

Hybrid Cinema – Fiction/Non-fiction and the Exploration of Reality

Spring 2019: Thursday, 1:30 – 4:00 (Additional Screenings: Wednesdays, 7:00 – 9:30
(length of Wednesday screenings vary from an hour to two and a half hours)

Instructor: Sally Berger, sberger@haverford.edu

Office Hours: VCAM, Wednesday afternoons, 4 - 5 or by appointment

SYLLABUS

“Some measure of reality must always be sacrificed in the effort of achieving it.
(Bazin, What is Cinema? Vol. 2, 30)

“Tous les grand films de fiction tendent documentaire, comme tous les grand documentaire tendent a la fiction. . . et qui opte a fond pour l’un trouve necessairement l’autre au bout du chemin [All great fiction films tend toward documentary, as all great documentaries tend toward fiction. . . and he who opts for one necessarily finds the other at the end of his journey].” (Jean Luc Godard, quoted in Douglas Morrey, Jean-Luc Godard, 4)

“In great moments of cinema, you are hit and struck by some sort of enlightenment, by something that illuminates you. That’s a deep form of truth, and I call it ecstatic truth, the ecstasy of truth, and that’s what I’m after in documentaries and feature films.” (Werner Herzog, quoted in Bill Nichols, Speaking Truths with Film: Evidence, Ethics, Politics in Documentary, 108)

“There is no such thing as documentary—whether the term designates a category of material, a genre, an approach, or a set of techniques. This assertion – as old and as fundamental as the antagonism between names and reality – needs incessantly to be restated despite the very visible existence of a documentary tradition.” (Trinh T. Minh-ha, ‘The Totalizing Quest of Meaning’ in Michael Renov Theorizing Documentary, 90)

COURSE INTRODUCTION BLURB

How as spectators, makers, activists, scholars, do we respond to the way stories are presented to us as a kind of truth – whether dramatically or realistically told? How do these approaches appeal to or coerce us, overwhelm or satisfy our need for information?

This course traces the evolution of “hybrid” cinema – film and media informed by documentary and fiction traditions - from the inception of the moving image to the present. Throughout cinema history, filmmakers have been grappling with the representation of reality: For many trailblazing directors, the interplay between non-fiction and fiction filmmaking has inspired new ways of expressing the complexities of identity and society.

Beginning with the actualities, recreations and silent short dramas of early cinema (1895 – 1905) the class covers decade-by-decade a wide range of documentary/fiction film forms that have expanded upon and provoked new ideas in following generations. We will cover the documentary storytelling of Robert Flaherty, the Kino Pravda sought by Dziga Vertov, the ethno-fictions of Jean Rouch, the narrative essays of Jean-Luc Godard,

the improvisational acting in John Cassavetes's films, the non-narrative ethno-feminisms of Trinh T. Minh-Ha, and the observational films of Chantal Akerman. The hybrid film forms of avant-garde, experimental, essay, surrealist, re-creation, re-makes, docu-fictions and the use of non-professional actors and subject/characters in narrative will be revealed through the films of directors such as: Luis Bunuel, Rithy Panh, Cheryl Dunye, Abbas Kiarastami, Agnes Varda, Chris Marker, Jem Cohen, Pedro Costa, and Laura Parnes.

The class will be seminar-style based on weekly screenings and discussions of films and filmmakers.

COURSE OBJECTIVES

- To look at the history of cinema through the interplay between non-fiction and fiction film techniques, formal approaches (genre styles and new forms), content and theory.
- To consider how hybrid forms in cinema evolve and how they reflect contemporaneous societal and political issues.
- To analyze film and media through the understanding and interpretation of its construction.
- To study specific filmmakers, scholars, and theorists for the purpose of understanding the impact of their work in the fields of cinema studies, anthropology/ethnography, and in popular culture.
- To learn how to speak and write about film and media for the purposes of research, analysis and critique.

TEXTS ON WRITING ABOUT FILM:

Timothy Corrigan with Graham Corrigan, A Short Guide to Writing About Film, Boston: Pearson, 2015 (ninth edition), Style and Structure in Writing.

Bill Nichols, Ed., "How Can We Write Effectively About Documentary?" Introduction to Documentary, Bloomington, Indiana: Indiana University Press, 2017, third edition, 2017, 194 – 208.

MLA Handbook, 8th Edition.

REQUIRED BOOKS (ON RESERVE AND) AVAILABLE IN BOOK STORE:

Erik Barnouw, Documentary: A History of the Non-Fiction Film, New York, Oxford: Oxford University Press, Second Revised Edition, 1993.

Alexander Juhasz and Jesse Lerner, F is for Phony: Fake Documentary and Truth's Undoing, Ed. Alexandra Juhasz and Jesse Lerner, Minneapolis: University of Minnesota Press, 2006.

Bill Nichols, Representing Reality, Bloomington and Indianapolis: Indiana University

Press, 1991.

REQUIRED FILM AND MEDIA VIEWING AND READINGS:

Required films and media are listed in the course outline below. Film and media will be viewed in class (Thursdays, 1:30 – 4:00) with additional weekly screenings (Wednesdays, 7:00 – 9:30 [these screenings will run from 1 hour to 3 hours depending on the material]), as noted on the syllabus. Any changes will be posted on Moodle. Whenever possible, films and media shown in class will be on reserve in the Library and/or available on Kanopy.

All readings are due on the day they are listed in the syllabus, unless otherwise noted. PLEASE NOTE: We will at times need to make changes to the syllabus such as in readings and the timing of screenings and discussions during the semester due to various contingencies such as visiting filmmakers.

*RECOMMENDED FILMS AND TEXTS ON RESERVE:

These are not required but suggested for future research and potential areas of study.

COURSE REQUIREMENTS:

This is a seminar-style class so attendance, reading and viewing of texts and films prior to each class and participation in class discussions are mandatory.

COURSE POLICIES:

Class rosters are provided to the instructor with the students' legal names. If you have a preference for how to be addressed (alternate name or gender pronoun), please let me know in writing.

ATTENDANCE:

You must attend the weekly seminar class and screenings. Three unexcused absences constitute habitual truancy: habitual truants run the risk of failing the class because they count against your final grade. If you must miss a class, contact me ahead of time and arrange with a peer to get notes and assignments in order to make up your work. After missing a class, you must write to me with an explanation of your absence.

TECHNOLOGY:

There are no laptops, pads, tablets, or handheld devices allowed in class or during screenings unless you have an accommodation.

ACCESS AND ACCOMODATIONS:

Syllabus Statement found on Access and Disability Services (ADS) website: hc-ads@haverford.edu

Haverford College is committed to providing equal access to students with a disability. If you have (or think you have) a learning difference or disability – including mental health, medical, or physical impairment, please contact the Office of Access and Disability Services (ADS) at hc-ads@haverford.edu. The Coordinator will confidentially discuss the process to establish reasonable accommodations.

*Students who have already been approved to receive academic accommodations and want to use their accommodations in this course should share their verification letter with me and also make arrangements to meet with me as soon as possible to discuss their specific accommodations. Please note that accommodations are **not retroactive** and require advance notice to implement.*

It is a state law in Pennsylvania that individuals must be given advance notice if they are to be recorded. Therefore, any student who has a disability-related need to audio record this class must first be approved for this accommodation from the Coordinator of Access and Disability Services and then must speak with me. Other class members will need to be aware that this class may be recorded.

COURSE CONTENT: At times this semester we will be viewing films and discussing topics that may be disturbing to some students. Please review the syllabus and course content ahead of time to make yourself aware of the material and its timing. If during a class, you ever feel the need to step outside, either for a short time or for the rest of the session, you may always do so without academic penalty. You will, however, be responsible for any material you miss. If you leave the room for a significant time, please make arrangements to get notes from another student and see me individually. If thoughts, readings, or projects become overwhelming or impede your studies, the College has several resources available to you:

Counseling and Psychological Services

(CAPS): <https://www.haverford.edu/counseling-psychological-services> Access and Disability Services <https://www.haverford.edu/access-and-disability-services/>

ASSIGNMENTS

- 1.) Readings and Viewings: Students are responsible for keeping abreast of all assigned readings and viewings.
- 2.) Ongoing: Keep a Personal Viewing Diary of all films, media and exhibitions viewed for class. Your notes will be used to aid in discussions in class, Q&A's with visiting filmmakers, and to provide material for your written essays and presentations.
- 3.) Due to me at the start of class on week three: Working with an assigned class partner, write a two-paragraph film blurb (descriptive blurb or review) based on the notations from your diary of one of the films shown in classes 1 or 2, submit to me and read your co-writing in class.

4.) Due to me at the start of class on week seven (mid-term assignment): Write a short essay based on one area of the films and readings screened and discussed in the first four classes about the use of non-fiction and fiction techniques in cinema: actualities and films from the early silent film era; Robert Flaherty's *Nanook of the North* and contemporary indigenous filmmakers; Dziga Vertov/*City Symphonies*; surrealism/satire/reenactment (based on classes 1, 2, 3, 4). (Submit proposed topic to me via email by class 5; paper should be 2 to 4 pages in length)

5.) Due on week eleven: Write a short essay on how non-fiction/fiction manifests in any one area of the following areas of class discussion: Italian Neorealism/American Realism; Jean Rouch's Ethno-fictions; Cinema Verite/Direct Cinema; Varda/Cassavetes; Feminist Fakes and Remakes (based on classes 5, 6, 7, 8 and 9). (Submit proposed topic to me via email by class 9 (3 to 5 pages in length)

6.) Make an in-class presentation on one of the filmmakers and his/her films discussed, specifically looking at how that filmmaker addresses hybridity (short clips and images can be incorporated; exact date for your presentation to be assigned for classes 12 and 13). (15 – 20 minutes)

7.) Final Exam: Due on Moodle and in my email according to Haverford published schedule (May 11 for seniors, 5:00 p.m.; May 17 for non-Seniors). Exam questions will be based on a selection of the following topics:

- Analysis of the work of one filmmaker covered in class
- Comparison of the form and content of two or more film in class
- The history or theory about an aspect of the forms of hybrid documentary/fiction covered in class
- The analysis of a film movement or filmmaker's style and its relationship to hybrid form

GRADING:

Grade Percentages:

Attendance: 10%

Class participation: 10%

In-class presentation: 20%

Writing assignments (2 short essays): 30%

Final exam: 30%

COURSE OUTLINE

SESSION 1. (Thurs., Jan. 24) -- Introduction/Actualities, Recreations, and Early Silent Film Dramas

Edison films including:

Record of a Sneeze. 1894. W.K.L. Dickson and William Heise. (Tripod: silent film online)

The Kiss, William Heisse for Thomas Edison. 1896. (Edison: Early Years, 25 min.)

Uncle Josh at the Moving Picture Show. Edison. 1902. (Edison: Early Years, 25 min.)
Tripod)

Lumiere films including:

Lumiere's First Picture Shows: La Sortie des usines Lumiere (Workers Leaving the Factory). 1895. Louis Lumière. 46 sec. "Workers leaving the Lumière Factory", "The Gardener", "L'Arrivee d'un Train en Gare de la Ciotat (The Arrival of the Train at Ciotat)". 1896. Auguste and Louis Lumiere. 50 sec., and many more are on display in Lumière's First Picture Shows. 37 min.

Melies films including:

USS Maine Divers at Work on the Wreck of the Maine. 1898. Georges Melies. 51 seconds. (Discs 1 – 5, Georges Méliès [DVD]: first wizard of cinema (1896-1913) / Film Preservation Associates, Inc.; produced by Jeffery Masino and David Shepard)

READING:

Eric Barnouw, Documentary: A History of the Non-Fiction Film, New York, Oxford: Oxford University Press, Second Revised Edition, 1993, "Prophet," 1 – 30

Charlie Keil, "Steel Engines and Cardboard Rockets: The Status of Fiction and Non-fiction in Early Cinema," F is for Phony: Fake Documentary and Truth's Undoing, Ed. Alexandra Juhasz and Jesse Lerner, Minneapolis: University of Minnesota Press, 2006, pp. 39 – 49

SESSION 2. (Thurs., Jan. 31) Robert Flaherty: Explorer to Romantic Storyteller/Indigenous Storytellers Today

Nanook of the North. 1922. 79 min.

Nunavut (Our Land). Zach Kunuk. 1995. TV series – 13 Episodes. 30 min. segment

SCREENING in VCAM201: (Wed., Jan. 30, 7:00 p.m.)

Rebel (Bihttos). 2014. Elle-Maija Tailfeathers. 14 mi.

INaate/SE It Shines a Certain Way to a Certain Place it Falls. 2016. Adam Khalil and Zack Khalil. 68 min.

*RECOMMENDED FILMS ON RESERVE:

Man of Aran. 1934. Robert Faherty. 76 min. (Available on Tripod)

How the Myth was Made. 1978. George C. Stoney and James B. Brown. 58 min. [if film not available– in lieu of watching film read: Hitchens, Gordon, Stoney, *How the Myth Was Made*, Film Library Quarterly, 1978. Vol. XI (3), 4 - 7]

READING:

Eric Barnouw, *Documentary: A History of the Non-Fiction Film*, New York, Oxford: Oxford University Press, Second Revised Edition, 1993. “Explorer,” 30 – 51

Isuma.tv (isuma; isumabios; isumastyle; ourprojects)

Sally Berger, “Time Travelers,” *Inuit Art Quarterly*, Vol. 11, No. 2, Summer 1996, 4-11 (reprinted from *Felix* 2 (1) 1995. (S. Berger has pdf)

Adam Khalil and Zack Khalil, “The Violence Inherent: Native Videographers Shoot Back,” *The Offing Magazine*, September 20, 2016
<https://theoffingmag.com/enumerate/the-violence-inherent/>

Pamela Cohn, “Adam & Zack Khalil” interview, *Bomb Magazine*, March 2016:
<https://bombmagazine.org/articles/adam-zack-khalil/>

Leo Goldsmith, “Adam and Zach Khalil with Leo Goldsmith,” *The Brooklyn Rail*, February 3, 2016. (On-line archive. <https://brooklynrail.org/2016/03/film/adam-zack-khalil-with-leo-goldsmith-March16>)

*RECOMMENDED READING

Paul Chaat Smith, “A Place Called Irony,” *Everything You Know About Indians is Wrong*, University of Minnesota Press, 2009

Brad Evans and Aaron Glass, “In the Land of the Headhunters,” *Return to the Land of the Headhunters: Edward S. Curtis, the Kwakwaka’wakw, and the Making of Modern Cinema*, University of Washington Press, 2013.
<https://www.curtisfilm.rutgers.edu/index.php>

SESSION 3. (Thurs. Feb. 7, 7:00 p.m.) Kino Pravda and City Symphonies:
Documentary and the Avant Garde

Man with a Movie Camera. 1929. Dziga Vertov. 68 min.

Rain. 1929. Joris Ivens. 12 min.

Man With a Movie Camera The Global Remake. 2007. Perry Bard. Excerpt of open source digital archive

SCREENING in VCAM001 (Wed. Feb. 6, 7:00 p.m.)

Twenty-four Dollar Island. Robert Flaherty. 10 min.

Night Mail. 1936. Directed by Harry Watt and Basil Wright. 25 min.

Lost Book Found. 1996. Jem Cohen. 35 min.

READING:

Eric Barnouw, Documentary: A History of the Non-Fiction Film, New York, Oxford: Oxford University Press, Second Revised Edition, 1993, "Reporter," 51 – 71; "Painter," 71 – 81

Dziga Vertov, "Kinoks: A Revolution," Film Theory: Critical Concepts in Media and Cultural Studies, Ed. Philip Simpson, Andrew Utterson and K.J. Shepherdson, London and New York: Routledge/Taylor and Francis Group, Vol. 1, 229 – 235; or found in Andrew Utterson, Technology and Culture, The Film Reader, London/New York: Routledge, 2005, Chapter 10

Perry Bard, "When Film and Database Collide," Video Vortex Reader II: Moving Images Beyond Youtube, 322 – 326

Dziga Vertov, "We: Variant of a Manifesto," Kino-Eye: The Writings of Dziga Vertov, Ed. Annette Michelson, Berkeley/Los Angeles/London: University of California Press, 1984

Lev Manovich, "Database Cinema: Greenaway and Vertov," Ed. Lev Manovich, The Language of New Media, Cambridge, MA: MIT Press, 2001, The Database, 237 – 243

J.P. Sniadecki interview with Jem Cohen, Bomb Magazine.
<https://bombmagazine.org/articles/jem-cohen-by-j-p-sniadecki/>

VDB Blurb on *Lost Book Found*, <http://www.vdb.org/titles/lost-book-found>

SESSION 4. (Thurs. Feb. 14) Documentary Surrealism/Satire/Reenactments

Las Hurdes (Land Without Bread). 1933. Luis Bunuel. 27 min.

La France est notre Patrice (France is our Mother Country). Rithy Panh. 2015. 75 min.
 (link provided through filmmaker; producer for rights)

SCREENING VCAM001 (Wed., Feb. 13, 7:00 p.m.)

S-21: The Khmer Rouge Killing Machine. 2003. 101 min.

*RECOMMENDED FILMS ON RESERVE:

I am Cuba. Cuba/Russia. 1964. Mikhail Kalatozov. 141 min.

In the King of Prussia. 1982. Emile de Antonio. 92 min.

Far from Poland. 1984. Jill Godmilow. 109 min.

The Devil Never Sleeps. 1996. Lourdes Portillo. 86 min.

Tongues Untied. 2007. Marlon Riggs. 55 min.

Chile Obstinate Memory. 1997. Patricio Guzman. 59 min.

READING:

Eric Barnouw, Documentary: A History of the Non-Fiction Film, New York, Oxford: Oxford University Press, Second Revised Edition, 1993, "Movement," 296 – 347.

Jeffrey Ruoff, "An Ethnographic Surrealist Film: Luis Bunuel's Land without Bread," Visual Anthropology Review 14, No. 1, Spring/Summer 1998, 45 – 57.

Catherine Russell, "Surrealist Ethnography: Las Hurdes and the Documentary Unconscious," F is for Phony: Fake Documentary and Truth's Undoing, Ed. Alexandra Juhasz and Jesse Lerner, Minneapolis: University of Minnesota Press, 2006, 99 – 115.

Geoffrey McNab, "Bunuel and the Land that Never Was," The Guardian, September 8, 2000, <https://www.theguardian.com/film/2000/sep/09/books.guardianreview>

Bill Nichols, "Documentary Reenactment and The Fantasmatic Subject," Critical Inquiry 35 (Autumn 2008), © 2008 by The University of Chicago, 72 – 89. [Also found in: Bill Nichols, Speaking Truths with Film: Evidence, Ethics, Politics in Documentary / Bill Nichols, Oakland: University of California Press, 2016, 34 – 50.]

Elisabeth Subrin, "Trashing Shulie; Remnants from Some Abandoned Feminist History," F is for Phony: Fake Documentary and Truth's Undoing, Ed. Alexandra Juhasz and Jesse Lerner, Minneapolis: University of Minnesota Press, 2006, 59 – 66

Deirdre Boyle, "Shattering Silence: Traumatic Memory and Reenactment in Rithy Panh's S-21: The Khmer Rouge Killing Machine," Framework: The Journal of Cinema and Media, Vol. 50, No ½, Spring and Fall, Wayne State University Press, 2009, 95 – 106.

*RECOMMENDED READING

Luis Bunuel, "Land Without Bread," F is for Phony: Fake Documentary and Truth's Undoing, Ed. Alexandra Juhasz and Jesse Lerner, Minneapolis: University of Minnesota Press, 2006, 91 – 98.

Nichols, Bill, 'The Indexical Bind,' In Representing Reality, (Bloomington and Indianapolis: Indiana UP, 1991): 149-155.

SESSION 5 (Thurs. Feb 21). Committed Visions: Italian Neorealism and American Realism

Bicycle Thieves. 1947. Vittorio De Sica. 89 min. (Available on Tripod as a DVD: [PZ47.D47 L3413 2007](#))

Screening in VCAM001 (Wed., Feb. 20)

Killer of Sheep. 1978. Charles Burnett. 80 min. (Available on Tripod: [PZ15.B8754 K55 2007](#) c.2 and also streaming)

*RECOMMENDED FILMS ON RESERVE:

La Terra Trema. 1948. Luchino Visconti. 160 min.

The Exiles. Kent MacKenzie.

Bless Their Little Hearts. 1983. Billy Woodberry. 80 min. [may not be able to acquire]

READING:

Eric Barnouw, Documentary: A History of the Non-Fiction Film, New York, Oxford: Oxford University Press, Second Revised Edition, 1993, "Advocate:" 85 - 139

L.A. Rebellion UCLA Archive on-line, Getty Research Collection: Charles Burnett, Julie Dash, Billy Woodberry

([Bill Nichols, "The Fact of Realism and the Fiction of Objectivity," Representing Reality. Bloomington and Indianapolis: Indiana UP, 1991, 165 - 198.](http://primo.getty.edu/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=GETTY_ROSETTAIE719641&indx=2&recIds=GETTY_ROSETTAIE719641&recIdxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&vid=GRI&mode=Basic&tab=all_gri&vl(96033584UI1)=all_items&dscnt=0&scp.scps=scope%3A%28GETTY_EAD2%29%2Cscope%3A%28GETTY_NEWBOOKS%29%2Cscope%3A%28GETTY_ROSETTA%29%2Cscope%3A%28GETTY_ALMA%29&vl(freeText0)=%20Burnett%2C%20Charles%20--%20Interviews&vl(1UIStartWith0)=exact&vl(21781791UI0)=sub&dsmtp=1542313455522))</p>
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Bill Nichols, Introduction to Documentary, Bloomington: Indiana University Press, 2017, 89 - 103

*RECOMMENDED READING

Vito Zaggario, "The Beginnings of De Sica's Neorealism," Global Neorealism: The Transnational History of a Film Style, Ed. Saverio Giovacchini and Robert Sklar, Jackson: University of Mississippi, 2012, 24 – 29.

Luca Caminati, "The Role of Documentary Film in the Formation of the Neorealist Cinema," Global Neorealism: The Transnational History of a Film Style, Ed. Saverio Giovacchini and Robert Sklar, Jackson: University of Mississippi, 2012, 52 - 67.

SESSION 6. (Thurs. Feb. 28) Jean Rouch: Ethnofictions: Encounters between Filmmaker and Subject/Ben Russell: Psychedelic Ethnography

Jaguar. 1967. 93 min.

SCREENING VCAM001 (Wed. Feb. 27, 7:00 p.m.)

Les Maitres Fous (The Mad Masters). 1956. 29 min.

TRYPPS #6 (Malobi). 2010. Ben Russell. 11:31 min.

Visions of an Island. Sky Hopinka. 2016. 15 min.

*RECOMMENDED FILMS ON RESERVE:

La Pyramid Humaine (The Human Pyramid). 1961. 93 min.

Petit a Petit. 1971. 96 min.

READING:

Eric Barnouw, Documentary: A History of the Non-Fiction Film, New York, Oxford: Oxford University Press, Second Revised Edition, 1993" Catalyst," 253 – 262.

Steven Feld, "Editor's Introduction," and "Thematics of Jean Rouch's Cine-Ethnography;" Cine Ethnography: Jean Rouch, Ed. and trans. Steven Feld, Minneapolis: University of Minnesota Press, 2003, 1 – 21.

Jean Rouch with John Marshall and John W. Adams, “Les maitres fous, The Lion Hunters, and Jaguar,” Cine Ethnography: Jean Rouch. Ed. and trans. Steven Feld, Minneapolis: University of Minnesota Press, 2003, 188 – 209.

Paul Stoller, “Jaguar,” The Cinematic Griot: The Ethnography of Jean Rouch, Chicago and London: The University of Chicago Press, 131 – 144.

Sky Hopinka Interviewed by Adam Khalil and Zack Khalil, The Third Rail, Issue 10 <http://thirdrailquarterly.org/sky-hopinka/>

*RECOMMENDED READING

Jean Rouch with Enrico Fulchignoni, “Cine-Anthropology,” Cine Ethnography: Jean Rouch, Ed. and trans. Steven Feld, Minneapolis: University of Minnesota Press, 2003, 147 – 187.

SESSION 7. (Thurs. Mar. 7) Cinema Verite/Direct Cinema: Jean Rouch and Edgar Morin/Drew Associates

Chronique d'un ete (Chronicle of a Summer). 1961. Jean Rouch and Edgar Morin. 90 min.

SCREENING VCAM001 (Wed. Mar. 6):

Primary. 1960. Drew Associates. 60 min.

VIEWING:

The Thin Blue Line. Errol Morris. 1988. 106 min.

READING:

Dave Saunders, “Bringing Life to the Wasteland: The Beginnings of Direct Cinema,” Direct Cinema: Observational Documentary and the Politics of the Sixties (Non-fiction), London: Wallflower Press, 2007, Chapter 1

Brian Winston, “Film as Truth,” Claiming the Real: The Documentary Film Revisited, London: British Film Institute, 1995, 181 – 229

Arthur, Paul, “Jargons of Authenticity (Three American Moments),” Theorizing Documentary, Ed. Michael Renov (New York and London: Routledge, 1993), pp. 108-134.

SPRING BREAK

SESSION 8. (Thurs. Mar. 21) Dramatic Narratives Shot in Situ/Improvisation:
Trailblazers Varda (French New Wave)/Cassavetes (New American Cinema)

John Olshefski and Sabrina Schmidt Gordon visit class

John Cassavetes, Shadows. 1959. 83 min.

SCREENING Bryn Mawr Film Institute (BMFI) Wed. Mar. 20 Stranger than
Fiction Quest. John Olshefski.

VIEWING:

Agnes Varda. Le Pointe Courte. 1954. 86 min.)

*RECOMMENDED FILMS ON RESERVE:

Barbara Loden. Wanda. 1960. 103 min.

READING:

T. Jefferson Kline, Ed., Agnes Varda Interviews, University Press of Mississippi, 2014

Ray Carney, Ed., Cassavetes on Cassavetes, London: Faber and Faber, 2001.

“John Cassavetes Interviews,” Ed. By Gabrielle Oldham, Jackson: University Press of Mississippi, 2016, 11 – 12 (Mr. John Cassavetes on the Actor and Improvisation) and 24 – 29 (The Director/Actor)

Jonathan Olshefski, Website – Feral Filmmaker, Photographer, Interactive Designer,
Teacher

<http://olshefski.org/>

“I Became Like Furniture,” Director/DP Jonathan Olshefski on Quest, with Filmmaker Staff, January 25, 2017

https://filmmakermagazine.com/101248-i-became-like-furniture-directordp-jonathan-olshefski-on-quest/#.XDd_cM9KhJw

A.O. Scott, “Review: Quest Is a Moving Portrait of an American Family,” New York Times Critics Pick, December 7, 2017.

https://www.nytimes.com/2017/12/07/movies/quest-review-philadelphia-documentary.html?referrer=google_kp

Guy Lodge, "Film Review: Quest," *Variety*, March 23, 2017

<https://variety.com/2017/film/reviews/quest-review-1202014622/>

*RECOMMENDED READING

Amy Taubin, "Wanda Now: Reflections on Barbara Loden's Feminist Masterpiece," *Criterion.com*, July 20, 2018

SESSION 9. (Thurs. Mar. 28) Feminist Reimagining and Remakes

Watermelon Woman. 1996. Cheryl Dunye. 90 min.

SCREENING VCAM001 (Wed., Mar. 27)

Daughter Rite. Michelle Citroen. 1980. 49 min.

Shulie. 1997. Elisabeth Subrin. 37 min.

READING:

Bell Hooks, "The Oppositional Gaze: Black Female Spectators," Philip Simpson, Andrew Utterson and K.J. Shepherdson, Ed., *Film Theory: Critical Concepts in Media and Cultural Studies*, London and New York: Routledge, Vol. III, 233 – 248

Reid-Pharr, Robert F., "Makes Me Feel Mighty Real: The Watermelon Woman and the Critique of Black Visuality," *F is for Phony: Fake Documentary and Truth's Undoing*, Eds. Alexandra Juhasz and Jesse Lerner (Minneapolis and London: Minnesota University Press, 2006), 130-143

SESSION 10 (Thurs. April 4). Radical Approaches for Radical Times: Jean-Luc Godard
Haskell Wexler and Laura Parnes "Mostly Fiction with slippage into reality (Parnes)"

Laura Parnes visits class

2 or 3 Things I Know About Her. 1967. Jean-Luc Godard. 87 min. EXCERPT

SCREENING VCAM (Wed. April 3)

Tour Without End. Laura Parnes.

VIEWING:

Medium Cool. 1969. U.S. Haskell Wexler. 110 min.

READING:

Kaja Silverman and Harun Farocki, "In Her Place: Numero Two (1975)," *Speaking about Godard*, New York and London: New York University Press, 1998, 141 - 169

Thomas Beard, Haskell Wexler, Criterion Collection, booklet (Available on Tripod: [PN1993.5.F7 G6339 2009](#))

Jane Ursula Harris, "Sardonic Tales: An Interview with Video Artist Laura Parnes," *Huffington Post.com*, 1/27/17| updated 12/06/17, https://www.huffingtonpost.com/jane-harris/post_6716_b_4647352.html

Paige Katherine Bradley, "This New Music Doc is Like Spinal Tap By Way of the Enlightenment," *Garage.Vice.com*, June 11, 2018
https://garage.vice.com/en_us/article/8xekxv/this-new-music-doc-is-like-spinal-tap-by-way-of-the-enlightenment

SESSION 11 (Thurs. April 11). Chantal Akerman: *The Long Take into Narrative*:

(Complete screening of *Jeanne Dielman*)

News from Home. 1977. Chantal Akerman. 88 min.

SCREENING in VCAM (Wed. April 10)

Jeanne Dielman, 23 commerce quai, 1080 Brussels. 1975. Chantal Akerman. 3 hours 45 min.

*RECOMMENDED FILMS ON RESERVE:

D'est (From the East). 1993. Chantal Akerman. 107 min.

READING:

Teresa de Lauretis, "Aesthetic and Feminist Theory: Rethinking Women's Cinema," Philip Simpson, Andrew Utterson and K.J. Shepherdson, Ed., *Film Theory: Critical Concepts in Media and Cultural Studies*, London and New York: Routledge, Vol. III, 193 - 212.

Dara Waldron, "Chapter 6: Nonfiction, the Cognitive Turn, and Chantal Akerman's *D-Est* (1993)," *New Nonfiction Film: Art, Poetics, and Documentary Theory*, New York, London: Bloomsbury Publishing, Inc., 2018, 141 – 164.

SESSION 12. (Thurs. April 18) Ethnography Re-observed

Chris Harris visits class

Reassemblage. 1982. Trinh T. Minh-ha. 40 min.

Wed., April 17

SCREENING in VCAM001: Stranger than Fiction Chris Harris reception, installation and screening

Chris Harris, *Still/here*. 2001. 60 min.; *Reckless Eyeballing*. 2004. 14 min.; *Hakimuhfack*. 2016. 4 min.

*RECOMMENDED FILMS ON RESERVE:

Surname Viet Given Name Nam. 1989. 108 min.

Sans Soleil. 1983. Chris Marker. 100 min.

READING:

Henrietta L. Moore, "Trinh T. Minh-ha Observed," *Visualizing Theory: Selected Essays from V.A.R. 1990 – 1994*, Ed. Lucien Taylor, New York and London: Routledge, 1994, 115 – 125.

Trinh T. Minh-ha, "The Totalizing Quest of Meaning," Michael Renov, Ed., *Theorizing Documentary*, New York, London: Routledge/American Film Institute, 1993, 90 – 107.

Trinh T. Minh-Ha, "Outside In Inside Out," Philip Simpson, Andrew Utterson and K.J. Shepherdson, Ed., *Film Theory: Critical Concepts in Media and Cultural Studies*, London and New York: Routledge, Vol. III, 375 – 385

Jaimie Baron, "Christopher Harris' Historiography of Interruption," *Towards an Audiovisual Historiography*, ed. Andrej Slavik & Birgitta Svensson. Stockholm: Royal Swedish Academy of Letters, History and Antiquities, 2018 (forthcoming)

SESSION 13. Thurs. April 25) – Abbas Kiarastami (Iran)/ Pedro Costa (Portugal): Docufictions and Personal Re-enactments

Close-up. Iran. 1990. Abbas Kiarostami. 98 min.

SCREENING VCAM (Wed. April 24)

In Vanda's Room. 2000. Pedro Costa. 179 min.

*RECOMMENDED FILMS ON RESERVE:

Where is my Friend's Home? 1987. Abbas Kiarostami. 83 min.

Life and Nothing More. 1992. Abbas Kiarostami. 95 min.

Through the Olive Trees. 1994. Abbas Kiarostami. 103 min.

READING:

Nagib, Lúcia, World Cinema and the Ethics of Realism (London: Continuum, 2011).

Italian Neorealism and Global Cinema, Ed., Laura E. Ruberto and Kristi M. Wilson, Detroit: Wayne State UP, 2007

Dara Waldron, "Chapter 5: In My Mind, My Dreams are Real: Abbas Kiarostami and the Roots of New Nonfiction Film," New Nonfiction Film: Art, Poetics, and Documentary Theory, New York, London: Bloomsbury Publishing, Inc., 2018, 73 – 104.

Stephen Bransford, "Days in the Country: Representation of Rural Space and Place in Abbas Kiarostami's *Life and Nothing More*, *Through the Olive Trees* and *the Wind Will Carry Us*," Senses of Cinema, December 2003, Issue 29

Letters from Fontainhas: three films by Pedro Costa. Criterion Collection. Essays in booklet.

SESSION 14. (Thurs., May 2) Performance: Collaborations with Subjects

Thank you and Goodnight. Jan Oxenberg. 1991. 83 min.

SCREENING VCAM (Wed., May 1, 7:00)

Paulina. 1998. Vicki Funari. 88 min.

*RECOMMENDED FILMS ON RESERVE:

Little Dieter Needs to Fly. 1997. Werner Herzog. 80 min.

Reading:

Paul Cronin, Werner Herzog: A Guide for the Perplexed, New York: Farrar, Straus and Giroux, 2014

COURSE SCREENING TIMES AND DATES AT A GLANCE:

1. January 24 Intro/Actualities, Early Recreations and Silent Dramas
2. January 31 Robert Flaherty/Indigenous Storytellers Today
3. February 7 Vertov:Kino Pravda, City Symphonies -Documentary Avant Garde
4. February 14 Luis Bunuel: Documentary Surrealism/Satire and Reenactments
5. February 21 Italian Neo-realism/American Realism (L.A. Rebellion)
6. February 28 Jean Rouch: Ethnofictions/ Ben Russel
7. March 7 Jean Rouch: Cinema Verite/Drew Associates: Direct Cinema
8. March 21 Jon Olshefski/Sabrina Schmidt Gordon and Varda/Cassavetes
9. March 28 Feminist Reimaginings and Remakes: Cheryl Dunye/E. Subrin
10. April 4 Godard/Wexler/ Parnes: Radical Approaches in Radical Times –"Mostly fiction, with constant slippage into reality (Parnes)"
11. April 11 Chantal Akerman: The Long Take into Narrative
12. April 18 Trinh T. Minh-ha/Chris Harris: Ethnography Re-observed
13. April 25 Abbas Kiarastami, Pedro Costa: Docufictions and Personal Reenactments
14. May 1 Performance Collaborations/Class Wrap and Evaluations

STRANGE TRUTH and other SPECIAL FILM SCREENING TIMES AND DATES:

February 15 *Hale County, This Morning, This Evening*, Ramell Ross, Swarthmore (Optional)

March 20 *Quest*. Directed by Jon Olshefski. BMFI

March 21 *Badd Sonya Sanchez*. Directed by Sabrina Schmidt Gordon. VCAM (Optional)

April 4 *Tour Without End*. Laura Parnes. VCAM

April 17 Chris Harris, *Still/Here*. 2001. 60 min.; *Reckless Eyeballing*. 2004. 14 min.; *Hakimuhfack*. 2016. 4 min. VCAM

April 15 - 19 Chris Harris installation, *A Willing Suspension of Disbelief + Photography, Fetish*. 2014. 17 min. 3-channel installation VCAM Create Space

*Recommended Art Exhibitions:

"Colored People Time: Mundane Features, ICA, Philadelphia, February 1 – March 31, 2019