

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI



**SCHOOL OF ENGLISH, FILM, THEATRE, AND MEDIA STUDIES**

**FILM PROGRAMME**

**FILM 335 – DOCUMENTARY FILM**

**TRIMESTER 2 2009**

13 July to 15 November 2009



*To Be and to Have*

**Trimester dates**

Teaching dates: 13 July to 16 October

Study week: 19 to 23 October

Examination/Assessment period: 27 October to 14 November

**Names and contact details**

Co-ordinator: Dr Russell Campbell, Room 311, 83 Fairlie Terrace, ph 463 6824, email [russell.campbell@vuw.ac.nz](mailto:russell.campbell@vuw.ac.nz). Office hours Tues 12-1, Thurs 1-2, or by appointment.

AV Technical Officer: Paul Wolffram, Room 105, 85FT, ph 463 6823, email [paul.wolffram@vuw.ac.nz](mailto:paul.wolffram@vuw.ac.nz).

AV Technician: Bernard Blackburn, Room 104/105, 85FT, ph 463 9498, email [bernard.blackburn@vuw.ac.nz](mailto:bernard.blackburn@vuw.ac.nz).

**Class times and locations**

Lecture times: Mon, Fri 10-1

Lecture venues: Film Room (205), 77FT

Some technical workshops will be held at other times, to be arranged. There are no tutorials in this course.

**Course delivery**

The course will be seminar-based in twice-weekly three-hour sessions. Active student participation will be encouraged. Lecture and student seminar notes will be posted on Blackboard. In addition, technical workshops will be arranged as required in camera operation, sound recording, and image and sound editing in Final Cut Pro.

**Communication of additional information**

Any additional information, or changes to the course, will be announced in class and posted on Blackboard and on the course noticeboard in 85 Fairlie Terrace.

**Course content**

This course aims to provide students with an understanding of the principles of nonfictional filmmaking and the variety of documentary practices which exist. It will also challenge students to apply the knowledge they have gained in a practical way by requiring them to produce a short audio-visual documentary (using stills only) on a subject of their choice. Although the course is not a history of the nonfictional film, it is hoped that students will gain an insight into such major developments as the Soviet montage school, the British documentary movement of the 1930-40s, ethnographic documentary, and US cinema verite, as well as familiarity with the work of some of the key practitioners of the genre. To some extent course content will be determined by the choices students make in selecting seminar topics for their presentations.

**Learning objectives**

Students passing the course should be able to demonstrate a good understanding of documentary filmmaking practices and a basic mastery of the creative and technical skills required for nonfictional audio-visual production.

**Expected workload**

The university anticipates that you should be able to devote about 16 hours per week during teaching weeks (and an additional 48 hours at other times) to a 24-point course. Therefore you should probably expect to spend a total of about 168 hours (apart from class time) in reading, preparation, viewing films, essay writing and doing the documentary making assignment.

**Group work**

You may work in groups for in-class exercises but these are not assessed. There are no other group work requirements.

**Readings**

*Essential texts:* The required reading consists of a set of course notes available for purchase from Student Notes (cost \$17.00). For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while

postgraduate textbooks and student notes will be available from the top floor of VicBooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from VicBooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building.

Customers can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to customers or they can be picked up from the shop. Customers will be contacted when they are available.

Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

### **Materials and equipment**

For the documentary production exercise, students may borrow a digital still or video camera from the School or use their own camera. Audio recorders will also be available. Materials required may include mini-DV tapes and mini-disks. Total cost is unlikely to exceed \$30.

### **Assessment requirements**

All assessment will be internal. Details of each assignment will be given in class. The three assignments are: (a) an essay (1500–2000 words) comprising exposition of and critical commentary on one of the course readings (b) a class seminar presentation of approximately one hour's duration (including film clips) on an aspect of documentary film, together with written notes (750–1000 words) (c) a documentary audio-visual production (still images only) 5–10 minutes in length.

	<b>Due Date</b>	<b>Weighting</b>
Essay	3 August, 10 am	20%
Seminar presentation	t.b.a.*	40%
Documentary production	t.b.a.*	40%

\*The seminar presentation will be given on a date to be agreed between 21 August and 12 October. The documentary production will be shown in class on a date to be arranged between 18 September and 16 October. You must present either your seminar or your documentary (or both) by 25 September.

The learning objectives and marking criteria for each assignment are as follows:

#### *Essay*

Ability to examine theoretical and critical writing on the subject of nonfictional film thoroughly and write a considered response; thoroughness of reading, accuracy and clarity of argument.

### *Seminar presentation*

Ability to research in depth an aspect of documentary filmmaking and to present the findings in a lucid and engaging seminar; topic covered in depth and accurately, seminar well structured and entertaining, class discussion effectively facilitated.

### *Documentary production*

Skill to think through the principles of documentary in a creative and practical way; originality of conception, technical accomplishment, factual accuracy and dramatic power of the production.

Essay assignments should have a cover sheet attached and be placed in the drop box in the corridor of 85 Fairlie Tce. It is your responsibility to keep a copy of your work. If circumstances arise which may prevent you from presenting your seminar or documentary on the assigned date, please inform the course co-ordinator urgently.

Aegrotat provisions may apply if you are unable to submit your final assignment for medical reasons. In such a case you should contact the course co-ordinator.

### **Penalties and extensions**

Work submitted late without an extension will be penalised two percent per working day. *Except under exceptional circumstances, no work will be accepted more than two weeks after the due date unless specific prior arrangements have been made.*

If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Extension requests must be submitted to the course coordinator.

### **Mandatory course requirements**

To be eligible to pass the course you must attend at least 18 of the 24 classes and complete all three assignments.

### **Academic Integrity and Plagiarism**

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is

presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

### **GENERAL UNIVERSITY POLICIES AND STATUTES**

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

The AVC(Academic) website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

<http://www.victoria.ac.nz/home/about/avcacademic/Publications.aspx>

### **Award**

The Prize for Film Studies, arising from a fund established by the Wai-te-Ata Press, will be awarded to the best student of film history, criticism or production in FILM courses.

### **Acknowledgments**

Assistance from the NZ Federation of Film Societies is gratefully acknowledged. Students are urged to join the Wellington Film Society.

**FILM 335 DOCUMENTARY FILM – TIMETABLE 2009**

	<b>Mon 10-1</b>		<b>Fri 10-1</b>
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JUL	13 Introduction Montage Documentary <b>O Dreamland</b>		17 Expository Mode <b>The River</b> <b>A Diary for Timothy</b> <b>Railway Worker</b> <b>Night and Fog</b>
	20 Observational Mode <b>To Be and to Have</b>		24 Interactive Mode <b>The Sorrow and the Pity Pt 1</b>
	27 Dramatisation <b>The Thin Blue Line</b>		31 Narrative <b>Capturing the Friedmans</b>
AUG	3 Participant Filmmaker <b>Waiting for Fidel</b> <b>The Gleaners and I</b>		7 <i>Visiting filmmaker</i> <i>Marina Goldovskaya</i>
	10 Family Portraiture <b>A Song of Air</b> <b>Intimate Stranger</b>		14 Biography <b>Crumb</b>
	17 Documentary Technique Documentary Ethics		21 Student Seminars
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----- <i>MID-TERM BREAK</i> -----			
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SEP	7 Student Seminars		11 Student Seminars
	14 Student Seminars		18 Student Documentaries
	21 Student Seminars		25 Student Seminars
	28 Student Seminars	OCT	2 Student Documentaries
	5 Student Seminars		9 Student Seminars
	12 Student Seminars		16 Student Documentaries
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