GROUP A: 50 Documentaries to See Before You Die. Answer ONE of the following:

A1. Select three of the following Barnouw’s types that can each be well-exemplified with a different documentary as featured in 50 Documentaries to See Before You Die. Use concepts from the Barnouw book in each instance. And, does each documentary fit a standard definition of “documentary” (see the handout Definitions of the Documentary & Dimensions of Differentiation for the Documentary) or does it “stretch” the definition? Explain fully.
   a. Explorer
   b. Reporter
   c. Painter
   d. Advocate
   e. Bugler
   f. Prosecutor
   g. Poet

A2. Select two of the following films we’ve viewed so far, and identify at least one documentary from 50 Documentaries to See Before You Die that carries on some tradition from each of those two films. Use at least some course concepts.
   a. Nanook of the North
   b. Listen to Britain
   c. The Spanish Earth
   d. Industrial Britain
   e. Night and Fog
   f. Glas (Glass)
   g. Las Hurdes (Land Without Bread)
GROUP B: Barnouw’s Theoretic Perspectives. Answer ONE of the following:

B1. Using Barnouw’s list of documentarist types, would you consider Leni Riefenstahl an advocate or reporter? Or some other type, a la Barnouw? Give your own assessment of Leni Riefenstahl’s status as documentarist, as demonstrated via The Wonderful, Horrible Life of Leni Riefenstahl. (And, by the way, do you think she was unjustly blamed for her work for the Nazi regime? Explain.)

B2. Analyze These Amazing Shadows (2011; Paul Mariano & Kurt Norton) according to the types of documentarist (Barnouw) that we’ve studied thus far-- Documentarist as Prophet, Explorer, Reporter, Painter, Advocate, Bugler, Prosecutor, Poet, and Chronicler. Which of the types seems to fit the work the best? Which types are most clearly not followed?

B3. Compare and contrast Jean Painleve’s Le Vampire, Hans Richter’s Racing Symphony, and Joris Ivens’ Rain with regard to their status as products of documentarists who are Painters. How do they all fit under the same category?

B4. 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.
GROUP C: Defining Documentaries/Players/Other. Answer TWO of the following:

C1. Were Hale’s Tours really a type of documentary? Link your argument to a definition of documentary film that you construct from the dimensions on the handout, “Definitions of the Documentary & Dimensions of Differentiation for the Documentary,” and your own ideas. Include a consideration of the films we viewed in class, including A Trip Down Market Street.

C2. 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 (Vertov, Svilova, Kaufman) (see Barnouw circa p. 55)
   d. Ethnographic films
   e. The City Symphony (including Manhatta and Berlin: Symphony of a [Great] City)
   f. Robert Flaherty
   g. Esfir Shub (including clips of her life and The Fall of the Romanov Dynasty, as seen in Fantastic Female Filmmakers)
   h. Arne Sucksdorff (and his The Great Adventure, discussed briefly in class)
   i. Bert Haanstra (and his Glas, seen in class)
   j. Eadweard Muybridge
   k. Phantom rides (including Interior New York Subway, seen in class)
   l. The Lumiere Brothers and documentaries
   m. The Empire Marketing Board (including Industrial Britain, Drifters, Song of Ceylon)
   n. Alain Resnais (including his Night and Fog and the interview we viewed in class)
   o. Norman McLaren (including the documentary about his work, Pen Point Percussion, and his award-winning Neighbours)
   p. Joris Ivens (including both Rain and The Spanish Earth)

C3. Trace of role of recreations/reenactments, stagings, and fakery in the history of documentaries, from the very earliest newsreels through the films Nanook of the North, A Propos de Nice, Las Hurdes and The Eternal Jew. Use other examples too. What are your thoughts on the role of such recreations, stagings, and fakery?

C4. 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 the war. Provide a discussion that includes the following documentaries: The Wonderful, Horrible Life of Leni Riefenstahl including portions of Triumph of the Will, the Why We Fight series, Listen to Britain, Night and Fog, and The Eternal Jew. Include a consideration of use of “found” (i.e., pre-existing or archival) footage.

C5. Analyze Jacques Henri Lartigue’s “vernacular” photography as demonstrated in The Genius of Photography: Fixing the Shadow (viewed in class). Also go online and review material about the 2013 award-winning documentary, Finding Vivian Maier. How do such amateur photographic efforts provide a unique type of documentary form?

C6. Does the Dziga Vertov film Man with a Movie Camera truly “capture life unawares”? Give examples from the film that would potentially conflict with his thesis of documentary form. What do you think of the possible use of “intertextuality” by Vertov in this film (use the handout “Intertextuality and The Man with the Movie Camera”).

C7. Assess the use of sound in two of the following. Include a consideration of how diegetic and non-diegetic sound and music contribute to the impact of the documentary: Basil Wright’s Song of Ceylon, Humphrey Jennings’ Listen to Britain, Jean Painleve’s Le Vampire, Alain Resnais’ Night and Fog, Bert Haanstra’s Glas.