to the films |
| 11/13    | Watch and discuss observational projects  
The reflexive non-fiction film | **Tongues Untied** (1989) by Marlon Riggs, 55 min.  
A handful of short films by Paul Fierlinger (various)  
**Grasshopper** (2004) by Bob Sabiston, 14 min. | Read “Silence and Its Opposite” by S. Petty  
Write a response to the films and the reading |
| 11/20    | Animation workshop IV: TBA            | **Lightning Over Braddock** (1988) by Tony Buba, 80 min.  
**Pepperland** (2008) by Ryan Lovelace or  
**Persepolis** (2007) by Satrapi and Paronnaud, 95 mins. | Write a response to the films |
Read Interview with Santiago Alvarez  
Read “History is the Theme of All my Films: Interview with Emile De Antonio” |
12/4
MORNING CLASS  topic/workshop TBA
EVENING SCREENING  **Point Of Order** (1964) by de Antonio, 103 min.
                  **79 springtimes of Ho Chi Minh** (1969) by Santiago Alvarez, 24m.
FOR NEXT CLASS  finish reflexive project

12/11
MORNING CLASS  Watch and discuss reflexive projects
                End of term discussion
EVENING SCREENING  None scheduled