1 Considering the space between
   Close Up (Abbas Kiarostami 1990), 10 (Abbas Kiarostami 2002),
   Little Loca (Stevie Ryan 2006), Human Remains (Jay Rosenblatt
   “Close-up” Hamid Naficy (pgs. 795 - 812)

2 Problematizing “documentary”
   Nanook of the North (Robert Flaherty 1922), Nanook Revisited
   (Claude Massot 1994), Land w/o Bread (Luis Buñuel 1932),
   Meerkat Manor (Animal Planet 2006/7), Grey Gardens (Maysles
   Bros. 1976), Workers Leaving the Factory (Lumiere Bros. 1895)
   “Surrealist Ethnography” Katherine Russell (pgs. 99-115)
   “Land without Bread” Luis Buñuel (pgs. 91-108)

3 Fiction that would be fact: referenced modalities
   Survivor (Mark Burnett 2000) and Cops/Hot Pursuit TV episodes
   Citizen Kane (Orson Wells 1941), Battle of Algiers (Gillo
   Pontecorvo 1966), Raging Bull (Martin Scorsese 1980), Dr.
   Strangelove (Stanley Kubrick 1963), The Falls (Peter Greenaway
   1994), Take the Money and Run (Woody Allen 1969), Zelig (Woody
   Allen 1983)
   “Contrived Television Reality” April Roth (pgs. 27-33)
   “Reality Television and Policing” Aaron Doyle (pgs. 33-53)

4 “Real” fiction: reflexive methodology
   Rescue Me (Denis Leary & Peter Tolan 2007), Steamboat Bill, Jr.
   (Buster Keaton 1928), Celebration (Thomas Vinterberg 1999),
   I Love Lucy (Desi Arnaz 1952)
   “Cinema of Attractions” Tom Gunning (pgs. 56-62)
   “Protocols” James Naremore (pgs. 9-21)

5 Production of Authenticity (evidential to rhetorical)
   The River (Pare Lorentz 1938), Salesman (Maysles Bros. and
   Charlotte Zwerin 1968), CNN Newscast on police acquittals in
   Rodney King case, Brief History of Time (Errol Morris 1991),
   Man with a Movie Camera (Dziga Vertov 1929)
   “Direct Cinema vs. Cinema Vérié” Jack Ellis & Betsy McLane (pgs.
   208 -225)
   “The Ontology of the Photographic Image” Andre Bazin (pgs. 9-16)
6  The making of...a two-faced mirror
   “Dogma 95, Lars von Trier’s The Idiots and the ‘Idiot Project’”  
   Anne Jerslev (pgs. 41-65)

7  Mock-documentary
   “Factual discourse ad the cultural placing of the documentary”  
   Jane Roscoe and Craig Hight (pgs. 6-23)
   “Life Is Not a Very Good Script” James Latham (pgs 22-33)

8  Shockumentary
   “False Messiah” Guillaume Apollinaire (pgs. 238-239)
   “Man Bites Dog: Deconstructing the Documentary Look” Jane Roscoe (pgs. 205-215)
   "Mockumentaries and the Production of Realist Horror" Gary D. Rhodes (pgs. 46-60)

9  [NO LECTURE, SECTION ONLY] Found footage and post-modern reality
   “Introduction: The Filmed Century” Joel Black (pgs. 1-32 + 229-239)

10 Cultured Ambiguity
    “The Body in the Archives” John Homiak (pgs. 887-891),
    [http://www.henrysheehan.com/reviews/stuv/sans-soleil.html](http://www.henrysheehan.com/reviews/stuv/sans-soleil.html), Henry Sheehan
Teaching Assistants:

Section 002  1-2:50 Tues. Mandeville 103  Dolissa Medina  
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Grading:
Mid-term Essays- a prompt of four questions will be posted on-line the 5th week and you will be required to answer two of the questions on-line before the 6th week lecture – (1000-1500 words) 40 % of your final grade.
Final Essays – a prompt of three questions will be posted on-line the 10th week and you will be required to answer two of the questions on-line before the end time of the final exam – (1000-1500 words) 45% of your final grade.
Essays will be turned in on-line in WebCT.
Section grade – Students will be responsible for attending lecture and weekly readings and being able to discuss both in class. Two unexcused absences (w/o doctor note) and you will not pass the class. Participation and attendance – 15%

All films listed in the syllabus will be available after that week’s section in the Geisel Library’s Media Reserve area for your review. All readings are on line at the SSH library digital reserves.

Plagiarism
Although the Internet is a valid and useful source of information, use of material drawn from web sources must be cited as you would cite material from print sources. The relative anonymity of the Internet material does not give license to use it without reference. Plagiarism is plagiarism. The anti-plagiarism software Turnitin is automatically used on Web CT papers. Ask your TA if you have any questions about collaboration or plagiarism before you turn in your writing to avoid problems.