University of Calgary
Department of Communication, Media and Film

FILM 441 (L01): The Film Festival

FALL 2020: September 9 to Dec. 9 (excluding Oct. 12th and Nov. 09-13)

Lecture: F 9:00 to 10:50
Lectures will be in synchronous Zoom sessions the majority of weeks with exceptions to be clearly noted on the syllabus provided in Week 1.

Screening: W 9:00 to 11:45
Screenings will be asynchronous if possible given film copyright limitations. Any that need to be synchronous will be clearly noted on the syllabus provided in Week 1.

IMPORTANT NOTE ON COURSE DELIVERY FOR FALL 2020:

This Fall 2020 course will be offered entirely online as part of the University's plan to ensure everyone's safety during the Covid-19 pandemic. Please read the outline carefully to see which course components will be offered synchronously (where you are expected to participate at the usual scheduled course time) and which components will be offered asynchronously (to be completed on your own time). Synchronous course sessions will be hosted on Zoom, a video-conferencing program. To access scheduled Zoom course sessions, go to D2L, click on the COMMUNICATION tab, and select Zoom 5 or 10 minutes before class is scheduled to begin.

If you will not be able to participate in scheduled synchronous class sessions owing to time differences, then you should arrange to take this course when it is offered in person in the future.

Note that the time indicated on course outlines for all timed quizzes and exams in CMCL, COMS, and FILM courses includes 50% extra time to allow for technical difficulties.

Instructor:	Katherine Van de Ven
Email:	Katherine.vandeven@ucalgary.ca
Web Page:	D2L (access via MyUofC portal)
Office Hours:	Thursdays 9:00 to 11:00 by video or email only

Course Description
"An exploration of the social practices (cultural tourism, tastemaking, identity formation, celebrity and star formation) and operational aspects (marketing, promotion, jurying, lobbying, audience cultivation) of film festivals. Students will be encouraged to participate in community service learning through volunteer opportunities with a particular festival."

Given the evolving impacts of COVID-19 on the film festival sector, this iteration of the class will also include consideration of the accommodations festivals are making to address public health requirements while continuing to engage with their audiences. In-person volunteerism will be de-emphasized in favour of engaging with a range of festivals (in Calgary and beyond) remotely.

Additional Information
The weekly schedule of topics and readings can be found at the end of this outline and in greater detail on D2L.

Students are responsible for reading and following all course and university policies discussed in this outline.

Objectives of the Course

By the end of this course, students should be able to:

- Describe the significance of film festivals to film culture more broadly.
- Demonstrate knowledge of the historical development of film festivals.
- Exhibit an expanded appreciation of the diverse types of filmmaking (international, independent, documentary, avant-garde, cult cinema, etc.) that constitute the cinematic spectrum, and how festivals can create spaces for such diversity.
- Think critically about media institutions.
- Demonstrate the ability to design and conduct research on organizations and events.
- Exhibit an enhanced ability to contextualize media works beyond the multiplex screen.
- Demonstrate practical knowledge of how various roles and responsibilities function within festival organizations and professional development in this area.
- Improve their communication skills through oral presentations and written assignments.

Textbooks and Readings

The primary course text will be *Film Festivals: History, Theory, Method, Practice* (eds. Marijke de Valck, Brendan Kredell and Skadi Loist, Routledge, 2016)

Please see schedule at the end of this document.

Learning Technologies and Requirements
& Policy on the Use of Electronic Communication Devices

This is an online course. In order to complete online (or blended) courses, University of Calgary students are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security and malware updates, with current antivirus software enabled;
- Broadband internet connection, and a current and updated web browser;
- A webcam (built-in or external);
- A microphone and speaker (built-in or external), or headset with microphone.

Most current laptops will have a built-in webcam, speaker and microphone. If you need access to other software programs to complete assignments, your instructor will provide relevant information and links.

If you have technical difficulties, contact the university's IT department. For more information, see https://www.ucalgary.ca/pubs/calendar/current/student-campus-services-information-technologies-it.html

Instructors may arrange to record synchronous zoom class sessions for lesson capture; however, students are not to share recordings with others. Please carefully review the section on Instructor Copyright at the end of this outline.

Assignments and Evaluation

Weight	Assessed Components	Due
20% (10% each)	**Response papers/festival observation report (3 pages each)** Each student will submit two short papers. These assignments may take one of two forms: • Option 1: a synthesis and response to at least two of the assigned readings up to that point. Offers questions or critiques of the selected texts, or ways in which they resonate with your own experience of film festivals. • Option 2: a festival observation report based on a visit (virtual or otherwise) to a film festival taking place during the course. The report should reflect what you observed, any film screenings you attended, detailed observations about the functioning of the event and any questions it raises for you. If you attend a festival virtually, please comment on how (if at all) attending a festival in this way felt different than screening a film (on Netflix, for example.)	Friday October 2 And Friday October 30
15%	**In-class presentation (10 minutes)** Each student will give a brief online presentation introducing a film festival and applying concepts from the course readings. These presentations will begin with the basic parameters of festival size, age, history, scope and audience and present some sense of what makes it unique i.e. contextualize it within the framework of festival research we are learning about. Additionally, include the impact of COVID-19 on the festival's operations if known.	Scheduled between weeks 5 and 12, inclusive
10%	**Paper outline, bibliography + filmography OR festival proposal (3 pages)** This assignment will ensure you are making timely progress toward your final project for the class. Option 1: preparing a traditional research paper Submit an outline/proposal for the final paper that includes: • a list of 3-5 research questions you want to explore • a draft of your introduction paragraph • some sense of how you plan to structure the paper (bullet points is fine) • a provisional bibliography (list of citations and resources) and filmography, if relevant Option 2: preparing a hypothetical film festival proposal Begin assembling a mock proposal for a hypothetical film festival. Essential components of this will include: • the proposed name for your film festival • a proposed location (city, town, exclusively online etc.) and a pitch speaking to why you think this type of festival is worth doing and in a specific way • some statement about who your anticipated audience will be: general/diverse audience, or specialized by age, cultural perspective, genre interest, etc… • approximate number of films (specify features and shorts)	Friday November 20

40%	**Final research paper or film festival proposal (12-15 pages)**	Friday December 18
	Option 1: A research paper in which you develop your mastery of the material and explore a facet of festival studies that most intrigued you. We will read and discuss (in week 2) festival research that will demonstrate several potential approaches to crafting a research project. (See Burgess and Kredell, "Positionality and Film Festival Research.") These papers may grow out of previous assignments (presentations, response papers or festival reports) so long as they contain significant new work and depth. Examples of paper types include: • historical projects (ex. the role of a film festival for putting a small town on the map) • comparative (discussing multiple festivals based on significant difference) • focusing on a certain film's movement through "the festival circuit" • an oral history of a local festival Option 2: A proposal for a hypothetical film or media festival that you would like to establish. The required documentation would include: • a contextual study of the proposed setting (city, town, etc). • identification of and argument for the curatorial approach and focus (can be conceptualized as a letter to prospective funders and sponsors) • details of proposed venues and scheduling within the calendar year and/or consideration of whether this would be an exclusively online event • details on type and number of films • details on who will form the target audience and why • a fictional news article documenting a significant event (opening night, noteworthy screening event, etc.) that occurred as part of the opening edition of the festival • anything else that you feel enhances your project (ex. posters, even digital media clips if you are inclined to stage something unique about the event)	
15%	**Participation** This course is being offered with 12 synchronous Friday lecture/discussion sessions. Attendance online at each will be the basis for 1% per week. The remaining 3% will be assessed on the quality of a student's involvement with the class, ex. making meaningful contributions to discussion and/or feedback on classmates' presentations. If a weekly meeting has to be missed or a student finds it difficult to participate extensively during Zoom meetings, discussion forums on D2L may be used (within reason) to contribute to the class conversation in writing instead.	

Registrar-scheduled Final Examination: No

Note: You must earn a passing grade on at least the following course components in order to pass the course: in-class presentation, final research paper or film festival proposal.

If you miss a required course component, please contact your instructor as soon as possible.

Submission of Assignments
Please submit all assignments electronically by uploading them to the designated D2L dropbox (unless instructed otherwise in the assignment guidelines). Include your name and ID number on all assignments. It is your responsibility to keep a copy of each submitted assignment and to ensure that you submit the proper version (particularly in courses requiring electronic submission).

Private information related to individual students is treated with the utmost regard by University of Calgary faculty. Student assignments will be accessible only by the authorized course faculty, and personal information is collected in accordance with the ***Freedom of Information and Protection of Privacy (FOIP) Act***. Please note that instructors may use audio or video recorded for lesson capture, assessment of student learning, and self-assessment of teaching practices.

Policy for Late Assignments
Assignments submitted after the deadline may be penalized with the loss of 5% or a partial letter grade (e.g.: A- to B+) for each day late.

Student Accommodations
Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/. Students who require an accommodation based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf.

Students seeking accommodation for transient illnesses (e.g., the flu) or another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require that a medical note be presented. For the policy on supporting documentation the use of a statutory declaration, see Section M.1 of the *University Calendar*: https://www.ucalgary.ca/pubs/calendar/current/m-1.html. Also see FAQs for Students: https://www.ucalgary.ca/registrar/registration/appeals/student-faq

Expectations for Writing
Department policy directs that all written assignments and, to a lesser extent, written exam responses be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization and proper documentation of research sources. For further information, please refer to the *University of Calgary Calendar* section on writing across the curriculum: http://www.ucalgary.ca/pubs/calendar/current/e-2.html

Grading & Department of Communication, Media and Film Grade Scale
The following table outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. Final grades are reported as letter grades. For components graded using percentages or numerical scores, those values will be used directly in calculating the final course grade, while for components graded using letter grades, the letter grades will be converted to the midpoint values listed in the final column of the table below in calculating the final course grade.

In this course, letter grades will be used for grading all components. The % equivalent indicated in the following chart will be used for calculations.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations*
4.00	Outstanding performance	**A+**	96 - 100%	98.0%
4.00	Excellent performance	**A**	90 - 95.99%	93.0%
3.70	Approaching excellent performance	**A -**	85 - 89.99%	87.5%
3.30	Exceeding good performance	**B+**	80 - 84.99%	82.5%
3.00	Good performance	**B**	75 - 79.99%	77.5%
2.70	Approaching good performance	**B-**	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	**C+**	65 - 69.99%	67.5%
2.00	Satisfactory performance	**C**	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	**C-**	55 - 59.99%	57.5%
1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	**D+**	53 - 54.99%	54.0%
1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	**D**	50 - 52.99%	51.5%
0.00	Failure. Did not meet course requirements.	**F**	0 - 49.99%	0%

* Column 4: If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades. Column 5: These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

Plagiarism
Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. **In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin**. Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there.

For information on citation and documentation styles (MLA, APA, Chicago, IEEE, etc.), visit the Student Success Centre resource links at https://ucalgary.ca/student-services/student-success/writing-support or the Purdue Online Writing Lab (OWL) Research and Citation Resources at https://owl.purdue.edu/owl/research_and_citation/resources.html

If you need help with your writing or have questions about citing sources, please consult your instructor or visit the Student Success Centre, 3rd floor, Taylor Family Digital Library. To book an appointment, go to https://ucalgary.ca/student-services/student-success?utm_source=ssc&utm_medium=redirect&utm_campaign=redirect

Instructor Intellectual Property & Copyright Legislation
Course materials created by the instructor (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

Academic Misconduct
For information on academic misconduct and its consequences, please see the *University of Calgary Calendar* at http://www.ucalgary.ca/pubs/calendar/current/k.html

Research Ethics
Whenever you perform research with human participants, including surveys, interviews, or observations as part of your university studies, you are responsible for obtaining research ethics approval and for following university research ethics guidelines. In some cases, your instructors may apply for course-based research ethics approval for certain assignments, and in those cases, they must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, please see https://arts.ucalgary.ca/research/arts-researchers/resources-researchers-and-instructors/ethics

Deferrals of Course Work and Requests for Reappraisal
For university regulations and procedures related to deferrals of exams and course work, requests for reappraisals, and other matters, please see the relevant sections in the *University Calendar:* https://www.ucalgary.ca/pubs/calendar/current/academic-regs.html

Student Support Services and Resources
Please visit https://www.ucalgary.ca/registrar/registration/course-outlines for information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk.

For resources on D2L, visit http://elearn.ucalgary.ca/desire2learn/home/students. IT support is available at itsupport@ucalgary.ca or by calling 403-220.5555.

Schedule of Lecture Topics and Readings
A detailed version of this schedule will be posted on the class page of D2L.
Please note: while screenings are scheduled for Wednesdays, they will be set for asynchronous viewing at students' convenience whenever possible based on licensing restrictions.
Weekly lectures/discussions (Friday) will be synchronous and live.

Week 1	
September 9 - screening TBC	
September 11 Introductions and Syllabus Review *Note: the Toronto International Film Festival runs from September 10 to 19*	Reading due: André Bazin, "The Festival Viewed as a Religious Order," *Dekalog 3: On Film Festivals,* ed. Richard Porton (London: Wallflower, 2009), 13-19. [PDF] Tom Brueggemann, "What If Moviegoing Is No Longer Fun? The Frightening Realities of COVID-19 Exhibition." *IndieWire* (online), June 29, 2020.
Week 2	
September 16 – screening *Atanarjuat: The Fast Runner* (Zacharias Kunuk, 2001)	
September 18 What Is a Film Festival?	Reading due: Marijke de Valck, "What Is a Film Festival? How to Study Festivals and Why You Should" in *Film Festivals* textbook, 1-11. Diane Burgess and Brendan Kredell, "Positionality and Film Festival Research: A Conversation," in *Film Festivals* textbook, 159-176.
Week 3	
September 23 – screening *Winter Kept Us Warm* (David Secter, 1965)	
September 25 National Cinema and the Origins of Film Festivals *Note: the Calgary International Film Festival runs from September 24 to October 4*	Reading due: Dorota Ostrowska, "Marking History at the Cannes Film Festival," *Film Festivals* textbook, 18-33. Daniel Dayan, "Looking for Sundance: The Social Construction of a Film Festival," Ib Bondeberj, Moving Images, Culture and the Mind (Luton" University of Luton, 2000): 43-53. Also available reprinted in The Film Festivals Reader, ed. Dina Iordanova (St. Andrews: St. Andrews Film Studies, 2013): 45–58. [PDF] Gönül Dönmez-Colin, "Film Festivals in Turkey: Promoting National Cinema While Nourishing Film Culture," *Coming Soon to a Festival Near You: Programming Film Festivals*, ed. Jeffrey Ruoff (St. Andrews: St. Andrews Film Books, 2012): 101-116. [PDF]

Week 4	
September 30 – screening *waydowntown* (Gary Burns, 2000)	
October 2 Festivals/Cities/Communities Part 1	<u>Reading due</u>: Julian Stringer, "Global Cities and International Film Festival Economy" *Cinema and the City: Film and Urban Societies in a Global Context,* eds. Mark Shiel and Tony Fitzmaurice (Oxford: Blackwell, 2001): 134–144. [PDF] William Cunningham Bissell, "When the Film Festival Comes to (Down)Town: Transnational Circuits, Tourism, and the Urban Economy of Images." *Global Downtowns,* ed. Marina Peterson and Gary W. McDonogh (Philadelphia: University of Pennsylvania Press, 2012): 160–185. [PDF] → DUE: Response Paper/Festival Report 1
Week 5	
October 7 – screening *Medicine for Melancholy* (dir. Barry Jenkins, 2008)	
October 9 Festivals/Cities/Communities Part 2	<u>Reading due</u>: Özge Özdüzen Ateşman, (2015). "The Politicisation and 'Occupy'sation of the Istanbul Film Festival Audience." *Participations: Journal of Audience & Reception Studies* 12(1) (2015): 679-702. Kirsten Stevens, "'You Had to Be There': Film Festival Liveness and the Digitally Connected Audience," in *International Film Festivals: Contemporary Cultures and History Beyond Venice and Cannes*, ed. Tricia Jenkins, (London: I.B. Tauris, 2018): 11-31 [PDF].
Week 6	
October 14 – screening *Nîpawistamâsowin: We Will Stand Up* (Tasha Hubbard, 2019)	
October 16 – Festival Work: Programming and Beyond	<u>Reading due</u>: Roya Rastegar, "Seeing Differently: the Curatorial Potential of Film Festival Programming," *Film Festivals* textbook, 181-195. Liz Czach, "Affective Labour and the Work of Film Festival Programming," in *Film Festivals* textbook, 196-208. Marijke de Valck, "Finding Audiences for Films: Programming in Historical Perspective." *Coming Soon to a Festival Near You: Programming Film Festivals*, ed. Jeffrey Ruoff (St. Andrews: St. Andrews Film Books, 2012): 25–40. [PDF]

Week 7	
October 21 – screening *Uncle Boonmee Who Can Recall His Past* Lives (Apichatpong Weerasethakul, 2010)	
October 23 Festivals and Art Cinema	Reading due: Marijke de Valck, "Fostering Art, Adding Value, Cultivating Taste: Film Festivals as Sites of Cultural Legitimation," in *Film Festivals* textbook, 100-116. James Schamus, "See Here Now: Festival Red Carpets and the Cost of Film Culture," *Coming Soon to a Festival Near You: Programming Film Festivals*, ed. Jeffrey Ruoff (St. Andrews: St. Andrews Film Books, 2012): 69–74. [PDF]
Week 8	
October 28 – screening *Parasite* (Boon Joon-ho, 2019)	
October 30 – Festivals and Publics	Reading due: Cindy Hung-Yuk Wong, "Publics and Counterpublics: Rethinking Film Festivals as Public Spheres," in *Film Festivals* textbook, 83-99. Toby Lee, "Being There, Taking Place: Ethnography at the Film Festival," in *Film Festivals* textbook, 122-137. → DUE: Response Paper/Festival Report 2
Week 9	
November 4 – screening *Searching for Sugarman* (Malik Bendjelloul, 2012)	
November 6 Festival Mobilities: Films and Professionals on the "Circuit"	Reading due: Skadi Loist, "The Film Festival Circuit: Networks, Hierarchies, and Circulation" in *Film Festivals* textbook, 49-64. Dina Iordanova, "The Film Festival Circuit," in *Film Festival Yearbook 1: The Festival Circuit*, eds. Iordanova and Ragan Rhyne (St Andrews: St Andrews Film Studies, 2009): 23-39. [PDF]
Reading Week, November 9-13	

Week 10	
November 18 – screening *This Is Not a Film* (Jafar Panahi, 2011)	
November 20 Festivals and Politics/Controversy/Censorship	<u>Reading due:</u> Janet Harbord, "Contingency, Time and Event: An Archaeological Approach to the Film Festival," *Film Festivals* textbook, 69-82. David Archibald and Mitchell Miller, "From Rennes to Toronto: anatomy of a boycott" *Screen* 52(2) (2011): 274-279 [PDF] → DUE: Paper outline, bibliography + filmography OR festival proposal
Week 11	
November 25 – screening Whose Streets (Sabaah Folayan, 2017)	
November 27 Film Festivals and Change	Sean Farnel, "Towards a Filmmaker's Bill of Rights for Festivals," *Point of View: Independent Documentary Media Culture* (online), November 19, 2012. Lauren Du Graf, "Polarities and Pyrotechnics: True/False Festival 2017," *Film Quarterly* 1 September 2017; 71 (1): 87–90. [PDF] + OTHERS TBA
Week 12	
December 2 – screening *The Florida Project* (Sean Baker, 2017)	
December 4 Conclusions + What Could a Film Festival Be?	<u>Reading due:</u> Bryce J. Renninger, "8 Ways the True/False Film Festival Put its Small, Charming Host City on the Film Festival Map," *IndieWire* (online), March 6, 2014. Tabitha Jackson, "Sundance Film Festival 2021: See What We're Planning," Sundance.org (online), June 29, 2020 Thom Powers, "Film Festivals Aren't Just Surviving Online, They're Creating a Better Future," *IndieWire* (online), May 16, 2020
December 18 → final assignments due	