Film Programming
School of Film and Media Studies
Purchase College, State University of New York
CIN2600, CRN 47597
Fall 2020, Mondays, 2:30 PM - 6:10 PM
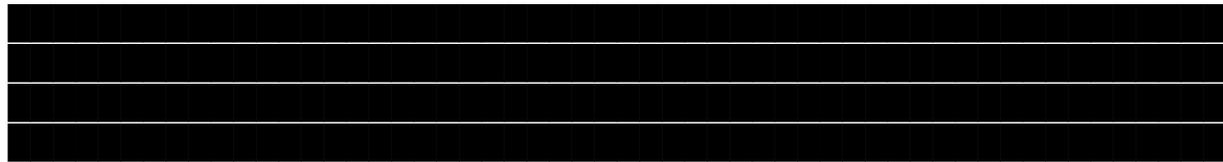Conducted Remotely

Instructor: Prof. Joel Neville Anderson
Email: joel.anderson@purchase.edu
Office Hours: Schedule a time here: https://calendly.com/joelnanderson/office-hours

Zoom link:

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Course Description:
Research and practice in film programming practices and histories. Students research historical and contemporary case studies in film programming and exhibition while engaging in their own on-campus programming. They organize film series and screenings, gaining hands-on experience with and studying diverse perspectives on programming, distribution, curating, fundraising, advertising, engaging in audience outreach, event managing, researching, and writing.

Course Goals/Student Learning Outcomes:
By the end of the semester, students will:
1. Demonstrate an understanding of the history of film programming.
2. Understand and employ key terms of cinema exhibition for festival, repertory, and online venues, and be prepared to engage with curation as an industrial and cultural practice.
3. Be able to program moving image works, whether launching independent projects or contributing to existing cinema institutions, and innovate in a professional manner.
4. Have a firm foundation for managing the circulation of film and video works, to be applied as a curator, filmmaker, archivist, critic, trade journalist, or researcher.

Reading and Viewing Assignments:
Readings will be posted on Moodle as PDFs. Films/videos assigned for viewing outside class will be available via online streaming (using the library website or other platforms freely accessible to students), as specified by the instructor. (Whatever devices you choose to use to watch films/videos outside of class, I encourage you to do so in an environment free of distractions so you may concentrate on the creators' work.) Texts and film/video offered on a weekly basis as "Recommended" sources are optional and meant for students with a particular interest in the topic, possibly for later reference as part of the Final Essay assignment.

Discussion Platform:
Roughly every other week, students will be required to respond to assigned viewing and reading material and post a short analysis (300 words minimum) to Moodle based on a prompt question by the day of class. The following day, students are required to post a response to a classmate's post with further analysis (100 words minimum). Each written response should directly address at least one viewing or reading for the week, and must be constructive and respectful. Students will also be required to post at least one analysis of a festival program, a festival or film series report, or a news article related to film programming over the course of the semester. (Students are encouraged to comment on these additional contributions with constructive responses, but are not required). Students can miss one response out of the eight total due and still receive full credit. *The first post is due by 9 AM on the day of class, and the second post is due by 9 AM two days after class.*

Midterm Project: Collaborative Programming Project:
Students collaborate to produce a series of film programs. *Due midway through the semester, submitted via Moodle.*

Final Project: Conceptual Festival Catalogue:
In conversation with the instructor, students determine the form of their contributions to a conceptual festival catalogue, producing thematic programs with synopses, filmmaker or programmer interviews, festival reports, and other content that contributes to film culture. *Due at the start of the final class meeting.*

Grading:
Participation: 25% of final grade
Discussion Platform Contributions: 20%
Midterm Project: 20%
Final Project: 35%

Policies and Guidelines:
- <u>Respecting Yourself and Others</u>: You are expected to treat others in the class with respect. This means listening to their words and choosing your own with care.
- <u>Preparation and Participation</u>: Approximately two to three hours of screening material, in addition to one to two articles or book chapters will be assigned each week. Students are expected to review the material in detail, and come prepared to participate in discussion. Your thoughts are valuable to me and your fellow students. Students are responsible for all assignments, even if they are absent, unless otherwise discussed.
- <u>Attendance</u>: Your attendance at each class is mandatory. A single absence will be excused without question, however repeated absences will result in a lowered letter grade: 2 will result in a B as a maximum possible grade, 3 in a C, and 4 absences will result in automatic failure of the course. Arriving to class after the start time on two occasions will be recorded as one absence. Arriving more than 20 minutes after the start time will be considered an absence. Excusing absences will require consultation with the instructor and may require

documentation, such as a doctor's note following a medical visit. If you do miss class, please also check with the instructor or your peers to catch up on assignments and handouts—this will be your responsibility.

- <u>Breaks</u>: There will generally be a short break during class. Returning after the class resumes will count as a late arrival. Please only leave the class outside of this set break time in case of emergencies. It is not necessary to ask for the instructor's permission, but please return within five minutes, and do not leave more than once. Inform the instructor at the start of the semester if you require an accommodation.
- <u>Email Correspondence</u>: Please check your university email regularly for announcements and updates to the syllabus and assignments.
- <u>Moodle</u>: Moodle will be an important resource for this class, and students should check it regularly for announcements.
- <u>Instructor Delay</u>: In rare instances, the instructor may be delayed arriving to class due to an emergency. If the instructor has not arrived by the time class is scheduled to start, students must wait a minimum of thirty minutes for the instructor's arrival before leaving. In the event that the instructor will miss class entirely, students will be contacted in advance via email or a sign will be posted at the classroom.
- <u>Zoom Usage and Technology Needs</u>:
  - Remain engaged during lectures and discussions conducted via the Zoom video chat platform, and keep your webcam on as much as your situation permits.
  - When attending class via Zoom, please do your best to contribute to a positive and accepting learning environment. As much as possible, create a dedicated space for class time, with ample light. Find a comfortable position and physical posture, feel free to use a virtual background, and use your own best judgment regarding attire, etc.
  - Be prepared to take notes, whether using a desktop app or a notebook and pen/pencil.
  - Do not become distracted by other desktop windows or electronic devices. Please keep mobile phones in a separate location or ensure they are turned off.
  - Please adjust how your name displays on the Zoom interface to reflect how you would like to be addressed (including for example your preferred pronouns).
  - Keep track of your Zoom meeting links and passwords. It's helpful to store links in a calendar application with each class or meeting entered into the correct day/time.
  - If you encounter any issues with internet connectivity or computer performance, please quit any unnecessary applications or temporarily mute your webcam.
  - Please contact the instructor if you have any issues regarding access to the internet or a reliable computer in order to find a solution in coordination with Campus Technology Services (CTS): https://www.purchase.edu/offices/cts/
  - If any difficulties arise, don't hesitate to inform the instructor in order to discuss potential accommodations. We'll figure it out together.

Academic Integrity Policy:
The Purchase College academic integrity policy explicitly forbids cheating, plagiarism, and other forms of academic dishonesty. Plagiarism is the appropriation or imitation of the language, ideas, and/or thoughts of another person and the representation of them as one's own original work.

Students are responsible for familiarizing themselves with the definition of plagiarism and the acceptable methods of attribution. These are serious matters and you need to be aware of what is and is not permissible. See https://www.purchase.edu/offices/community-standards/student-code-of-conduct/section-a-academic-integrity/index.php and related links for more information.

Tutoring Support:
All students at Purchase College can take advantage of tutoring services in the Learning Center. These are free peer-to-peer tutoring sessions in a variety of subjects and in writing across the disciplines. I encourage you to take advantage of this service to help you excel in this class, as well as your other courses. Please visit the Learning Center website for more information: https://www.purchase.edu/offices/learning-center/.

Community Health During COVID-19:
To ensure that each of us has a healthy and safe learning experience, all students are required to remain informed and follow Purchase College Policy and/or any departmental, local, state, or federal laws, rules or regulations for attending classes on campus and in a remote learning environment. Within courses that involve in-person contact, all students, faculty members, staff, and visitors are required to adhere to the expectations outlined on the College's COVID-19 website: https://www.purchase.edu/live/blurbs/2689-social-distancing-and-face-covering-policy. Failure to comply with requirements (e.g. wearing masks, maintaining social distancing) will result in the request to leave the classroom for that in-person class session. Students may also be referred to the Office of Community Standards: https://www.purchase.edu/offices/community-standards/.

Accessibility:
The Office of Disability Resources collaborates directly with students who identify with disabilities to create accommodation plans, including testing accommodations, in order for students to access course content and validly demonstrate learning. For students who may require accommodations, please contact the Office of Disability Resources as soon as possible: (914) 251-6035, ODR@purchase.edu (Student Services Building, 316A), www.purchase.edu/odr.

Counseling:
Help is available at the Counseling Center on campus for difficulties with emotional wellbeing and psychological functioning. If distress is interfering in relationships, academics, work, or daily life, confidential support can be had right away. Contact the Counseling Center at (914) 251-6390 or COU.counseling.center@purchase.edu on M-F, 9 AM - 5 PM. The Counseling Center's website lists after hours emergency resources for mental health crises, sexual assault or interpersonal violence emergencies (Campus Advocacy Services), self-help, and additional coping resources. https://www.purchase.edu/counseling-center.

Religious Accommodations:
If you require academic accommodations for a religious observance, please speak with me as soon as possible to consider a reasonable modification.

Course Schedule:
(Note: all readings/screenings should be completed *before* the class for which they are assigned)

Week 1 (August 31): The Power of Film Festivals
Class format: Synchronous via Zoom (link provided at top of syllabus).
In-class screening: *Diving Bell: The Truth Shall Not Sink with Sewol* (Sang-ho Lee and Hae-ryong Ahn, 2015).
Read following screening: Darae Kim, Dîna Iordanova, and Chris Berry, "The Busan International Film Festival in Crisis or, What Should a Film Festival Be?"
Recommended reading: SooJeong Ahn, *Pusan International Film Festival, South Korean Cinema and Globalization* excerpts; Davide Cazzaro and Darcy Paquet, *BIFF×BIFF* excerpts.
Recommended viewing: *In the Absence* (Seung-Jun Yi, 2019).
* Discussion Platform: Complete first post within two days (Wednesday, September 2, 9 AM), and second post responding to another student by the end of the week (Friday, September 4, 9 AM).

Week 2 (September 7): No class (Labor Day)

Week 3 (September 14): Film Culture as Community
Class format: Synchronous via Zoom (link provided at top of syllabus).
Read by today: Erika Balsom, "The Reality-Based Community."
Watch by today: *Tonsler Park* (Kevin Jerome Everson, 2017).
Recommended reading: Miya Tokumitsu, "The Politics of the Curation Craze."

Week 4 (September 21): Film Programming, or: the Writing of Film History
Class format: Asynchronous (no class meeting via Zoom today).
Read by today: Marijke de Valck and Skadi Loist, "Film Festival Studies: An Overview of a Burgeoning Field"; Skadi Loist, "The film festival circuit: Networks, hierarchies, and circulation"; Abé Mark Nornes, "Yamagata — Asia — Europe: The International Film Festival Short Circuit."
Watch by today: *West of the Tracks* (Bing Wang, 2003).
Recommended reading: Zarul Albakri, Teddie Co, Nick Deocampo, Kidlat Tahimik, Noriaki Tsuchimoto, Hsiung-ping "Peggy" Chiao, Manop Udomdej, Su-Chang Kong, Stephen Teo and Shinsuke Ogawa, "The Asian Filmmakers at Yamagata YIDFF Manifesto."
* Discussion Platform: First post (300 words) is due on Moodle by 9 AM today, with second post (100 words) responding to another student due on Wednesday, September 23, 9 AM.

Week 5 (September 28): Curating as Critical Practice
Featured guest: Almudena Escobar López, independent curator, archivist, and researcher
Class format: Synchronous via Zoom (link provided at top of syllabus).

Read by today: Almudena Escobar López, "Weightless Present," 2018 Alternative Film & Video Belgrade program notes; López, "Memories of Movement"; Helena Reckitt, "Support Acts: Curating, Caring and Social Reproduction."

Watch by today: Colectivo Los Ingrávidos shorts selections; Sky Hopinka shorts selections.

Recommended reading: López, "Ethnopoetics of Reality: The Work of Sky Hopinka"; Eve Tuck and K. Wayne Yang, "Decolonization is not a metaphor"; Aida Vallejo, "Rethinking the canon: the role of film festivals in shaping film history."

* Guidelines for Midterm Project distributed today, with group formation and theme development process.

Week 6 (October 5): Virtual Cinema? Uniting Audiences in Isolation Amidst State Violence

Class format: Asynchronous (no class meeting via Zoom today).

Read by today: Blair McClendon, "Such Things Have Done Harm"; Seph Rodney, "A Post-Pandemic Looking Manifesto"; Arundhati Roy, "The pandemic is a portal"; La Tanya S. Autry and Mike Murawski, "Museums Are Not Neutral: We Are Stronger Together"; Cauleen Smith, "HUMAN_3.0 READING LIST MANIFESTO," "COVID MANIFESTO."

Watch by today: *In My Room* (Mati Diop, 2020); *No Home Movie* (Chantal Akerman, 2015).

Recommended viewing: *News from Home* (Chantal Akerman, 1977).

Recommended reading: Dessane Lopez Cassell, "Tired of Netflix? Stream Experimental Films and Video Art"; Eric Kohn, "How Venice, Telluride, NYFF, and TIFF's 2020 Collaboration Will Affect the Festival Circuit"; Fionnuala Halligan, Jeremy Kay, and Melanie Goodfellow, "How might the international film festival circuit be transformed by the Covid-19 crisis?"; Thom Powers, "Film Festivals Aren't Just Surviving Online, They're Creating a Better Future."

* Discussion Platform: First post (300 words) is due on Moodle by 9 AM today, with second post (100 words) responding to another student due on Wednesday, October 7, 9 AM.

* Schedule group meetings with instructor this week to discuss Midterm Project: https:// calendly.com/joelnanderson/office-hours

Week 7 (October 12): Projection Booth, Programmer Spreadsheet, Archival Retrospective / Film Submission & Curation Workshop

Class format: Synchronous via Zoom (link provided at top of syllabus).

Read by today: Genevieve Yue, "A View From a Booth"; *The Art of Film Projection: A Beginner's Guide* excerpts; Yasmina Price, "Woman With a Weapon-Camera"; filmmaking project submission and curator programming spreadsheet samples.

Watch by today: *Sambizanga* (Sarah Maldoror, 1972).

Recommended viewing: "The Legacies of Sarah Maldoror (1929-2020)" *Another Gaze* panel with Yasmina Price, Beti Ellerson, Awa Konaté, Janaína Oliveira, and Nuotama Bodomo.

Recommended reading: Hend Alawadhi, "On What Was, and What Remains: Palestinian Cinema and the Film Archive"; Neta Alexander, "Protesting from Within: The *Nakba* Film Festival and the Explosive Archive"; Paolo Cherchi Usai, "The Conservation of Moving Images"; Grazia Ingravalle, "Allegories of the past: nitrate film's aura in postindustrial Rochester"; Oksana Sarkisova, "Conflicting Pasts: Programming Retrospectives at the Verzio Film Festival."

* Reminder: Each student must post at least one analysis (300 words minimum) of a festival program, a festival or film series report, or a news article related to film programming before the semester's end. Start a new thread on the Discussion Platform.

Week 8 (October 19): Institutional Critique Pt. 1
<u>Class format</u>: Asynchronous (no class meeting via Zoom today).
<u>Read by today</u>: Chris Fujiwara, review of *On Film Festivals*, edited by Richard Porton; Dennis Broe, "The Film Festival as a Site of Resistance"; Mark Peranson, "First You Get the Power, Then You Get the Money: Two Models of Film Festivals"; Sean Nam, "Locarno Curator Calls Out the Politics of Film Festival Programming" Greg de Cuir Jr. interview.
<u>Watch by today</u>: *A Thousand Suns* (Mati Diop, 2013); *Hacked Circuit* (Deborah Stratman, 2014).
<u>Recommended viewing</u>: *Touki Bouki* (Djibril Diop Mambéty, 1973); *The Conversation* (Frances Ford Coppola, 1974).
<u>Recommended reading</u>: Ruth Wilson Gilmore, "In the Shadow of the Shadow State," *The Revolution Will Not Be Funded: Beyond the Non-Profit Industrial Complex*; Roya Rastegar, "States of Documentary: Conversations on Funding and Programming with Tabitha Jackson, Donald Young, and Hussain Currimbhoy"; Eric Allen Hatch, "Why I Am Hopeful: Programmer Eric Allen Hatch on the Future of Arthouse Programming."
* Discussion Platform: First post (300 words) is due on Moodle by 9 AM today, with second post (100 words) responding to another student due on Wednesday, October 21, 9 AM.

Week 9 (October 26): Institutional Critique Pt. 2 / Film Submission & Festival Coverage Case Studies
Featured guest: Abby Sun, artist, film programmer, and researcher
<u>Class format</u>: Synchronous via Zoom (link provided at top of syllabus).
<u>Read by today</u>: Abby Sun, "Self Reflection in Theater Two"; Herb Shellenberger, "Interview: Abby Sun & Keisha Knight (My Sight is Lined with Visions)"; Girish Shambu, "Negativeland: *Terminal USA*, dir. Jon Moritsugu."
<u>Watch by today</u>: *Mommy Mommy Where's My Brain* (Jon Moritsugu, 1986); *Terminal USA* (Moritsugu, 1993).
<u>Recommended reading</u>: Jun Okada, *Making Asian American Film and Video: Histories, Institutions, Movements*, Chapter 3, "Pathology as Authenticity: ITVS, *Terminal USA*, and the Televisual Struggle over Positive/Negative Images."
* Final Project guidelines distributed today.

Week 10 (November 2): Film Markets & Critics Workshop / Jury Exercise
<u>Class format</u>: Synchronous via Zoom (link provided at top of syllabus).
<u>Read by today</u>: Chris Fujiwara, "Film Criticism Collective" manifesto and excerpts; Saër Maty Bâ, "Transnational Mission, International Dynamics: A Report on the International Film Festival Workshop"; Dîna Iordanova, "Forget the red carpet: what it's like to serve on a film festival jury."
<u>Watch by today</u>: curated short film selections assigned by small groups.

Recommended reading: Ran Ma, "Rethinking Festival Film: Urban Generation Chinese Cinema on the Film Festival Circuit"; Chris Cagle, "Quirkumentary and Festival Docs"; Liz Czach, "Cinephilia, Stars, and Film Festivals"; Neil Young, "In a Year of 26 Festivals"; Mark Cousins, "A Film Festival Form Manifesto."
* Midterm Project due prior to class via Moodle.

Recommended: A filmmaker's perspective on festivals (via Experimental Workshop course)
Evening screening/discussion (November 2): Tara Najd Ahmadi, guest filmmaker
Format: Synchronous via Zoom following class (using unique Zoom link, circulated via email)

Week 11 (November 9): Subtitling, Challenging "Global Cinema", Quotidian Curation
Class format: Asynchronous (no class meeting via Zoom today).
Read by today: Bertha Chin and Lori Hitchcock Morimoto, "Towards a theory of transcultural fandom"; Abé Mark Nornes, "For an Abusive Subtitling"; Kareem Khubchandani, "Snakes on the Dance Floor: Bollywood, Gesture, and Gender."
Watch by today: Usha Iyer, "Teaching Indian Cinema in Trinidad: Rethinking Globalization Paradigms" lecture.
Recommended viewing: *Tezaab* (N. Chandra, 1988).
Recommended reading: David Orrego-Carmona and Yvonne Lee, "Non-Professional Subtitling"; Masood Khoshsaligheh, Saeed Ameri, Binazir Khajepoor, and Farzaneh Shokoohmand, "Amateur subtitling in a dubbing country: The reception of Iranian audience"; Vinzenz Hediger, "What Do we Know When We Know Where Something Is? World Cinema and the Question of Spatial Ordering"; Bhaskar Sarkar, "Plasticity and the Global."
* Discussion Platform: First post (300 words) is due on Moodle by 9 AM today, with second post (100 words) responding to another student due on Wednesday, November 11, 9 AM.
* Schedule one-on-one meeting with instructor this week to discuss Final Project: https://calendly.com/joelnanderson/office-hours

Week 12 (November 16): Moving Images Between Cinema & Gallery / Workshopping Final Project Concepts
Featured guest: La Frances Hui, programmer
Class format: Synchronous via Zoom (link provided at top of syllabus).
Read by today: Justin Chang, "*The Hole*, a 1998 film set during a pandemic, makes a welcome return"; Erika Balsom, "Screening Rooms: The Movie Theatre in/and the Gallery."
Watch by today: *The Hole* (Ming-liang Tsai, 1998); *No No Sleep* (Tsai, 2015).
Recommended viewing: *The Assassin* (Hsiao-hsien Hou, 2015, DP: Mark Lee Ping-Bing).
Recommended reading: Jean Ma, "Delayed voices: Intertextuality, music and gender in *The Hole*"; Daniel Eagan, "Interview: Mark Lee Ping-Bing."
* Students should have chosen form and subject for the Final Project by today and approved with instructor.

Week 13 (November 23): Community Media & Cultivating Local Film Culture
Class format: Asynchronous (no class meeting via Zoom today).

Read by today: Angela J. Aguayo, "Documentary Resistance: The Stories of 'We Tell' as Collective Political Agency"; Skadi Loist and Ger Zielinski, "On the Development of Queer Film Festivals and Their Media Activism"; Dennis Lim, "Choosing Cinematheque Over Cineplex."
Watch by today: *Black Panther AKA Off the Pig* (Newsreel, 1967-68); *Finally Got the News* (Stewart Bird, Peter Gessner, Rene Lichman, John Louis Jr., and Jim Morrison, 1970).
Recommended reading: Curtis Marez, *University Babylon: Film and Race Politics on Campus* excerpts; Kevin Howley, "Community Media and the Public Sphere"; Alexandra Juhasz, "'They said we were trying to show reality — all I want to show is my video': The politics of the realist feminist documentary"; Genevieve Yue, "Kitchen Sink Cinema: Artist-Run Film Laboratories"; Jo Freeman, "The Tyranny of Structurelessness."
* Discussion Platform: First post (300 words) is due on Moodle by 9 AM today, with second post (100 words) responding to another student due on Wednesday, November 25, 9 AM.

Week 14 (November 30): Theory in Curatorial Practice
Featured guest: Janaína Oliveira, researcher, programmer, and professor
Class format: Synchronous via Zoom (link provided at top of syllabus).
Read by today: Racquel J. Gates and Michael Boyce Gillespie, "Reclaiming Black Film and Media Studies"; Michael Boyce Gillespie, "We Insist: The Idea of Black Fim," *Film Blackness: American Cinema and the Idea of Black Film*; Édouard Glissant, "For Opacity," *The Poetics of Relation*; Janaína Oliveira, "Kbela and Cinzas: The Black Cinema in the Feminine from *Dogma Feijoada* to Nowadays"; Oliveira, "NoirBLUE," *ASAP/Journal*; "Towards A Quilombo Cinema: An Afro-Brazilian Feminist Roundtable" with Everlane Moraes, Janaína Oliveira, Kênia Freitas, and Tatiana Carvalho Cost.
Watch by today: *Soul in the Eye* (Zózimo Bulbul, 1973); *Temporada* (André Novais Oliveira, 2018).
Recommended viewing: *Édouard Glissant: One World in Relation* (Manthia Diawara, 2010).
Recommended reading: Manthia Diawara, "Édouard Glissant's Worldmentality: An Introduction to *One World in Relation*."

Week 15 (December 7): Critical Approaches to Online Streaming Models
Class format: Asynchronous (no class meeting via Zoom today).
Read by today: Tanya Horeck, Mareike Jenner, and Tina Kendall, "On binge-watching: Nine critical propositions"; Dîna Iordanova, "Global Film at Global Airlines"; Jurij Meden, "Digital Pandemics or: On Preserving the Audience and the Will to Will"; Chris Fujiwara, "To Have Done with the Contemporary Cinema"; Girish Shambu, "For a New Cinephilia."
Recommended reading: Elena Pilipets, "From Netflix Streaming to Netflix and Chill: The (Dis)Connected Body of Serial Binge-Viewer"; Laura U. Marks, "Let's Deal with the Carbon Footprint of Streaming Media"; Anne Pasek, "Low-Carbon Research: Building a Greener and More Inclusive Academy."
* Discussion Platform: First post (300 words) is due on Moodle by 9 AM today, with second post (100 words) responding to another student due on Wednesday, December 9, 9 AM.

Week 16 (December 14): Planning Conceptual Festival Catalogue Rollout

Class format: Synchronous via Zoom (link provided at top of syllabus).
Read by today: TBA
Watch by today: TBA
* Final Project due by start of class today via Moodle.