

<b>Course Title</b>	: Special Topic: Curating film festivals: East Asian documentaries and independent films
<b>Course Code</b>	:
<b>Recommended Study Year</b>	:
<b>No. of Credits/Term</b>	: 3
<b>Mode of Tuition</b>	: Lecture-tutorial mode
<b>Class Contact Hours</b>	: 3 hours
<b>Category</b>	:
<b>Prerequisite</b>	: Nil
<b>Co-requisite</b>	: Nil
<b>Exclusion</b>	: Nil
<b>Exemption Requirement</b>	: Nil

### **Brief Course Description:**

Documentary filmmaking encompasses a wide range of types and serves many different purposes. It raises important questions having to do with their intended impact on society. The social agenda embedded in documentary filmmaking also echoes the resistance nature of independent cinema. However, both documentaries and independent films can rarely be screened in commercial cinemas.

When exhibiting these non-mainstream genres, filmmakers seek alternative channels to circulate their works. Film festivals enable these films to reach a wider audience and can be served as an embodied communication platform.

Drawing on documentaries and independent films from the East Asian region, this course foregrounds the complexities of film festival in the 21<sup>st</sup> century. The course explores the historical development, ethical and political implications in presenting the genres. Particular emphasis will be placed on the curatorial efforts of film festival. Students will be guided through a hands-on process of film programming.

### **The course aims to:**

- Acquaint students with key theoretical issues and debates concerning film festivals.
- Introduce students to different approaches to curating film festivals.
- Promote reflection on the epistemological, social, political and ethical dimensions of film festivals.
- Encourage understanding of the digital and online developments of independent filmmaking.
- Familiarize students with a practical curatorial experience that reflects the conceptual frameworks learnt in class.

## Learning Outcomes

### On completion of the course, students will:

1. Understand the history of film festivals.
2. Get Familiar with the diversified approaches of film programming.
3. Gain hands-on experience in curating film festival.
4. Be knowledgeable with the specific issues in documentary and independent filmmaking

### Indicative Contents:

1. History of film festivals in East Asia
2. Different types of documentaries and independent films
  - 2.1. Modes of documentaries
  - 2.2. Essay video
  - 2.3. Social issues in independent films
  - 2.4. Circulating platforms for independent fiction films
3. Approaches of film programming
  - 3.1. Film Market
  - 3.2. Tourism
  - 3.3. Genre film
  - 3.4. Special topics
4. Workshops on film programming

### Teaching Method:

This course will be conducted in a lecture-tutorial format. Weekly lectures will introduce students to various topics. Discussion on the curatorial project will be conducted during the tutorials.

### Measurement of Learning Outcomes:

Learning Outcome	Assessment Method				
	Active class participation	Project on film programming	Class Presentations	Reflection essay	Proposal for curating a film festival
Understand the history on film festivals.	X		X		X
Get Familiar with the diversified approaches of film programming.	X	X	X	X	X
Gain hands-on experience in curating film festival.	X	X		X	

Be knowledgeable with the specific issues in documentary and independent filmmaking	X	X	X		X
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### Assessment:

Active class participation	10%
Project on film programming	25%
Class Presentations	20%
Reflection essay	20%
Proposal for curating a film festival	25%

### Essential Readings:

- Davis, D. W. & Yeh, E. Y. (2008). *Festivals, Events and Players. East Asian Screen Industries*. London: BFI.
- De Valck, M. (2007). *Film Festivals: From European Geopolitics to Global Cinephilia*. Amsterdam: Amsterdam University Press.
- Iordanova, D., & Rhyne, R. (Eds.). (2009). *Film Festival Yearbook 1: The Festival Circuit*. St. Andrews: St. Andrews Film Studies.
- Iordanova, D. (2011). *Film Festival Yearbook 3: Film Festivals and East Asia*. St. Andrews: St Andrews Film Studies.
- Porton, R. (Ed.). (2009). *Dekalog 3: On Film Festivals*. London: Wallflower.
- Vallejo, A., & Winton, E. (Eds.). (2019). *Documentary Film Festivals: Methods, History, Politics*. New York: Palgrave Macmillan.
- 吳凡：《電影○影展》，臺北：書林出版有限公司，2009年。

### Supplementary Readings:

- Barnouw, E. (1993). *Documentary: A History of the Non-fiction Film* (2nd rev. ed.). New York: Oxford University Press.
- Berry, C., Lu, X., & Rofel, L. (Eds.). (2011). *The New Chinese Documentary Film Movement: For the Public Record*. Hong Kong: Hong Kong University Press.
- Bruzzi, S. (2000). *New documentary: A Critical Introduction*. London; New York: Routledge.
- Cheung, E. M. K. (Ed.) (2010). *In Pursuit of Independent Visions in Hong Kong Cinema*. Hong Kong: Joint Publishing.
- Corrigan, T. (2011). *The Essay Film: From Montaigne, after Marker*. New York: Oxford University Press.
- Davis, D. W. & Yeh, E. Y. (2008). *East Asian Screen Industries*. London: BFI.
- Fischer, A. (2013). *Sustainable Projections: Concepts in Film Festival Management*. St Andrews: St Andrews Film Studies.

- Iordanova, D. & Torchin, L. (Eds.). (2012). *Film Festival Yearbook 4: Film festivals and activism*. St Andrews: St Andrews Film Studies.
- Iordanova, D. (2013). *The Film Festival Reader*. St Andrews: St Andrews Film Studies.
- Nichols, B. (1991). *Introduction to Documentary*. Bloomington: Indiana University Press.
- Renov, M. (2004). *The Subject of Documentary*. Minneapolis: University of Minnesota Press.
- Rouch, J.(2003). *Cin ae-ethnography*. (Feld, S. trans and ed). Minneapolis: University of Minnesota Press.
- Winston, B. (1995). *Claiming the Real: The Griersonian Documentary and its Legitimations*. London: British Film Institute.

### Important Notes:

- (1) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
- (2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.
- (3) Students are required to submit writing assignment(s) using Turnitin.
- (4) To enhance students’ understanding of plagiarism, a mini-course “Online Tutorial on Plagiarism Awareness” is available on <https://pla.ln.edu.hk/>.