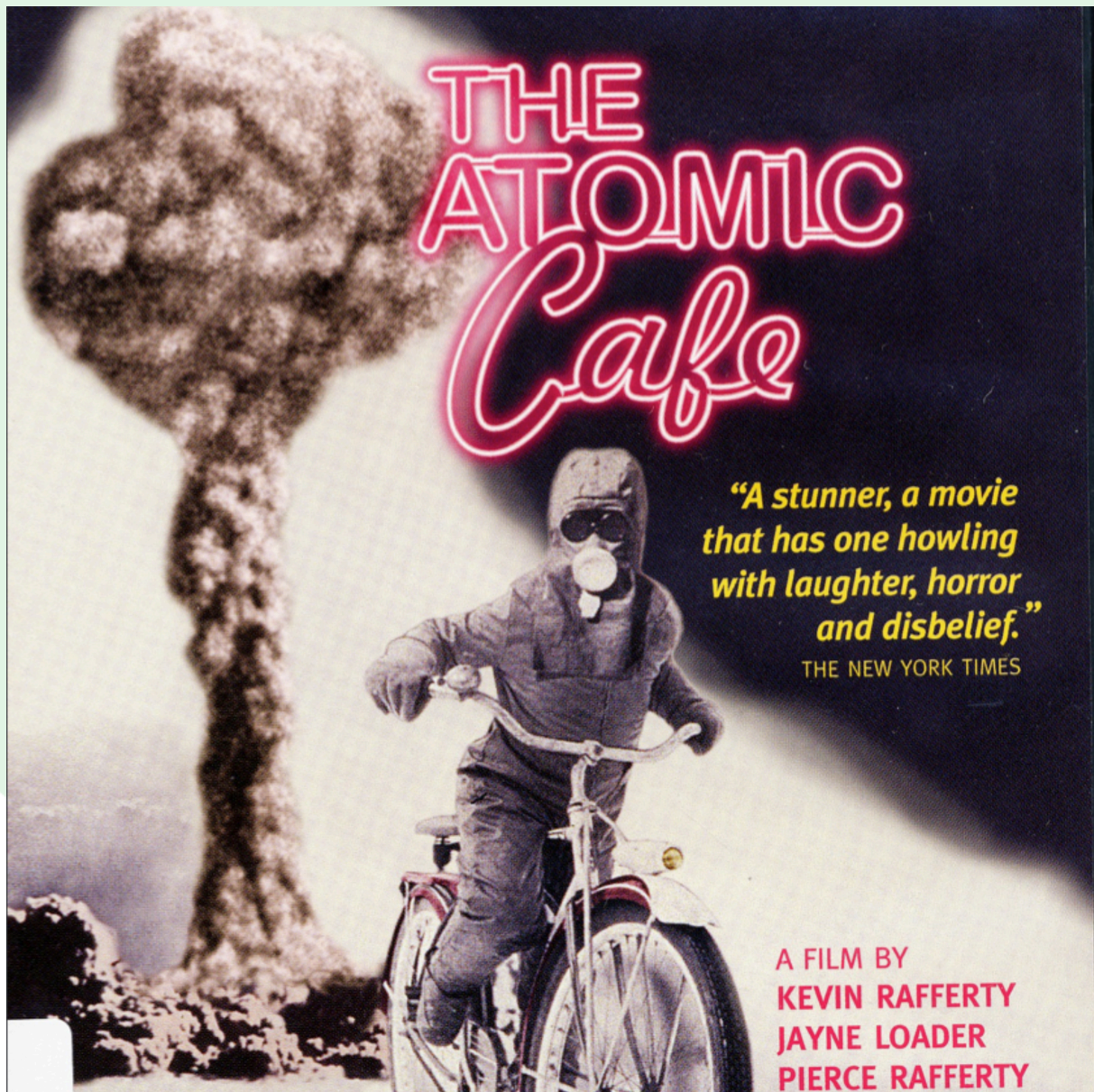


ARTS3289

Documentary Film and History

Term 3, 2022



Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Ruth Balint	r.balint@unsw.edu.au	Please contact Ekaterina Heath for support on assessments and attendance.	Morven Brown 345	
Ekaterina Heath	hal@unsw.edu.au	By appointment		

School Contact Information

School of Humanities & Languages

Location: School Office, Morven Brown Building, Level 2, 258

Opening Hours: Monday - Friday, 9am - 5pm

Tel: 02 9348 0406

Email: hal@unsw.edu.au

Acknowledgement of Country

UNSW Arts, Design and Architecture Kensington and Paddington campuses are built on Aboriginal Lands. We pay our respects to the Bidjigal and Gadigal peoples who are the Custodians of these lands. We acknowledge the Aboriginal and Torres Strait Islander peoples, the First Australians, whose lands, winds and waters we all now share, and pay respect to their unique values, and their continuing and enduring cultures which deepen and enrich the life of our nation and communities.



Image courtesy of the Office of the Pro Vice-Chancellor Indigenous [UNSW's Indigenous strategy](#)

Course Details

Units of Credit 6

Summary of the Course

Do documentaries tell the truth? Can we rely on them as sources of history? In this course you will watch, analyse and debate how documentary films have both represented and revised the past. From the earliest radical Bolshevik pioneers to the home movies of the forties, to the current use of the phone camera to record emergency and war, and even to the wildlife documentary, this course explores how documentary films interpret history, make history and in some cases, have even changed history. This course is structured around a love of documentary and each week we examine a different theme related to the history documentary, and its development as a form of historical interrogation over the past century.

Course Learning Outcomes

1. Analyse important turning points, idea and developments in the history of documentary film
2. Analyse how key documentary films have represented, interpreted and made history
3. Evaluate and engage with scholarly arguments
4. Communicate ideas and engage in discussions

Teaching Strategies

In my own work I am interested in the possibilities of the non-print form for historical research and am particularly fascinated by the audiovisual archives and the documentary film format. This course is structured around a love of documentary and each week we examine a different theme related to the history documentary, and its development as a form of public history over the past century. We view many different documentary films from around the globe, and learn to think about their historical contexts in time and place, their argument and reach. I see this course as a way of engaging you in discussion, debate and argument about the extraordinarily rich field of documentary film and its relationship to history.

Assessment

Please see Moodle for a detailed set of instructions regarding your assessments.

Assessment task	Weight	Due Date	Course Learning Outcomes Assessed
1. Major Essay	50%	21/11/2022 11:59 PM	1, 2, 3
2. Tutorial responses	30%	Not Applicable	1, 2, 3
3. Test	20%	Week 10	1, 2, 3

Assessment 1: Major Essay

Assessment length: 2000 words

Due date: 21/11/2022 11:59 PM

Research essay. 2500- 3000 words. Students answer a set question source and analyse one or more documentary films and historical sources to make an informed argument.

The feedback is in the form of a written response on Moodle, analysing argument and analysis, effective location and use of relevant sources, effective use of documentary case studies, referencing and presentation and written style.

This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

Additional details

Please find a list of suggested essay questions on the Moodle page for this course.

The feedback is in the form of a written response on moodle, analysing argument and analysis, effective location and use of relevant sources, effective use of documentary case studies, referencing and presentation, and written style.

Assessment 2: Tutorial responses

Assessment length: 200-250 words each

Five tutorial responses of 200 words each. This will be a written response to a specific question relating to the essential readings for that week's tutorial. Students will be able to choose two weekly topics from the first three weeks, and three from the topics for the rest of the term.

The first two tutorial responses will be due in week 3, so that students have early feedback, and the final three will be assessed at the end of term. Written feedback will be provided in moodle, assessing ability to accurately analyse tutorial readings and respond to the question, as well as written style, referencing and presentation.

This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

Additional details

The first due date for the first **two** tutorial responses is 30 September, 2022.

The second set of **three** responses is due 11 November, 2022.

Feedback will be via a written report.

Assessment 3: Test

Assessment length: Two hours

Due date: Week 10

The test is a written test, and will assess students' understanding of lecture and tutorial material for the entire course. It will take place in the final week of term.

There will be no feedback for this assessment.

This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

Additional details

The test is a two hour online test.

Attendance Requirements

Students are required to attend all tutorials. If students cannot attend the lecture in person, it will be available via ECHO360 on Moodle.

The online tutorial will be conducted via Zoom.

Please note that students are expected to attend at least 80% of the course. This is to ensure that students meet the course learning outcomes:

1. Analyse how key documentary films have represented, interpreted and made history
2. Evaluate and engage with scholarly arguments
3. Communicate ideas and engage in discussions

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 12 September - 16 September	Lecture	Defining the Field: Documentary Film as History?
	Tutorial	Documentary as History
	Screening	The Act of Killing , Joshua Oppenheimer, 2012
Week 2: 19 September - 23 September	Lecture	The Soviets, the Germans, the Brits: Propaganda, Entertainment or Art?
	Tutorial	Propaganda or "Education"?
	Screening	A Film Unfinished , Yael Hersonski, 2010; Respite , Harun Farocki, 2007
Week 3: 26 September - 30 September	Lecture	Memory and Historical Knowledge
	Tutorial	Witness and Testimony in Documentary
	Screening	Night and Fog , Alain Resnais, 1956; Shoah , Claude Lanzmann, 1985: excerpts.
	Assessment	First set of tutorial responses due 30 September.
Week 4: 3 October - 7 October	Lecture	Visual Ethnography
	Tutorial	Indigenous Storytelling
	Screening	Maralinga Tjarutjra , Larissa Behrendt, 2020
Week 5: 10 October - 14 October	Lecture	The Audiovisual Archive and the Home Movie
	Tutorial	Home movies and Historical Meaning

	Screening	I for India , Icarus Films, 2005. Plus, Homemade Histories , ABC TV, 2018.
Week 6: 17 October - 21 October	Lecture	There are no lectures this week.
	Tutorial	There are no tutorials this week.
Week 7: 24 October - 28 October	Lecture	Anniversary Histories
	Tutorial	This tutorial will be dedicated to a workshop on essay skills.
	Screening	Freeman , Laurence Billiet, 2020
Week 8: 31 October - 4 November	Lecture	Activist Documentary
	Tutorial	Activist Documentary, or a Cinema of Accountability
	Screening	TBA
Week 9: 7 November - 11 November	Lecture	The Wildlife Documentary
	Tutorial	The "Natural History" documentary
	Screening	David Attenborough, A Life on Our Planet , 2020
	Assessment	Second set of three tutorial responses due 11 November.
Week 10: 14 November - 18 November	Assessment	ONLINE TEST.

Resources

Prescribed Resources

Please note that we will be using Echo360 for recording the lectures, and these will be available after the in-person lecture via Moodle. Lectures will usually run for around 2 hours. The third hour will be dedicated to watching the film screening chosen for that week.

Weekly readings will be available via the Moodle site for this course, and can be found via the Leganto link.

Recommended Resources

There are no textbooks for this course. Essential weekly readings will be uploaded to Leganto on Moodle, and I have also made available some ebooks which you might find useful as general reading.

Below is a short list of recommended books for this course and for your essays, to help guide you to relevant literature.

- Keith Beattie, *Documentary Screens: Non-Fiction Film and Television*, Palgrave, New York, 2004.
- David Cannadine, *History and the Media*, Palgrave Macmillan, Basingstoke, 2004.
- John Corner, *The Art of Record: A Critical Introduction to Documentary*, Manchester University Press, Manchester, 1996.
- Jerome De Groot, *Consuming History: History and Historians in Popular Culture*, Routledge, London, 2009.
- Marnie Hughes-Warrington, *History Goes to the Movies*, Routledge, 2007.
- Rahat Imran, *Activist Documentary Film in Pakistan: The emergence of a cinema of accountability*, Routledge, Oxon and New York, 2016.
- Karen Ishizuka and Patricia Zimmerman, *Mining the Home Movie: Excavations in Histories and Memories*, University of California Press, Berkeley, 2008.
- Marcia Landy, (ed), *The Historical Film: History and Memory in Media*, Rutgers University Press, New Brunswick and New Jersey, 2001.
- Kevin Macdonald and Mark Cousins, *Imagining Reality: The Faber Book of Documentary*, Faber and Faber, London and Boston, 1996.
- Bill Nichols, *Introduction to Documentary*, Indiana University Press, Bloomington, 2001.
- Bill Nichols, *Representing Reality: Issues and Concepts in Documentary*, Indiana University Press, Bloomington, 1994.
- Paula Rabinowitz, *They Must Be Represented: The Politics of Documentary*, Verso, London and New York, 1994.
- Laura Rascolli, Gwenda Young and Barry Monahan, (eds), *Amateur Filmmaking: The Home Movie, the Archive, the Web*, Bloomsbury, 2014.
- Michael Renov and Jane M. Gaines (eds), *Collecting Visible Evidence*, University of Minnesota Press, Minneapolis, 1999.
- Graham Roberts and Philip M Taylor (eds), *The Historian, Television and Television History*, University of Luton Press, Luton UK, 2001.
- Robert Rosenstone, *Visions of the Past: The Challenge of Film to Our Understanding of History*, Harvard University Press, 1995.
- Alan Rosenthal and John Corner (eds), *New Challenges for Documentary*, Manchester University Press, Manchester and New York, 2005.

- Catherine Russell, *Experimental Ethnography*, Duke University Press, Durham, 1999.
- Raphael Samuel, *Theatres of Memory*, Verso, London and NY, 1994.
- Robert Brent Toplin, *History by Hollywood: The Use and Abuse of the American Past*, University of Illinois Press, Urbana and Chicago, 1996.
- Charles Warren, (ed), *Beyond Document: Essays on Nonfiction Film*, University Press of New England, Hanover, 1996.
- Patricia Zimmerman, *States of Emergency: Documentaries, Wars, Democracies*, University of Minnesota Press, Minneapolis, 2000.
- The journal *Film and History* is devoted to this subject, although heavily weighted towards Film Studies; see also *Screen* and *Vertigo*.
- There are a wide range of databases for watching films these days. Vimeo is often a good one for documentaries, as is Stan and Netflix, though you may of course know of others. Kanopy, the UNSW Library database for streaming films also has quite a good collection. Students seeking resources can also obtain assistance from the UNSW Library. One starting point for assistance is: <http://info.library.unsw.edu.au/web/services/services.html>

Course Evaluation and Development

Feedback is welcome at anytime. MyExperience will be made available on Moodle.

Submission of Assessment Tasks

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au

Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin, you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support, you will automatically receive a ticket number, but if you telephone, you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, alternative submission details will be stated on your course's Moodle site. For information on how to submit assignments online via Moodle:

<https://student.unsw.edu.au/how-submit-assignment-moodle>

Late Submission Penalty

UNSW has a standard late submission penalty of:

- 5% per calendar day,
- for all assessments where a penalty applies,
- capped at five calendar days (120 hours) from the assessment deadline, after which a student cannot submit an assessment, and
- no permitted variation.

Students are expected to manage their time to meet deadlines and to request [Special Consideration](#) as early as possible before the deadline. Support with [Time Management is available here](#).

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- Copying: Using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This includes copying materials, ideas or concepts from a book, article, report or other written document, presentation, composition, artwork, design, drawing, circuitry, computer program or software, website, internet, other electronic resource, or another person's assignment without appropriate acknowledgement.
- Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original information, structure and/or progression of ideas of the original without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.
- Collusion: Working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student for the purpose of them plagiarising, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- Duplication ("self-plagiarism"): Submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

The UNSW Academic Skills support offers resources and individual consultations. Students are also reminded that careful time management is an important part of study. One of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items. UNSW Library has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW, but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Academic Information

Due to evolving advice by NSW Health, students must check for updated information regarding online learning for all Arts, Design and Architecture courses this term (via Moodle or course information provided).

Please see: <https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support/protocols-guidelines> for essential student information relating to:

- UNSW and Faculty policies and procedures;
- Student Support Services;
- Dean's List;
- review of results;
- credit transfer;
- cross-institutional study and exchange;
- examination information;
- enrolment information;
- Special Consideration in the event of illness or misadventure;
- student equity and disability;

And other essential academic information.

Image Credit

Peter Forgacs, *The Maelstrom: A Family Chronicle*, 2008

CRICOS

CRICOS Provider Code: 00098G