

BEYOND STORY (FV 2129.01)

Meeting time and places:

Wednesday, 2:10 - 5:50 pm

Dickinson 148

Faculty: Mariam Ghani

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Office hours: Wed 11 am – 12 pm, VAPA B207

Or remote by appointment

Technical Instructor (for project assistance if needed): John Crowe

Pronouns: he/him

Email: johncrowe@bennington.edu

Office hours: Wed 2-4 pm in VAPA P112 (The Cave)

COURSE DESCRIPTION

“Forms are ethical, political, and cultural commitments in their own rights,” as Alexandra Juhasz and Alisa Lebow wrote in their 2018 “Beyond Story” manifesto. The documentary form is also known by another name: “non-narrative.” But over the past two decades, documentary has been increasingly dominated by “story,” in the sense popularized by mainstream fiction films. Stories have characters, conflicts, resolutions, unities and epiphanies. They usually privilege individual trajectories over collective histories and humans over ecologies; can impose the appearance of sense on truly senseless events; are designed to evoke feelings rather than analysis; and often obscure the operations of systems and structural forces in their insistence on the importance of personal narratives. The “Beyond Story” manifesto reminds us that documentary form has ideological implications: it affects how we organize our understanding of the world, and indeed, what we perceive to be a valid document (for example, “If it isn’t shot like *verité*, it’s too biased”). Meanwhile, the increasing ability of AI models to understand and replicate familiar patterns like classically organized narratives is making it increasingly difficult to distinguish the “really real” stories from the deeply fake. Taking the manifesto as a starting point, this 7-week screening and discussion-based seminar will explore both storied and non-storied approaches to documentary form in recent productions, including true crime, hero’s journey, villain edits, essayistic, impressionistic, observational, structural, abstract, non-linear, algorithmic, and explicitly anti-capitalist approaches.

prerequisite: none

2 credits; 7 weeks; maximum enrollment: 15

in-person only

LEARNING OBJECTIVES

Across this term, students will:

- Engage with current debates in film studies and among filmmakers;
- Develop methods for considering the relation between form and content in cultural production;

- Analyze the structure and distribution circuits of recent films, television series, and/or moving image artworks;
- Write brief responses to assigned screenings or readings;
- Produce a final paper or project that engages with the course themes, after an individual meeting with the instructor;
- Present their final to the group.

COURSE REQUIREMENTS

Supplies - required

Notebook or note-taking app

Supplies - recommended

a 32-64 GB SDHC card (if you are planning to produce a final project, rather than a paper)

Personal headphones for viewing and editing (can also be borrowed through Cheqroom)

SYLLABUS, WEEKLY MATERIALS, WRITTEN RESPONSES

This syllabus is a [Google Doc](#) linked from the course page on Populi. **Please note that the course schedule is not completely fixed.** While the major milestones - assignment due dates - will not change, other elements of the course may be adjusted in response to the pace and dynamics of our interactions as a class. **Please check the syllabus every week for changes BEFORE you start your homework for the week, especially if you were not in class the previous week.**

Weekly materials - required reading/viewing and recommended reading/viewing - will be posted to Populi, either as files or links. Please note that some reading/viewing links can only be opened on campus (for example ProQuest links, Docuseek links, or e-reserve library links) unless you log in with Bennington/Crossett credentials first.

Short written responses to the reading/viewing are also required. These should be submitted through the Populi Assignments tab, which lists the dates on which they are due. When I say short, I mean short - minimum 1 paragraph, maximum 2 paragraphs. (You can also write these directly in Populi rather than typing them separately and uploading them.) Find something in the weekly materials that sticks with you, and write about why it interests you, or why you disagree with it, or how it resonates with your own work or ideas. These written responses serve as a springboard for classroom discussion, so they are due before class, and are considered late if handed in after class. And even if a written response is not required that week, please do take

notes on the weekly materials and come to class prepared for discussion. **Be aware that some of the viewing assigned for this class includes feature-length films (up to two hours long) so please budget your time accordingly.**

During the first week of class, each of you will be assigned to co-lead discussion for one week. Discussion leaders for the week can determine how they wish to divide up the weekly materials - for example, each person can focus on one text/work, or you can prepare all the materials together. You should prepare a series of prompts for discussion – questions about the work/text itself, larger questions that were raised by it, thoughts about how it connects to other texts we have read or works we have looked at, and so on. Sometimes it is useful to look up the original context (both time and place) in which the text was published or the work premiered, or do a little research into the author/filmmaker’s biography, when preparing to lead a discussion – it can give you extra insight. Sometimes it is also useful, though obviously not required, to look at the recommended materials for that week, which can give you additional context for the ideas in the required reading. Feel free to deploy creative methods to provoke discussion.

However you generally track the news, please consider keeping a file of stories and images that catch your eye as being relevant to our class themes. And if you don’t specifically follow film-related news (e.g. Deadline, Variety, Film Comment, etc), this might be a good time to start. We will occasionally start class by discussing what we’ve seen and heard out in the world that week. You can also use Populi to share relevant items.

You are also expected to keep a physical or digital course notebook or sketchbook to develop ideas, document experiments and results, and take notes during critiques and discussions.

If you are absent from class, please check the syllabus the next day, because I will usually update it with links to material we looked at and listened to in class.

FINALS

Your final for this class can be either a 5-8 page paper or a 5-8 minute video. The paper can be research-based or analytical; if analytical, it must use at least one theoretical text covered in class. Papers should use MLA citation format and include a Works Cited page. You will need to submit a short proposal for your final, which we will discuss in an individual meeting before you start working on it. Both papers and projects will be presented to peers on the last day of class, and may be revised to incorporate comments from critique before receiving a final grade. **Finals should be dropped in the [class Google Drive folder](#) by 1 pm on the due date. Please put your name in the filename (example: Mariam_Ghani_Final.mp4) and double check that the file plays back from Google Drive.** If you are absent when the final is due, you should still submit it electronically, or you must provide documentation of an excused absence (illness or emergency).

VAPA FACILITIES AND LAB ACCESS

If you are enrolled in this seminar, but not in any other production classes, please let me know so that I can arrange an orientation session for you with John, our technical instructor, and get you set up in our equipment reservation system, Cheqroom. **Please read and review the [Cave Hours and Policy](#), which also includes a form that you need to fill out each term in order to use Cheqroom.** This class grants you access to a limited pool of A/V equipment for both production and presentation, which can be reserved via Cheqroom and picked up from / returned to the Cave in VAPA P112. This equipment is marked in Cheqroom as either cross-disciplinary or available to the whole college. You can also use the VAPA Pod Lab at any time, and use the Annex Lab during hours when it is staffed by a lab monitor (both on the second floor of VAPA). If you have questions about equipment reservation and checkout please ask the Cave staff, John, or the Digital tech in the office adjoining the Pod. If you run into technical problems with any equipment you have checked out, please report those problems when returning the equipment, so the next student on the list doesn't have the same experience. Likewise, if you run into problems while using the Pod, please report them immediately to a tech or lab monitor. [Monitored lab hours](#) are usually weekdays starting at 6 pm and weekends starting at 3 pm, if you need help while working or run into issues.

Especially if you plan to work in video or animation this term, please also [read and bookmark the online Video and Animation Handbook](#), which will always contain links to the most current lab monitor schedule. The Handbook also links to some quick setup tutorials for equipment and software.

SHARED SPACES + SHARED COMPUTERS/MEMORY CARDS

Part of our Commitment to Shared Responsibility on campus is taking joint responsibility for maintaining the safety of the spaces we all use in common. The labs are spaces that we all need to help out with, by **cleaning anything we use before and after we touch it.** Cleaning supplies will be provided for this purpose. Please let John, me, Liza in the VA office, or a lab monitor know if the cleaning supplies are running low, so that they can be restocked as soon as possible.

You are responsible for backing up all your working and final files. File loss is not a valid excuse for handing in a project late. Files are not guaranteed to remain on the networked server, lab computers, or on camera memory cards. The computers are wiped at the end of every semester and the cards are usually wiped by the next person to use them. **Always copy all your files off any shared memory card BEFORE handing it over. Be sure to back up your most important files, especially your project files, early and often** (unlike your media files, project files are usually tiny so you can just email them to yourself, or drop them in Google Drive, at the end of every session). If at all possible, keep ALL files for each project until the end of the semester. You can, for example, use your Bennington Google Drive storage for this purpose – just make sure to keep your folder structures intact when you move/copy them.

ATTENDANCE & PARTICIPATION

Students are expected to abide by the [Commitment of Shared Responsibility](#) and [general Bennington attendance policies](#).

While I don't set hard limits on absences, this is not a course where you can skip three sessions and pass without making a special effort to catch up. I will not penalize anyone for situations where synchronous participation is made burdensome by factors out of their own control (including but not limited to illness, quarantine, and family emergencies). **All I ask is that you communicate the relevant details to me as soon as you can, and that you propose and fulfill a clear plan to demonstrate your engagement with the materials you missed.** While I will make every attempt to accommodate different learning styles and needs with a mix of reading, watching, listening, free-ranging discussion, individual meetings, and self-directed projects, this seminar will move fairly quickly through some complex ideas. Please make sure to reach out to me if you are unable to attend class, are feeling overwhelmed, and/or need to work through some materials more slowly.

This class is also a place where you can bring brand-new works and creative experiments in new-to-you mediums to your peers, and develop them in a supportive environment. As such, it is largely dependent on your participation and generosity with each other to create that environment. If you don't show up for each other, and give each other honest but constructive critiques, you won't have the exchange of ideas that is fundamental to making projects better. All of which means: **please show up for critique days, even if your own work isn't finished** or you're not presenting that week. It's disrespectful to your peers to expect them to give your projects focused attention, if you don't show up for them.

What do I mean when I say critique? That's actually up to you.

We'll discuss how we want to conduct critiques before our final crit. If you haven't been in a critique class before, here are some resources to use when thinking about this question:

<https://static1.1.sqspcdn.com/static/f/131936/27297882/1476969700447/Observations+on+form+s+and+patterns+of+critique.pdf?token=DQ68HmnLeCfRUAtwUMa6UzH97CY%3D>

https://media.carolinewoolard.com/texts/Critique_Menu_for_Students_2016.pdf

https://media.carolinewoolard.com/texts/WRITTEN_REFLECTION_critique--review--Woolard_1.pdf

<https://vimeo.com/161259012> (The Room of Silence video made by RISD students)

ASSESSMENT & GRADING

Written responses	20%
Discussion leadership	10%
Final proposal	5%
Final paper/project	35%
Class participation*	30%

*includes attendance, punctuality, and participation in discussions, critiques, and any field trips or guest lectures required; extra credit for recommended events

All of your work in this course will be assessed for the following criteria: quality of ideas, quality of work executed and ability to articulate and explain your thought processes; understanding of the historical and theoretical material presented, and ability to relate that material to an overall understanding of time as an artistic medium and other aspects of your own practice as artists and thinkers; willingness to explore and take genuine risks in your work; and the amount of time, effort, and thought given to coursework.

Written responses to reading are worth 5 points each, 2 points for punctual submission, 3 for comprehension, criticality, and style. Discussion leadership is evaluated based on your ability to initiate a lively discussion of the weekly materials, rather than your complete and total mastery of those materials (consider that aspirational, not actual).

Your projects and papers will be evaluated along three axes: concept/content, form, and technique.

A project that displays excellence in all three areas should meet the following criteria:

- The project has an original, clearly communicated concept or an innovative, effective approach to an assigned or appropriated idea.
- The project has the form most suited to its concept and content and vice versa.
- The project has a well-defined structure and unified formal strategies.
- The artist demonstrates an understanding of the medium, and mastery of the techniques and tools employed.

A paper that displays excellence in all three areas should meet the following criteria:

- The paper has an original, clearly communicated thesis, or presents an effective analysis / close reading of existing material.
- The paper has a clear structure and fully develops the promised argument or analysis.
- The writer chose the most apt artworks and/or texts to discuss to build their argument or analysis.
- The writer demonstrates clear and sophisticated understanding of the material under discussion, and mastery of the techniques of composition (extra points for style).

If you collaborate with another student in the course on a project, I will ask each of you to write a paragraph describing your own and your partner's contributions to the project, so that I can assess whether the work was equitably distributed. If you collaborate with a student from outside the course, I will ask you to submit a brief statement describing your role and your collaborator's roles in production and post-production.

Midterms and finals that are submitted late will be docked 5 percentage points of the assignment grade for each week late. On the other hand, turning in the proposal for your final on time gets you two free points.

The components of your participation grade are your preparation for and participation in class discussions; your effective balance of generosity of spirit, critical inquiry, and creative problem-solving in critiques; and your contributions to other aspects of building the community of the course.

I will not change any grades unless you hand in a substantially revised project. You can hand in a revised version of any project at any point, up to and including the final class of the semester. I am happy to meet with you to suggest revisions, but **I will not, under any circumstances, argue with you about your grade.**

GRADE	QUALITY	EXPLORATION	WORK	DISCUSSIONS	ATTENDANCE
A	Outstanding	Insightful, generous, energetic	Excellent form & content, consistently experimenting	Always prepared for class, makes intelligent & considered contributions	Always present (or equivalent), work in on time
B	Good	Inquisitive, engaged	Good form & content, takes some risks	Usually prepared for class, able to make interesting contributions	Always present (or equivalent), work in on time
C	Average	Just sufficient	Holds together, but unconvincing	Not always prepared, only able to make obligatory contributions	Misses some classes without making them up, work sometimes late
D	Poor	Limited, formulaic	Work thrown together just before class	Only makes very limited contributions	Excessive absences without equivalents, work late & incomplete
F	Unsatisfactory	Virtually none	Virtually none	Makes almost no contribution	Absent most of the time, no equivalents

COURSE POLICIES + PHILOSOPHY

ACADEMIC ACCOMMODATIONS + BASIC NEEDS

Bennington College provides reasonable accommodations to students with documented disabilities when such accommodations are requested and necessary to ensure equal access to College programs and facilities. If you believe you are entitled to an accommodation, speak with [Diana Petschauer](#), Director of Student Accessibility Services, about any disability-related needs. If approved, you will receive a memo detailing your specific accommodations. Please share this memo with me, so we can set up a meeting to discuss how best to implement the accommodations. **Please note that I will not be aware of your needs if you do not share the memo with me.** The sooner we meet to discuss your needs, the better. If you are experiencing new and/or newly significant challenges, please talk to me, reach out to your faculty advisor, visit [Academic Services](#), or connect with resources available through health and psychological services (440-4426 or 440-4451).

We also understand that basic needs (food, housing, and wellness) have a direct impact on the academic performance, health, development and success of our students. If you have a personal circumstance or need that will affect your learning or performance in this course, please let me or your faculty advisor know so that we can help find resources to support you during the term.

TECH NEEDS

If you are consistently experiencing technological barriers to accessing course content, please let me know so that I can work with you to find alternative solutions. **If you anticipate having specific tech needs for this class, particularly for projects,** that may be a particular challenge, **please reach out to me and John as soon as possible** so that we have some extra time to work with you to find creative ways to meet those challenges.

ETHICS + INCLUSIVITY

All students must adhere to college-wide policies regarding original work, academic integrity, and computer and network use. Academic and artistic integrity can be confusing in the age of appropriation, but please remember that if work is not your own, the source should be cited and documented appropriately. The general college policy can be found here:

<https://www.bennington.edu/faculty/faculty-handbook/academic-policies-and-procedures/academic-and-artistic-ethics-policy> We can have more in-depth discussions of fair use, appropriation, and the role/presentation of sources as part of our coursework.

Bennington College is committed to fostering the intellectual growth of all students, and to creating a learning environment where human cultural diversity is valued and respected. We are also looking at, thinking about, and making work that takes strong and sometimes provocative positions on difficult issues. For example, during the course of this semester we may look at artworks that include nudity, expressions of sexuality, strong language, violence, religious imagery, political controversy, contested histories, or other material that you may find personally difficult or offensive. We will also be reading texts that deal with the legacies and aftermaths of war, slavery, and colonialism. This can be a difficult balancing act and if at any point you feel that the environment of the course has become less than respectful, welcoming and inclusive, please come to me to share your concerns. You can also reach out to the Office of Diversity, Equity, and Inclusion if you feel that you can't talk to me for any reason.

We may also look at some videos that include formal effects (for example, strobe effects), that can cause problems for people with photosensitivity or seizure disorders. **If you anticipate that any particular material will present a problem for you for any reason, please let me know** (in office hours, or by email) **at the beginning of the semester, and I will do my very best to notify you before such material is shown.** Every now and then something sneaks up on me too – if I haven't seen a film in several years, for example, and have forgotten that a particular scene or element was included. In that case, please feel free to leave class for as long as you need to, stop watching/participating until the film/discussion is over, or interrupt us if you feel it's important that we stop. **If you plan to present work of your own that may include difficult material, please let the class know beforehand** and give us some context for discussion. Try not to surprise us (even if you want a cold read).

Education is cooperation. In this classroom we are all responsible for each other, and all of us will be asked to both teach and learn from each other. In order to do that, we must respect each other's perspectives and contributions. You should feel free to bring your own thoughts and interests into the classroom, while understanding that others in the room may have very different thoughts and interests. Please think of this course as a flexible space that can adjust as we get to know each other's strengths and needs. And please remember that the space of the course is not static or closed: it should also be responsive to the urgencies and emergencies of the larger world.

COURSE SCHEDULE

*Check Populi/this doc every week for the most up-to-date version of assignments and readings. If you are not in class, it is **your responsibility** to make sure you know whether changes have been made to the schedule.

WED 9/6 CLASS 1 - THE STORY GOES LIKE THIS

Due this week: Read the syllabus

Introductions and expectations, SEPC elections, discussion leadership assignments

Collective read of Alexandra Juhasz and Alisa Lebow, [“Beyond Story: An Online, Community-Based Manifesto” \(2018\)](#)

Discussion: What do we mean when we say “story”? What does/can that term contain?

Screening/discussion: Examples of story forms in documentary film and “unscripted” TV; true-crime re-enactments, [Casting JonBenet](#), and unresolved stories; [Free Solo](#), the hero’s journey, and the ethics of cinema verité; [Break Point](#), the French Open episode, and imposing story forms on events without satisfying stories; *Project Runway*, “previously on” segments, and villain and loser edits on competition shows; lip-synched interviews in [The Arbor](#)

Further exploration: Origins of unscripted TV as we know it today: [The first ten minutes](#) of the first *The Real World* episode; Origins of true crime as we know it today: [The Thin Blue Line](#); Tragic downfall films: [Icarus](#), [Amy](#), [Poly Styrene: I Am a Cliché](#) (full film on Showtime); the debate over AI voice model use in *Roadrunner: an Anthony Bourdain Story* as recapped [by Variety](#) (2021); more creative use of reenactment in [The Act of Killing](#) (2012, TW violence) and [Nos Défaites](#) (2019) and of casting in [Mutzenbacher](#) (2022)

WED 9/13 CLASS 2 - IS IT YOUR STORY TO TELL?

Reading & response due this week: Brett Story, [“How Does It End? Story and the Property Form” \(2020\)](#), Brian Winston, [“The Tradition of the Victim in Griersonian Documentary” \(1988\)](#)

Recommended: Cecilia Aldarondo & Samara Chadwick, [“All That Glitters: Reflections on the Not-So-Golden Age of Documentary Storytelling” \(2020\)](#), Paige Sarlin, [“Irresistible Rise of Story: The Historical Transformation of Radical Commitments” \(2020\)](#), [Three Act Structure at TVTropes](#)

Discussion leaders: Mia, Chuna, Parker, Claire - their Qs [here](#)

Discussion: Movement filmmaking vs. stories as capital and/or (intellectual) property; the politics of access and ethics of consent in [Cusp](#) and similar films; how highlighting exceptional stories can reify systems; empathy vs solidarity; the [influence of Robert Flaherty](#) and John Grierson & co. in creating early documentary conventions, the [role of Drew & Associates](#) in the direct cinema / verité movement; Frederick Wiseman's [use of similar techniques](#) to illuminate the workings of systems rather than the lives of individuals; auto-ethnography of the 1990s; how the machinery of distribution can simplify a film's story, via [Minding the Gap](#)

Screening: excerpts from [Drifters](#) (Grierson, 1929), [Night Mail](#) (1936), [Housing Problems](#) (1935), [The Prison in Twelve Landscapes](#) (Brett Story, 2016), [Landfall](#) (Cecilia Aldarondo, 2021, also on Prime/Topic)

Further exploration: [More on Robert Flaherty & the seminar named after him](#); [Nanook of the North](#) (Flaherty, 1922); Grierson & co's [Industrial Britain](#) (1933); newsreel series [The March of Time](#) (1935-51); [more on Frederick Wiseman](#); storytelling in movement films: [Betty Tells Her Story](#) (Liane Brandon, 1972, 19 min), [Word is Out](#) (Peter Adair, 1977, 5 min trailer), [Integration Report 1](#) (Madeline Anderson, 1960, 20 min), [Janie's Janie](#) (Newsreel Collective, 1971, 24 min); [Handsworth Songs](#) (Black Audio Film Collective, 59:00, 1986); trailers for documentaries mentioned in the reading: [Hoop Dreams](#), [Roger & Me](#), [Fahrenheit 9/11](#), [Spellbound](#), [Searching for Sugar Man](#), [Won't You Be My Neighbor?](#), [Knock Down the House](#), [Boys State](#); [Cusp](#) (Parker Hill & Isabel Betencourt, 2021) [on Showtime](#)

WED 9/20 CLASS 3 - CHARACTER LIMITS

REMOTE/ENDS 4:30

Reading & response due this week: Sable Elyse Smith, Brett Story, and Travis Wilkerson with Alexandra Juhasz, ["Character Limit"](#) (2019)

Viewing due: [Hale County This Morning. This Evening](#) (RaMell Ross, 2018, 1 hr 17 min)

Recommended: RaMell Ross, ["Renew the Encounter"](#) (2019); Lana Lin, ["Possibility Made Real"](#) (2020)

Discussion leaders: Squirrel, Megan, Natalie, Cassidy - their Qs [here](#)

Discussion: Who can "anchor" a story? What is required to define a character? How many protagonists can a story have? Can non-humans be characters/anchors/protagonists?

Further exploration: [xxxxx UNTITLED sketch no. 3000](#) (Sable Elyse Smith, 2021, 6 min); [The Cancer Journals Revisited](#); [All That Breathes](#) on [HBO/Max](#), [Nothing Lasts Forever](#) on [Prime/Paramount+](#), [Ascension](#) on [Prime/Paramount+](#), [Black Mother](#) on [Prime/Fandor](#), [All Light, Everywhere](#) on [Prime/Hulu](#); [It is Night in America](#) on [Mubi](#)

WED 9/27

CLASS 4 - HISTORY IS ALSO A STORY

Reading & response due this week: Rick Prelinger, ["Taking History Back From Storytellers"](#) (2009); Grace Lee, ["More than one lens"](#) (2020); Saidiya Hartman, ["Venus in Two Acts"](#) (2008)

Recommended: “Bisbee ‘17” [at Hyperallergic](#), “Did You Wonder Who Fired the Gun?” at [Reverse Shot](#), “Raoul Peck on *Exterminate All The Brutes*” at [the Film Comment podcast](#)

Discussion leaders: Dev, Hollis, Sof, Eva - their Qs [here](#)

Discussion: critical fabulation; archival [provenance](#); the Ken Burns industrial complex; the evolution of archival storytelling aesthetics over time; the strategic deployment of narrative within non-narrative forms

Screened in class: excerpts from [The Civil War](#) (Ken Burns, 1990 - first 15 mins); [Free Renty: Lanier v. Harvard](#) (David Grubin, 2023, trailer); [Eyes on the Prize](#) (Henry Hampton/Blackside, 1987 - first 15 min); [Asian Americans](#) (Renee Tajima-Peña & Grace Lee, 2020 - first 22 min); [Bisbee ‘17](#) (Robert Greene, 2018, 15 min clip); [Exterminate All The Brutes](#) (Raoul Peck, 2021 - first 21 min)

Further exploration: [Viewers Like Us podcast](#); [Tell Them We Are Rising](#) (Stanley Nelson, 2018); [The Act of Killing](#) (Joshua Oppenheimer, 2021); [Kate Plays Christine](#) (Robert Greene, 2016); *MLK/FBI* (Sam Pollard, 2020) on [Hulu](#); *Did You Wonder Who Fired the Gun* (Travis Wilkerson, 2017) on [Prime/Fandor](#); *I Am Not Your Negro* (Raoul Peck, 2016) on [Kanopy](#); [The Century of the Self](#) (Adam Curtis, 2002); [November](#) (Hito Steyerl, 2004); [links to more essay films](#) plus a brief history of the form

WED 10/4

CLASS 5 - INDIVIDUAL MEETINGS

REMOTE

Due this week: proposals for final projects/papers, posted to Populi by Tuesday night.

For papers, this should be 1-2 paragraphs that describe your proposed research topic or analytical thesis, and list which texts/media from the syllabus will be covered in the paper. For projects, this should be a 1-2 paragraph proposal for a 5-8 minute moving image work, and should include an explanation of how the content and/or form of the project engage with the course themes/materials. You should also include audiovisual references (images, links) if those will help you explain the intended idea, form, or tone/mood. [FilmGrab](#) is a good free resource for film stills.

Sign up for an individual meeting slot [here](#)

Recommended viewing: catch up on anything you missed so far / finish a few films that we only sampled in class

WED 10/11

CLASS 6 - DISTRIBUTION STORIES

Reading & response due this week: Joshua Glick, [“Platform Politics: Netflix, the Media Industries, and the Value of Reality,”](#) (2020); Distribution Advocates, [“The Decency in Distribution Manifesto”](#) (2019)

Recommended: Distribution Advocates, [“Let’s Make a Deal - or Not”](#) (2023)

Discussion leaders: Robin, Lily, Ashley - their Qs [here](#)

Screening: Julia Reichert & Steven Bognar, *American Factory* (2019, 1 h 50 min) on [Netflix](#) - watched first 26 min in class; Kevin Jerome Everson, *Erie* (2010, 1 h 20 min) on [Criterion Channel](#) - watched first 27 min in class; Mimi Onuoha, [40% of Food in the US is Wasted](#) (2022, non-linear)

Discussion: the politics of distribution; algorithmic & non-linear forms

Further exploration: Jean-Marie Straub & Daniele Huillet, [Too Early. Too Late](#) (1982, 1 hr 45 min); James Benning, [One Way Boogie Woogie/25 Years Later](#) (1989/2012); Tiffany Sia, [Slippery When Wet](#) (2021, non-linear); Josh Kline, [Artport @Whitney Museum](#), [Triple Canopy](#), [CPH:LAB](#), [Tribeca Immersive](#), [Sheffield Doc/Fest AR program](#), [Cannes XR](#)

WED 10/18 CLASS 7 - FINAL PRESENTATIONS

Due this week: final projects/papers for in-class presentation

SEPC discussion