What follows is essentially a first list of actual exam questions. The actual exam will be constructed exclusively from this list. The exam will include approximately five essay questions.

In all cases, provide answers that demonstrate knowledge attained from class lecture/discussion, viewing of clips and full documentaries, and reading the textbooks.

Remember that you will be responsible for the following documentaries to be viewed outside of class:
- *Triumph of the Will* (optional)
- *Harvest of Shame* (available online via the CSU Library)

1. Contrast the “scientists” and “businessmen” *Prophet* documentarists presented by Barnouw. How did their goals and methods differ? What did they have in common?

2. Explain the friction between the role of the documentarist as Explorer and his/her typical goals of preserving-through-documenting indigenous cultures. Use Robert Flaherty (including his *Nanook of the North*) as an example.

3. Apply the 4 points from the “Documentarist as . . . Reporter” handout to *Man With the Movie Camera*, using descriptions of sequences from the film:
   1. A kaleidoscope of daily life (a city symphony?)
   2. A constant self-reflexive reminder that this is a film
   3. An “essay on film truth, crammed with tantalizing ironies”/the CORE irony
   4. Biographical of Mikhail Kaufman

4. Compare and contract Jean Painleve’s *Le Vampire* and Joris Ivens’ *Rain* with regard to their status as products of documentarists who are Painters. What other content have we seen that could be considered “Painterly”? Explain.

5. Give your own assessment of Leni Riefenstahl’s status as documentarist, as demonstrated via *Triumph of the Will* and *The Wonderful, Horrible Life of Leni Riefenstahl*. Is she quintessential Advocate (a la Barnouw)? Or, are other roles at play? Explain, using examples from both documentaries.

6. Were Hale’s Tours a type of documentary? Link your argument to a definition of documentary film as constructed from the dimensions on the revised handout, Defining the Documentary--Dimensions of Differentiation (2/22/10). Include a consideration of the film we viewed in class, *From Leadville to Aspen*.

7. Barnouw notes that Alain Resnais may be operating more as elegist than as prosecutor in his *Night and Fog*. Analyze this notion, using examples from the documentary.

8. Select one of the Show & Tell examples we’ve seen thusfar in class, and apply Barnouw’s concept of the Documentarist as . . . analyze what functions are being attempted, and whether you think they are successful in this case. Other critical comments about the Show & Tell are welcomed.

9. Analyze the presence (and absence) of voiceover narration in documentaries we’ve viewed thusfar in class. Include discussion of at least three. Analyze the intended and perceived impact for each, noting whether “Voice of God”/omniscient narrator is invoked.

10. Compare the “reality” of Spain in the 1930s as presented in Joris Ivens’ *The Spanish Earth* and in Luis Bunuel’s *Las Hurdes*. Use points from the Waugh and the Sobchack chapters, and examples from our viewing.
11. The Leach chapter characterizes Humphrey Jennings’ *Listen to Britain* as “poetic,” giving three criteria for identifying the said “poetry effect.” Apply these to the documentary, and compare this view with Barnouw’s perspective of the film as the product of a “Bugler.” (Is Jennings poet and/or bugler?)

12. Select one essay from the Grant and Sloniowski book (that has been assigned thusfar) with which you have substantial disagreement. Explain your point of view, using examples from the documentary in question.

13. Select one essay from the Grant and Sloniowski book (that has been assigned thusfar) which has enhanced your understanding of a documentary we viewed in class. Explain what points from the essay were important to you.

14. Explain how *Harvest of Shame* might be categorized as the product of a Promoter documentarist. Do you think this is unique, given the film’s status as a U.S. television network product? Comment on other interesting aspects of the documentary.

15. French New Wave filmmaker Francois Truffaut claims Resnais’ *Night and Fog* as the most perfect film ever made. After reading Sandy Flitterman-Lewis’ essay, does it seem she agrees? Do you? Discuss.

16. Select three of the following individuals, practices, and institutions, and indicate their contribution to the development of documentary form:
   a. National Film Board of Canada
   b. John Grierson
   c. The Council of Three
   d. Ethnography
   e. The City Symphony
   f. Hans Richter (and his *Racing Symphony*, seen in class)
   g. Walter Ruttmann
   h. Pare Lorentz (and his *The Plow That Broke the Plains*, seen in class)
   i. Frank Capra
   j. Andrew and Annelie Thorndike
   k. Arne Sucksdorff (and his *The Great Adventure*, discussed in class)
   l. Bert Hanstraa (and his *Glas*, sort of seen in class)
   m. Norman McLaren (and his *Neighbors*, seen in class)
   n. Eadweard Muybridge
   o. Phantom rides (including *Interior New York Subway*, seen in class)

17. Trace of role of recreations/reenactments, stagings, and fakery in the history of documentaries, from the very earliest newsreels through such films as *Las Hurdes* and *Olympia* (as seen in *The Wonderful, Horrible Life of Leni Riefenstahl*). Use other examples too. What are your thoughts on the role of such recreations and stagings?

18. Consider the precise role of the camera in documentaries--from Dziga Vertov’s hidden cameras... to Henri Langlois’ clear promotional and manipulative use of the camera to appeal to a broad, remote audience. What impact can the camera have on the subject? Discuss examples from class.

19. Examine the Wordle display of our class’ definition of Documentary (on the class web site) and comment on (a) how closely it fits your own definition and (b) how it applies to one documentary we’ve watched.

20. A number of documentaries we’ve watched so far have demonstrated the crucial role of documentaries in the period leading up to WWII, the war period itself, and the aftermath. Consider how such documentaries have helped define and illuminate the various “realities” of those times. Provide a discussion that includes the following documentaries: *The Wonderful, Horrible Life of Leni Riefenstahl*, *Why We Fight* series, *Listen to Britain*, *Night and Fog*, Henri Langlois: *The Phantom of the Cinematheque*. Include a consideration of use of “found” (i.e., pre-existing) footage.
21. Analyze Lartigue’s “vernacular” photography as demonstrated in *Genius of Photography*. How do such amateur efforts provide a type of documentary format?

22. Compare the mini-documentaries on Norman McLaren that we saw in class to the “full treatment” of Henri Langlois in *Henri Langlois: The Phantom of the Cinematheque*. Analyze in terms of what you think might be the future of documentary production, and perhaps more importantly, documentary access and viewing.