

# H72.2001 - CULTURAL THEORY AND THE DOCUMENTARY – FALL 2002

## COURSE OUTLINE AND STUDY GUIDE

### WELCOME

Welcome to **Cultural Theory and the Documentary**. The course coordinator is Professor Toby Miller. If you have any specific issues to raise about the course or general inquiries about cultural studies or documentary cinema, please make a time to see me. My room number is 645 and the telephone extension is 9981614. My email address is <toby.miller@nyu.edu>. The course runs on Mondays between 6.00 and 10.00 p.m. in Room 656 at 721 Broadway.

### RATIONALE

**Cultural Theory and the Documentary** invites you to consider anthropological, historical, gender, science, sociological, and cultural-studies theory in the light of a range of documentary genres. It is designed for two constituencies: (i) Cinema Studies graduate students looking for classes on documentary film or towards PhD exams in Cultural Theory/the History of the Documentary; and (ii) Anthropology, American Studies, and Cinema Studies students enrolled in the Graduate Certificate in Culture and Media, for whom it is a REQUIRED COURSE.

### ASSESSMENT

Each week, every person will prepare a 1-page critique of the required, asterisked readings and send this around to others via email. These messages must be dispatched by 5 pm on Sundays so that they can be read for the following night's class. This is a requirement for everyone. If you don't comply with it, you don't pass the course. Two students will present each week for between 10 and 15 minutes, summarizing the points made by others in their messages, then we'll all participate in discussion. Please share your email addresses with one another at the first class and provide me with a consolidated list given to my graduate assistant, so we can endeavor to create a list-serv.

Weeks 4, 7, and 12 have no screening. At those times, we'll go through the readings AND DISCUSS YOUR ESSAYS, SO BE READY. Your essay mission, should you accept it, is as follows: 25 PAGES, DUE ON DECEMBER 2003 AT 9am. A paper applying the work of an aspect of socio-cultural theory to three films shown during the course, and addressing the following question: how do these texts make themselves "true"? You might address such issues as: rules of argument, visual and aural signs, intertextuality, theory, context, institution, socio-political history, critical passage, and circulation. THE ESSAY SHOULD BE CAREFULLY STRUCTURED TO MOUNT AN ARGUMENT. Please note that it must follow referencing systems from Joseph Gibaldi. *MLA Handbook for Writers of Research Papers*, 4th ed. New York: The Modern Language Association of America, 1995 or *The Chicago Manual of Style*, 14th ed. Chicago: U of Chicago

P, 1993. You may wish to consult Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. Chicago: U of Chicago P, 1995.

I DON'T LIKE GIVING INCOMPLETES. INCOMPLETES ARE NOT GOOD THINGS—THEY JEOPARDIZE YOUR FUNDING, STATURE, DEGREE QUALITY, AND EFFICIENCY. IF YOU ARE HAVING TROUBLE MEETING DEADLINES, SPEAK TO ME AS SOON AS POSSIBLE. ASSUME THE ESSAY IS DUE ON 2 DECEMBER 2002 AND PLAN ACCORDINGLY—THAT WAY ALL WILL BE SWEET EVEN IF A NEUROTIC CAT EATS YOUR WORK AT WHAT APPEARS TO BE THE LAST MINUTE.

#### TEXTBOOKS AND READINGS

The prescribed textbooks are Toby Miller. *Technologies of Truth: Cultural Citizenship and the Popular Media* (Minneapolis: U of Minnesota P, 1998), Bruno Latour. *We Have Never Been Modern*. Trans. Catherine Porter. (Cambridge, Mass: Harvard UP, 1993), Néstor García Canclini. *Hybrid Cultures: Strategies for Entering and Leaving Modernity*. Trans. Christopher L. Chiappari and Silvia L. López. (Minneapolis: U of Minnesota P, 1995), and Toby Miller and Alec McHoul. *Popular Culture & Everyday Life* (London: Sage, 1998). These are the key readings and asterisks identify which sections you should read each week. Other materials are listed to assist you with research on specific topics or films.

#### Week One:

##### Screening:

*Trobriand Cricket: An Ingenious Response to Colonialism* (Jerry Leach, 1976 - 54 mins.), *Joe Leahy's Neighbours* (Robin Anderson and Bob Connelly, 1988 - 90 mins.), *Moodeitj Yorgas* (Tracey Moffatt, 1988 - 22 mins.)

##### Background:

E. Adamowicz. "Ethnology, Ethnographic Film and Surrealism." *Anthropology Today* 9, no. 1 (1993): 21.

S. Aitken and L. Zonn, eds. *Place, Power, Situation, and Spectacle: A Geography of Film*. Totowa: Rowan and Littlefield, 1994.

Jan Baetens. "Visual Anthropology, Semiotics, and Cultural Studies: A Difficult 'ménage à trois'." *Semiotica* 116, nos. 2-4 (1997): 361-72.

Marcus Banks. "Television and Anthropology: An Unhappy Marriage?" *Visual Anthropology* 7, no. 1 (1994): 21-45.

\_\_\_ and Howard Morphy, eds. *Rethinking Visual Anthropology*. New Haven: Yale UP, 1997.

Gregory Bateson. *Steps to an Ecology of Mind*. New York: Ballentine, 1985. 107-27, 147-52.

John Corner and Kay Richardson. "Documentary Meanings and the Discourse of Interpretation." *Documentary and the Mass Media*. Ed. John Corner. London: Edward Arnold, 1986. 141-60.

David Howard Day. *A Treasure Hard to Attain: Images of Archaeology in Popular Film with a Filmography*. Lanham: Scarecrow P, 1997.

- "The Documentary: Strangely Compelling." *Media International Australia* no. 82 (November 1996): 4-75.
- Jack C. Ellis. *The Documentary Idea: A Critical History of English-Language Documentary Film and Video*. Englewood Cliffs: Prentice Hall, 1989.
- "Ethnographic Film." *Cambridge Anthropology* (1977).
- Faye Ginsburg. "Institutionalizing the Unruly: Charting a Future for Visual Anthropology." *Ethnos* 63, no. 2 (1998): 173-201.
- Edward Hutchins. *Culture and Influence: A Trobriand Case Study*. Cambridge, Mass.: Harvard UP, 1980.
- "Issues in Documentary." *Journal of Film and Video* 46, no. 1 (1994): 3-60.
- Christina Kennedy and Christopher Lukinbeal. "Towards a Holistic Approach to Geographic Research on Film." *Progress in Human Geography* 21, no. 1 (1997): 33-50.
- Edmund Leach. Review in *Royal Anthropological Institute Newsletter* (1975).
- Jerry W. Leach. "Structure and Message in Trobriand Cricket." *Anthropological Filmmaking*. Ed. Jack R. Rollwagen. Chur: Harwood Academic, 1988. 237-51.
- Peter Loizos. *Innovation in Ethnographic Film: From Innocence to Self-Consciousness, 1955-1985*. Chicago: U of Chicago P, 1993. 36-44.
- Margaret Mead. "Photography in Field Research." *Personal Character and Cultural Milieu*. Ed. D. G. Haring. Syracuse: Syracuse UP, 1956. 78-105.
- Rosalind C. Morris. "Anthropology in the Body Shop: Lords of the Garden, Cannibalism, and the Consuming Desires of Televisual Anthropology." *American Anthropologist* 98, no. 1 (1996): 137-50.
- \_\_\_\_\_. *New Worlds from Fragments: Film, Ethnography, and the Representation of Northwest Coast Cultures*. Boulder: Westview P, 1994.
- Sally Ann Ness. "Understanding Cultural Performance: *Trobriand Cricket*." *The Drama Review* 32, no. 4 (1988): 135-47.
- Bill Nichols. *Blurred Boundaries: Questions of Meaning in Contemporary Culture*. Bloomington: Indiana UP, 1994.
- \_\_\_\_\_. *Ideology and the Image: Social Representation in the Cinema and Other Media*. Bloomington: Indiana UP, 1981. 170-207.
- "Reality Bytes: Approaches to Documentary." *Continuum* 11, no. 1 (1997).
- Michael Renov. "Introduction: The Truth About Non-Fiction." *Theorizing Documentary*. Ed. Michael Renov. New York: Routledge, 1993. 1-11.
- Martin Roberts. "The Self in the Other: Ethnographic Film, Surrealism, Politics." *Visual Anthropology* 8, no. 1 (1996): 79-94.
- William Rothman. *Documentary Film Classics*. New York: Cambridge UP, 1997.
- Alan Rosenthal, ed. *New Challenges for Documentary*. Berkeley: U of California P, 1988. 11-121.
- "Special Issue on Documentary." *Quarterly Review of Film Studies* 7, no. 1 (1982).
- Robert Stam. *Subversive Pleasures: Bakhtin, Cultural Criticism, and Film*. Baltimore: The Johns Hopkins UP, 1989. 157-86.
- S. J. Tambiah. "A Performative Approach to Ritual." *Proceedings of the British Academy* 65 (1979): 113-69.

- Michael Taussig. *Mimesis and Alterity: A Particular History of the Senses*. New York: Routledge, 1993.
- Charles Warren, ed. *Beyond Document: Essays on Nonfiction Film*. Middletown: Wesleyan UP, 1996.
- Annette B. Weiner. "Epistemology and Ethnographic Reality: A Trobriand Island Case Study." *American Anthropologist* 80 (1978): 752-57.
- \_\_\_\_\_. *Inalienable Possessions: The Paradox of Keeping-While-Giving*. Berkeley: U of California P, 1992. 26-28, 70-77, 92-94, 132-37.
- \_\_\_\_\_. "Trobriand Cricket: An Ingenious Response to Colonialism." *American Anthropologist* 79, no. 2 (1977): 506-07.
- \_\_\_\_\_. "Trobrianders on Camera and Off: The Film That Did not Get Made." *Visual Anthropology Review* 8, no. 1 (1992): 103-06.
- L. Zonn, ed. *Place Images in Media*. Totowa: Rowan and Litchfield, 1990.
- Greg Acciaoli. "Innocence Lost: Evaluating an Experimental Era in Ethnographic Film." *Australian Journal of Anthropology* 8, no. 2 (1997): 210-26.
- Canberra Anthropology* 17, no. 2 (1994): 73-102.
- Paolo Chiozzi. "Reflections on Ethnographic Film with a General Bibliography." Trans. Denise Dresner. *Visual Anthropology* 2, no. 1 (1989): 1-84.
- James Clifford and George Marcus, eds. *Writing Culture: The Poetics and Politics of Ethnography*. Berkeley: U of California P, 1986.
- E. Edwards, ed. *Anthropology and Photography 1860-1920*. New Haven: Yale UP, 1992.
- Dirk Eitzen. "When is a Documentary?: Documentary as a Mode of Reception." *Cinema Journal* 35, no. 1 (1995): 81-102.
- Robert Boonzajer Flaes, ed. *Eyes Across the Water*. Amsterdam: Het Spinhuis, 1989.
- Bob Connolly. "Reply to James Roy MacBean and Jay Ruby." *Visual Anthropology Review* 12, no. 1 (1996): 98-101.
- Faye Ginsburg. "Notes on British Tele-Anthropology." *Visual Anthropology Review* 8, no. 1 (1992): 97-125.
- Roger Keesing et al. "Exotic Readings of Cultural Texts." *Current Anthropology* 30, no. 4 (1989): 459-79.
- Claude Lévi-Strauss. *The Savage Mind*. London: Weidenfeld and Nicholson, 1966.
- \_\_\_\_\_. *Structural Anthropology*. New York: Doubleday, 1967.
- Rachael Low. *Films of Comment and Persuasion of the 1930s*. London: George Allen and Unwin, 1979. 60-89.
- Nancy Lutkehaus. "In Dialogue: Interview with Filmmaker Bob Connolly." *Visual Anthropology Review* 10, no. 2 (1994): 71-75.
- James Roy MacBean. "Degrees of Otherness: A Close Reading of *First Contact*, *Joe Leahy's Neighbors* and *Black Harvest*." *Visual Anthropology Review* 10, no. 2 (1994): 55-70.
- \_\_\_\_\_. "Ongoing Contact: A Reply to Jay Ruby by James Roy MacBean." *Visual Anthropology Review* 11, no. 2 (1995): 114-16.
- Lenore Manderson. "The Laws of a Footfall: Anthropology and the Politics of Knowledge." *Meanjin* 49, no. 2 (1990): 340-52.

- Don Marks. "Ethnography and Ethnographic Film: From Flaherty to Asch and After." *American Anthropologist* 97, no. 2 (1995): 339-47.
- Margaret Mead. "Anthropology and the Camera." *A Handbook of Method in Cultural Anthropology*. Ed. R. Narroll and N. Cohen. New York: Columbia UP, 1973. 246-65.
- Trinh T. Minh-ha. "The Totalizing Quest for Meaning." *Theorizing Documentary*. Ed. Michael Renov. New York: Routledge, 1993. 90-107.
- Howard Morphy. "The Interpretation of Ritual: Reflections from Film on Anthropological Practice." *Man* 29, no. 1 (1994): 117-46.
- Fred Myers. "The Politics of Representation: Anthropological Discourse and Australian Aborigines." *American Ethnologist* 13 (1986): 138-53.
- Bill Nichols. *Representing Reality: Issues and Concepts in Documentary*. Bloomington: Indiana UP, 1991.
- Alison Devin Nordstrom. "Persistent Images: Photographic Archives in Ethnographic Collections." *Continuum* 6, no. 2 (1993): 207-19.
- Derek Paget. *True Stories? Documentary Drama on Radio, Screen and Stage*. Manchester: Manchester UP, 1990. 1-58.
- Renato Rosaldo. *Culture and Truth: The Remaking of Social Analysis*. London: Routledge, 1993.
- William Routt. "The Truth of Documentary." *Continuum* 5, no. 1 (1991): 60-75.
- Jay Ruby. "The Ethics of Iagemaking; or, "They're Going to Put Me in the Movies. They're Going to Make a Big Star Out of Me ...".  
" *New Challenges for Documentary*. Ed. Alan Rosenthal. Berkeley: U of California P, 1988. 308-18.
- \_\_\_\_\_. "Letter to the Editor." *Visual Anthropology Review* 11, no. 1 (1995): 143.
- Lucien Taylor. "Iconophobia." *Transition* 6, no. 1 (1996): 64-88.
- \_\_\_\_\_, ed. *Visualizing Theory: Essays from Visual Anthropology Review*. New York: Routledge, 1993.
- Mariana Torgovnick. *Gone Primitive: Savage Intellectuals, Modern Lives*. Chicago: Chicago UP, 1990.
- Paul Willis. "Notes on Method." *Culture, Media, Language*. Ed. Stuart Hall, Dorothy Hobson, Andrew Lowe, and Paul Willis. London: Hutchinson, 1980. 88-95.
- Cindy Hing-Yuk Wong. "Through Many Lenses: History and Theory in Visual Anthropology." *Anthropological Quarterly* 69, no. 2 (1996): 90-96.
- Sol Worth. *Studying Visual Communication*. Ed. Larry Gross. Philadelphia: U of Pennsylvania P, 1981.
- I. Dunlop. "Ethnographic Film Making in Australia: The First 70 Years (1898-1968)." *Studies in Visual Communication* 9, no. 1 (1983): 11-18.
- Faye Ginsburg. "Indigenous Media: Faustian Contract or Global Village?" *Cultural Anthropology* 6, no. 1 (1991): 92-112.
- D. Harper. "The Visual Ethnographic Narrative." *Visual Anthropology* 1, no. 1 (1987): 1-19.
- Adam Lucas. "Indigenous People in Cyberspace." *Leonardo* 29, no. 2 (1996): 101-08.
- Tracey Moffatt. "Something More." *New Formations* no. 10 (1990): 66-74.

- Mudrooroo Nyoongah. "Passing for White Passing for Black: An Ideological Con-  
pro-testation." *Continuum* 8, no. 2 (1994): 258-69.
- Scott Murray. "Tracey Moffatt." *Cinema Papers* no. 79 (1990): 19-22.

### **Week Two:**

**Screening:** *Ax Fight* (Timothy Asch and Napoleon Chagnon, 1971 - 30 mins.),  
*The Good Woman of Bangkok* (Dennis O'Rourke)

### **Background:**

- J. W. Adams. "Representation and Context in the Ethnographic Film." *Film Criticism* 4, no. 1 (1979): 89-100.
- Bruce Albert. "Yanomami 'Violence': Inclusive Fitness or Ethnographer's Representation?" *Current Anthropology* 30 (December 1989): 637-40.
- \_\_\_\_ and Alcida Rita Ramos. "Yanomami Indians and Anthropological Ethics." *Science* 244 (12 May 1989): 632.
- Timothy Asch. "Collaboration in Ethnographic Film Making: A Personal View." *Canberra Anthropology* 5, no. 1 (1982): 9-36.
- \_\_\_\_. "Ethnographic Filming and the Yanomamo Indians." *Sightlines* 5, no. 3 (1972): 7-12, 17.
- \_\_\_\_. "Making a Film Record of the Yanomamo Indians of Southern Venezuela." *Perspectives on Film* 3, no. 2 (1979).
- \_\_\_\_, J. Marshall, and P. Spier. "Ethnographic Film: Structure and Function." *Annual Review of Anthropology* no. 2 (1973): 179-87.
- Timothy Asch, Jesus Ignacio Cardozo, Hortensia Caballero, and Jose Bortoli. "The Story We Now Want to Hear is Not Ours to Tell—Relinquishing Control over Representation: Toward Sharing Visual Communication Skills with the Yanomamo." *Visual Anthropology Review* 7, no. 1 (1991): 102-06.
- Timothy Asch and Gary Seaman, eds. *Yanomamo Film Study Guide*. Los Angeles: Ethnographics P, 1993
- Ilisa Barbash and Lucien Taylor. "Reframing Ethnographic Film: A "Conversation" with David MacDougall and Judith MacDougall." *American Anthropologist* 98, no. 2 (1996): 371-87.
- Emilie de Brigard. "The History of Ethnographic Film." *Principles of Visual Anthropology*. Ed. Paul Hockings. The Hague: Mouton, 1975. 13-43.
- Jerome Bruner. *Man: A Course of Study*. Menasha: American Anthropological Association, 1969.
- Napoleon Chagnon. *Yanomamo*, 4th ed. Fort Worth: Harcourt Brace Jovanovich College Publishers, 1992.
- Mbye B. Cham and Claire Andrade-Watkins, eds. *Critical Perspectives on Black Independent Cinema*. Cambridge, Mass.: MIT P, 1988.
- "The Cinema of Jean Rouch." *Visual Anthropology* 2, nos. 3-4 (1989).
- James Clifford. "On Ethnographic Surrealism." *Comparative Studies in Society and History* 23, no. 4 (1981): 539-64.
- Hart Cohen. "The Ax Fight: Mapping Anthropology on Film." *CinéTracts* 2, no. 2 (1979): 62-73.

- \_\_\_\_. "From Ethnographic Film to Indigenous Cinema: Communication and the Evolution of the Ethnographic Subject." *Australian Journal of Communication* nos. 9-10 (1986): 42-50.
- John Collier, Jr. and Malcolm Collier. *Visual Anthropology: Photography as a Research Method*. Albuquerque: U of New Mexico P, 1986. 151-60.
- "Confronting Reality: Some Perspectives on Documentary." *Cilect Review* 2, no. 1 (1986).
- Manthia Diawara. *African Cinema: Politics and Culture*. Bloomington: Indiana UP, 1992. 21-34, 52-55, 93-103.
- Margaret Dubin. "From Artful Ethnography to Ethnographic Art: The Enduring Significance of the Navajo Film Project." *Visual Anthropology Review* 14, no. 1 (1998): 73-80.
- Mick Eaton, ed. *Anthropology-Reality-Cinema: The Films of Jean Rouch*. London: BFI, 1979.
- R. Brian Ferguson. *Yanomami Warfare: A Political History*. Santa Fe: School of American Research P, 1995.
- Claudine de France. "Filmic Anthropology: A Difficult but Promising Birth." Trans. Françoise Florack. *Visual Anthropology* 6, no. 1 (1993): 1-23.
- Kenneth Good with David Chanoff. *Into the Heart: One Man's Pursuit of Love and Knowledge Among the Yanomamo*. New York: Simon and Schuster, 1991.
- I. C. Jarvie. "The Problem of the Real in Ethnographic Film." *Current Anthropology* 24, no. 3 (1983): 313-25.
- Patricia A. Klein and John F. Kelin. Review. *American Anthropologist* 79 (1977): 747.
- Jean-Dominique Lajoux. "Ethnographic Film and History." *Principles of Visual Anthropology*. Ed. Paul Hockings. The Hague: Mouton, 1975. 167-84.
- Jacques Lizot. *Tales of the Yanomami: Daily Life in the Venezuelan Forest*. New York: Cambridge UP, 1985.
- \_\_\_\_. "On Warfare: An Answer to N. A. Chagnon." Trans. Sarah Dart. *American Ethnologist* 21 (1994): 845-62.
- Peter Loizos. *Innovation in Ethnographic Film: From Innocence to Self-Consciousness, 1955-1985*. Chicago: U of Chicago P, 1993. 56-63.
- David MacDougall. *Transcultural Cinema*. Ed. Lucien Taylor. Princeton: Princeton UP, 1998.
- Jane Marchessault. "Reflections on the Dispossessed: Video and the 'Challenge for Change' Experiment." *Screen* 36, no. 2 (1995): 131-46.
- Laura U. Marks. "White People in the Native Camera: Subverting Anthropology." *Afterimage* 19, no. 10 (1992): 18-19.
- Marcel Mauss. *The Gift: Forms and Functions of Exchange in Archaic Societies*. Trans. Ian Cunnison. New York: Norton, 1967.
- Eric Michaels. *Bad Aboriginal Art: Tradition, Media, and Technological Horizons*. Minneapolis: U of Minnesota P, 1994. 21-48, 165-76.
- Peter Monaghan. "Bitter War in Anthropology." *Chronicle of Higher Education* 26 October 1994: A17-A19.

- Edgar Morin. "Chronicle of a Film." *Studies in Visual Communication* 11, no. 1 (1985): 4-29.
- Bill Nichols. "What Really Happened: *The Ax Fight* Reconsidered." *Media International Australia* no. 82 (November 1996): 6-11.
- Judith Okely and Helen Gallaway, eds. *Anthropology & Autobiography*. London: Routledge, 1992.
- "Out of Sync: The Cinema of Tim Asch." *Visual Anthropology Review* 11, no. 1 (1995).
- Alcida Rita Ramos. "Reflecting on the Yanomami: Ethnographic Images and the Pursuit of the Exotic." *Cultural Anthropology* 2, no. 3 (1987): 284-304.
- \_\_\_\_\_. *Sanum Memories: Yanomami Ethnography in Times of Crisis*. Madison: U of Wisconsin P, 1995.
- S. Riggins, ed. *Ethnic Minority Media: An International Perspective*. Newbury Park: Sage, 1992.
- Lorna Roth and Gail Valaskasis. "Aboriginal Broadcasting in Canada: A Case Study in Democratisation." *Communication For and Against Democracy*. Ed. Marc Raboy and Peter A. Bruck. Montréal: Black Rose, 1989. 221-34.
- Jean Rouch. "The Camera and Man." *Principles of Visual Anthropology*. Ed. Paul Hockings. The Hague: Mouton, 1975. 83-102.
- \_\_\_\_\_. "The Situation and Tendencies of the Cinema in Africa (Parts I and II)." *Studies in the Anthropology of Visual Communication* 2, no. 1 (1975): 51-58 and 2, no. 2 (1975): 112-21.
- \_\_\_\_\_. "On the Vicissitudes of the Self: The Possessed Dancer, the Magician, the Sorcerer, the Filmmaker, and the Ethnographer." *Studies in the Anthropology of Visual Communication* 5, no. 1 (1978): 2-8.
- Jay Ruby. "Ethnography as Trompe L'Oeil: Film and Anthropology." *A Crack in the Mirror: Reflexive Perspectives in Anthropology*. Ed. Jay Ruby. Philadelphia: U of Pennsylvania P, 1982. 121-31.
- \_\_\_\_\_. "Exposing Yourself: Reflexivity, Anthropology and Film." *Semiotica* 30, nos. 1-2 (1980): 153-79.
- \_\_\_\_\_. "Speaking For, Speaking About, Speaking With, or Speaking Alongside: An Anthropological and Documentary Dilemma." *Journal of Film and Video* 44, nos. 1-2 (1992): 42-66.
- Richard Sorenson. "A Research Film Program in the Study of Changing Man." *Current Anthropology* 8, no. 5 (1967): 443-60.
- G. W. Stocking, ed. *Observers Observed: Essays on Ethnographic Fieldwork*. Madison: U of Wisconsin P, 1983.
- Paul Stoller. *The Cinematic Griot: The Ethnography of Jean Rouch*. Chicago: U of Chicago P, 1992. 132-43.
- M. Taureg and Jay Ruby, eds. *Visual Explorations of the World*. Aachen: Herodot, 1987.
- Sharon W. Tiffany and Kathleen J. Adams. "Housewives of the Forest: Representation in Ethnographic Film." *Women's Studies* 25, no. 2 (1996): 169-88.



- Keyan G. Tomaselli and Jeanne Prinsloo. "Video, Realism and Class Struggle: Theoretical Lacunae and the Problem of Power." *Continuum* 3, no. 2 (1990): 140-59.
- Trinh T. Minh-ha. "Documentary Is/Not a Name." *October* no. 52 (1990): 76-98.
- Nwachukwu Frank Ukadike. "African Cinematic Reality: The Documentary Tradition as an Emerging Trend." *Research in African Literatures* 26, no. 3 (1995): 88-96.
- \_\_\_\_\_. *Black African Cinema*. Berkeley: U of California P, 1994. 48-58.
- Gail Valaskakis. "Communication and Control in the Canadian North: The Inuit Experience." *Communications in Canadian Society*. Ed. B. D. Singer. Don Mills: Addison-Wesley, 1983. 247-57.
- \_\_\_\_\_. "Rights and Warriors: First Nations, Media and Identity." *Ariel* 25, no. 1 (1994): 60-72.
- Duane Varan. "Introducing Television: Seven Lessons from the Cook Islands." *Pacific Journal of Communication* 16, no. 1 (1993): 29-61.
- \_\_\_\_\_. "Television, Culture and State: New Forums for Negotiating Identity in the Pacific." *Continuum* 8, no. 2 (1994): 293-306.
- Sol Worth and J. Adair. *Through Navajo Eyes: An Exploration in Film Communication and Anthropology*. Albuquerque: U of New Mexico, 1997.
- Patricia Zimmerman. *Reel Families: A Social History of Amateur Film*. Bloomington: Indiana UP, 1995.

### **Week Three:**

**Screening:** *Titicut Follies* (Frederick Wiseman, 1966 - 87 mins.)

#### **Reading:**

- \*Miller 3-63, 216-44, 251-64.
- \*Miller & McHoul ix-xii.
- \*García Canclini 1-11.
- \*Latour 1-12.
- \*Bruno Latour Action Figure. [www.msu.edu/user/buschll/latour.htm](http://www.msu.edu/user/buschll/latour.htm).

#### **Background:**

- Paul Arthur. "Jargons of Authenticity (Three American Moments)." *Theorizing Documentary*. Ed. Michael Renov. New York: Routledge, 1993. 108-34.
- N. C. R. Bogart and H. W. E. R. Ketelaar, eds. *Methodology in Anthropological Filmmaking*. Gottingen: Herodot, 1983.
- Rachel Bowlby. *Shopping with Freud*. London: Routledge, 1993.
- Michael Buraway et al., eds. *Ethnography Unbound: Power and Resistance in the Modern Metropolis*. Los Angeles: Ethnographics P, 1993.
- John Corner. *The Art of Record: A Critical Introduction to Documentary*. Manchester: Manchester UP, 1996.
- Craig Gilbert. "Reflections on *An American Family*." *Studies in Visual Communication* 8, no. 1 (1982): 24-54.
- Barry Keith Grant. "'Ethnography in the First Person': Frederick Wiseman's *Titicut Follies*." *Documenting the Documentary: Close Readings of Documentary Film and Video*. Ed. Barry Keith Grant and Jeannette Sloniowski. Detroit: Wayne State UP, 1998. 238-53.

- \_\_\_\_. *Voyages of Discovery: The Cinema of Frederick Wiseman*. Urbana: U of Illinois P, 1992. 42-50.
- Ira Halberstadt. "An Interview with Fred Wiseman." *Nonfiction Film Theory and Criticism*. Ed. Richard Meran Barsam. New York: EP Dutton, 1976. 310-14.
- Bill Nichols. *Representing Reality: Issues and Concepts in Documentary*. Bloomington: Indiana UP, 1991. 95-98.
- "Non-Fiction Film." *Film History* 9, no. 2 (1997).
- P. J. O'Connell. *Robert Drew and the Development of Cinema Verité in America*. University Park: Penn State UP, 1992.
- Christopher Ricks. "Wiseman's Witness." *Grand Street* 8, no. 2 (1989): 160-71.
- Allan T. Sutherland. "Wiseman on Polemic." *Sight and Sound* 47, no. 2 (1978): 82.
- William C. Wees. *Recycled Images: The Art and Politics of Found Footage Films*. New York: Anthology Film Archives, 1993.
- Brian Winston. *Claiming the Real: The Documentary Film Revisited*. London: BFI, 1996. 151, 156-57, 222-29.
- Dagmar Barnouw. "Seeing and Believing: The Thin Blue Line of Documentary Objectivity." *Common Knowledge* 4, no. 1 (1995): 129-43.
- Erik Barnouw. *Documentary: A History of the Non-Fiction Film*, 2nd rev. ed. Oxford: Oxford UP, 1993. 36-48.
- Philip Batty. "Singing the Electric." *Channels of Resistance: Global Television and Local Empowerment*. Ed. Tony Downmunt. London: BFI, 1993. 106-25.
- "Can Nonfiction Film be Objective?" *Philosophic Exchange* no. 14 (1983): 5-65.
- Michael Renov. "Toward a Poetics of Documentary." *Theorizing Documentary*. Ed. Michael Renov. New York: Routledge, 1993. 12-36.
- Fatimah Tobing Rony. *The Third Eye: Race, Cinema, and Ethnographic Spectacle*. Durham: Duke UP, 1996.
- Horst Ruthrof. *Pandora and Occam: On the Limits of Language and Literature*. Bloomington: Indiana UP, 1992. 102-61.
- "Theory and Practice of Visual Sociology." *Current Sociology* 34, no. 3 (1986). *Studies in Visual Communication* 6, no. 2 (1980).

#### **Week Four:**

##### **Reading:**

- \*Miller 64-97.
- \*Miller & McHoul 1-27.
- \*Latour 13-48.
- \*García Canclini 41-65.

#### **Week Five:**

**Screening:** *Primate* (Frederick Wiseman, 1974 - 105 mins.)

##### **Reading:**

- \*Latour 49-90.
- \*Miller 245-68.

##### **Background:**

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- Thomas R. Atkins. "'Reality Fictions': Wiseman on *Primate*." *Frederick Wiseman*. Ed. Thomas R. Atkins. New York: Monarch P, 1976. 75-87.
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- Brian Winston. "The Documentary Film as Scientific Inscription." *Theorizing Documentary*. Ed. Michael Renov. New York: Routledge, 1993. 37-57.

### **Week Six:**

**Screening:** *Diary for Timothy* (Humphrey Jennings, 1945 - 39 mins.), *Listen to Britain* (Humphrey Jennings, 1941 - 20 mins.), *Silent Village* (Humphrey Jennings, 1943 - 36 mins.)

### **Reading:**

\*Miller & McHoul 59-89.

\*García Canclini 107-44.

### **Background:**

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London: Associated UP, 1990. 69-148.
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(1989): 68-81.
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- John Hartley. *Tele-ology: Studies in Television*. London: Routledge, 1992. 147-  
57.
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Realist Tradition." *All Our Yesterdays: 90 Years of British Cinema*. Ed.  
Charles Barr. London: BFI, 1986. 72-97.
- A. W. Hodgkinson and R. R. Sheratsky. *Humphrey Jennings - More Than a  
Maker of Films*. Hanover: U of New England P, 1982.
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P, 1993.

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### **Week Seven:**

#### **Reading:**

- \*García Canclini 145-205.
- \*Latour 91-129.
- \*Miller 182-215.
- \*Miller & McHoul 28-58.

### **Week Eight:**

*The Panama Deception* (Barbara Trent, 1989 - 94 mins.), *Thirty-Five Up* (Michael Apted, 1991 - )

#### **Background:**

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- Louis Althusser. *Philosophy and the Spontaneous Philosophy of the Scientists and Other Essays*. Ed. Gregory Elliott. London: Verso, 1990. 3-42.
- Tom Bottomore. *Theories of Modern Capitalism*. London: George Allen and Unwin, 1985.
- Pierre Bourdieu. *Distinction: A Social Critique of the Judgement of Taste*. Trans. Richard Nice. Cambridge, Mass.: Harvard UP, 1984.
- Harriet Bradley. "Changing Social Divisions: Class, Gender and Race." *Social and Cultural Forms of Modernity*. Ed. Robert Bocoock and Kenneth Thompson. Cambridge: Polity P, 1992. 11-67.
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- Susanna Egan. "Encounters in Camera: Autobiography as Interaction." *Modern Fiction Studies* 40, no. 3 (1994): 593-618.



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### **Week Nine:**

#### **Screening:**

*The Annabelle Chong Story, Bingo Bridesmaids and Braces* (Gillian Armstrong, 1988 - 59 mins.)

#### **Reading:**

\*Miller 101-40.

#### **Background:**

Marcus Banks. "Talking Heads and Moving Pictures: David Byrne's *True Stories* and the Anthropology of Film." *Visual Anthropology* 3, no. 1 (1990): 1-9.

Hunter Cordaiy. "Real Stories Gillian Armstrong." *Filmviews* 33, no. 137 (1988): 20-22.

Patricia Erens. "Women's Documentaries as Social History." *Film Library Quarterly* 14, nos. 1-2 (1981): 4-9.

\_\_\_\_\_. "Women's Documentary Filmmaking: The Personal is Political." *New Challenges for Documentary*. Ed. Alan Rosenthal. Berkeley: U of California P, 1988. 554-65.

Robyn Everist. "Her Early Career: Gillian Armstrong's Short Films." *Don't Shoot Darling! Women's Independent Filmmaking in Australia*. Ed. Annette Blonski, Barbara Creed, and Freda Freiberg. Richmond: Greenhouse, 1987. 314-22.

"Feminist Approaches to the Visualization of Culture." *Visual Anthropology Review* 9, no. 1 (1993).

"Fiction and Documentary." *Dox* no. 2 (Summer 1994): 18-29.

- Barbara Foley. *Telling the Truth: The Theory and Practice of Documentary Fiction*. Ithaca: Cornell UP, 1986. 29-41.
- Lesley Johnson. *The Modern Girl: Girlhood and Growing Up*. Milton Keynes: Open UP, 1992.
- E. Ann Kaplan. *Motherhood and Representation: The Mother in Popular Culture and Melodrama*. New York: Routledge, 1992.
- Julia Lesage. "Political Aesthetics of the Feminist Documentary Film." *Films for Women*. Ed. Charlotte Brunsdon. London: BFI, 1987. 14-23.
- Sue Mathews. *35 mm Dreams: Conversations with Five Directors and the Australian Film Revival*. Ringwood: Penguin, 1984. 116-72.
- Catherine Portugues. "Seeing Subjects: Women Directors and Cinematic Autobiography." *Life/Lines: Theorizing Women's Autobiography*. Ed. Bella Brodzki and Celeste Schenck. Ithaca: Cornell UP, 1988. 338-50.
- Rajeswari Sunder Rajan. *Real and Imagined Women: Gender, Culture and Postcolonialism*. London: Routledge, 1993.

### **Week Ten:**

#### **Screening:**

*The Times of Harvey Milk* (Robert Epstein, 1984 - 87 mins.)

#### **Background:**

Bad Object Choices, ed. *How Do I Look? Queer Film and Video*. Seattle: Bay P, 1991.

Judith Butler. *Bodies that Matter: On the Discursive Limits of "Sex"*. New York: Routledge, 1993. 121-40.

John Champagne. *The Ethics of Marginality: A New Approach to Gay Studies*. Minneapolis: U of Minnesota P, 1995. 88-128.

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Alexander Doty. *Making Things Perfectly Queer: Interpreting Mass Culture*. Minneapolis: U of Minnesota P, 1993. xi-16.

David Evans. *Sexual Citizenship: The Material Construction of Sexualities*. London: Routledge, 1993.

Caryl Flinn. "Containing Fire: Performance in *Paris is Burning*." *Documenting the Documentary: Close Readings of Documentary Film and Video*. Ed. Barry Keith Grant and Jeannette Sloniowski. Detroit: Wayne State UP, 1998. 429-445.

Carla Freccero. "Unruly Bodies: Popular Culture Challenges to the Regime of Body Backlash: Two Live Crew and Madonna." *Visual Anthropology Review* 9, no. 1 (1993): 74-81.

Cynthia Fuchs. "'Hard to Believe': Reality Anxieties in *Without You I'm Nothing*, *Paris Is Burning*, and 'Dunyementaries'." *Between the Sheets, In the Streets: Queer, Lesbian, Gay Documentary*. Ed. Chris Holmlund and Cynthia Fuchs. Minneapolis: U of Minnesota P, 1997. 190-206.

John Gill. "Revolt of the Perverts." *Dox* no. 6 (Summer 1995): 42-45.

Jackie Goldsby. "Queens of Language: *Paris is Burning*." *Queer Looks: Perspectives on Lesbian and Gay Film and Video*. Ed. Martha Gever, John Greyson, and Pratibha Parmar. New York: Routledge, 1993. 108-15.

- Gabriel Gomez. "Homocolonialism: Looking for Latinos in *Apartment Zero* and *Paris is Burning*." *Post Script* 14, no. 1 (1994-95): 110-17.
- Christian A. Gregory. "Performative Transformation of the Public Queer in *Paris is Burning*." *Film Criticism* 23, no. 1 (1998): 18-37.
- Phillip Brian Harper. "'The Subversive Edge': *Paris is Burning*, Social Critique, and the Limits of Subjective Agency." *Diacritics* 24, nos. 2-3 (1994): 90-103.
- Lisa Henderson. "*Paris is Burning* and Academic Conservatism." *Journal of Communication* 42, no. 2 (1992): 113-22.
- bell hooks. *Black Looks: Race and Representation*. Boston: South End P, 1992. 145-64.
- Bill Horrigan. "Notes on AIDS and Its Combatants: An Appreciation." *Theorizing Documentary*. Ed. Michael Renov. New York: Routledge, 1993. 164-73.
- Annamarie Jagose. "Way Out: The Category 'Lesbian' and the Fantasy of the Utopic Space." *Journal of the History of Sexuality* 4, no. 2 (1993): 264-87.
- Liz Kotz. "Striptease East and West: Sexual Representation in Documentary Film." *Framework* nos. 38-39 (1992): 47-63.
- Jody Norton. "'Brain Says You're a Girl, But I Think You're a Sissy Boy': Cultural Origins of Transphobia." *Journal of Gay, Lesbian, and Bisexual Identity* 2, no. 2 (1997): 139-64.
- Peggy Phelan. *Unmarked: The Politics of Performance*. London: Routledge, 1993. 93-111.
- Shane Phelan, ed. *Playing with Fire: Queer Politics, Queer Theories*. New York: Routledge, 1996.
- "Queer Subjects." *Socialist Review* 25, no. 1 (1995): 25-168.
- "Symposium: Queer Theory/Sociology: A Dialogue." *Sociological Theory* 12, no. 2 (1994): 178-248.
- Michael Warner, ed. *Fear of a Queer Planet: Queer Politics and Social Theory*. Minneapolis: U of Minnesota P, 1993.
- Peter Bates. "Truth not Guaranteed: An Interview with Errol Morris." *Cineaste* 17, no. 1 (1989): 16-17.
- J. Bodnar. *Remaking America: Public Memory, Commemoration, and Patriotism in the Twentieth Century*. Princeton: Princeton UP, 1992.
- Elizabeth Bruss. "Eye for I: Making and Unmaking Autobiography in Film." *Autobiography: Essays Theoretical and Critical*. Ed. James Olney. Princeton: Princeton UP, 1980. 296-320.
- P. Connerton. *How Societies Remember*. Cambridge: Cambridge UP, 1989.
- Lorraine Daston and Peter Galison. "The Image of Objectivity." *Representations* no. 40 (1992): 81-128.
- Patricia Erens. "*The Times of Harvey Milk*: An Interview with Robert Epstein." *Cineaste* 14, no. 3 (1986): 26-27.
- "Eulogy for Harvey Milk." *American Film* 10, no. 2 (1984): 62.
- J. Fentress and C. Wickham. *Social Memory*. Oxford: Basil Blackwell, 1992.
- Anne Fischel. "Engagement and the Documentary." *Jump Cut* no. 34 (1989): 35-40.

- Michel Foucault. "Film and Popular Memory." Trans. Martin Jordin. *Foucault Live (Interviews, 1966-84)*. Ed. Sylvère Lotringer. New York: Semiotext(e), 1989. 89-106.
- Larry Gross, John Stuart Katz, and Jay Ruby, eds. *Image Ethics: The Moral Rights of Subjects in Photographs, Films, and Television*. New York: Oxford UP, 1988.
- William Guynn. *A Cinema of Nonfiction*. Rutherford: Fairleigh Dickinson UP; London: Associated UP, 1990. 148-63, 215-31.
- Stuart Hall and John O'Hara. "The Narrative Construction of Reality: An Interview with Stuart Hall." *Southern Review* 17, no. 1 (1984): 3-17.
- Andreas Huyssen. *Twilight Memories: Marking Time in a Culture of Amnesia*. New York: Routledge, 1994.
- M. Kammen. *Meadows of Memory: Images of Time and Tradition in American Art and Culture*. Austin: U of Texas P, 1992.
- Jacques Le Goff. *History and Memory*. New York: Columbia UP, 1992.
- D. Middleton and D. Edwards, eds. *Collective Remembering*. New York: Sage, 1990.
- Toby Miller. *Technologies of Truth: Cultural Citizenship and the Popular Media*. Minneapolis: U of Minnesota P, 1998. 201-06.
- Popular Memory Group. "Popular Memory: Theory, Politics, Method." *Making Histories: Studies in History-Writing and Politics*. Ed. R. Johnson, G. McLennan, B. Schwarz, and D. Sutton. Minneapolis: U of Minnesota P, 1982. 205-52.
- Tim Pulleine. "The Times of Harvey Milk." *Monthly Film Bulletin* 52, no. 614 (1985): 123.
- Paula Rabinowitz. "Wreckage Upon Wreckage: History, Documentary, and the Ruins of Memory." *History and Theory* 32, no. 2 (1993): 119-37.
- Robert A. Rosenstone. *Visions of the Past: The Challenge of Films to our Idea of History*. Cambridge, Mass.: Harvard UP, 1995.
- Michael Rowlands. "The Role of Memory in the Transmission of Culture." *World Archaeology* 25, no. 2 (1993): 141-51.
- Randy Shilts. *The Mayor of Castro Street: The Life and Times of Harvey Milk*. New York: St. Martin's P, 1982.
- \_\_\_\_\_. "The Life and Death of Harvey Milk." *The Christopher Street Reader*. Ed. Michael Denny, Charles Ortleb, and Thomas Steele. New York: Wideview/Perigee, 1983. 390-408.
- Vivian Sobchak. "Inscribing Ethical Space: Ten Propositions on Death, Representation, and Documentary." *Quarterly Review of Film Studies* 9, no. 4 (1984): 283-300.
- M. Warnock. *Memory*. London: Faber, 1987.
- Charles Warren, ed. *Beyond Document: Essays on Nonfiction Film*. Hanover: UP of New England, 1996.
- Thomas Waugh, ed. *'Show Us Life': Toward a History and Aesthetic of the Committed Documentary*. Metuchen: Scarecrow P, 1984.
- F. Yates. *The Art of Memory*. Oxford: Clarendon P, 1966.

Barbie Zelizer. "Reading the Past Against the Grain: The Shape of Memory Studies." *Critical Studies in Mass Communication* 12, no. 2 (1995): 214-39.

### **Week Eleven:**

#### **Screening:**

*Sorrow and the Pity* (Marcel Ophüls, 1970 - 260 mins. [excerpt])

#### **Background:**

Jerome Bourdon. "Television and Popular Memory." Trans. Julia Waley. *Media, Culture & Society* 14, no. 4 (1992): 541-60.

Eric Breitbart. "From the Panorama to the Docudrama: Notes on the Visualization of History." *Radical History Review* no. 25 (1981): 115-25.

Robert Brinkley and Steven Youra. "Tracing Shoah." *PMLA* 111, no. 1 (1996): 108-27.

B. J. Bullert. *Public Television: Politics and the Battle Over Documentary Film*. New Brunswick: Rutgers UP, 1997.

"Collective Memory." *Qualitative Sociology*.

"Culture and Counteremory." *Diacritics* 17, no. 2 (1987).

Bruce Cumings. *War and Television*. London: Verso, 1992. 49-82.

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### **Week Twelve:**

**Screening:** *Civilian Casualties* (Frances Anderson, 2002)

**Reading:**

\*Latour 130-45.

\*García Canclini 206-81.

### **Week Thirteen:**

**Screening:** *Mike and Stefani* (Ron Maslyn Williams, 1952 - 28 mins)

*Let There Be Light* (John Huston, 1946 - 58 mins.)

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