COM 321, Documentary Form in Film & Television
Spring 2010
Extra Credit Viewing Opportunities
All due at the Final Exam or earlier

You may receive up to 2% extra credit for each documentary viewed and analyzed (up to 4% for selected films showing at the Cleveland Cinematheque or the Cleveland Museum of Art, if ticket stub is attached), to a maximum total of 10%. Documentaries must be from the attached list of approved documentaries. However, there may be additions made in class, including some additional Cinematheque or Cleveland Museum of Art viewings. You may propose films or other moving image presentations (e.g., TV, online) to add to the list; if you wish to do so, please write me a note. If approved, I need to extend the offer to the rest of the class.

For each documentary viewed, you need to do a little research. Use the Katz Film Encyclopedia or similar source to learn about the main "players" involved in the documentary--the director, producer(s), writer(s), DP/cinematographer (IMDb is not sufficient for such biographical info). Also, try to check out Halliwell's Film Guide, Magill’s Survey of Cinema volumes, or other expanded source regarding the documentary itself. The Katz book is available in the MU 107 projection booth, and Magill’s is in the reference section of the CSU Library. Use your textbooks, too! Some online sources are good, others are bogus. Do not rely solely on online sources.

After viewing the documentary, complete a 2-page typed, double-spaced report, addressing the following issues:

1. Analyze the contributions of the main creative personnel (again, producer, director, DP, writer) with regard to this doc. How does this doc fit into their full careers, and the typical documentary role(s) that they tend to play?

2. Explain how this doc illuminates some particular milieu or phenomenon—e.g., a particular field (e.g., architecture), a particular time and place, a social milieu, or a type of human endeavor (e.g., polka). Comment on the documentary’s effectiveness or lack thereof. How do the chosen techniques of production contribute to this?
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Extra Credit Viewing

Approved Documentary List as of 2/3/10

* - Showing at the Cleveland Institute of Art Cinematheque; 4 extra credit points possible for each (with ticket stub).

Baraka, 1992, U.S., Ron Fricke
Bastards of the Party, 2005, U.S., Cle Shaheed Sloan
Buster Keaton: A Hard Act to Follow, 1987, Britain, Kevin Brownlow & David Gill (any one episode in 3-part series)
Capturing the Friedmans, 2003, U.S., Andrew Jarecki
Civil War, The, 1990, U.S., Ken Burns (any one episode in 9-part series)
Crumb, 1994, U.S., Terry Zwigoff
Daisy: The Diary of a Facelift, 1982, Canada, Michael Rubbo
Dark Days, 2001, U.S., Marc Singer
Encounters at the End of the World, 2007, U.S., Werner Herzog
F for Fake, 1974, France, Orson Welles
Flying Padre, The, 1951, U.S., Stanley Kubrick
4 Little Girls, 1997, U.S., Spike Lee
Garlic is as Good as Ten Mothers, 1980, U.S., Les Blank
* Great Adventure, The, 1953, Sweden, Arne Sucksdorff (showing Thur., Feb. 4 at 6:45 pm at the Cleveland Cinematheque)
Harlan County U.S.A., 1976, U.S., Barbara Kopple
Hearts of Darkness: A Filmmaker’s Apocalypse, 1991, U.S., Fax Bahr, George Hickenlooper, & Eleanor Coppolla
Hollywood, 1980, Britain, Kevin Brownlow & David Gill (any one episode in 13-part series)
Hospital, 1970, U.S., Frederick Wiseman
Hour of the Furnaces, The, 1968, Argentina, Octavio Getino & Fernando Solanas
Last Waltz, The, 1978, U.S., Martin Scorsese
Letter from Siberia, 1957, France, Chris Marker
Life and Times of Frido Kahlo, The, 2005, U.S., Amy Stechler
Man of Aran, 1934, U.S., Robert Flaherty
Man on Wire, 2008, Britain/US, James Marsh
Mondo Cane, 1962, Italy, Paolo Cavara, Gualtiero Jacopetti, & Franco Prosperi
More Than a Game, 2008, U.S., Kristopher Belman
My Best Fiend—Klaus Kinski, 1999, Germany, Werner Herzog
Olympia, 1937, Germany, Leni Riefenstahl
One Bad Cat: The Reverend Albert Wagner Story, 2008, US, Thomas G. Miller
Salesman, 1968, U.S., Albert & David Maysles
Scared Straight!, 1980, U.S., Arnold Shapiro
Seafarers, The, 1953, U.S., Stanley Kubrick
Seven Up!, 1964, Britain, Paul Almond (or any one of the other Up! installments)
Sherman’s March, 1985, U.S., Ross McElwee
Shine a Light, 2008, U.S., Martin Scorsese
Sicko, 2007, U.S., Michael Moore
Sorrow and the Pity, The, 1969, France, Marcel Ophuls
Spellbound, 2002, U.S., Jeffrey Blitz
Super Size Me, 2004, U.S., Morgan Spurlock
Tabu: A Story of the South Seas, 1931, U.S., F. W. Murnau (w/ R. Flaherty)
This Film is Not Yet Rated, 2006, U.S., Kirby Dick
Trumbo, 2007, U.S., Peter Askin
* Until the Light Takes Us, 2008, U.S., Aaron Aites, Audrey Ewell
Woodstock, 1970, U.S., Michael Wadleigh
* Yes Men Fix the World, The, 2009, France/Britain/U.S., Any Bichlbaum, Mike Bonanno, Kurt Engfehr (showing Sat., Feb. 13 at 9:35 pm, & Sun., Feb. 14 at 8:35 pm

And any one Christopher Guest mockumentary that we do not watch in class (TBA).