

- 1 Considering the space between  
*Close Up* (Abbas Kiarostami 1990), *10* (Abbas Kiarostami 2002), *Little Loca* (Stevie Ryan 2006), *Human Remains* (Jay Rosenblatt 1998), *Lightning Over Water* (Wim Wenders & Nick Ray 1980)  
“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 Vérité” 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  
*Aguirre the Wrath of God* (Werner Herzog 1972), *Burden of Dreams* (Les Blank 1982), *The Idiots* (Lars von Trier 1998), *The Humiliated* (Jesper Jargil 1999)  
 “Dogma 95, Lars von Trier’s The Idiots and the ‘Idiot Project’”  
 Anne Jerslev (pgs. 41-65)
- 7 Mock-documentary  
*David Holzman’s Diary* (Jim MacBride 1967), *Forgotten Silver* (Peter Jackson & Costa Botes 1996), *This Is Spinal Tap* (Martin Di Bergi 1984), *Blair Witch Project* (Eduardo Sanchez & Daniel Myrick 1999)  
 “Factual discourse and 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  
*Mondo Cane* (Gualtiero Jacopetti & Franco Prosperi 1964), *Borat* (Larry Charles 2006), *Snuff* (Michael & Roberta Findlay 1976), *Man Bites Dog* (Rémy Belvaux, André Bonzel, Benoit Poelvoorde 1993)  
 “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  
*Dial History* (Johan Grimonprez 1998), *Tribulation* (Craig Baldwin 1991) *What Farocki Taught* (Jill Godmillow 1998)  
 “Introduction: The Filmed Century” Joel Black (pgs. 1-32 + 229-239)
- 10 Cultured Ambiguity  
*Sans Soleil* (Chris Marker), *If Only You Understood* (Rolando Diaz 1998), *Waltzing with Bashir* (Ari Folman 2008), *Dog Day Afternoon* (Sidney Lumet 1975), *Ruins* (Jesse Lerner 1999), *Third Memory* (Pierre Huyghe 1999), *Bontoc Eulogy* (Marlon Fuentes 2003), *From the Archives of Modern Art* (Eleanor Antin 2005), *Incident at Loch Ness* (Zak Penn 2004)  
 “The Body in the Archives” John Homiak (pgs. 887-891),  
<http://www.3quarksdaily.com/3quarksdaily/2009/03/the-humanists-chris-markers-sans-soleil-1983.html> Colin Marshall,  
<http://www.henrysheehan.com/reviews/stuv/sans-soleil.html>, Henry Sheehan

## Teaching Assistants:

|             |   |   |
|-------------|---|---|
| Section 002 | 1-2:50 Tues. Mandeville 103   | Dolissa Medina<br>domedina@ucsd.edu             |
| Section 003 | Office hours: 2-3 Monday, Mandeville coffee cart<br>3-4:50 Tues. Mandeville 103 | Merve Kayan<br>mervekayan@hotmail.com           |
| Section 004 | Office hours: 5-6 Tuesday, VAF 241<br>5—6:50 Tues. Mandeville 103               | Mauricio Chernovetzky<br>chernovetzky@gmail.com |
|             | Office hours: 1:3-2:30 Tuesday, VAF 217   |   |

## Grading:

Mid-term Essays- a prompt of four questions will be posted on-line the 5<sup>th</sup> week and you will be required to answer two of the questions on-line before the 6<sup>th</sup> week lecture – (1000-1500 words) 40 % of your final grade.

Final Essays – a prompt of three questions will be posted on-line the 10<sup>th</sup> 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.