UNSW Course Outline

ARTS3289 Documentary Film and History - 2024

Published on the 20 Sep 2024

General Course Information

Course Code : ARTS3289
Year : 2024
Term : Term 3
Teaching Period : T3
Is a multi-term course? : No
Faculty : Faculty of Arts, Design and Architecture
Academic Unit : School of Humanities and Languages
Delivery Mode : In Person
Delivery Format : Standard
Delivery Location : Kensington
Campus : Sydney
Study Level : Undergraduate
Units of Credit : 6

Useful Links

Handbook Class Timetable

Course Details & Outcomes

Course Description

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, even change history. This course is structured around a love of documentary and each week we examine a different theme related to history documentaries from around the globe, and its development as a form of historical interrogation over the past century.

Relationship to Other Courses

This course is a useful compnaion to most of the contemporary and modern history courses offered in our school, including ARTS1271 History of the Present; ARTS1789 Concepts of Europe; ARTS2781 Britain, Europe & the World; ARTS2906 History of Sexuality; ARTS2271 Inventing Modern Australia; ARTS1782 Contemporary Europe in Crisis; ARTS 3295 Understanding Nazi Germany; ARTS2785 Europe's Age of Catastrophe; ARTS2285 The Holocaust; ARTS3270 Reflecting on History; ARTS3292 Migrants and Refugees in Australia and the World.

Course Learning Outcomes

Course Learning Outcomes
CLO1 : Use historical research methods to evaluate, contextualise and communicate important turning points, ideas and developments in the history of documentary film.
CLO2 : Analyse how key documentary films have represented, interpreted and made history.
CLO3 : Critically and creatively apply historical knowledge and skills in order to engage with and communicate complex social, historical or scholarly problems.
CLO4 : Act ethically, respectfully and responsibly.

Course Learning Outcomes	Assessment Item
CLO1 : Use historical research methods to evaluate, contextualise and communicate important turning points, ideas and developments in the history of documentary film.	• Major Essay • Weekly Responses
CLO2 : Analyse how key documentary films have represented, interpreted and made history.	• Presentation • Major Essay • Weekly Responses
CLO3 : Critically and creatively apply historical knowledge and skills in order to engage with and communicate complex social, historical or scholarly problems.	• Major Essay
CLO4 : Act ethically, respectfully and responsibly.	• Presentation • Weekly Responses • Major Essay

Learning and Teaching Technologies

Moodle - Learning Management System | Microsoft Teams | Echo 360

Additional Course Information

Each week you will be required to watch a nominated documentary film in your own time as preparation for lectures and tutorials.

The films are provided in the Course Schedule.

Assessments

Assessment Structure

Assessment Item	Weight	Relevant Dates
Major Essay Assessment Format: Individual Short Extension: Yes (3 days)	50%	Start Date: Not Applicable Due Date: 18/11/2024 06:00 PM
Weekly Responses Assessment Format: Individual Short Extension: Yes (3 days)	35%	Start Date: Not Applicable Due Date: 29/09/2023 06:00 PM and 15 November, 6PM
Presentation Assessment Format: Individual	15%	Start Date: Not Applicable Due Date: Not Applicable

Assessment Details

Major Essay

Assessment Overview

Research essay. 2000 - 2500 words. Students answer a set question 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.

Course Learning Outcomes

- CLO1 : Use historical research methods to evaluate, contextualise and communicate important turning points, ideas and developments in the history of documentary film.
- CLO2 : Analyse how key documentary films have represented, interpreted and made history.
- CLO3 : Critically and creatively apply historical knowledge and skills in order to engage with and communicate complex social, historical or scholarly problems.

- CLO4 : Act ethically, respectfully and responsibly.

Detailed Assessment Description

Major Essay Due Date: 18 November, 2024, 6pm.

Length 2000-2500 words.

Essay questions will be provided via Moodle.

The essay is designed to allow you to conduct independent research and to critically evaluate scholarly texts and documentary films. You are expected to develop a theoretical framework for your argument, and should broadly address the relationship between film and history. You should consult **at least one** documentary as a case study, and importantly, demonstrate an awareness of the historical issues related to its context and content. This is not meant to be a Film Studies essay, but an essay that explores the problems, tensions and opportunities for history in documentary film.

Assessment Length

2000 - 2500 words

Assessment information

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.

Assignment submission Turnitin type

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

Generative AI Permission Level

Simple Editing Assistance

In completing this assessment, you are permitted to use standard editing and referencing functions in the software you use to complete your assessment. These functions are described below. You must not use any functions that generate or paraphrase passages of text or other media, whether based on your own work or not.
If your Convenor has concerns that your submission contains passages of AI-generated text or media, you may be asked to account for your work. If you are unable to satisfactorily demonstrate your understanding of your submission you may be referred to UNSW Conduct &

Integrity Office for investigation for academic misconduct and possible penalties.

For more information on Generative AI and permitted use please see here.

This category is the 'status quo' category. It permits the kinds of editing assistance that existed before the emergence of generative AI. This includes mainly spellcheck and low-level grammar checking. **You should keep copies of your iterations to show your Course Authority if there is any uncertainty about the originality of your work.**

Weekly Responses

<u>Assessment Overview</u>

Six written responses of 200 words each. This will be a written response to the week's topic, incorporating the readings and the lecture material. Students will be able to choose 2 weekly topics from the first three weeks, and 4 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.

<u>Course Learning Outcomes</u>

- CLO1 : Use historical research methods to evaluate, contextualise and communicate important turning points, ideas and developments in the history of documentary film.
- CLO2 : Analyse how key documentary films have represented, interpreted and made history.
- CLO4 : Act ethically, respectfully and responsibly.

<u>Detailed Assessment Description</u>

Due Dates: The first set of responses (x 2) will be due Friday 27 September, 6pm. The second set of responses (x 4) will be due Friday 22 November.

This consists of written responses to six tutorial topics/discussion questions relating to the essential readings and the film for that week. Students will be able to choose two weekly topics from the first three weeks for the first set of responses, and four from the topics for the rest of the term for the second set.

The first set of two tutorial responses will be due in week 3, so that students have early feedback, and the final four 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.

<u>Assessment Length</u>

250 words each

<u>Assessment information</u>
<u>Assignment submission Turnitin type</u>

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

<u>Generative AI Permission Level</u>

No Assistance

This assessment is designed for you to complete without the use of any generative AI. You are not permitted to use any generative AI tools, software or service to search for or generate information or answers.

For more information on Generative AI and permitted use please see here.

As this assessment is designed to ensure that you are keeping up with the weekly readings and lectures, it is important to rely only on your own ideas and summaries for this exercise.

Presentation

<u>Assessment Overview</u>

Students will choose one weekly topic and present on either the film under review, or another film that is relevant to the topic. 5-10 minutes duration.

<u>Course Learning Outcomes</u>

- CLO2 : Analyse how key documentary films have represented, interpreted and made history.
- CLO4 : Act ethically, respectfully and responsibly.

<u>Detailed Assessment Description</u>

Students choose a relevant documentary to analyse, relevant to the week's topic, and present to the class. It can be the same film as the one recommended to watch, or another one that has relevance. Critique and contextualise the documentary film, and provide slides with references. **5-10 minutes**.

Marks will be awarded for the quality of the analysis, the presentation and the attention to historical themes and questions for that week.

<u>Assessment Length</u>

5 to 10 minutes

Assessment information

Assignment submission Turnitin type

This is not a Turnitin assignment

Generative AI Permission Level

No Assistance

This assessment is designed for you to complete without the use of any generative AI. You are not permitted to use any generative AI tools, software or service to search for or generate information or answers.

For more information on Generative AI and permitted use please see here.

You may use simple editing assistance in the preparation of your slides.

General Assessment Information

Submission.

All written assessments (the major essay and the weekly responses) should be submitted electronically to Turnitin on Moodle.

Referencing.

All written work must be original (i.e. not plagiarised) and properly referenced using ONE recognised referencing system (e.g. Oxford or Harvard) but not a combination of systems. The preference is for footnote system – Oxford or Chicago. https://student.unsw.edu.au/footnote-bibliography-or-oxford-referencing-system

In-text (eg. Stearns 2015, p. 14) is okay provided it includes a page number AND a reference list. See: https://student.unsw.edu.au/harvard-referencing

Tip: When in doubt, reference. Footnotes, for example, are not only for direct quotations but also for instances in which you paraphrase the work of other scholars.

Tip: Footnotes go in sequence, but should never be placed next to each other (i.e. [1] [2] - wrong!) If you want to refer to two sources at one point, insert one footnote and then describe both sources.

Tip: With a footnote, use first name then surname. In a bibliography/ reference list, arrange in alphabetical order by surname.

UNSW has a standard late submission penalty of:

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

AI in Assessments.

It is prohibited to use any software or service to search for or generate information or answers. If its use is detected, it will be regarded as serious academic misconduct and subject to the standard penalties, which may include 00FL, suspension and exclusion.

Grading Basis

Standard

Requirements to pass course

Please note that this is an in-person course.

You are required to attend at least 80% of lectures and tutorials in order to pass this course.

Students who do not meet the attendance requirement may be refused final assessment, even if their work meets assessment criteria.

Course Schedule

Teaching Week/Module	Activity Type	Content
Week 1 : 9 September - 15 September	Lecture	Defining the Field: Documentary Film as History?
	Tutorial	Documentary as History
	Screening	TO WATCH: The Act of Killing, Joshua Oppenheimer, 2012
Week 2 : 16 September - 22 September	Lecture	The Documentary Film and State Propaganda
	Tutorial	Propaganda or "Education"?
	Screening	TO WATCH: A Film Unfinished, Yael Hersonski, 2010.
Week 3 : 23 September - 29 September	Lecture	Memory, Testimony and Historical Knowledge
	Tutorial	Witness and Testimony in Documentary
	Screening	TO WATCH: Final Account, Luke Holland, 2020.
	Assessment	First set of tutorial responses due 29 September, 6pm.
Week 4 : 30 September - 6 October	Tutorial	Indigenous Storytelling
	Lecture	Visual Ethnography
	Screening	TO WATCH: Maralinga Tjarutjra, Larissa Behrendt, 2020
Week 5 : 7 October - 13 October	Lecture	Migration, Family and the Home Movie. GUEST LECTURER DR NATALIA ORTIZ CEBERO.
	Tutorial	Home movies and Historical Meaning.
	Screening	TO WATCH: I for India, Icarus Films, 2005.
Week 6 : 14 October - 20 October	Lecture	There are no lectures this week.
	Tutorial	There are no tutorials this week.
Week 7 : 21 October - 27 October	Lecture	Anniversary Histories
	Tutorial	Remembering War in Documentary
	Screening	TO WATCH: They Shall Not Grow Old, Peter Jackson, 2018.
Week 8 : 28 October - 3 November	Lecture	Activist Documentary
	Tutorial	Feminism and Activism in Documentary
	Screening	TO WATCH: Please see Moodle for links for this week's viewing.
Week 9 : 4 November - 10 November	Lecture	The Wildlife Documentary
	Tutorial	The "Natural History" documentary
	Screening	TO WATCH: A Life on Our Planet, David Attenborough, 2020
Week 10 : 11 November - 17 November	Lecture	TBA
	Tutorial	TBA
	Screening	TO WATCH: TBA

Attendance Requirements

Students are required to attend all tutorials. If students cannot attend a lecture in person, it will be available via ECHO360 on Moodle. However it is expected that students will attend at least 80% **in person** for lectures and tutorials.

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

Other Considerations:

- Align with the course learning outcomes;
- Result in a recorded artefact (an artefact for participation may include a post, or response, to an online discussion forum, poll or quiz, when an artefact for mandatory attendance may include a record of attendance) and have processes in place for recording the student artefact;
- Where relevant, include evidence that the attendance or participation is required to meet a statutory or professional body requirement; and
- Be comparable where the activity is delivered in different modes.

General Schedule Information

You are generally required to watch the relevant documentary film specified each week in your own time. These will be made available via Leganto. If they are not on Leganto, your course authority will advise you where to access them.

Course 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. **Please use the lecture recording only as a last resort, as students are expected to attend in person.**

Weekly readings and most films will be available on LEGANTO 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 Pakisan: 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.

Staff Details

Position	Name	Email	Location	Phone	Availability	Equitable Learning Services Contact	Primary Contact
Administrator	Ruth Balint		Morven Brown 345	02 9065 8085	Please contact Samatha Murray for support on assessments and attendance.	No	No
Convenor	Samantha Murray		NA	NA	Please contact Samantha Murray for support on assessments and attendance.	Yes	Yes

Other Useful Information

Academic Information

For essential student information relating to:

- UNSW and Faculty policies and procedures;
- Student Support Services;
- Student equity and disability;
- Special Consideration in the event of illness or misadventure;
- Examination information;
- Review of results;

Please see: https://www.unsw.edu.au/arts-design-architecture/student-life/resources-support/protocols-guidelines

Academic Honesty and Plagarism

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

Use of AI for assessments

As AI applications continue to develop, and technology rapidly progresses around us, we remain committed to our values around academic integrity at UNSW. Where the use of AI tools, such as ChatGPT, has been permitted by your course convener, they must be properly credited and your

submissions must be substantially your own work.

In cases where the use of AI has been prohibited, please respect this and be aware that where unauthorised use is detected, penalties will apply.

[Use of AI for assessments | UNSW Current Students](#)

Submission of Assessment Tasks

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](#).

Important note: UNSW has a "fit to sit/submit" rule, which means that if you sit an exam or submit a piece of assessment, you are declaring yourself fit to do so and cannot later apply for Special Consideration. This is to ensure that if you feel unwell or are faced with significant circumstances beyond your control that affect your ability to study, you do not sit an examination or submit an assessment that does not reflect your best performance. Instead, you should apply for Special Consideration as soon as you realise you are not well enough or are otherwise unable to sit or submit an assessment.

School Contact Information

School of Humanities & Languages

Email: hal@unsw.edu.au

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

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