

The University of Iowa
College of Liberal Arts and Sciences
Department of Cinema and Comparative Literature

HISTORY OF DOCUMENTARY FILM
048:108:001 | CCL:4608:0001 | Fall 2013

Class Times

Lecture: 11:00AM–12:15P TR 205 BCSB
Screening: 1:30PM–4:00PM W E105 AJB

Contact information

Professor Kyle Stine
Office: W231 AJB
Hours: 10:30AM–12:00PM MW & by appointment
Phone: 353-2261
Email: kyle-stine@uiowa.edu

DEO: Marc Armstrong
Office: E210 AJB
Hours: Office hours by appointment
Phone: 335-0580
Email: marc-armstrong@uiowa.edu

Overview

This course provides an introduction to the history, theory, and technology of documentary film from the earliest years of cinema to the present day. Beginning with an international history of the innovative years of documentary and ethnographic film, the course branches out to consider poetic, personal, and activist modes of documentary filmmaking. A guiding thread throughout the semester is the question of cinema as an automatic means of the reproduction of reality, leading to questions of cultural memory, historical evidence, and the very definition of documentary film. Topics of discussion will include: theories of cinematic realism; the ambiguity of fact and fiction; the documentary value of fiction films; the relationship between documentary and mainstream fiction cinema; the political and social influence of the documentary tradition; the exhibition contexts of documentary films, including home movies and new media platforms; the relationship between avant-garde and documentary filmmaking; and the use of film technologies in other forms of “documentation” such as microfilm, information storage and retrieval, and early analog computing. Beyond these humanistic and cultural concerns, we will also consider how forms of documentary exceed human intent, similarly to how André Bazin describes the role of the human in photography: “All the arts are based on the presence of man, only photography derives an advantage from his absence.” How does documentary gain an advantage from the absence of the human? Where and in what ways do documentaries leave the human behind? Given the recent spate of environmental documentaries in which cameras capture events too slow or too fast for human sense experience and go to places where no human could survive, all the while documenting phenomena that usually take place on the scale of geological time, this question of the absence of the human at the center of documentation may be more apropos than ever.

Assignments will include several quizzes, a short paper, a midterm exam, and a longer, in-depth final paper with a research proposal and bibliography.

Required Texts (Available at The University Book Store)

Bill Nichols, *Introduction to Documentary*, 2nd Edition. Indiana UP, 2010.

Barry Keith Grant and Jeannette Sloniowski, eds. *Documenting the Documentary: Close Readings of Documentary Film and Video*. Wayne State UP, 1998.

Additional readings are available on ICON.

All films screened in class are available for you to view at the Information Desk, Main Library.

Course Web Site

The syllabus and readings on electronic reserve can be accessed on ICON. When you are registered for this class, you will be able to access the site: (<http://icon.uiowa.edu/index.shtml>). You will need your Hawk ID and password to login to ICON.



Leviathan (Castaing-Taylor and Paravel, 2012)

Assignments and Evaluation

10% — Participation (including attendance, short assignments, and group projects in discussion)

10% — Reading/Film Questions

15% — Quizzes (3)

15% — First Paper (4–5 pages) due 9/27

20% — Midterm Exam, in class 10/17

5% — Final Paper Proposal and Bibliography (2 pages) due 11/15

25% — Final Paper (8–10 pages), finals week, date and time TBD

Grading

Grading is on a plus and minus scale. Essays turned in late are graded down, one grade per day during the week and two grades over the weekend. Any late work can be placed in my mailbox. Please notify me by email when you submit late work to my mailbox.

Attendance and Participation

Students should attend all classes and are responsible for any classes missed. All screenings are required. There will be no excused absences for exams and quizzes and no make-up exams or quizzes except in the case of prior arrangement or extraordinary circumstance. In case of absence due to illness or a family emergency, please email me to arrange to make up missed work as soon as you return to campus. Attendance will be taken in discussion sections and screenings. Each student is permitted two unexcused absences, after which each absence will reduce the final grade by one full grade. Students who cannot regularly attend the screenings should drop the course.

Important Note Regarding Screenings

Students are forewarned that the norms for the presentation of sexuality and violence in international cinema are different from those of Hollywood. *The use of cellphones in class and during screenings is prohibited.* This is especially important during screenings where, in respect for other students, you should please refrain from using your phone *even for purposes of checking the time.* There is a clock in the classroom for this purpose. If you are seen using your phone, you will be asked to leave the class, and it will be counted as an absence.

Statement on Collaboration

Collaboration and interpersonal discussion are essential in film studies and in film culture more generally. Students are encouraged to discuss, critique, and collaborate in thinking about the films and topics in this course. This discussion can and should continue outside the classroom during studying and review. All written assignments, however, including take-home essays and exams, are not collaborative projects and must be completed by the student without help from others. Papers or exams showing strong similarities and/or duplication will be considered the result of academic dishonesty and will be failed and the students involved reported to the College. Do not share your papers or exams with others in the class. If you have questions about this policy, it is your responsibility to ask.

Administrative Home

The College of Liberal Arts and Sciences is the administrative home of this course and governs matters such as the add/drop deadlines, the second-grade-only option, and other related issues. Different colleges may have different policies. Questions may be addressed to 120 Schaeffer Hall, or see the CLAS Academic Policies Handbook at <http://clas.uiowa.edu/students/handbook>.

Electronic Communication

University policy specifies that students are responsible for all official correspondences sent to their University of Iowa e-mail address (@uiowa.edu). Faculty and students should use this account for correspondences (Operations Manual, III.15.2, k.11).

Accommodations for Disabilities

A student seeking academic accommodations should first register with Student Disability Services and then meet privately with the course instructor to make particular arrangements. See www.uiowa.edu/~sds/ for more information.

Making a Suggestion or a Complaint

Students with a suggestion or complaint should first visit with the instructor (and the course supervisor), and then with the departmental DEO. Complaints must be made within six months of the incident (CLAS Academic Policies Handbook).

Academic Honesty

All CLAS students or students taking classes offered by CLAS have, in essence, agreed to the College's Code of Academic Honesty: "I pledge to do my own academic work and to excel to the best of my abilities, upholding the IOWA Challenge. I promise not to lie about my academic work, to cheat, or to steal the words or ideas of others; nor will I help fellow students to violate the Code of Academic Honesty." Any student committing academic misconduct is reported to the College and placed on disciplinary probation or may be suspended or expelled (CLAS Academic Policies Handbook).

CLAS Final Examination Policies

The final examination schedule for each class is announced by the Registrar generally by the tenth day of classes. Final exams are offered only during the official final examination period. No exams of any kind are allowed during the last week of classes. All students should plan on being at the UI through the final examination period. Once the Registrar has announced the date, time, and location of each final exam, the complete schedule will be published on the Registrar's web site and will be shared with instructors and students. It is the student's responsibility to know the date, time, and place of a final exam.

Understanding Sexual Harassment

Sexual harassment subverts the mission of the University and threatens the well being of students, faculty, and staff. All members of the UI community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately. See the UI Comprehensive Guide on Sexual Harassment for assistance, definitions, and the full University policy.

Reacting Safely to Severe Weather

In severe weather, class members should seek appropriate shelter immediately, leaving the classroom if necessary. The class will continue if possible when the event is over. For more information on Hawk Alert and the siren warning system, visit the Department of Public Safety website.

Schedule

W1 The Trace: Technics and Mediation of Documentary Cinema

- T 8/27 Introduction: What Is Documentary Cinema? On the Automatic Inscription of Physical Reality
W 8/28 Screening: *Auge/Machine II* [*Eye/Machine II*] (Harun Farock, Germany, 2002, 15m); Excerpt from *Staub* [*Dust*] (Harmut Bitomsky, Germany/Switzerland, 2007, 90m); Excerpt from *The Ister* (David Barison and Daniel Ross, Australia, 2004, 189m)
R 8/29 Discussion: Beyond an Instrumental Understanding of Documentary Cinema; Questioning the What and Who of Documentation; Understanding the Gaps in Documentation
Reading: Martin Heidegger, "The Question Concerning Technology" ICON

Clips from and recommended viewing: *The Flicker* (Tony Conrad, USA, 1966, 30m); *Images of the World and the Inscription of War* [*Bilder der Welt und Inschrift des Krieges*] (Harun Farocki, West Germany, 1989, 75m); *Decasia* (Bill Morrison, USA, 2002, 70m); *Chasing Ice* (Jeff Orlowski, USA, 2012, 75m); "The Rise of Drones" (PBS NOVA, 2012, 53m); "Ramesh Raskar: Imaging at a trillion frames per second" (TED Talks, 2012)

W2 The Origins of Documentary: Actualités and Ethnographic Film

- T 9/3 The Pre-History and Early History of Documentary Film
Reading: Bill Nichols, "How Can We Define Documentary Film," 1-41; Bill Nichols, "How Did Documentary Filmmaking Get Started?" 120-141
W 9/4 Screening: *Nanook of the North* (Robert Flaherty, USA, 1922, 67m); *Las Hurdes* [*Land Without Bread*] (Luis Buñuel, Spain, 1933, 30m)
R 9/5 Discussion: Capturing the Everyday; Representing the Other; On the Question of Staging
Reading: William Rothman, "The Filmmaker as Hunter," DTD 23-39; Vivian Sobchack, "Synthetic Vision," DTD 70-82.

Clips from and recommended viewing: The Lumières' first program (1895), including *La Sortie de usines Lumière* (1894), *La Voltige* (1895), *La Peche aux poissons rouges* (1895), *La Debarquement du congres de photographie a Lyons* (1895), *Les Forgerons* (1895), *L'Arroseur arrose* (1895), *Repas de bebe* (1895), *Place des Cordeliers a Lyon* (1895), *La Mer* (1895); *In the Land of the War Canoes* (Edward Curtis, USA, 1914, 47m); *Grass: A Nation's Battle for Life* (Merian C. Cooper and Ernest B. Schoedsack, USA, 1925, 71m)

Recommended reading: Robert Sherwood, "Robert Flaherty's *Nanook of the North*" ICON; Ricciotto, Canudo, "Another View of *Nanook*" ICON; Basil Wright, "*Land Without Bread* and *Spanish Earth*" ICON

W3 National Documentary Traditions

- T 9/10 Documentary Cinema and Social Engagement; Propaganda; National Imagery and Self-Identity
Reading: Bill Nichols, "Why Are Ethical Issues Central to Documentary Filmmaking?" 42-66; William Guynn, "The Art of National Projection," DTD 83-98
- W 9/11 Screening: *Song of Ceylon* (Basil Wright, UK, 1934, 38m); *The Plow That Broke the Plains* (Pare Lorentz, USA, 1936, 25m); *Nieuwe gronden [New Earth]* (Joris Ivens, Netherlands, 1933, 36m); *Housing Problems* (Edgar Anstey and Arthur Elton, UK, 1935, 16m)
- R 9/12 *** QUIZ 1 ***
Discussion: The Representation of Workers and the Environment; Persuasion in Documentary
Reading: Charlie Kiel, "American Documentary Finds Its Voice," DTD 119-135; Sidney Meyers and Jay Leyda, "Joris Ivens: Artist in Documentary" ICON

Clips from and recommended viewing: *An American in the Making* (Carl Gregory, USA, 1913, 15m); *Fieldwork Footage* (Zora Neale Hurston, USA, 1928, 5m); *The Passaic Textile Strike* (Samuel Russak, USA, 1926, 70m); *Industrial Britain* (Robert Flaherty, UK, 1933, 21m); *The River* (Pare Lorentz, USA, 1938, 31); *The Spanish Earth* (Joris Ivens, USA, 1937, 52m); *Power and the Land* (Joris Ivens, USA, 1940, 38m); *Listen to Britain* (Humphrey Jennings and Stewart McAllister, UK, 1942, 20m)

Recommended reading: Jim Leach "The Poetics of Propaganda," DTD 154-170; Thomas Waugh, "Men Cannot Act before the Camera in the Presence of Death," DTD 136-153; Gilbert Seldes, "Pare Lorentz's *The River*" ICON

W4 Poetic Documentary

- T 9/17 Classifying Different Types of Documentary; Rhythmic Expression; Montage in Documentary
Reading: Bill Nichols, "How Can We Differentiate Among Documentaries?" 142-171; Michael Renov, "Toward a Poetics of Documentary" ICON
- W 9/18 Screening: *Der Brug [The Bridge]* (Joris Ivens, Netherlands, 1928, 11m); *Mechanical Principles* (Ralph Steiner, USA, 1930, 10m); *À propos de Nice* (Jean Vigo, France, 1930, 23m); *Man with a Movie Camera* (Dziga Vertov, USSR, 1929, 68m)
- R 9/19 Discussion: The Poetics of Modern Technology
Reading: Seth Feldman, "Peace between Man and Machine," 40-54

Clips from and recommended viewing: *Kino Eye* (Dziga Vertov, USSR, 1929, 78m); *Regen [Rain]* (Mannus Franken and Joris Ivens, Netherlands, 1929, 12m); *H2O* (Ralph Steiner, USA, 1929, 13m); *Ein Lichtspiel schwarz weiss grau [Light Spill: Black White Gray]* (László Moholy-Nagy, Germany/USSR, 1930, 6m); *Pas de deux* (Norman McLaren, Canada, 1968, 13m)

Recommended reading: "The Kinamo Movie Camera, Emanuel Goldberg and Joris Ivens" ICON; Joris Ivens, "The Making of *Rain*"

W5 The City Symphony

- T 9/24 The Rise of Urban Culture; Fascination with Documenting the City
Reading: Jay Chapman, "Two Aspects of the City—Cavalcanti and Ruttmann" ICON; Siegfried Kracauer, "Cross-Section Films" ICON; Noga Wizansky, "Motion, Mechanization, and Migration" ICON (also at <http://ies.berkeley.edu/enews/articles/berlinsymphonycity.html>)
- W 9/25 Screening: *Rien que les heures [Nothing But the Hours]* (Alberto Cavalcanti, France, 1926, 40m); *Berlin, Symphony of a City* (Walter Ruttmann, Germany, 1927, 60m)
- R 9/26 Discussion: Industrialization and Small-Town America
Reading: Archer Winsten, "*The City Goes to the Fair*" ICON
- F 9/27 *** FIRST PAPER DUE in my mailbox by 4 p.m. ***

Clips from and recommended viewing: *Manhatta* (Charles Sheeler and Paul Strand, USA, 1921, 10m); *Skyscraper Symphony* (Robert Florey, USA, 1929, 9m); *The City* (Ralph Steiner and Willard Van Dyke, USA, 1939, 43m)

W6 Science Film

- T 10/1 The French Tradition of Science Film: Marey, Comandon, Painlevé, and Cousteau; Technical Extensions of the Eye; Gains on the Human Senses
Reading: Oliver Gaycken, "The Secret Life of Plants: Visualizing Vegetative Movement, 1880–1903"; Hannah Landecker, "Microcinematography and the History of Science and Film"
- W 10/2 Screening: *La Croissance des végétaux* (Jean Comandon, France, 1929, 2m); *L'hippocampe* [*The Sea Horse*] (Jean Painlevé, France, 1933, 14 m); *The Silent World* (Jacques-Yves Cousteau and Louis Malle, Italy/France, 1956, 86m)
- R 10/3 Discussion: Observations and Hallucinations; Shifting Reality; Manipulating the Senses
Reading: Jimena Canales, "A Number of Scenes in a Badly Cut Film': Observation in the Age of Strobe" ICON

Clips from and recommended viewing: *Science Is Fiction: 23 Films by Jean Painlevé* (Criterion, 2009); *The Origins of Scientific Cinematography* (Virgilio Tosi, UK, 2006, 91m); *World Without Sun* (Jacques-Yves Cousteau, France/Italy, 1964, 93m); *Quicker'n a Wink* (George Sidney, USA, 1940, 10m); *The Cut Ups* (Antony Balch, UK, 1966, 19m); *Prelude: Dog Star Man* (Stan Brakhage, USA, 1962, 25m)

Recommended reading: Jimena Canales, "Photographic Venus: The 'Cinematographic Turn' and Its Alternatives in Nineteenth-Century France" ICON; Hannah Landecker, "Cellular Features: Microcinematography and Film Theory" ICON

W7 Trauma and the Document

- T 10/8 Before and after the War
Reading: Frank P. Tomasulo, "The Mass Psychology of Fascist Cinema," DTD 99–118; Bill Nichos, "What Makes Documentaries Engaging and Persuasive," 94–119.
- W 10/9 Screening: Excerpt from *Triumph of the Will* (Leni Riefenstahl, Germany, 1935, 110m); Excerpt from *The Nazi Strike* (Frank Capra, USA, 1943, 41m); *Night and Fog* (Alain Resnais, France, 1955, 31m); *Le Sang des Bêtes* [*The Blood of Beasts*] (Georges Franju, France, 1949, 22m)
- R 10/10 Discussion: Considering the Ethics of the Aesthetics of Cruelty
Reading: Jeanette Sloniowski, "It Was an Atrocious Film," DTD 171–187; Sandy Flitterman-Lewis, "Documenting the Ineffable," DTD 203–222.

Clips from and recommended viewing: *Shoah* (Claude Lanzmann, France, 1985, 550m); *Shtikat Haarchion* [*A Film Unfinished*] (Yael Hersonski, Germany/Israel, 2010, 88m); *Food, Inc.* (Robert Kenner, USA, 2008, 94m); *Unser täglich Brot* [*Our Daily Bread*] (Nikolaus Geyrhalter, Germany/Austria, 2005, 92m)

Recommended reading: William K. Everson, "The Triumph of the Will"

W8 Cinéma Vérité

- T 10/15 New Technologies of Documentary
Reading: Jean Rouch, "The Camera and Man"; Edgar Morin, "Chronicle of a Film"
- W 10/16 Screening: *Chronique d'un été* (Paris 1960) [*Chronicle of a Summer*] (Edgar Morin and Jean Rouch, France, 1961, 85m)
- R 10/17 *** MIDTERM EXAM ***

Clips from and recommended viewing: *Moi un Noir* [*I, a Negro*] (Jean Rouch, France, 1958, 70m); *Faces* (John Cassavettes, USA, 1968, 147m)

W9 Direct Cinema

- T 10/22 Considering the Authenticity of Observational Documentary
Reading: Bill Nichols, "How Can We Describe the Observational, Participatory, Reflexive, and Performative Modes of Documentary?" 172–211; Jeanne Hall, "Don't You Ever Just Watch?" DTD 223–237
- W 10/23 Screening: Excerpt from *Titicut Follies* (Frederick Wiseman, USA, 1967, 84m); *Dont Look Back* (D. A. Pennebaker, USA, 1967, 96m)
- R 10/24 New Sound Technologies of Observational Cinema; Sound in Documentary
Reading: Jeffrey Ruoff, "Conventions of Sound in Documentary" ICON

Clips from and recommended viewing: *Primary* (Robert Drew, USA, 1960, 60m); *Portrait of Jason* (Shirley Clarke, USA, 1967, 99m); *Symbiopsychotaxiplasm: Take One* (William Greaves, USA, 1968, 75m); *Gimme*

Shelter (Albert and David Maysles, USA, 1970, 91m); *Grey Gardens* (Albert and David Maysles, USA, 1975, 100m)

Recommended reading: Barry Keith Grant, "Ethnography in the First Person," DTD 238–253

W10 The Industrial Process Film

T 10/29 History of Industrial Films; Representing Work and Machine Processes

Reading: Vinzenz Hediger and Patrick Vonderau, "Record, Rhetoric, Rationalization: Industrial Organization and Film" ICON; Scott Curtis, "The Films of Frank B. Gilbreth" ICON

W 10/30 Screening: *Master Hands* (Jam Handy Organization, USA, 1936, 33m); *Valley Town: A Study of Machines and Men* (Willard Van Dyke, USA, 1940, 28m); *Le chant du Styryène* [Song of Styrene] (Alain Resnais, France, 1959, 19m); *Industry on Parade: Plastic Age Anniversary* (National Association of Manufacturers, USA, 1950–1960, 9m)

R 10/31 *** QUIZ 2 ***

Discussion:

Reading: Edward Dimendberg, "These Are Not Exercises in Style: *Le Chant du Styryène*" ICON

Clips from and recommended viewing: *Original Films of Frank B. Gilbreth* (Frank and Lillian Gilbreth, USA, 1910–1924); *The Voice from the Screen* (Vitaphone Corporation, Edward B. Craft, USA, 1926, 34m)

W11 Pharmacology of Memory

T 11/5 Memory and Forgetting in Documentary

Reading: Paula Rabinowitz, "Wreckage upon Wreckage: History, Documentary and the Ruins of Memory"; Allan Casabier, "A Deconstructive Documentary" ICON

W 11/6 Screening: *Sans soleil* (Chris Marker, France, 1983, 100m)

R 11/7 Discussion: These Memories That Are Not Our Own; Reconsidering the Culture Industry

Reading: Jonah Lehrer, "Ads Implant False Memories" ICON; Excerpt from Jacques Derrida, "Plato's Pharmacy" ICON

Clips from and recommended viewing: *Toute la mémoire du monde* (Alain Resnais, France, 1956, 21m); *Stalker* (Andrei Tarkovsky, USSR, 1979, 163m); *Vertigo* (Alfred Hitchcock, USA, 1958, 128m); *Histoire(s) du cinéma* (Jean-Luc Godard, France, 1988–1998, 266m); *The Thin Blue Line* (Errol Morris, USA, 1988, 103m); *Remembrance of Things to Come* (Yannick Bellon and Chris Marker, France, 2003, 42m); *Derrida* (Kirby Dick and Amy Ziering, USA, 2002, 84m)

Recommended reading: Linda Williams, "Mirrors without Memories," DTD 379–396.

W12 Private Film and Subjective Documentary: Kazuo Hara and Agnès Varda

T 11/12 The Documentarian in Documentary

Reading: Bill Nichols, "What Gives Documentary Films a Voice of Their Own?" 67–93

W 11/13 Screening: Excerpts from *Gokushiteki erosu: Renka 1974* [*Extreme Private Eros: Love Song 1974*] (Kazuo Hara, Japan, 1974, 98m); *Les glaneurs et la glaneuse* [*The Gleaners and I*] (Agnès Varda, France, 2000, 82m)

R 11/14 Discussion: The Digital and the Desire to Overcome Materiality

Reading: Jeffrey Ruoff and Kenneth Ruoff, "Hara Kazuo's Biography" ICON; Homa King, "Matter, Time, and the Digital: Varda's *The Gleaners and I*"

F 11/15 *** FINAL PAPER PROPOSAL DUE in my mailbox by 4 p.m. ***

Clips from and recommended viewing: *Sayonara CP* (Kazuo Hara, Japan, 1972, 82m); *Les plages d'Agnès* [*The Beaches of Agnès*] (Agnès Varda, France, 2008, 110m); *Sherman's March* (Ross McElwee, US, 1985, 157m); *Roger & Me* (Michael Moore, USA, 1989, 91m)

Recommended reading: Lucy Fischer, "Documentary Film and the Discourse of Hysterical/Historical Narrative," DTD 333–343.

W13 Documenting Complex Systems

T 11/19 Considering the Visual Tone Poem as the Documentation of Extreme Complexity; Globalization

Reading: Scott MacDonald, "The City as Motion Picture: Notes on Some California City Films" ICON

W 11/20 Screening: *Chronos* (Ron Fricke, Canada/USA, 1985, 43m); *Water and Power* (Pat O'Neill, USA, 1989, 57m)

R 11/21 Discussion: Complexity without Words; Time-Lapse Imaging; The Use of Found Footage

Reading: Martin Roberts, “*Baraka: World Cinema and the Global Culture Industry*” ICON

Clips from and recommended viewing: *Koyaanisqatsi* (Godfrey Reggio, USA, 1982, 86); *Baraka* (Ron Fricke, USA, 1992, 96m); *Bodysong* (Simon Pummell, UK, 2003, 83m)

THANKSGIVING RECESS—NO CLASS NOVEMBER 25–29

W14 Social Documentary

T 12/3 The History of Social Documentary; Documentary Film in Latin America

Reading: Robert Stam, “Solanas and Getino’s *The Hour of the Furnaces*” DTD, 254–268; Bill Nichols, “How Have Documentaries Addressed Social and Political Issues,” 212-252.

W 12/4 Screening: *Memoria del saqueo* [*Social Genocide*] (Fernando Solanas, Argentina, 2004, 120m)

R 12/5 *** QUIZ 3 ***

Discussion: The Role of Documentary in Social Change; Political Documentaries

Reading: Michael Chanan, “The New Documentary Wave” ICON

Clips from and recommended viewing: *A Time for Burning* (Barbara Connell and Bill Jersey, USA, 1967, 58m); *La hora de los hornos* [*The Hour of the Furnaces*] (Fernando Solanas, Argentina, 1968, 260m); *La société du spectacle* [*The Society of the Spectacle*] (Guy Debord, France, 1973, 88m); *Why We Fight* (Eugene Jarecki, USA, 2005, 98m); *Inside Job* (Charles Ferguson, USA, 2010, 105m); *2016: Obama’s America* (Dinesh D’Souza and John Sullivan, USA, 2012, 87m); *Occupy Unmasked* (Stephen K. Bannon, USA, 2012, 76m).

W15 Technographic Documentary

T 12/10 When Technologies Go Where No Eyes Can Go and Represent What No Eyes Can See

Reading: Bart Testa, “Seeing with Experimental Eyes,” DTD 269–285; Karen Nakamura, “Making Sense of Sensory Ethnography” ICON

W 12/11 Screening: *Leviathan* (Lucien Castaing-Taylor and Verena Paravel, France/UK/USA, 2012, 87m)

R 12/12 End of semester logistics and evaluations

Clips from and recommended viewing: *Sweetgrass* (Lucien Castaing-Taylor, France/UK/USA, 2012, 101m); *Encounters at the End of the World* (Werner Herzog, USA, 2007, 99m)

Finals Week

Final Paper Due, date and time TBD