

## **COSM39 Documentary Film in East and South-East Asia**

29 September to 28 October 2022

Lecturer

Prof. Marina Svensson, [marina.svensson@ace.lu.se](mailto:marina.svensson@ace.lu.se)

Dr. Jinyan Zeng, [jinyan.zeng@ace.lu.se](mailto:jinyan.zeng@ace.lu.se)

Chontida Auikool, [chontida.auikool@ace.lu.se](mailto:chontida.auikool@ace.lu.se)

Guest lecturer: Professor Markus Nornes, University of Michigan

### **29 September, 14-16, Room 111**

*Lecture 1:* Introduction to course and to documentary film studies, Marina

*Readings:*

Berry, Chris and Luke Robinson (2017), *Chinese Film Festivals: Sites of Translation*, Palgrave, Chapter 8 and 9, pp. 141-91.

Ma, Ran (2018), "Asian documentary connections, scale-making, and the Yamagata International Documentary Film Festival (YIDFF)," *Transnational Cinemas*, 9:2, pp. 164-80.

Nichols, Bill (2017), *Introduction to Documentary*, Indiana University Press, Third edition, 2017, chapter 1, 2, 5, 6, 7, and 8, around 150 pages.

Svensson, Marina (2017), "Digitally Enabled Engagement and Witnessing: The Sichuan Earthquake on Independent Documentary film," *Studies in Documentary Film*, Vol. 11:3, pp. 200-16.

**29 September 16-18, Asia library**, screening and discussion of Lau Kak-haut, *Absence without Leave*, 2016, 83 minutes.

### **4 October, 10-12, Room 111**

*Lecture 2:* Documentary film history and scene in Southeast Asia, Chontida

*Readings:*

Harrison, R. (2006), "Introduction: Cinema as an emerging field in South East Asian studies," *South East Asia Research*, 14(2), pp. 133-46.

Khoo, Gaik Cheng (2020), "Introduction Southeast Asia on Screen: From Independence to Financial Crisis (1945 – 1998)," In Gaik Cheng Khoo, Thomas Barker and Mary J. Ainslie (Eds), *Southeast Asia on Screen from Independence to Financial Crisis (1945 – 1998)*, pp. 9 -31. E-book.

Sánchez-Biosca, Vicente (2018), "Challenging Old and New Images Representing the Cambodian Genocide: The Missing Picture (Rithy Panh, 2013)," *Genocide Studies and Prevention: An International Journal*, Vol. 12: Issue 2, pp. 140-64.

Sasono, Eric (2019), *Publicness and the public in contemporary Indonesian documentary film cultures*, phd thesis, Kings College London, accessed at [https://kclpure.kcl.ac.uk/portal/files/127084169/2019\\_Sasono\\_Eric\\_1458238\\_thesis.pdf](https://kclpure.kcl.ac.uk/portal/files/127084169/2019_Sasono_Eric_1458238_thesis.pdf) Chapter 4 (pp. 111-81).

Film watching on your own available on Canvas (obligatory, , *watch before Lecture 4, 10 Oct*)

Otsu Koshiro and Daishima Haruhiko, *The Wages of Resistance: Narita Stories*, 2014, 140 min.

Kyoko Miyaki, *Tokyo Idol*, 2017, 88 minutes.

*Film watching on your own on Canvas (obligatory, watch before Lecture 2, 4 Oct)*

Wu Wenguang, *Bumming in Beijing*, 1991, available here: <https://www.youtube.com/watch?v=5ES1LnLCRtQ>

Rita Andretti, *The Observer*, 2019, 98 minutes.

Du Haibin, *A Young Patriot*, 2015, 106 minutes.

## **6 October, 10-12, Room 111**

*Lecture 3: Documentary film history and scene in China, Jinyan*

*Readings:*

Berry, Chris (2021), "What Is Transnational Chinese Cinema Today? Or, Welcome to the Sinosphere," *Transnational Screens*, Vol. 12, Issue 3, pp. 183–198, 15 pages.

Sniadecki, J. P. (2015), "The Cruelty of the Social: Xianchang, Intersubjectivity, and Interobjectivity." In Zhen, Zhang and Angela Zito (eds), *DV-Made China: Digital Subjects and Social Transformations after Independent Film*, University of Hawaii Press, 57–75.

Veg, Sebastian (2019), *Minjian: The Rise of China's Grassroots Intellectuals*, Columbia University Press, pp. 84-163.

*Film watching on your own available on Canvas (obligatory, watch before Lecture 3, 6 Oct)*

Rahung Nasution, *Pulau Buru Tanah Air Beta*, 2016, 48 mins.

Robert Lemelson, *40 Years of Silence - An Indonesian Tragedy*, 2009, 86 mins, available here [https://www.youtube.com/watch?v=cn8m\\_2JJcPE](https://www.youtube.com/watch?v=cn8m_2JJcPE)

## **10 October, 16-18, On zoom.**

*Lecture 4: Documentary film history and scene in Japan, Professor Markus Nornes, University of Michigan*

*Readings:*

Centeno Martin, Marcos P. and Michael Raine (2020), "Tracing Tendencies in the Japanese Documentary Mode," *Arts*, 9(3):98, pp. 1-15.

Nornes, Markus (2002), "The Postwar Documentary Trace: Groping in the Dark." *positions: east asia cultures critique*, vol. 10 no. 1, pp. 39-78

O'Neill, Daniel (2019), "Rewilding futures: Japan's nuclear exclusion zone and post 3.11 eco-cinema," *Journal of Japanese and Korean Cinema*, 11:1, pp. 85-100.

Roberts, M. Downing (2019), "The Ethics of Japanese Social Documentary in the Wake of 3/11," *Journal of Japanese and Korean Cinema*, 11:1, pp. 68-84.

## **11 October 16-18, film screening Asia library**

Kazuo Hara, *The Emperor's Naked Army Marches On*, 1987, 122 minutes.

## **12 October, 13-15, room 111, Jinyan**

Seminar 1: Film review seminar

*Film watching on your own on Canvas (obligatory, watch before Lecture 5, 13 Oct)*

Hu Jie, *In Search of Lin Zhao's Soul*, 2014, 100 mins.

Tan Pinpin, *To Singapore with Love*, Singapore, 2013, 73 minutes.

Tiffany Hsiung, *The Apology*, 2016, 104 minutes.

Pattaraphon Phoothong, *Silence-Memories*, 2014, 30 minutes.

### **13 October, 10-12, Room 111**

*Lecture 5: History and memory, Chontida*

*Readings:*

Auikool, C. (2017), "Voice of the Voiceless: Culture of Impunity and Alternative Memory in Films". In Morakot M. & Zhu, T. (Eds.), *Multicultural Asean: Diversity in Identity, Language, Memory and Media*, pp. 91 -124 (Available in Academia U).

Meng, Jing (2015), "Personal camera as public intervention: remembering the Cultural Revolution in Chinese independent documentary films," *Studies in Documentary Film*, 9:2, pp. 143-60.

Pernin, Judith (2014), "Performance, Documentary, and the Transmission of Memories of the Great Leap Famine in the Folk Memory Project," *China Perspectives*, No. 4, pp. 17-26.

Svensson, Marina (2017), "Digitally Enabled Engagement and Witnessing: The Sichuan Earthquake on Independent Documentary film," *Studies in Documentary Film*, Vol. 11:3, pp. 200-16.

Tan, Kenneth Paul (2016), "Choosing What to Remember in Neoliberal Singapore: The Singapore Story, State Censorship and State-Sponsored Nostalgia," *Asian Studies Review*, 40: 2, pp. 231-49

Windu, Jusuf (2016), "Remembering Indonesia's 1965 killings in film," *Media Asia*, Vol 43: issue 1, pp. 10-13.

Winichakul, Thongchai (2020), *Moments of Silence The Unforgetting of the October 6, 1976, Massacre in Bangkok*, University of Hawai'i Press, Chapter 1 and 2, pp. 8-52. E-book.

Film watching on your own available on Canvas (obligatory, watch before Lecture 6, 17 Oct)

Janus Metz, Sine Plambech, *Hjertelandet* (Heartbound - A Different Kind of Love Story), 2019 (TBC)

Jeanne Hallacy, *This Kind of Love*, 2015, 43 minutes.

Sun Hee Engelstoft, *Forget Me Not*, 2019, 83 minutes.

### **17 October, 14-16, Room 111**

*Lecture 6: Documentary film and gender, Jinyan*

*Readings:*

Anderson, Joel Neville (2020), "Home Birth, World Cinema: Kawase Naomi's Films in Circulation," *Studies in Documentary Film* 14 (1): 50-62.

- 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.
- Tan, Jia (2016), "Aesthetics of Queer Becoming: Comrade Yue and Chinese Community-Based Documentaries Online," *Critical Studies in Media Communication* 33 (1): 38–52.
- Zeng, Jinyan (2022), "Desiring Feminism in Chinese Documentary Film." *Chinese Independent Cinema Observer*, no. 3: 142–62.
- Zhang, Zhen (2020), "Staging the Intimate-Public Camera: Wen Hui's Documentary Practice with Her Third Grandmother." *Studies in Documentary Film* 14 (1): 7–20.

**17 October 16-18, film screening in Asia library**

Wen Hai, Zeng Jinyan, Trish McAdam, *Outcry and Whisper*, 2020, 100 mins.

**19 October 10-12, Room 111**

Seminar 2: Documentary film and gender, Jinyan

Film watching on your own on Canvas (obligatory, *watch before Seminar 3, 21 Oct*)

Sue Williams, *Denise Ho: Becoming the Song*, 83 minutes, 2020.

Mongabay and the Gecko Project, *Our Mother's Land*, 55 minutes, 2020.

**21 October 10-12, Room 111**

Seminar 3: Documentary film and activism, Jinyan

Readings:

- Canet, Fernando (2018), 'The Filmmaker as Activist,' *Popular Communication*, Vol. 16, Issue 2, pp. 154–67.
- Pernin, Judith (2020), "Protest Documentaries in Taiwan and Hong Kong," In *Sunflowers and Umbrellas: Social Movements, Expressive Practices, and Political Culture in Taiwan and Hong Kong*, pp. 176–199, Institute of East Asian Studies, University of California, Berkeley, 23 pages.
- Pernin, Judith (2021), "Filming the Individual and the Collective: The 2019 Pro-Democracy Movement in Hong Kong Independent Documentaries," *MCLC Resource Center Publication*, October, [https://u.osu.edu/mclc/online-series/pernin/#\\_ftn1](https://u.osu.edu/mclc/online-series/pernin/#_ftn1). Estimated 20 pages.
- Zeng, Jinyan (2017), "Visualizing Truth-Telling in Ai Xiaoming's Documentary Activism," *Studies in Documentary Film* 11 (3), pp. 184–99.
- Zhang, Zhen. (2015), "Toward a Digital Political Mimesis: Aesthetic of Affect and Activist Video." In Zhen, Zhang and Angela Zito (eds), *DV-Made China: Digital Subjects and Social Transformations after Independent Film*, University of Hawaii Press, 316–46.

Exam week, question released 21 October 13.00, paper due 28 October at 17.00.