


國立東華大學
教學計劃表 Syllabus

課程名稱(中文) Course Name in Chinese	紀錄片研究		學年/學期 Academic Year/Semester	105/2
課程名稱(英文) Course Name in English	Documentary : Theory and Practice			
科目代碼 Course Code	EL_51790	系級 Department & Year	碩士	開課單位 Course-Offering Department
修別 Type	選修 Elective	學分數/時間 Credit(s)/Hour(s)	3.0/3.0	
授課教師 Instructor	/王君琦			
先修課程 Prerequisite				
課程描述 Course Description				
<p>This seminar aims to consider the key concepts, historical developments, modes of storytelling and aesthetic practices associated with the genre of documentary. Using a variety of documentary texts, this course provides an in-depth overview of the field of documentary filmmaking as an art form, a cultural artifact, a tool of governmentality, and a means of political expression. Moreover, the epistemological, ethnical, and socio-political questions associated with different modes of documentary filmmaking will be investigated as well.</p>				
課程目標 Course Objectives				
<p>Are documentaries more real than fictional films? What does it mean about the “creative treatment of actuality” that is discussed since the early years of cinema? How are documentaries less invented (or not) than fictional films? Can we tell the differences? If there are some differences, what do we make sense of it? How do documentaries challenge us to re-envision the world? This course is an in-depth overview of the field of documentary filmmaking, and we treat documentaries as an art form; as a cultural artifact; as a tool of governmentality; and as a means of political expression and social criticism. The goal is two-fold. First, it familiarizes students with documentary history, theory, criticism and practice. Second, it trains students to gain production experience in making a short documentary piece that involves doing research, pre-planning, writing, and learning technical skills.</p>				
系專業能力 Basic Learning Outcomes				課程目標與系專業能力相關性 Correlation between Course Objectives and Dept.'s Education Objectives
A	具備對英美文化與文學史的基礎了解Ability to understand English and American cultures and their literary histories.			○
B	具備當代文學理論基礎認識與應用能力Knowledge of contemporary literary theories and ability to apply them.			●
C	具備閱讀鑑賞與分析跨界(語言、種族、性別、宗教等)文本的基本能力Ability to appreciate and to analyze texts in different aspects: language, ethnicity, gender, sexuality, and religion.			●
D	具備多元藝術媒體形式鑑賞力Ability to appreciate different arts.			●
E	具備批判思考與獨立研究能力The program trains students both to think and research independently			●
F	具備資料蒐集、文本分析、書面及口頭報告的能力Ability to gather materials required for textual analysis in preparation for either oral or written reports.			●
<p>圖示說明 Illustration : ● 高度相關 Highly correlated ○ 中度相關 Moderately correlated</p>				

授課進度表 Teaching Schedule & Content

週次Week	內容 Subject/Topics	備註Remarks
1	Course Introduction	
2	Definition: What is Documentary? 1. Bill Nichols, "How Can We Define Documentary Films?" and "How Did Documentary Get Started?", Introduction to Documentary, 2nd Edition, pp. 1-41; 120-141. 2. Jack Ellis and Betsy A. McLane, "Some Ways to Think About Documentary," (Ch1) in A New History of Documentary, pp. 1-11.	
3	Robert Flaherty and Ethnographic Films 1. Jack Ellis and Betsy A. McLane, "Beginnings: The Americans and Popular Anthropography", in A New History of Documentary (Ch2), pp. 12-26. 2. Fatimah Tobin Rony, "Taxidermy and Romantic Ethnography," in The Third Eye, pp. 99-126. 3. Kerstin Knopf, "The Foucauldian Lens of Power Decolonized," in Decolonizing the Lens of Power, pp. 1-16. Screening: Compilation of Robert Flaherty's works	
4	John Grierson and Social Realist Tradition 1. Jack Ellis and Betsy A. McLane, "Institutionalization", in A New History of Documentary (Ch5), pp. 57-76. 2. Ian Aitken, "Introduction," in The Documentary Film Movement: An Anthology (Ch1), ed. I. Aitken, pp. 1-61. 3. Lars Weckbecker. "Re-forming Vision. On the Governmentality of Griersonian Documentary Film." Studies in Documentary Film 9.2 (2015): Screening: Compilation of works associated with John Grierson and the National Film Board	
5	Watch Man with a Movie Camera	
6	Dziga Vertov and Avant-Garde 1. Jack Ellis and Betsy A. McLane, "Beginnings: The Soviets and Political Indoctrination, 1922-1929" and "Beginnings: The European Avant-Gardist and Artistic Experimentation, 1922-1929", in A New History of Documentary (Ch3・4), pp. 27-56. 2. Jeremy Hicks, "Vertov and Documentary Truth: The Goal Was Truth, The Means Cine-eye," in Dziga Vertov: Defining Documentary Film, pp. 22-38. 3. Bill Nichols, "Documentary Film and the Modernist Avant-Garde." Critical Inquiry 27.4 (Summer 2001): 580-610. Screening: Kino-Pravda (1925) and works by Dziga Vertov	
7	Direct Cinema and Cinéma Vérité Readings: 1. Jack Ellis and Betsy A. McLane, "Direct Cinema and Cinéma Vérité, 1960-1970", in A New History of Documentary (Ch14), pp. 208-226. 2. Dan Armstrong, "Wiseman's Model and the Documentary Project: Toward a Radical Film Practices," in Documentary Film: Critical Concepts in Media and Cultural Studies, ed. I. Aitken, pp. 140-150. 3. Dave Saunders, "Wiseman and Civil Reform," in Direct Cinema: Observational Documentary and the Politics of the Sixties, 145-168. Screening: High School (Frederick Wiseman, 1967)	

8	<p>Documentary, History, and Cinéma Vérité</p> <ol style="list-style-type: none"> 1. Jay Ruby, "The Image Mirrored: Reflexivity and the Documentary Film," in <i>New Challenges for Documentary</i>, eds., J. Corner and A. Rosenthal, pp. 34-47. 2. Paula Rabinowitz, "Wreckage upon wreckage: history, documentary and the ruins of memory." <i>History and Theory</i> 32.2 (1993): 119-137. 3. Michael Rothberg, "The Work of Testimony in the Age of Decolonization: 'Chronical of a Summer,' Cinéma Vérité, and the Emergence of the Holocaust Survivor." <i>PMLA</i> 119.5 (2004): 1231-1246. <p>Screening: <i>Chronicle of a Summer</i> (Edgar Morin and Jean Rouch, 1961)</p>	
9	<p>Ethical Issues</p> <ol style="list-style-type: none"> 1. Bill Nichols, "Why Are Ethical Issues Central to Documentary Filmmaking?" , <i>Introduction to Documentary</i>, pp 42-66. 2. Calvin Pryluck, "Ultimately We Are All Outsiders: The Ethics of Documentary Filmmaking," in <i>New Challenges for Documentary</i>, eds., J. Corner and A. Rosenthal, pp. 194-208. 3. Jay Ruby, "The Ethics of Image Making; or 'They' re Going to Put Me in the Movies. They' re Going to Make a Big Star Out of Me...", in <i>New Challenges for Documentary</i>, eds., J. Corner and A. Rosenthal, pp. 209-221. <p>Screening: <i>Roger and Me</i> (Michael Moore, 2007)</p>	
10	<p>Documentary and Political Activism</p> <ol style="list-style-type: none"> 1. Miles Orvell, "Documentary film and the power of interrogation: American Dream & Roger and Me." <i>Film Quarterly</i> 48.2 (Winter 1994-1995): 10-18. 2. Svetla Turnin and Ezra Winton, "Introduction: Encounters with Documentary Activism," <i>Screening Truth to Power: A Reader on Documentary Activism</i>, eds., S. Turnin and E. Winton, pp. 18-28. 3. Brian Winston, "The Tradition of the Victim in Griersonian Documentary," in <i>Image Ethics</i>, eds., L. Gross, J. S. Katz, and J. Ruby, pp. 34-57. 4. Belinda Smaill, "Women, Pain and the Documentaries of Kim Longinotto," in <i>The Documentary: Politics, Emotion, Culture</i>, ed. B. Smaill, pp. 71-94. <p>Screening: <i>Pink Saris</i> (Kim Longinotto, 2010)</p>	
11	<p>Autobiographical Documentary and Feminism</p> <p>Readings:</p> <ol style="list-style-type: none"> 1. Michael Renov, "New Subjectivities: Documentary and Self-Representation in the Post-Verité Age," in <i>Feminism and Documentary</i>, eds., J. Walker and D. Waldman, pp. 84-94. 2. Patricia Aufderheide, "Public Intimacy: The Development of First Person Documentary," <i>Afterimage</i> 25.1 (1997): 16-32. 3. Alexandra Juhasz, "They Said We Were Trying to Show Reality—All I Want to Show Is My Video: The Politics of Realist Feminist Documentary." <i>Collecting Visible Evidence</i>, eds., J. Gaines and M. Renov, pp. 190-215. 	
12	<p>Reenactment in Documentary</p> <ol style="list-style-type: none"> 1. Ann-Louise Shapiro. "How real is the reality in documentary film?" Jill GodMilow, in <i>Conversation with with Ann-Louise Shapiro</i>. <i>History and Theory</i> 36.4 (Dec 1997): 80-101. 2. Bill Nichols. "Documentary Reenactment and the Fantasmatic Subject." <i>Critical Inquiry</i> 35.1 (Autumn 2008): 72-89. 3. Linda Williams. "Mirrors without Memories: Truth, History, and the New Documentary," in <i>New Challenges in Documentary</i>, eds., J. Corner and A. Rosenthal, pp. 59-78. <p>Screening: <i>The Blue Thin Line</i> (Errol Morris, 1988)</p>	

13	May 11 Performative Documentary Reading: 1. Bill Nichols, "Performing Documentary," in Blurred Boundaries, pp. 92-106. 2. Thomas Waugh, "Acting to Play Oneself: Performance in Documentary," in The Right to Play Oneself: Looking Back on Documentary Film, pp. 71-92. 3. Paul Ward, "Fiction and Non-fiction: The Great Divide?," in Documentary: The Margins of Reality, pp. 31-48. 4. Alex Castron, "Tongues Untied." Senses of Cinema 6 (2000). < http://sensesofcinema.com/2000/cteq/tongues/ > Screening: Tongues Untied (Marlon Riggs, 1989)	
14	Some Aesthetic Aspects of Documentary Readings: 1. David MacDougall, "When Less is Less: The Long Take in Documentary," in Film Quarterly: Forty Years-A Selection, eds., B. Henderson and A. Martin, pp. 291-305. 2. John Corner, "Television, Documentary and the Category of the Aesthetic," in New Challenges for Documentary, eds., J. Corner and A. Rosenthal, pp. 48-58. 3. Chris Cagle, "Postclassical Nonfiction: Narration in the Contemporary Documentary. Cinema Journal 52.1 (Fall 2012): 45-65.	
15	Documentary Film Festivals *Final paper abstract due Readings: 1. Carole Roy, "Politics, Media and, Documentary Film Festivals" and "Weavers of Dreams," in Documentary Film Festivals, pp. 1-13, 115-125. 2. 吳凡, 《電影0影展》, 頁41-61。 3. 楊讚, 〈影展的時代, 時代的影展—側寫第十屆台灣國際紀錄片影展〉, 《放映週報》 http://opinion.cw.com.tw/blog/profile/384/article/4237 4. 鄭文琦, 〈與現實協商: 關於台灣國際紀錄片影展的一些想法〉, 《關鍵評論網》 https://www.thenewslens.com/feature/tidf2016/28392	
16	TIDF	
17	Presentation	
18	期末考試週 Final Exam	

教學策略 Teaching Strategies

- 課堂講授 Lecture
 分組討論 Group Discussion
 參觀實習 Field Trip
 其他 Miscellaneous:

學期成績計算及多元評量方式 Grading & Assessments

配分項目 Items	配分比例 Percentage	多元評量方式 Assessments							
		測驗 會考	實作 觀察	口頭 發表	專題 研究	創作 展演	卷宗 評量	證照 檢定	其他
平時成績 General Performance	20%	✓							
期中考成績 Midterm Exam	20%						✓		
期末考成績 Final Exam	25%				✓				
作業成績 Homework and/or Assignments	20%						✓		

其他 Miscellaneous (Presentation)	10%			✓					
評量方式補充說明 Grading & Assessments Supplemental instructions									
TIDF(5%)									
教科書與參考書目 (書名、作者、書局、代理商、說明) Textbook & Other References (Title, Author, Publisher, Agents, Remarks, etc.)									
Online Course Reader									
課程教材網址 (教師個人網址請列在本校內之網址) Teaching Aids & Teacher's Website (Personal website can be listed here.)									
其他補充說明 (Supplemental instructions)									