

College of Arts and Sciences
Department of Humanities and Cultural Studies
Documentary & Experimental Cinema

Summer 2023 / FIL 4308-001
CRN: 53067 / 3 Credit Hours



Meetings

T/R: 5 - 8:30 p.m.
(BSN 1201)

Instructor

Dr. Amy Rust
arust@usf.edu
T / R, 3:30 - 4:30 p.m. (CPR 376)

Course Description

This course rethinks conventional oppositions between experimental and documentary cinema by exploring their aesthetics, histories, and dominant theories.

Overview

"Our understanding of the relationship between documentary film and the modernist avant-garde requires revision. ... The established story of documentary's beginnings continues to perpetuate a false division between the avant-garde and documentary that obscures their necessary proximity."—Bill Nichols, 2001

Taking Nichols's statement as its guiding logic, this course rethinks conventional oppositions between documentary and experimental cinema. Examining each mode's major movements--from cinema vérité and the American underground to European modernism and autobiographical filmmaking--we will explore not only what separates documentary truth claims from avant-garde experimentation, but also the aesthetic, historical, and theoretical considerations that fundamentally entangle the two. How does each form rely on cinematic realism? Narrative structures? How might each partake of modernism's faith in subjectivity? Its quest for the new? To answer these questions, we juxtapose documentary and experimental works across the twentieth and twenty-first centuries, tracing complex correspondences across such categories as observational, ethnographic, and found-footage filmmaking.

Course Objectives

- Introduce students to the aesthetic principles that distinguish the histories of experimental and documentary filmmaking.

- Explain the ways in which experimental and documentary film production reveals and responds to the social, economic, and cultural contexts of its production.
- Teach students to analyze written and visual texts through a variety of assignments, including online responses, an essay exam, and an argumentative paper or audiovisual project.

Learning Outcomes

Students will demonstrate the ability to

- Describe the historical forces that helped shape documentary and experimental filmmaking, including industrial / technological and social / cultural influences.
- Explain the ways in which documentary and avant-garde films reveal and respond to the social, economic, and cultural contexts of their production, particularly as these relate to issues of class, race, gender, sexuality, and class.
- Articulate the fundamental aesthetic and technological strategies of documentary and experimental cinema, particularly as these compare to fiction filmmaking.
- Compare, evaluate, and analyze written and visual texts through a variety of oral, written, and creative assignments, including online discussion posts, an essay exam, and an argumentative paper or audiovisual project.

Course Reader

Available on Canvas.

- Bill Nichols, *Introduction to Documentary* (NICHOLS)
- Michael O'Pray, *Avant-Garde Film: Forms, Themes, and Passions* (O'PRAY)
- Additional essays, as indicated in Course Schedule

Required Films

Required films are screened in class. See the Course Schedule below. Select titles are on reserve at the USF Library and / or available through websites such as ubu.com, YouTube, Vimeo, Kanopy, etc.

Students are encouraged to take hand-written notes during all screening sessions, including observations about film structure and style as well as their own cognitive, bodily, emotional responses. Laptops are not permitted; they disturb fellow spectators.

Assignments & Grading

Attendance & Participation 10%

Because this course involves in-class analyses of scheduled films and readings, participation is crucial. At the end of every class meeting, I assign each student a grade based on the following scale: **0** = did not attend; **1** = attended but did not engage in an appropriate level of critical analysis; **2** = engaged in critical analysis at the desired level; **3** = exhibited superlative engagement in critical analysis. At the end of the term, these scores are added and scaled.

Students are permitted **ONE unexcused absence** for the duration of the course. (An excused absence is EITHER an absence approved by Dr. Rust *prior to* the

class in question OR an absence justified by documentation such as a doctor's note.) Student Attendance & Participation grades are lowered **FIVE points** for each additional unexcused absence. Habitual tardiness will not be tolerated. For this reason, **THREE tardies = ONE unexcused absence.**

Reading Responses 15%

Each week, students respond to **ONE** reading of their choice from the **Course Reader** on Canvas. (Students may **NOT** select excerpts from the course's "textbooks"—i.e., NICHOLS or O'PRAY.)

Responses consist of the following **THREE** sections:

- **Summarize** the author's argument in three to five sentences.
- **Cite** a passage or claim you find interesting, important, novel, or strange. **Explain** why you find it so.
- **Identify** a moment in the text that proves difficult to understand or with which you disagree. **Describe** your difficulty or disagreement.

Students submit responses **IN CLASS** the day the reading is due—i.e., **Tuesday or Thursday** each week. Late responses are **NOT** accepted.

Each section of the response is evaluated according to a **THREE-point** scale:

- **3:** These sections adhere to the prompt and offer focused, coherent replies. They join details from the text to thoughtful and creative comments that are well explained and exhibit a thorough engagement with the assigned text.
- **2:** These sections generally adhere to the prompt and offer relatively focused, coherent replies. They join details from the text to thoughtful comments that are mostly well explained and exhibit a moderate engagement with the assigned text.
- **1:** These sections depart from the prompt and / or offer unfocused or incoherent replies. They exhibit passing engagement with the assigned text, which they rarely explore in detail.
- **0:** These sections are missing.

An **additional point** is awarded to responses that are well written and largely error free.

Online Discussion 20%

For each Module, **TWO** Screening Questions and **TWO** Online Discussion Clips are posted to Canvas. Students respond, according to the following groups, roles, and rubric.

NOTE: Late responses **and** responses that are shorter **or** longer than stated limits receive no credit.

GROUPS: At the beginning of the term, students are divided into **FIVE** groups, numbered 1 through 5. Each group posts twice, as indicated in the Course Schedule.

ROLES: Undergraduate students **Comment** or **Connect** in their first post then switch roles for their second post, as indicated on Canvas. Graduate students **Complicate** each and every time they post.

- **COMMENT** by using **ONE** assigned clip to answer **ONE** Screening Question in *no more and no less than 300 - 350 words*. Be sure to cite detailed evidence in support of your claims. Posts are due to Canvas no later than **Wednesday @ 11:59 pm** (for Tuesday groups) **OR** no later than **Friday @ 11:59 pm** (for Thursday groups).
- **CONNECT** by linking **ONE** group member's Comment to your own thoughts on the Screening Question, assigned clip, and / or other readings, screenings, or themes in *no more and no less than 400 - 450 words*. (Connecters choose Comments on a first-come, first-served basis.) Be sure to cite detailed evidence in support of your claims. Posts are due to Canvas no later than **Friday @ 11:59 pm** (for Tuesday groups) **OR** no later than **Sunday @ 11:59 pm** (for Thursday groups).
- **COMPLICATE** by corroborating, challenging, and / or clarifying **ALL** undergraduate engagements with Screening Questions, assigned clips, and / or other readings, screenings, or themes in *no more and no less than 500 - 600 words*. Be sure to cite detailed evidence in support of your claims. Posts are due to Canvas no later than 11:59 p.m. **Monday @ 11:59 pm** (for Tuesday groups) **OR** no later than **Wednesday @ 11:59 pm** (for Thursday groups).

RUBRIC: Posts are evaluated according to the following rubric:

- **A: Exceptional.** These posts are focused and coherent, integrating concrete observations from the assigned clip and / or readings with thoughtful and creative interpretations and analyses that are well explained. Such posts demonstrate awareness of their own limitations and implications and consider multiple interpretative possibilities, as appropriate. They exhibit in-depth engagements with Screening Questions, assigned clips, and / or group member responses and are well written with few grammatical errors.
- **B: Satisfactory.** These posts are reasonably focused and coherent with concrete observations and thoughtful interpretations that are generally well explained. While new insights are offered, these posts consider fewer and /or less developed interpretive possibilities. They exhibit moderate engagements with Screening Questions, assigned clips, and / or group member responses and have few grammatical errors.
- **C: Underdeveloped.** These posts largely offer summaries or descriptions of the assigned clip and / or readings with few interpretations or explanations of their implications. Such posts exhibit diminished

engagements with Screening Questions, assigned clips, and / or group member responses and have multiple grammatical errors.

- **D: Limited.** These posts are unfocused, incoherent, and / or simply repeat ideas presented in class. Such posts offer little evidence for their claims or no claims whatsoever. They exhibit very little engagement with Screening Questions, assigned clips, and / or group member responses and have multiple grammatical errors.

- **F: No Credit.** These posts are late, incomplete, and / or above or below the stated word limits.

Final Project OR Final Paper: 30%

Due to Canvas no later than **Sunday, July 23, @ 11:59 p.m.**

1. **Final Project**, consisting of a short documentary or experimental film (10 minutes or less) and a critical artist statement about the work, including its aesthetic, historical, and theoretical influences, aims, and implications (750 - 1000 words).
2. **Final Paper**, developing an original argument on a topic of the student's choice (1500 - 2000 words).

Take-Home Essay Exam: 25%

Due to Canvas no later than **Sunday, July 30, @ 11:59 p.m.**

Grading

The following scale applies to all assignments and final grades:

98 - 100 = A+	87 - 89 = B+	77 - 79 = C+	67 - 69 = D+
93 - 97 = A	83 - 86 = B	73 - 76 = C	63 - 66 = D
90 - 92 = A-	80 - 82 = B-	70 - 72 = C-	60 - 62 = D-
			59 - 0 = F

Course Schedule

Week 1: June 27

A: Introduction to Course

Read: Syllabus

O'PRAY, Chapter 1

NICHOLS, pp. 1 - 16

B: Cinéma Vérité & Direct Cinema

Read: NICHOLS, pp. 172 - 179

Clips: *Moi, un noir* (Jean Rouch, 1960; France)

Primary (Robert Drew, 1960; USA)

C: In-Class Screening

High School (Frederick Wiseman, 1968; USA; 75m)

Week 1: June 29 / GROUP 1

A: Observational Cinema I: Frederick Wiseman

Read: Brian Winston, "The Documentary Film as Scientific Inscription"

Clips: *Leviathan* (Lucien Castaing-Taylor & Véréna Paravel, 2012; USA)
The Act of Killing (Joshua Oppenheimer, 2012; USA)

B: In-Class Screening

Window Water Baby Moving (Stan Brakhage, 1962; USA; 12m)

The Act of Seeing With One's Own Eyes (Stan Brakhage, 1971; USA; 32m)

C: Observational Cinema II: Stan Brakhage

Read: O'PRAY, pp. 58 - 63

Ara Osterweil, "Stan Brakhage: Acts of Seeing"

Week 2: July 4

NO CLASS

Week 2: July 6 / GROUP 2

A. Ethnographic Filmmaking: Speaking About

Read: NICHOLS, Chapter 2

Fatimah Tobing-Rony, "Taxidermy and Romantic Ethnography"

Clips: *Nanook of the North* (Robert Flaherty, 1922; USA)

Grass: A Nation's Battle for Life (Cooper & Schoedsack, 1925; USA)

Lorang's Way: A Turkana Man (David & Judith MacDougall, 1977; USA)

B. In-Class Screening

Reassemblage (Trinh T. Minh-ha, 1982; USA; 40m)

C. Ethnographic Filmmaking: Speaking Nearby

Read: Trinh T. Minh-ha, "The Totalizing Quest of Meaning"

Week 3: July 11 / GROUP 3

A. In-Class Screening

Ballet mécanique (Fernand Leger, 1924; France; 19m)

Las Hurdes: Land Without Bread (Luis Buñuel, 1933; Spain; 30m)

B. Interwar Avant-Garde

Read: O'PRAY, pp. 8 - 9 & 18 - 25

Vivian Sobchack, "Dialectical Vision"

C. Alternate Origins

Read: NICHOLS, Chapter 5

O'PRAY, Chapter 3

Walter Benjamin, "Work of Art," excerpts

Clips: *Workers Leaving the Factory* (Louis Lumière, 1895; France)

Rain (Joris Ivens, 1928; Netherlands)

Man with a Movie Camera (Dziga Vertov, 1929; USSR)

Week 3: July 13 / GROUP 4

A. The Creative Treatment of Actuality

Read: NICHOLS, Chapter 6
O'PRAY, 38 - 44

Clips: *Battleship Potemkin* (Sergei Eisenstein, 1925; USSR)
Drifters (John Grierson, 1929; Great Britain)
Night Mail (Basil Wright & Harry Watt, 1936; Great Britain)

B. In-Class Screening

The Song of Ceylon (Basil Wright, 1934; Great Britain; 38m)
The River (Pare Lorentz, 1938; USA; 31m)

C. Social Realism

Read: John Grierson, "First Principles"
William Guynn, "The Art of National Projection"

Week 4: July 18 - Group 5

A. In-Class Screening

Standard Operating Procedure (Errol Morris, 2008; USA; 116m)

B. Postmodern Documentary and the Implantation of (Dis)Belief

Read: NICHOLS, Chapter 3
Bill Nichols, "Feelings of Revulsion"
Linda Williams, "Cluster Fuck"

Week 4: July 20 - GROUP 1

A. The American Avant-Garde

Read: O'PRAY, pp. 48 - 56 and 84 - 93
Ara Osterweil, "Introduction" to *Flesh Cinema*
Clips: *Ritual in Transfigured Time* (Maya Deren, 1946; USA)
Walden (Jonas Mekas, 1969; USA)
Flaming Creatures (Jack Smith, 1963; USA)

B. In-Class Screening

Kiss (Andy Warhol, 1963; USA; 34m)
Scorpio Rising (Kenneth Anger, 1964; USA; 28m)

C. Underground Film

Read: Scott Richmond, "Vulgar Boredom"

JULY 23

Final Project **OR** Final Paper **DUE** to Canvas by 11:59 p.m.

Week 5: July 25 - GROUP 2

A. Structural Film

Read: O'PRAY, pp. 93 - 95
P. Adams Sitney, "Structural Film"

Clips: *Film in Which There Appear Sprocket Holes, Edge Lettering, Dirt Particles, Etc.* (George Landow, 1966; USA)
Wavelength (Michael Snow, 1967; USA)
Serene Velocity (Ernie Gehr, 1970; USA)

B. In-Class Screening

T,O,U,C,H,I,N,G (Paul Sharits, 1968; USA; 12m)
(nostalgia) (Hollis Frampton, 1971; USA; 36m)

C. Old & New Media

Read: Mark B. N. Hansen, "Digital Technics"

Week 5: July 27 - GROUP 3

A. The Essay Film

Read: NICHOLS, pp. 179 - 211
Timothy Corrigan, "Of the History of the Essay Film"

Clips: *Letter from Siberia* (Chris Marker, 1958; France)
Sherman's March (Ross McElwee, 1985; USA)
The Gleaners and I (Agnés Varda, 2000; France)

B. In-Class Screening:

Tongues Untied (Marlon Riggs, 1989; USA; 55m)
It Wasn't Love (Sadie Benning, 1992; USA; 20m)

C. Autobiographical Filmmaking

Laura U. Marks, "Video Haptics & Erotics"

JULY 30

Take-Home Essay Exam **DUE** to Canvas by 11:59 p.m.

Week 6: August 2 - GROUP 4

A. Found Footage Films

Read: Mary Ann Doane, "The Instant and the Archive"
Clips: *Tribulation 99: Alien Anomalies Under America* (Craig Baldwin, USA, 1992)
Passage a l'acte (Martin Arnold, 1993; USA)
Human Remains (Jay Rosenblatt, 1998; USA)

B. In-Class Screening

Report (Bruce Conner, 1967; USA; 13m)
The Danube Exodus (Péter Forgács, 1998; Hungary; 60m)

C. Mediated Histories

Read: Ken Kelman, "The Anti-Information Film"
Kaja Silverman, "Waiting, Hoping"

Week 6: August 3 - GROUP 5

A. Mockumentary

Read: Alexandra Juhasz "Phony Definitions"

Clips: *No Lies* (Mitchell W. Block, 1973; USA)

This Is Spinal Tap (Christopher Guest, 1984; USA)

B. In-Class Screening

Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan (Larry Charles, 2006; USA; 86m)

C. Hoax Documentary

Read: Leshu Torchin, "Cultural Learnings of *Borat* for Make Benefit Glorious Study of Documentary"

Course Policies

First Week Attendance

Students must attend class on **Tuesday, June 27**, to avoid being dropped from the course.

Late Assignments

Late Assignments are accepted—except where indicated—with a penalty of **one grade step** for **each day** late (i.e., an A becomes an A- after one day, a B+ after two days, etc.) until the assignment reaches 59 / 100 points. Contact Dr. Rust *in advance* of deadlines to negotiate the submission of late work without penalty.

Incomplete (I) Grades

This course follows current university policy concerning incomplete grades. An "I" grade may be awarded to a student only when a small portion of the student's work is incomplete and only when the student is otherwise earning a passing grade. The time limit for removing the "I" is set by Dr. Rust. For undergraduate students, this time limit may not exceed two academic semesters, whether or not the student is in residence, and / or graduation, whichever comes first. For graduate students, this time limit may not exceed one academic semester. "I" grades not removed by the end of the time limit are changed to "IF" or "IU," whichever is appropriate.

Assignment Retention

Students are responsible for maintaining electronic copies of all work uploaded to Canvas until final grades post.

Turnitin.com

The automated system Turnitin.com is used in this course. It compares student assignments with billions of websites and a database of student papers. After an assignment is processed, Dr. Rust receives a report from Turnitin.com that states if and how another author's work was used in the assignment. For a more detailed look at this process, visit <http://www.turnitin.com>.

Student Evaluations

All classes at USF make use of an online system through which students provide feedback to the University regarding courses. Surveys are made available at the end of the semester, and the University notifies students by email when the response window opens. Your participation is encouraged and valued.

Important Dates

Dates in the Course Schedule are subject to change. Visit <http://www.usf.edu/registrar/calendars/> for USF's academic calendar. The last day to **Add / Drop** this course is **Friday, June 30**. The last day to withdraw is **Saturday, July 22**.

University Policies

Academic Integrity

Academic integrity is the foundation of the University of South Florida's commitment to the academic honesty and personal integrity of its university community. Academic integrity is grounded in certain fundamental values, which include honesty, respect, and fairness. Broadly defined, academic honesty is the completion of all academic endeavors and claims of scholarly knowledge as representative of one's own efforts. Violations of academic integrity include cheating, plagiarism (using the words and / or ideas of others without attribution), and submitting the same work for more than one assignment in more than one course. Plagiarism need not be intentional. If you have any doubts about what constitutes plagiarism, please consult Dr. Rust in advance of assignment deadlines. The process for faculty reporting of academic misconduct, as well as the student's options for appeal, are outlined in detail in [USF Regulation 3.027](#).

Academic Accommodation

Students with disabilities are responsible for registering with Students Accessibility Services (SAS) (SVC 1133) in order to receive academic accommodations. SAS encourages students to notify instructors of accommodation needs at least five (5) business days prior to needing the accommodation. A letter from SAS must accompany this request. Please visit the [Student Accessibility Services website](#) for more information.

Disruption to Academic Progress

Disruptive students in the academic setting hinder the educational process. Disruption of the academic process ([USF Regulation 3.025](#)) is defined as the act, words, or general conduct of a student in a classroom or other academic environment which in the reasonable estimation of the instructor: (a) directs attention away from the academic matters at hand, such as noisy distractions, persistent, disrespectful or abusive interruption of lecture, exam, academic discussion, or general University operations, or (b) presents a danger to the health, safety, or well-being of self or other persons.

Sexual Misconduct / Sexual Harassment

USF is committed to providing an environment free from sex discrimination, including sexual harassment and sexual violence ([USF Policy 0-004](#)). The USF Center for Victim Advocacy is a confidential resource where you can talk about incidents of sexual harassment and gender-based crimes including

sexual assault, stalking, and domestic/relationship violence. This confidential resource can help you without having to report your situation to the Title IX Office unless you request that they make a report. Contact the [USF Center for Victim Advocacy](#): 813-974-5757. Please be aware that in compliance with Title IX and under the USF Policy, educators must report incidents of sexual harassment and gender-based crimes including sexual assault, stalking, and domestic/relationship violence. If you disclose any of these situations personally to an educator, he or she is required to report it to the Title IX Office. For more information about Title IX, a full list of resources, or to report incidents of sexual harassment, sexual violence, relationship violence or stalking visit: usf.edu/title-ix.

Religious Observances

All students have a right to expect that the University will reasonably accommodate their religious observances, practices, and beliefs ([USF Policy 10-045](#)). The University of South Florida, through its faculty, will make every attempt to schedule required classes and examinations in view of customarily observed religious holidays of those religious groups or communities comprising USF's constituency. Students are expected to attend classes and take examinations as determined by the university. No student shall be compelled to attend class or sit for an examination at a day or time prohibited by his or her religious belief. However, students should review the course requirements and meeting days and times to avoid foreseeable conflicts, as excessive absences in a given term may prevent a student from completing the academic requirements of a specific course. Students are expected to notify their instructors at the beginning of each academic term if they intend to be absent for a class or announced examination, in accordance with this Policy.

Food and Housing Insecurity

We recognize that student facing financial difficulty in securing a stable place to live and / or in affording sufficient groceries may be at risk of these financial issues affecting their performance in classes. Students with these needs are urged to contact Feed-A-Bull (feedabull@usf.edu or [their website](#)), or Student Outreach and Support (socat@usf.edu or [their website](#)).

Statement of Academic Continuity

In the event of an emergency, it may be necessary for USF to suspend normal operations. During this time, USF may opt to continue delivery of instruction through methods that include, but are not limited to: Canvas, Teams, email messaging, and/or an alternate schedule. It is the responsibility of the student to monitor the Canvas for each class for course-specific communication, and the USF, College, and Department websites, emails, and [ALERTUSF](#) messages for important general information ([USF Policy 6-010](#)).

Canvas Technical Support

Students experiencing technical difficulties with Canvas may refer to the "Canvas Help" page on the course homepage. They may also contact the Canvas help desk by calling (813) 974-1222 or emailing help@usf.edu.

Additional Course Resources

Documentary Cinema

- Balsam, Erika, and Hila Peleg. *Documentary Across Disciplines*. Cambridge: MIT Press, 2016.
- Barbash, Ilisa, and Lucien Taylor. *Cross-Cultural Filmmaking: A Handbook for Making Documentary and Ethnographic Films and Videos*. Berkeley: University of California Press, 1997.
- Baron, Jaimie. *The Archive Effect: Found Footage and the Audiovisual Experience of History*. New York: Routledge, 2014
- Barnouw, Erik. *Documentary: A History of the Non-Fiction Film*. New York: Oxford University Press, 1983.
- Barsam, Richard. *The Vision of Robert Flaherty: The Artist as Myth and Filmmaker*. Bloomington: Indiana University Press, 1988.
- Beattie, Keith. *Documentary Screens: Non-Fiction Film & Television*. London: Palgrave Macmillan, 2004.
- Benson, Thomas S., and Carolyn Anderson, eds. *Reality Fictions: The Films of Frederick Wiseman*. Carbondale: Southern Illinois University Press, 1989.
- Bloom, Peter J. *French Colonial Documentary: Mythologies of Humanitarianism*. Minneapolis: University of Minnesota Press, 2008.
- Cazenave, Jennifer. *An Archive of Catastrophe: The Unused Footage of Claude Lanzmann's Shoah*. Albany: SUNY Press, 2019.
- Cowie, Elizabeth. *Recording Reality, Desiring the Real: Addressing the Paradox of Documentary*. Minneapolis: University of Minnesota Press, 2011.
- Fallon, Kris. *Where Truth Lies: Digital Culture and Documentary after 9/11*. Berkeley: University of California Press, 2019.
- Gaines, Jane, and Michael Renov. *Collecting Visible Evidence*. Minneapolis: University of Minnesota Press, 1999.
- Glick, Joshua. *Los Angeles Documentary and the Production of Public History, 1958 - 1977*. Berkeley: University of California Press, 2018.
- Grant, Barry Keith, and Jeannette Sloniowski, eds. *Documenting the Documentary: Close Readings of Documentary Film and Video*. Detroit: Wayne State University Press, 1998.
- Grierson, John. *Grierson on Documentary*. Berkeley: University of California Press, 1966.

- Hogarth, David. *Realer Than Reel: Global Directions in Documentary*. Austin: University of Texas Press, 2006.
- Ishizuka, Karen L., and Patricia R. Zimmermann, eds. *Mining the Home Movie: Excavations in Histories and Memories*. Berkeley: University of California Press, 2008.
- Juhasz, Alexandra, and Jesse Lerner, eds. *F Is for Phony: Fake Documentary and the Truth's Undoing*. Minneapolis: University of Minnesota Press, 2006.
- Kahana, Jonathan. *The Documentary Film Reader: History, Theory, Criticism*. New York: Oxford University Press, 2016.
- _____. *Intelligence Work: The Politics of American Documentary*. New York: Columbia University Press, 2008.
- Lane, Jim. *The Autobiographical Documentary in America*. Madison: University of Wisconsin Press, 2002.
- Loizos, Peter. *Innovation in Ethnographic Film: From Innocence to Self-Consciousness, 1955 - 85*. Chicago: University of Chicago Press, 1993.
- Lorentz, Pare. *FDR's Moviemaker: Memoirs & Scripts*. Reno: University of Nevada Press, 1992.
- Macdonald, Scott. *American Ethnographic Film and Personal Documentary: The Cambridge Turn*. Berkeley: University of California Press, 2013.
- _____. *Avant-Doc: Intersections of Documentary and Avant-Garde Cinema*. Oxford: Oxford University Press, 2014.
- MacDougall, David. *The Corporeal Image: Film, Ethnography, and the Senses*. Princeton: Princeton University Press, 2006.
- Malkowski, Jennifer. *Dying in Full Detail: Mortality and Digital Documentary*. Durham: Duke University Press, 2017.
- Marcus, Daniel. *Contemporary Documentary*. New York: Routledge, 2015.
- Nichols, Bill. *Blurred Boundaries: Questions of Meaning in Contemporary Culture*. Bloomington: Indiana University Press, 1994.
- _____. *Cinema's Alchemist: The Films of Péter Forgács*. Minneapolis: University of Minnesota Press, 2011.
- _____. *Representing Reality: Issues and Concepts in Documentary*. Bloomington: Indiana University Press, 1991.
- _____. *Speaking Truths with Film: Evidence, Ethics, Politics in Documentary*. Berkeley: University of California Press, 2016.

- Nornes, Abé Mark. *Japanese Documentary Film*. Minneapolis: University of Minnesota Press, 2003.
- Ortner, Sherry B. *Screening Social Justice: Brave New Films and Documentary Activism*. Durham: Duke University Press, 2023.
- Rangan, Pooja. *Immediations: The Humanitarian Impulse in Documentary*.
- Renov, Michael. *The Subject of Documentary*. Minneapolis: University of Minnesota Press, 2004.
- _____. ed. *Theorizing Documentary*. New York: Routledge, 1993.
- Rice, Tom. *Films for the Colonies: Cinema and the Preservation of the British Empire*. Berkeley: University of California Press, 2019.
- Rosenthal, Alan. *New Challenges for Documentary*. Berkeley: University of California Press, 1988.
- Rothman, William. *Three Documentary Filmmakers: Errol Morris, Ross McElwee, Jean Rouch*. Albany: SUNY Press, 2009.
- Russell, Catherine. *Archiveology: Walter Benjamin and Archival Film Practices*. Durham: Duke University Press, 2018.
- _____. *Experimental Ethnography: The Work of Film in the Age of Video*. Durham: Duke University Press, 1999.
- Stenport, Anna Westerstahl, and Scott MacKenzie. *New Arctic Cinemas: Media Sovereignty and the Climate Crisis*. Berkeley: University of California Press, 2023.
- Tobing Rony, Fatimah. *The Third Eye: Race, Cinema, and Ethnographic Spectacle*. Durham: Duke University Press, 1996.
- Vaughan, Dai. *For Documentary: Twelve Essays*. Berkeley: University of California Press, 1999.
- Wahlberg, Malin. *Documentary Time: Film and Phenomenology*. Minneapolis: University of Minnesota Press, 2008.
- Waldman, Diane, and Janet Walker, eds. *Feminism and Documentary*. Minneapolis: University of Minnesota Press, 1999.
- Walker, Janet. *Trauma Cinema: Documenting Incest and the Holocaust*. Berkeley: University of California Press, 2005.
- Warren, Charles, ed. *Beyond Document: Essays on Nonfiction Film*. Hanover: University Press of New England, 1996.

Experimental Cinema

- Alter, Nora M. *The Essay Film After Fact and Fiction*. New York: Columbia University Press, 2018.
- _____, and Timothy Corrigan, eds. *Essays on the Essay Film*. New York: Columbia University Press, 2017.
- Arthur, Paul. *A Line of Sight: American Avant-Garde Film Since 1965*. Minneapolis: University of Minnesota Press, 2005.
- Balsam, Erika. *After Uniqueness: A History of Film and Video Art in Circulation*. New York: Columbia University Press, 2017.
- _____. *Exhibiting Cinema in Contemporary Art*. Amsterdam: Amsterdam University Press, 2013.
- Blaetz, Robin. *Women's Experimental Cinema: Critical Frameworks*. Durham: Duke University Press, 2007.
- Brakhage, Stan. *Essential Brakhage: Selected Writings on Film-Making*. New York: McPherson, 2001.
- _____. *Film at Wit's End: Eight Avant-Garde Filmmakers*. New York: McPherson, 1991.
- Conner, Bruce. *Bruce Conner: 2000 B.C.* Minneapolis: Walker Art Center, 1999.
- Corrigan, Timothy. *The Essay Film: From Montaigne, After Marker*. Oxford: Oxford University Press, 2011.
- DeClue, Jennifer. *Visitation: The Conjure Work of Black Feminist Avant-Garde Cinema*. Durham: Duke University Press, 2022.
- Deren, Maya. *Essential Deren: Collected Writings on Film*. Kingston: Documentext, 2005.
- Dixon, Wheeler Winston. *The Exploding Eye: A Re-visionary History of 1960s American Experimental Cinema*. Albany: SUNY Press, 1997.
- Furuhata, Yuriko. *Cinema of Actuality: Japanese Avant-Garde Filmmaking in the Season of Image Politics*. Durham: Duke University Press, 2013.
- Goldsmith, Kenneth, ed. *I'll Be Your Mirror: The Selected Andy Warhol Interviews: 1962 - 1987*. New York: Carroll & Graf, 2004.
- Gosse, Johanna. *Nervous Systems: Art, Systems, and Politics since the 1960s*. Durham: Duke University Press, 2022.
- Graf, Alexander, and Dietrich Scheunemann, eds. *Avant-Garde Film*. Amsterdam: Editions Rodopi, 2007.

- Hammond, Paul, ed. *The Shadow and Its Shadow: Surrealist Writings on the Cinema*. San Francisco: City Lights Books, 2000.
- Heberer, Feng-Mei. *Asians on Demand: Mediating Race in Video Art and Activism*. Minneapolis: University of Minnesota Press, 2023.
- Hoberman, J. *On Jack Smith's Flaming Creatures (and Other Secret-Flix of Cinemaroc)*. New York: Granary Books / Hips Road, 2001.
- Horak, Jan-Christopher. *Lovers of Cinema: The First American Film Avant-Garde, 1919 - 1945*. Madison: University of Wisconsin Press, 1995.
- Hutchison, Alice L. *Kenneth Anger: A Demonic Visionary*. London: Black Dog Publishing, 2004.
- James, David E. *Allegories of Cinema: American Film in the Sixties*. Princeton: Princeton University Press, 1989.
- _____. *Alternative Projections: Experimental Film in Los Angeles, 1945-1980*. John Libbey Publishing, 2015.
- _____. *The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles*. Berkeley: University of California Press, 2005.
- _____, ed. *Stan Brakhage: Filmmaker*. Philadelphia: Temple University Press, 2005.
- _____, ed. *To Free the Cinema: Jonas Mekas and the New York Underground*. Princeton: Princeton University Press, 1992.
- Keller, Sarah. *Maya Deren: Incomplete Control*. New York: Columbia University Press, 2014.
- Koch, Stephen. *Stargazer: The Life, World and Films of Andy Warhol*. New York: M. Boyars, 1991.
- Koestenbaum, Wayne. *Andy Warhol*. New York: Viking, 2001.
- Kuenzli, Rudolf E., ed. *Dada and Surrealist Film*. New York: Willis, Locker & Owens, 1987.
- Lambert-Beatty, Carrie. *Being Watched: Yvonne Rainer and the 1960s*. Cambridge: MIT Press, 2008.
- Levin, Erica. *The Channeled Image: Art and Media Politics after Television*. Chicago: University of Chicago Press, 2022.
- Macdonald, Scott, ed. *Adventures of Perception: Cinema as Exploration*. Berkeley: University of California Press, 2009.
- _____. *Art in Cinema: Documents Toward a History of the Film Society*. Philadelphia: Temple University Press, 2008.

- _____. *Avant-Doc: Intersections of Documentary and Avant-Garde Cinema*. New York: Oxford University Press, 2014.
- _____. *Avant-Garde Film: Motion Studies*. Cambridge: Cambridge University Press, 1993.
- _____. *Canyon Cinema: The Life and Times of an Independent Film Distributor*. Berkeley: University of California Press, 2008.
- _____. *A Critical Cinema: Interviews with Independent Filmmakers*. Berkeley: University of California Press, 1998.
- _____. *The Garden in the Machine: A Field Guide to Independent Films about Place*. Berkeley: University of California Press, 2001.
- MacKenzie, Scott. *Cinema Cultures: A Critical Anthology*. Berkeley: University of California Press, 2021.
- Meigh-Andrews, Chris. *A History of Video Art: The Development of Form and Function*. New York: Berg Publishers, 2004.
- Mekas, Jonas. *Movie Journal: The Rise of the New American Cinema, 1959 - 1971*. New York: Columbia University Press, 2016.
- Michelson, Annette, ed. *Andy Warhol*. Cambridge: MIT Press, 2001.
- Nichols, Bill. *Maya Deren and the American Avant-Garde*. Berkeley: University of California Press, 2001.
- O'Pray, Michael, ed. *Andy Warhol Film Factory*. London: British Film Institute, 1989.
- Osterweil, Ara. *Flesh Cinema: The Corporeal Turn in American Avant-Garde Film*. Oxford: Oxford University Press, 2014.
- Rascaroli, Laura. *How the Essay Film Thinks*. New York: Oxford University Press, 2017.
- _____. *The Personal Camera: Subjective Cinema and the Essay Film*. New York: Wallflower Press, 2009.
- Rees, A. L. *A History of Experimental Film & Video*. London: BFI Publishing, 1999.
- Remes, Justin. *Motion(less) Pictures: The Cinema of Stasis*. New York: Columbia University Press, 2015.
- Rhodes, John David. *Meshes of the Afternoon*. London: British Film Institute, 2011.

- Schneemann, Carolee. *Imaging her Erotics: Essays, Interviews, Projects*. Cambridge: MIT Press, 2002.
- Short, Robert. *The Age of Gold: Surrealist Cinema*. London: Creation, 2003.
- Sitney, P. Adams, ed. *The Essential Cinema: Essays on Films in the Collection of Anthology Film Archives*. New York: Anthology Film Archives, 1975.
- _____. *Visionary Film: The American Avant-Garde, 1943 - 2000*. New York: Oxford University Press, 2002.
- Skoller, Jeffrey. *Shadows, Specters, Shards*. Minneapolis: University of Minnesota Press, 2005.
- Smith, Jack. *Wait for Me at the Bottom of the Pool: The Writings of Jack Smith*. New York: Serpent's Tail, 1997
- Smith, Patrick S. *Andy Warhol's Art and Films*. Ann Arbor: UMI Research Press, 1986.
- Snow, Michael. *Michael Snow: Almost Cover to Cover*. London: Black Dog Publishing, 2001.
- Suárez, Juan A. *Bike Boys, Drag Queens, and Superstars: Avant-Garde, Mass Culture, and Gay Identities in the 1960s Underground Cinema*. Bloomington: Indiana University Press, 1996.
- Sutton, Gloria. *The Experience Machine: Stan VanDerBeek's Movie-Drome and Expanded Cinema*. Cambridge, MA: The MIT Press, 2015.
- Trinh, Minh-ha T. *Cinema Interval*. New York: Routledge, 1999.
- _____. *Framer Framed*. New York: Routledge, 1992.
- _____. *When the Moon Waxes Red: Representation, Gender, and Cultural Politics*. New York: Routledge, 1991.
- _____. *Woman, Native, Other: Writing Postcoloniality and Feminism*. Bloomington: Indiana University Press, 1989.
- Turvey, Malcolm. *The Filming of Modern Life: European Avant-Garde Film of the 1920s*. Cambridge, MA: The MIT Press, 2013.
- Tyler, Parker. *Underground Film: A Critical History*. New York, Grove Press, 1970.
- Uroskie, Andrew V. *Between the Black Box and the White Cube: Expanded Cinema and Postwar Art*. Chicago: University of Chicago Press, 2014.

Vertov, Dziga. *Kino-Eye: The Writings of Dziga Vertov*. Edited by Annette Michelson. Translated by Kevin O'Brien. Berkeley: University of California Press, 1984.

Warhol, Andy. *POPism: The Warhol '60s*. New York: Harcourt Brace Jovanovich, 1980.

Warhol, Andy. *The Philosophy of Andy Warhol: From A to B and Back Again*. New York: Harcourt, 1977.

Wild, Jennifer. *The Parisian Avant-Garde in the Age of Cinema, 1900-1923*. Berkeley: University of California Press, 2015.

Zinman, Gregory. *Making Images Move: Homemade Cinema and the Other Arts*. Berkeley: University of California Press, 2020.

Zryd, Michael. *Hollis Frampton: Navigating the Infinite Cinema*. New York: Columbia University Press, 2023.

_____. *Moments of Perception: Experimental Film in Canada*. Fredericton: Goose Lane Editions, 2021.

Online Resources

Academic Articles:

JSTOR

Project Muse

UBU Sound and Film Archive:

www.ubu.com

Experimental Cinema:

<https://expcinema.org/site/en>