

COSM39 Documentary film in East and South-East Asia

Course director Marina Svensson and other teachers include Chontida Auikool and Zeng Jinyan.

The course is an elective 7,5 credit course within the Asian studies master programme, but it can also be read as a stand-alone course. The course focuses on the development of documentary film and the socio-economic and political context in which films are produced, circulated and shown in different countries. The film screened and the readings address topics such as memory, gender, inequalities, human rights issues, and environmental challenges. The course analyses individual films and documentary filmmakers, including the extent to which factors such as gender, ethnicity, and socio-economic conditions play a role in filmmaking, other actors, including civil society, who produce and use film as part of advocacy, as well as the institutional context of film festivals.

The course approaches documentary film from a socio-political perspective but it also makes use of concepts and theories from film studies. Critical perspectives on representation and ethical issues are addressed. The majority of the film directors come from the region itself, and consideration has also been made of gender both in terms of choice of films and of readings. Apart from the readings students will watch around 15 films.

Ca 990 pages as below and in addition ca 200 pages of new literature, totaling 1190 pages.

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Kenneth Paul Tan (2016), "Choosing What to Remember in Neoliberal Singapore: The Singapore Story, State Censorship and State-Sponsored Nostalgia," *Asian Studies Review*, 40 : 2, pp. 231-249

Lim, David (2012), *Film in Contemporary Southeast Asia Cultural Interpretation and Social Intervention*, Routledge, pp. 1 -22. 529 SEK. E-book at LUB.

Liu, Jin (2020), "Dislocation and displacement: An analysis of Wang Jiuliang's Plastic China ," *Journal of Chinese Cinemas*, 14:3, 181-198

Ma, Ran (2018), "Asian documentary connections, scale-making, and the Yamagata International Documentary Film Festival (YIDFF)," *Transnational Cinemas*, 9:2, pp. 164-180 .

Marchetti, Gina (2020), "Feminist Activism in the First Person: An Analysis of Nanfu Wang's Hooligan Sparrow (2016)," *Studies in Documentary Film* 14 (1), pp. 30–49.

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Prasannam, Natthanai (2018), *Mnemonic communities : politics of World War II memory in Thai screen culture*, phd thesis, University of St Andrews, accessed at <http://hdl.handle.net/10023/12247> (Chapter 4, 221 -256)

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