EXPANDED DOCUMENTARY

Tuesday/Lecture -- Social Sciences 1 rm. 153 -- 1:30PM-5:00PM
Thursday/Lab -- Social Sciences Mac Computer Lab rm. 135 -- 3:00PM-5:30PM
Instructor Daniel Rudin
darudin@ucsc.edu
Office Hours: Tuesday, Kresge 356, 12:00PM-1:15PM

COURSE DESCRIPTION

“Reality changes; in order to represent it, modes of representation must change.”
- Bertolt Brecht

In this Film and Digital Media critical studies/production course, students will explore the aesthetic, political and ethical dimensions of new and expanded forms of documentary practice including: new media, database-driven, interactive documentary, participatory media, social media and documentation-based art practices, (i.e. material and media archives, performances and installations). Students will use methods and tools drawn from new media art practice and theory, to record, reflect and circulate representations of “reality” generally regarded as the concern of social and cinematic documentary.

In Artificial Hells: Participatory Art and the Politics of Spectatorship Claire Bishop argues that along with the 1989 collapse "actually existing socialism" and of "grand narrative" politics there emerges a tendency towards "art as project" which replaces the discrete art object with "...an open-ended, post-studio, research-based, social process, extending over time and mutable in form."1 This "expansion" of art practice into various participatory works produces an "emphasis (that) is continually shifted away from the disruptive specificity of a given practice and onto a generalized set of ethical precepts."2 Following Bishop, we will take seriously the idea that an "ethical turn" in art appears precisely when a "social project" seems lacking. More specifically, this course will examine ways that documentary artists have navigated contemporary practice by seeking to embed themselves in the social field,3 producing as a result expanded forms of documentary.

This course identifies three such documentary methodologies—reenactment, the archive, and the interview—with a particular emphasis on contemporary media-based documentary works, including interactive documentaries (Anoek Steketee and Eefje Blankevoort), single channel documentary works in complex reflexive interconnection with their subjects (Harun Farocki), iterative and archival documentary video and installation (Carlos Motta), and reenactment (Clio Bernard). That the works in question do not deploy similar documentary methodologies is one indicator of a drift or expansion of the documentary mode beyond the constraints of both cinematic form and film studies debates centered on documentary form and ethics. Rather, the field of critical activity would now seem to encompass broadly differing perspectives on the archival, the participatory, the interactive, the performative and the ethnographic.

During the quarter we will establish an intellectual frame for student projects through reading and discussion—with an emphasis on analysis of examples of “expanded” forms of documentary practice. Students will also participate in technical workshops on new-media production techniques during lab time. Two short audio-visual-textual “sketches” and one major

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1 Bishop, Artificial Hells, 194.
2 Ibid., 23.
3 Ibid., 205.
audio-visual project will be developed and critiqued over the course of the quarter.

ASSIGNMENTS:

Assignments 1 and 2: Expansions – students will produce two short audio-visual-textual documents (3m or less) that expands beyond the form of the student’s current practice in one or more of the following ways:

- The Interview
- Re-enactment
- The Archive

These may take the form of “proof-of-concept” and/or design development documents with accompanying example media. Students will write a 500 word project description for each expansion project.

As an alternative, you may also write a 1500 word formal and textual analysis.

Assignment 3: Final Project: production of an “expanded” document (3m or less). Students will write a 500-1000 word proposal/description/explanation of the final expansion project.

As an alternative, you may also write a 2000-3000 word formal and textual analysis of an "expanded" or experimental documentary work.

Assignment 1 due Thursday, July 6.
Assignment 2 due Thursday, July 20
Assignment 3 due Thursday, July 27

EXPECTATIONS, COURSE POLICIES, AND GRADING

- Attendance is mandatory; punctuality is required. Two unexcused absences and/or excessive lateness will result in a NO PASS
- You are expected to inform the Instructor of any emergency situations that require your absence from class
- Late assignments WILL affect your grade
- You are responsible for accessing and reading the required course materials and viewing the required works online.
- In order to receive credit for the class, students must turn in all assignments
- Your final evaluation and grade in the class will be based on the following: Grades and Evaluations will be based primarily on class participation (10%), project descriptions (20%), and visual projects (70%).
  - Class participation (10%)
  - Project descriptions (20%)
    - Description Proj. 1: 6%, Description Proj. 2: 6%, Description Proj. 3: 8%
  - Visual projects (70%)
    - Assignment 1: 20%, Assignment 2: 20%, Assignment 3: 30%
- Class participation includes attendance and contributions to seminar discussion and critique
- (2) short prototype or "proof of concept" projects including both text and image/sound
- The final project will be a non-linear, interactive or participatory documentary based on the student’s topic of choice, drawn from the investigations we will be developing throughout the quarter.
COURSE POLICIES

Academic Misconduct
Academic misconduct includes but is not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty. Acts of academic misconduct during the course, including plagiarism, can and usually do result in failure of the course, at the sole discretion of the instructor of record. Your case will be reported to the College Provost as per the Academic Integrity guidelines found online at https://www.ue.ucsc.edu/academic_misconduct. More information about research and information ethics can be found here: http://unitproj.library.ucla.edu/col/bruinsuccess/03/01.cfm.

DRC
The University of California, Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to your instructor during office hours or by appointment, preferably within the first two weeks of the quarter. We would like to ensure your full participation in the course. All students who may benefit from learning more about DRC services should contact the DRC by phone at 831-459-2089 or by email at drc@ucsc.edu.

Recording or Distribution of Class Materials
Please note that selling, preparing, or distributing for any purpose lecture notes or video or audio recordings of any course is explicitly forbidden by campus policy, unless authorized by the University in advance (for instance, by the Disability Resource Center, which can assign students who need one a note taker with a laptop or other recording device) and unless explicitly permitted by the course instructor in writing.

I. The Interview (Week 1) Tuesday, June 27

Agenda
- Introductions, review course materials.
- Discuss readings.
- View documentary work.

Readings

Viewings

II. The Interview (Week 1) Thursday, June 29
Agenda
- Workshop on Final Cut Pro X
- Basic vocabulary of montage
- View documentary work.

Readings

Viewing

**Tuesday July 4 -- No Class (National Holiday)**

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<tr>
<th>I. Reenactment (Week II)</th>
<th>Thursday, July 6</th>
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<td>Agenda</td>
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<td>- Assignment: <em>Expansion 1</em> critique.</td>
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<th>II. Reenactment (Week III)</th>
<th>Tuesday, July 11</th>
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<td>- Discuss readings.</td>
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<td>- View documentary work.</td>
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Readings

Viewing

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<th>III. Reenactment (Week III)</th>
<th>Thursday, July 13</th>
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<td>- View documentary work.</td>
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<td>- Discuss projects.</td>
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<td>- Workshop on Korsakow</td>
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<td>- Lab time.</td>
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**Viewing**

- *Inside the Distance.* Sharon Daniel. Installation and interactive web documentary, 2013. <insidethedistance.net>

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<th>I. The Archive (Week IV)</th>
<th>Tuesday, July 18</th>
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**Agenda**

- Discuss readings.
- View documentary work.

**Readings**


**Viewings**


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<th>II. The Archive (Week IV)</th>
<th>Thursday, July 20</th>
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**Agenda**

- Assignment: Expansion II critique.

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<th>III. The Archive (Week V)</th>
<th>Tuesday, July 25</th>
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**Agenda**

- Discuss readings.
- View documentary work.

**Readings**


**Viewings**


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<th>IV. The Archive (Week IV)</th>
<th>Thursday, July 27</th>
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**FINAL ASSIGNMENT DUE**
viewing, reading, and critique at Social Sciences 1 rm. 153--1:30PM-5:00PM
**Final Project critique**