University of Calgary
Department of Communication, Media and Film
FILM 441 (LEC 01): The Film Festival
WINTER 2023: January 12 to April 6 (excluding Feb. 19-25)

Lecture: Thursdays 9:30 to 11:20
Lab B01: Tuesdays 9:30–12:15

**(This course will be conducted online via Zoom:
lectures will be synchronous, labs asynchronous)**

IMPORTANT NOTE FOR ONLINE COURSE DELIVERY

Asynchronous & Synchronous Course Components: Please read this outline carefully to see which course components will be offered synchronously (where you are expected to participate in person or online at the usual scheduled course time) and which components will be offered asynchronously (to be completed on your own time). Synchronous sessions hosted on Zoom can be accessed on D2L by clicking on the Communications tab and selecting Zoom.

Note: If you will not be able to participate in synchronous in-class or online class sessions owing to time differences or geographical location, then consult with the instructor to see if accommodation is possible or arrange to take this course in a future term.

Instructor:	Dr. Ezra Winton
Email:	ezrawinton@icloud.com
Web Page:	D2L (access via MyUofC portal)
Office Hours:	*Students may book appointments with me on Tuesdays or Fridays.*

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.

Additional Information
The weekly schedule of topics and readings can be found at the end of this outline and on D2L. Lectures will be synchronous with students attending each week at the same designated time, together with the professor. The lab component is asynchronous, meaning students will be given links to watch films during the designated lab time OR at any other time of their choosing/convenience.

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:
- Have an understanding of the history and development of film festivals as a global cultural phenomenon.
- Demonstrate knowledge of the cultural, social, political, economic and historical contextual elements that film festivals embody and reflect in wider society.
- Be able to critically assess the different modes, genres and types of films that correspond to different film festivals (human rights, labour, documentary, independent, international, national, community, commercial, etc).
- Critically assess film festivals as media institutions and cultural fora.
- Have practical knowledge concerning the roles and positions involved in the running of a film festival, from curatorial concerns through to arts management, staging events and audience outreach.
- Demonstrate the ability to work cooperatively and collaboratively in order to research and organize a major class project for the end of term.

Textbooks and Readings
All readings are available as online links or through the U of Calgary Libraries system.

Learning Technologies and Requirements

In order to complete 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), and a microphone and speaker (built-in or external) or headset with microphone (for online synchronous courses only).

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 IT support services. See https://www.ucalgary.ca/pubs/calendar/current/student-campus-services-information-technologies-it.html

Policy on the Use of Electronic Communication Devices

Please be aware of basic Zoom etiquette: Keep your mic muted and your camera on when possible; Turn your camera off if you are speaking to someone in your personal space; Raise your physical or digital hand if you'd like to speak, or turn on your mic and say "Excuse me…"

Please familiarize yourself with the University's policy on the recording of lectures, which is outlined at https://www.ucalgary.ca/pubs/calendar/current/e-6.html, and carefully review the section on Instructor Copyright at the end of this outline.

Assignments and Evaluation

Weight	Assessed Components	Due
15%	**Participation –** Students will be evaluated based on their engagement with class discussions both synchronously (on Zoom) and asynchronously (via D2L discussion boards). For the latter, students must post a minimum of three times during the course: a reflection on a film screened, a reflection on a reading, and a response to another student's post. Each post should be 1-2 paragraphs and must be published on the discussion board no later than two hours before class begins, for comments on that week's materials. Linking screenings to readings is always welcome!	Various
20%	**Festival Deep Dive (presentation) –** Students will give a 10 min (max) presentation based on their "deep dive" research into an existing film festival. Detailed instructions will be given out in the first two weeks of the course and students will sign up in Week 2 for their presentation date.	Weeks 4-11
25%	**Curatorial Reflection (essay) –** Students will write a short essay (1,000 words) focused on curatorial considerations and concepts on a film screened in class (during the asynchronous lab screening slots). Detailed instructions will be given out in the first two weeks of class and students will sign up for their particular week. Essays must be uploaded to the D2L course assignment portal by the Wednesday, midnight, following the Tuesday screening slot. Students may, of course, prepare ahead or even watch the film earlier than the mandated slot.	Weeks 3-10
40%	**Festival Group Project** – Students will either self-select or be placed into groups of 3 (by Week 3) in order to work together to create a hypothetical film festival. This project will have both creative and critical components – that is to say it will feature curatorial and arts-management-related work as well as more theoretical, scholarly work. Part 1 is the Presentation Component, which will include a Curatorial Statement, Screening Program and Discussion Guideline; Part 2 is the Contextual Component and will include at 3,000-4,000 word document featuring the following elements: Contextual Statement, Scholarly Field Considerations and Deep Synopses. Part 3 will be a shorter document outline the process of the work (with reflections) and a "credits" page detailing meetings, who did which parts, etc. Detailed instructions will be given out in Week 3. In the final two weeks of the course festival teams will give a short, 5 minute presentation outlining features of their festival creation (instructions for the presentation will also be handed out).	April 6th, before midnight Presentations: final two weeks of class.

Registrar-scheduled Final Examination: No

Note: You must complete all three main assignments (combined value of 85%) or a course grade of F may be assigned at the discretion of the instructor.

Submission of Assignments
Please submit all assignments by uploading them **as PDF files** to the designated D2L dropbox. Include your name and ID number on all assignments. Be sure to keep a copy of each submitted assignment and to submit the proper version.

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 recording 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. Assignments handed in more than five days late will be given an F, barring exceptional circumstances (ex. bereavement, medical/personal emergency).

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. For the full policy on Student Accommodations, see https://www.ucalgary.ca/legal-services/university-policies-procedures/student-accommodation-policy

Students seeking accommodation for transient illnesses (e.g., the flu) or another legitimate reason should contact their instructors.

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, grades will be calculated and displayed as percentages, and your final grade will be displayed as a letter grade.

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, consult your instructor or visit the Student Success Centre, Taylor Family Digital Library. To book an appointment, go to https://ucalgary.ca/student-services/student-success/writing-support

Instructor Intellectual Property & Copyright Legislation
Course materials created by the instructor (including lectures, 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.

To ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes & electronic versions of textbooks), all students are required to read the *University of Calgary Policy on Acceptable Use of Material Protected by Copyright* at https://www.ucalgary.ca/legal-services/university-policies-procedures/acceptable-use-material-protected-copyright-policy and the requirements of the *Copyright Act* (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html). 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 deferral of term work, see https://www.ucalgary.ca/pubs/calendar/current/g-7.html

For information about deferrals of final examinations, see https://www.ucalgary.ca/pubs/calendar/current/g-6.html

For information about requesting a reappraisal of course work or of a final grade, see https://www.ucalgary.ca/pubs/calendar/current/i.html

Student Support Services and Resources

Please see 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, Zoom, Yuja, etc., see https://elearn.ucalgary.ca/resources-for-students/. (Find the topic menu under the icon to the left of the ELEARN banner.)

Schedule of Lecture Topics and Readings

Please note the schedule below is subject to minor changes and students should refer to the D2L schedule on a weekly basis to ensure they are informed of any changes.

↫   "What is the purpose of film festivals in the 21ˢᵗ Century?" Link to article: https://www.screendaily.com/comment/whats-the-purpose-of-film-festivals-in-the-21st-century/5108598.article

PART I – HISTORIES & STUDIES

==Week 2 / Jan 19 – Introducing Film Festivals==

☻   Jan 17 screening: LA DOLCE VITA (Federico Fellini, 1960, Italy, 174')

📖   De Valck, Marijke. 2007. "Introduction: Film Festivals as Sites of Passage." In *Film Festivals: From European Geopolitics to Global Cinephelia*, pp. 13 – 39.

📖   Kirsten Stevens, "Fighting the Festival Apocalypse: Film Festivals and Futures in Film Exhibition," *Media International Australia*, 2011, pp. 140-148.

↫   Peruse this outstanding resource for all your festival research needs: http://www.filmfestivalresearch.org/

==Week 3 / Jan 24 & 26 – New Topographies==

☻   Jan 24 screening: HONEYLAND (Tamara Kotevska & Ljubomir Stefanov, 2019, Macedonia, 89')

📖   Elsaesser, Thomas. 2009. "Film Festival Networks. The New Topographies of Cinema in Europe." In *European Cinema: Face to Face with Hollywood.* Amsterdam: Amsterdam University Press, pp. 82-107.

📖   De Valck, Marijke. 2016. "Introduction: What Is a Film Festival? How to Study Festivals and Why You Should." In *Film Festivals: History, Theory, Method, Practice*, edited by Marijke de Valck, Brendan Kredell, and Skadi Loist, New York, NY: Routledge, pp. 1–11.

↫   Dina Iordanova and Maja Manojlovic [please read both short pieces], "Honeyland," Docalogue, Link: https://docalogue.com/honeyland/

==Week 4 / Jan 31 & Feb 2 – Introducing Film Festival Studies==

☺   Jan 31 screening: UNCLE BOONME WHO CAN RECALL HIS PAST LOVERS (Apichatpong Weerasethakul, 2011, Thailand, 113')

📖   De Valck, Marijke and Skadi Loist. 2009. "Film Festival Studies: An Overview of a Burgeoning Field." In *Film Festival Yearbook 1: The Festival Circuit*. Eds. Dina Iordanova, and Ragan Rhyne. St. Andrews: St. Andrews Film Studies, pp. 179–215.

Week 5 / Feb 7 & 9 – Queering Film Festival Studies

☺   Feb 7 screening: PARIAH (Dee Rees, USA, 2011, 86')

☞   Guest Speaker: Antoine Damiens

📖   Damiens, Antoine. 2020. "Introduction. Festivals, Uncut: Queering Film Festival Studies, Curating LGBTQ Film Festivals." In *LGBTQ Film Festivals: Queering Festival Studies, Curating Queerness,* Amsterdam: University of Amsterdam Press, pp. 1-22.

📖   Richards, Stuart. 2017. "Would You Like Politics with That? Queer Film Festival Audiences as Political Consumers." In *Activist Film Festivals: Towards a Political Subject*, Sonia Tascón and Tyson Wils (eds.), Bristol: Intellect, pp. 231-243.

📖   **Recommended Reading:** Loist, Skadi. 2012. "A Complicated Queerness: LGBT Film Festivals and Queer Programming Strategies." In *Coming Soon to a Festival Near You: Programming Festivals*, Jeffrey Ruoff (ed.), St Andrews: University of St Andrews Press, pp. 157-172.

PART II – CURATING & PROGRAMMING

Week 6 / Feb 14 & 16 – What is Curating?

☺   Feb 14 screening: SHOPLIFTERS (Hirokazu Koreeda, 2018, Japan, 121')

📖   Morgan, Jessica. 2013. "*What is a Curator?*" In *Ten Fundamental Questions of Curating,* Jens Hoffman (ed.), Mousse Publishing, pp. 19-29.

📖   Ruoff, Jeffrey. 2012. "Introduction: Programming Film Festivals." In *Coming Soon to a Festival Near You: Programming Film Festivals*, St Andrews: St. Andrews Film Studies, pp. 1-21.

🖰   Greg Pope, "What is a film curator?": https://gregpope.org/what-is-a-film-curator

*******READING WEEK*******

Week 7 / March 2 – Politics

☺   Feb 28 screening: BACARAU (Kleber Mendonça Filho & Juliano Dornelles, 2019, Brazil, 131')

📖   Davies, Lyell. 2016. "Documentary Film Festivals as Ideological Transactions: Film Screening Sites at Hot Docs," *Canadian Journal of Film Studies*, Vol 25, No 1, Spring, pp. 88-110.

📖   Winton, Ezra. 2020. "Framing Frames of Counterpower: The Politics of Film Programming," in *Contemporary Radical Film Culture: Networks, Organisations and Activists*, Jack Newsinger, Michael Wayne and Steve Presence (eds.), Routledge, pp. 1-14.

Week 8 / March 9 – Labour

☺   Mar 7 screening: OVERSEAS (Sung-a Yoon, 2019, Belgium-France, 90')

☞   Guest Speaker: Liz Czach

📖   Czach, Liz. 2016. "Affective Labor and the Work of Film Festival Programming." In *Film Festivals: History, Theory, Method, Practice*, pp. 196-208.

📖   Loist, Skadi. 2011. "Precarious Cultural Work: About the Organization of (Queer) Film Festivals." *Screen* 52, No. 2, pp. 268–73.

Week 9 / March 16 – Ethics

☺   Mar 14 screening: NIGHT RAIDERS (Danis Goulet, 2021, Canada-New Zealand, 101')

📖   Goulet, Danis and Tasha Hubbard. 2023. "Our Own Up There: A Discussion at imagineNATIVE." In *Indigenous Media Arts in Canada: Making, Caring, Sharing*, Dana Claxton and Ezra Winton (eds.), WLUP, pp. 44-68.

📖   Winton, Ezra and Alethea Arnaquq-Baril. 2023. "Curating the North: Documentary Screening Ethics and Inuit Representation in Cinema." In *Indigenous Media Arts in Canada: Making, Caring, Sharing*, Dana Claxton and Ezra Winton (eds.), WLUP, pp. 69-87.

PART II – INSTITUTIONS & COMMUNITIES

Week 10 / March 23 – Festivals in a National/Imaginary Context

☺   Mar 21 screening: I, DANIEL BLAKE (Ken Loach, 2016, UK, 100')

📖   Czach, Liz. 2004. "Film Festivals, Programming, and the Building of a National

Cinema," *The Moving Image*, Vol. 4, No. 1, Spring, pp. 76-88.

📖   Iordanova, Dina. 2010. "Mediating Diaspora: Film Festivals and 'Imagined Communities.'" In *Film Festival Yearbook 2: Film Festivals and Imagined Communities*, Iordanova, Dina and Cheung Ruby, St. Andrews: St Andrews Film Studies, pp. 12–30.

<mark>Week 11 / March 30 – Documentary Festivals</mark>

☺   Mar 28 screening: F@CK THIS JOB (Vera Kirchevskaya, 2021, Russia, 104')

📖   Turnin, Svetla and Ezra Winton. 2014. "Introduction: Encounters with Documentary Activism." In *Screening Truth to Power: A Reader on Documentary Activism*, Svetla Turnin and Ezra Winton (eds.), Montreal: Cinema Politica, pp. 17-28.

📖   Vallejo, Aida, and Ezra Winton. 2020. "Introduction." In *Documentary Film Festivals Vol. 1: Methods, History, Politics*, edited by Aida Vallejo and Ezra Winton, Palgrave Macmillan, pp. 1-11.

📖   **Recommended Reading:** Vallejo, Aida. 2020. "The Rise of Documentary Festivals: A Historical Approach." In *Documentary Film Festivals Vol. 1: Methods, History, Politics*, edited by Aida Vallejo and Ezra Winton, Palgrave Macmillan, pp. 77-96.

<mark>Week 12 / April 6 – Festivals and Activism</mark>

☺   Apr 4 screening: DEFIANT LIVES (Sarah Barton, 2017, Australia, 90')

📖   Tascón, Sonia. 2017. "Watching Others' Troubles: Revisiting 'The Film Act' and Spectatorship in Activist Film Festivals," in *Activist Film Festivals: Towards a Political Subject*, Sonia Tascón and Tyson Wils (eds.), Bristol: Intellect, pp. 231-243.

📖   Svetla Turnin and Ezra Winton. 2017. "The Revolution Will Not Be Festivalized: Documentary Film Festivals and Activism," in *Activist Film Festivals: Towards a Political Subject*, Sonia Tascón and Tyson Wils (eds.), Bristol: Intellect, pp. 81-104.

📖   Reilly, Maura. 2018. "What is Curatorial Activism?" in *Curatorial Activism: Towards and Ethics of Curating*, New York: Thames & Hudson, pp. 16-33.