The objectives of the course are as follows: to develop the skills required for reviewing or critiquing law-genre documentaries; to understand the role of lawyering (or “legalling”) in the creative process by which documentaries are made (including analysis of such issues as consent and invasion of privacy; copyright and fair use; truth and defamation); to explore the range of existing uses of visual or video legal advocacy in various legal proceedings or contexts (ranging from video settlement documentaries to victim impact statements and video clemency petitions); and to gain an understanding of the rudiments of nonfiction film storytelling.

Reading assignments can be found in the two required texts, electronic copies available in the Course Documents folder on the Course Portal, or xeroxed materials that will be available in the distribution racks. Abbreviations in the syllabus are to the texts indicated below:

**DTD**=Documenting the Documentary: Close Readings of Documentary Film and Video (Barry Keith Grant & Jeannette Sloniowski eds., 1998) (required text)

**NCFD2**=New Challenges for Documentary (Alan Rosenthal & John Corner eds., 2d 2005) (required text)


Reference may be made from time to time during class discussion to the following texts that are on reserve:

**NCFD1**=New Challenges for Documentary (Alan Rosenthal ed., 1988) (on reserve)

**LIES**=Brian Winston, Lies, Damn Lies and Documentaries (2000) (on reserve)

**DFC**=William Rothman, Documentary Film Classics (1997) (on reserve)

**ID**=Bill Nichols, Introduction to Documentary (2001) (on reserve)
ETHICS2= Image Ethics in the Digital Age (Larry Gross, John Stuart Katz eds., 2003) (on reserve)

Unit 1: Introduction–Advocating Visually
**Films:**
- “Pride of the Hill” (2006) by the Cramer Hill Residents Association
(Both of these films were produced as part of the Precious Places Community History Project of Scribe Video Center)

*Reading:*
NNW 809-22 (2006)

Unit 2: The Seminal American Law-Genre Documentary and a Contemporary European Variation Thereon
**Films:**
- “The Thin Blue Line” (1987)
- “Darwin’s Nightmare” (2005)

*Readings:*
Linda Williams, “Mirrors Without Memories,” DTD 379-96

Unit 3: Putting First Assumptions into Question
**Films:**
- “Nanook of the North” (1922)
- “Man with a Movie Camera” (1929) (excerpts)

*Readings:*
Seth Feldman, “Peace Between Man and Machine,” DTD 40-54
Unit 4: Narrative or Rhetorical Styles or Modes of Documentary Filmmaking and Critiques Based Thereon

Films:
   “The Plow That Broke the Plains” (1936) and “The River” (1937)
   “Startup.com” (2001)
   “Capturing the Friedmans” (2003)
   “Tongues Untied” (1989) (excerpt)

Readings:
   NNW 822-42
   Jay Ruby, “The Image Mirrored: Reflexivity and the Documentary Film, NCFD2 34-47
   Shelia Perry, “Silence and Its Opposite,” DTD 416-28

Unit 5: Introduction to Storytelling and Treatment Writing for Documentaries

Film:
   “Jonestown: The Life and Death of Peoples Temple” (2006)

Readings:

Guest Lecturer:
   Nolan Walker, Independent Documentary Film Writer and Producer

Unit 6: Consent and Other Aspects of the Relationship Between the Filmmaker and Her/His Subjects

Films:
   “Titicut Follies” (1967)
   “Children Underground” (2001) (excerpts)

Readings:
   NNW 842-48
Consent forms used in connection with “Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan”
Brian Winston, “Ethics,” NCFD2 181-93
Calvin Pryluck, “Ultimately We Are All Outsiders: The Ethics of Documentary Filming,” NCFD2 194-208

Unit 7: Film Truth versus Legal Reality?: The Relationship Between the Law-Genre Filmmaker and the Audience
Films:
“Bowling for Columbine” (2002)
Readings:
David T. Hardy & Jason Clarke, Michael Moore Is a Big Fat White Man 65-95 (2004)
Matthew Bernstein, “Documentaphobia and Mixed Modes,” DTD 397-415

Unit 8: Propaganda, Censorship, and the Relationship Between the Filmmaker and the State
Films:
“The Triumph of the Will” (1934) and “The Wonderful, Horrible Life of Leni Riefenstahl” (1993) (excerpt)
“This Film Is Not Yet Rated” (2006)
Readings:
Amos Vogel, “Can We Now Forget the Evil That She Did?,” N.Y. Times, May 13, 1973, at 113 (on the Course Portal)
Alan Rosenthal, “‘Death of a Princess’: The Politics of Passion, an Interview with Anthony Thomas,” NCFD2 463-474

**Guest Lecturer:**
Peter Decherney, Assistant Professor, English & Cinema Studies, UPenn

**Unit 9: Fair Use and the Relationship Between the Filmmaker and the Owners of Copyrighted Material**

**Films:**
- “Parliament Funkadelic: One Nation under a Grove” (PBS Oct. 11, 2005) (excerpts)
- “Untold Stories: Creative Consequences of the Rights Clearance Culture” (2004)


**Readings:**

**Guest Lecturer:**
Ellen P. Goodman, Associate Professor, Rutgers Camden Law School

**Unit 10: Lawyering and the Creative Process--Documentaries from the Perspective of an Entertainment Lawyer**

**Film:**
- “Gospel Camp”

**Readings:**
Derek Paget, “Dramadoc/Docudrama: The Law and Regulation,” NCFD2 435-52

Guest Speakers:
Victoria Cook, Esq., Frankfurt Kurnit Klein & Selz PC
Charles Wright, Esq., Corporate Counsel, Arts & Entertainment Network

Unit 11: Putting It All Together: Critiquing the Law-Genre Documentary
Films:
“Street Fight” (2005)
“The Shame of a City” (2006)

Guest Speakers:
Tigre Hill, director of “The Shame of a City”
Wendell Pritchett, Professor, UPenn Law School

Unit 12: Legal Advocacy on Film: Feature Length Format
Films:
“After Innocence” (2005)
“Sentencing the Victim” (2003)

Guest Speaker:
Marc Simon, Esq., producer of “After Innocence”

Unit 13: Legal Advocacy on Film: Short Length Formats
Films:
“Burning Bridges” (2005)
“Clemency Video on Behalf of Manuel Babbitt”
“The Josee Nkunda Story” (settlement documentary)
“Stalking: Yes or No?” (a short produced and director by Professor John Nockleby of Loyola-Los Angeles Law School)
“Eutrophication” (a short produced by Professor Robert Percival’s environmental law students at the University of Maryland Law School)

Readings:

January 19, 2007