



## Department of Communication and Culture

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### **Film Studies (FILM) 405.02 - Lecture 01**

#### **Advanced Topic in a Film Genre:**

#### **Documentary and Social Change**

Winter 2012

**Lecture Monday 15:30 - 17:20 (PF-114) Lab 01 Wednesday 15:30 – 18:20 (PF-114)**

<b>Instructor:</b>	Dr. Brian Rusted
<b>Office Location:</b>	SS-340
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<b>Office Hours:</b>	by appointment

#### **Additional Information**

Some films screened for this course may contain content that is sexually explicit, emotionally disturbing, or offensive. Please feel free to discuss this with the instructors if you have concerns.

Students may find the need to attend and pay for films screened off campus in order to complete some of the assignments for this course.

#### **Course Description**

This course will focus on the period of the National Film Board of Canada's documentary series, *Challenge for Change*, 1967-1980. The course will consider the political, aesthetic and institutional forces that gave rise to the NFB's effort to use film to effect social change. It will consider works produced as part of this series, with particular emphasis on those dealing with rural Alberta, First Nations communities, and Newfoundland. The course will also consider the impact this approach has had on subsequent documentary practices, particularly in the context of international development and social justice movements.

#### **Objectives of the Course**

This course will provide students with the opportunity to explore distinctive contributions made by the NFB in the use of documentary film as an agent of social change. Course objectives include providing students with a sense of the following:

1. The stylistic and technical precedents that contributed to an engaged effort to give voice to issues of social injustice; 2. Community development practices and radical politics of the 1960s that influenced this experiment; 3. The subsequent national and international applications of the use of media for social change (eg. in the women's movement, aboriginal self-determination, international development, and public access television); 4. An appreciation of debates and issues related to the evaluation of film and other media used in contexts of social change.

### **Internet and electronic communication device information**

No cell phone use during class. Laptops, pads and tablets to be used only for purposes related to the course.

### **Textbooks and Readings:**

Ellis, Jack and Betsy McLane. *A New History of Documentary Film*. Continuum International 2005. (This book is available online as an internet resource through the TFD library. It has not been ordered at the Bookstore.)

Lunch, Nick and Chris Lunch. *Insights into Participatory Video: A Handbook for the Field*. Insightshare 2006. (available at no cost online: <http://www.insightshare.org/resources/pv-handbook>)

Waugh, T., M. Baker, and E. Winton, eds. *Challenge for Change: Activist Documentary at the National Film Board of Canada*. McGill-Queen's University Press 2010.

Readings on reserve in the University Library, as assigned.

Additional readings available online, as assigned.

### **Assignments and Evaluation**

The final grade in the course will be based on the completion of a total of **three (3)** assignments due during the term: 2 assignments worth 30% each, and one assignment worth 40%. It will not be possible to achieve a passing grade in this course without completing these assignments. It is the student's responsibility to complete the required assignments they select on time. Forgetting an assignment is equivalent to not completing it.

Students may choose to complete **two (2)** of the assignments 1 through 3 (each worth 30%) and **one (1)** of assignments 4 and 5 (each worth 40%). Regardless of which assignments are chosen, students should endeavour to select different films, makers,

series, etc. for each assignment.

1. Facilitate an **in-class discussion** that leads the class to a critical understanding of a film or film(s) screened during a particular week. Ideally, discussion will follow the screening of the film, will take approximately 10 minutes and demonstrate fluency with relevant readings and concepts. A formal, written version of the material prepared and developed for the discussion (approximately 5 typed, double-spaced pages and employing APA referencing conventions for research papers) will be submitted on the day of the discussion. Sign-up times for this option will be discussed and finalized in the first week of class. This assignment will be worth 30% of the final grade.

2. Historical context: A research paper demonstrating fluency with course readings that explores the historical antecedents of the Challenge for Change in community development, action research, government anti-poverty programs, activist politics of the 1960s, etc. This assignment will be worth 30% of the final grade, and will be due in class February 1. This assignment should be approximately 5 typed, double-spaced pages and follow APA referencing conventions for research papers.

3. Close Textual Analysis: A research paper demonstrating fluency with course readings that develops a close reading of a minimum of two films produced by the *Challenge for Change* program between 1967 and 1980. You may develop a thematic relationship between your films (common director, common series or project, common issue, common technology etc.) but give serious consideration to the relation of film aesthetics to the goals of social change. This assignment will be worth 30% of the final grade, and will be due in class March 14. This assignment should be approximately 5 typed, double-spaced pages and follow APA referencing conventions for research papers. **(NB: Films discussed in this assignment should not form the basis of assignments #4 or #5 below.)**

4. Case study: A research paper demonstrating fluency with course readings that develops a case study approach that looks in detail at a specific group or series of films produced as part of the *Challenge for Change* initiative (*Working Mothers* series; the Alinsky Approach; the Newfoundland Project; the Nova Scotia project, etc.). The paper should combine close textual analysis of specific films with an effort to locate the processual qualities of the films in relation to the relevant issues of the day (either internal to the NFB, or external in the wider social context). This assignment should be approximately 10 typed, double-spaced pages and follow APA reference conventions for research papers. This assignment will be worth 40% of the final grade and will be due in class, April 9. **(NB. Films discussed in this case assignment should not involve subject matter and films used in assignments #1 through #3 above.)**

5. Legacy analysis: A critical discussion of the influence of the Fogo Process on international development practices, photovoice, participatory video, or subject-generated media projects. This assignment should be approximately 10 typed, double-spaced pages and follow APA reference conventions for research papers. This assignment will be worth 40% of the final grade, and will be due in class April 9.

Note: It is the student's responsibility to keep a copy of each submitted assignment. Please return assignments directly to the instructor if possible. If it is not possible to do so, a daytime drop box is available in SS320; a date stamp is provided for your use. A night drop box is also available for after-hours submission. Assignments will be removed the following morning, stamped with the previous day's date, and placed in the instructor's mailbox.

**Registrar-scheduled Final Examination:** No

### **Policy for Late Assignments**

Assignments submitted after the deadline may be penalized with the loss of a grade (e.g.: A- to B+) for each day late.

### **Writing Skills Statement**

Department policy directs that all written assignments (including, although to a lesser extent, written exam responses) will be assessed at least partly on writing skills. For details see [www.comcul.ucalgary.ca/info](http://www.comcul.ucalgary.ca/info). Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc) but also general clarity and organization. Research papers must be properly documented.

If you wish help with your writing at any stage, including drafts, you are invited to contact Writing Support Services of the Student Success Centre. Visit the website for more details: <http://www.ucalgary.ca/writingsupport/>

### **Freedom of Information and Protection of Privacy Act**

This course is conducted in accordance with the Freedom of Information and Protection of Privacy Act (FOIP). As one consequence, **students should identify themselves on all written work by placing their name on the front page and their ID number. Also you will be required to provide a piece of picture identification in order to pick up an assignment or look at a final exam from SS320 after classes have ended.**

For more information see also <http://www.ucalgary.ca/secretariat/privacy>.

### **Grading System**

The following grading system is used in the Department of Communication and Culture (Revised, effective September 2008):

Letter Grade	Grading Scale	Grade Point Value (see <a href="#">U of C Calendar: Academic Standing</a> )
A+	96-100	4
A	90-95.99	4
A -	85-89.99	3.7
B+	80-84.99	3.3
B	75-79.99	3
B-	70-74.99	2.7
C+	65-69.99	2.3
C	60-64.99	2
C-	55-59.99	1.7
D+	53-54.99	1.3
D	50-52.99	1
F	0-49	0

In this course, assignments will be assessed with letter grades that correspond to the University's 4-point scale. In the case of assignments that are scored numerically, you will receive a letter grade based on converting the score of that particular assignment using the grading system provided above. You may receive a grade that falls between two letter grades (for example a 3.5 is the mathematical mid-point between a B+ or 3.3 and an A- or 3.7). In such a case, the instructor reserves the right to scale the grade upwards (for example from a B+) to the next nearest letter grade (an A-).

### **Plagiarism**

Using any source whatsoever without clearly documenting it is a serious academic offense. For details see [www.comcul.ucalgary.ca/info](http://www.comcul.ucalgary.ca/info). Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources.

Please consult your instructor or the Writing Centre if you have any questions regarding how to document sources.

### **Academic Misconduct**

For information on academic misconduct and the consequences thereof please see the current University of Calgary Calendar at the following link:

<http://www.ucalgary.ca/pubs/calendar/current/k.html>

### **Students with Disabilities**

If you are a student with a disability who may require academic accommodation, it is your responsibility to register with the Disability Resource Centre (220-8237) and discuss your needs with your instructor no later than fourteen (14) days after the start of the course.

### **Students' Union**

For details about the current Students' Union contacts for the Faculty of Arts see

<http://www.su.ucalgary.ca/governance/elections/home.html>

### **Student Ombudsman**

For details on the Student Ombudsman's Office see

<http://www.su.ucalgary.ca/services/student-services/student-rights.html>

### **Emergency Evacuation and Assembly points**

For information on the emergency evacuation procedures and the assembly points see

<http://www.ucalgary.ca/emergencyplan/assemblypoints>

### **"SAFEWALK" Program -- 220-5333**

Campus Security will escort individuals day or night -- call 220-5333 for assistance. Use any campus phone, emergency phone or the yellow phone located at most parking lot booths.

### **Ethics**

Whenever you perform research with human participants (i.e. surveys, interviews, observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research. For more information about your research ethics responsibilities, see the Department of Communication and Culture research ethics site: <http://www.comcul.ucalgary.ca/ethics>, or the University of Calgary Research Ethics site:

<http://www.ucalgary.ca/research/cfreb>

### **Additional Information**

Reserve readings will be drawn from the following books placed on reserve for this course in the Library (books with “\*” are available electronically through the TFDL):

\*Aitken, Ian. *The Documentary Film Movement: An Anthology*. Edinburgh University Press, 1998. (Available through [www.questia.com](http://www.questia.com))

Alinsky, Saul. (1972). *Rules for Radicals*. Vintage.

Anderson, R. and Wadel, C. eds. (1972). *North Atlantic Fisherman*. ISER Books.

De Lange, N. C. Mitchell and J. Stuart. (2008). *Putting People in the Picture*. Sense Publishers.

Dragon, A. and T. Tufte, eds. (2006). *Communication for Social Change*. CFSC.

\*Druick, Zoe. (2007). *Projecting Canada*. McGill-Queens University Press.

\*Evans, Gary. *In the National Interest: A Chronicle of the National Film Board of Canada, 1949-1989*. U of T Press, 1991.

Gregory, S. G. Calgwell and R. Avni. (2005). *Video for Change*. Pluto.

Reasons, P. and H. Bradbury. (2007). *The Sage Handbook of Action Research*. Sage.

Roszak, T. (1969). *The Making of a Counter Culture*. Doubleday.

Servaes, J. (2008). *Communication for Development and Change*. Sage.

Shaw, J. (1997). *Participatory Video*. Routledge.

Thede, N. and A. Ambrosi, eds. (1991). *Video the Changing World*. Black Rose.

\*Vanstone, Gail. *D is for Daring: the women behind the films of Studio D*. Sumach Press 2007.

Wadel, C. (1969). *Marginal Adaptations and Modernization in Newfoundland*. ISER.

Waugh, Thomas. (2011). *The Right to Play Oneself: Looking back on Documentary Film*. University of Minnesota Press.

White, Shirley, ed. (2003). *Participatory Video*. Sage.

White, Jerry (2009). *The Radio Eye*. WLUP.

## **Schedule of Lectures and Readings**

The course will be organized by the weekly topics listed below. Weekly readings from the text, library reserve or online are indicated. Films each week will be screened during the Wednesday lab unless otherwise announced. Film schedule posted on Blackboard.

**Week 1, Jan 9 Precursors I, British Documentary Film Movement**

- Chapter 1, Introduction in Waugh, Baker and Winton
- Ellis and McLane chapter 8

**Week 2, Jan 16 PreCursors II, NFB**

- Longfellow, Chapter 14 in Waugh, Baker and Winton
- Evans, 1991, *In the National Interest*, Chapter 8 “In Search of a Mission”
- Alinsky, Prologue, *Rules for Radicals*

**Week 3, Jan 23 Saul Alinsky and Activist Community Development**

- Charbonneau, chapter 22 in Waugh, Baker and Winton
- Alinsky, chapter 1, *Rules for Radicals*.

**Week 4, Jan 30 The Newfoundland Experiment**

- Low, chapter 2 in Waugh, Baker and Winton
- Wiesner, chapter 10 in Waugh, Baker and Winton
- Newhook, The Godfathers of Fogo, *Newfoundland and Labrador Studies* 24: 2, 2009
- White, Part 1, chapter 2 in *The Radio Eye*.

**Week 5, February 6 Working Mothers and Studio D**

- Shannon et. al. chapter 7 in Waugh, Baker and Winton
- Fraticell, chapter 29 in Waugh, Baker and Winton

**Week 6, February 13 Indian Film Unit, CYC and Challenge for Change**

- Starblanket, chapter 5 in Waugh, Baker and Winton
- Stewart, chapter 16 in Waugh, Baker and Winton

**READING WEEK**



### **Week 7, February 27 Distribution and Counterpublics**

- Banning, chapter 17 in Waugh, Baker and Winton
- Druick, chapter 32 in Waugh, Baker and Winton
- Winton and Garrison, chapter 36 in Waugh, Baker and Winton

### **Week 8, March 5 Portable Video**

- Hénaut and Klein,
- Rusted, chapter 20 in Waugh, Baker and Winton
- Marchessault, chapter 33 in Waugh, Baker and Winton

### **Week 9, March 12 Société Nouvelle and Vidéographe**

- Dansereau, chapter 4 in Waugh, Baker and Winton
- MacKenzie, chapter 13 in Waugh, Baker and Winton

### **Week 10, March 19 George Stoney and Public Access Television**

- Rosenthal, chapter 15 in Waugh, Baker and Winton
- Boyle, chapter 30 in Waugh, Baker and Winton

### **Week 11, March 26 Community Theatre and Change**

- Paakspuu, chapter 26 in Waugh, Baker and Winton
- Meir, chapter 28 in Waugh, Baker and Winton

### **Week 12, April 2 International Development and Participatory Video**

- Mulay, chapter 38 in Waugh, Baker and Winton
- Lunch and Lunch, *Handbook*

### **Week 13, April 9 Challenge for Change Postmortem**

- Driscoll, chapter 9 in Waugh, Baker and Winton
- Corneil, chapter 35 in Waugh, Baker and Winton