CULS 5411 (1st Term, 2019-20)

Documentary Media: From Pre-Cinema to Multi-Media Web Communities

Day and Time: Mon, **1:30pm–5:30pm**
Classroom: Room 310, Leung Kau Kui Building (Multi-Media Lab)

Teacher: Dr. Li Tiecheng
Email: tcli@cuhk.edu.hk
Office Hour: Mon, 10:00am-12:00pm
Office: Room 313, Leung Kau Kui Building

Description:
This course emphasizes history, theory and practice of documentary films, and combines visual culture with art creativity by lectures, screenings, readings, discussions, workshops, and hands-on practice. General concepts, aesthetics, ethics, modes of documentary will be introduced. It helps students to know how to discover and represent the cultural phenomenon in daily life by using visual method and to finish their short documentary films at the end of this semester.

Part One:
It acquaints students with a history of the development of documentary film to examine various styles and techniques of it, analyzes the culture in documentary film, and finds out the idea and character of each production, inspires students to consider with the culture theory they have learned.

Part Two:
It teaches basic shooting and editing technical skills for students to complete a short documentary video.
COURSE CONTENT & SCHEDULE

Week 1 Sep 2
(1) Introduction to the course
(2) How Can We Define Documentary Film?
(3) To assign Practice 1: Discover Myself
(4) To show former students’ works

Films:
1. The early works of The Lumiere Brother.
2. Robert J. Flaherty, Nanook of the North (1922)
3. Former students’ works

Readings:
李道明，「紀錄片的定義」在 紀錄片：歷史、美學、製作、倫理。（台北市：三民書局，2013），107-118。
李道明，「紀錄片的種類」在 紀錄片：歷史、美學、製作、倫理。（台北市：三民書局，2013），118-123。

Week 2 Sep 9
Classic Works 1: What Gives Documentary Films a Voice of Their Own
Films:
1. Walter Ruttmann: Berlin: Symphony of a Great City (1927)
2. Du Haibin, 1428 (2009)
Reading:

To Submit and show in class: Practice 1: Discover Myself (2min video, by individual)
Grouping
To assign Practice 2: Time and Space

Workshop 1:
1) Introduction to Video Production Equipment
2) Documentary Shooting Technology

Week 3 Sep 16
Classic Works 2: Man with a Movie Camera
1. Dziga Vertov, Man With A Movie Camera (1927)
2. Alain Resnais, Night and Fog (1955)
Readings:

**Workshop 2:**
Editing software: Adobe Premiere 1

**Week 4 Sep 23**
10:00am @Lab  Submission: Practice 2: Time and Space (*3-5min video, by group*)
To assign Practice 3: A Complete Action & Work Diary
Discussion: Practice 2: Time and Space
**Workshop 3:**
Editing software: Adobe Premiere 2

**Week 5 Sep 30**
10:00am @Lab  Submission: Practice 3: A Complete Action (*5min video, by group*)
Workshop 3: Sound Recording
† Introduction to Sound Production Equipment
‡ Documentary Sound Recording Technology
Discussion: Practice 3: A Complete Action

**Week 6 Oct 7**
Chung Yeung Festival

**Week 7 Oct 14**  switch to  Nov 2 (Sat)  6:30pm-9:30pm
Screening and Discussion

**Week 8 Oct 22**
Proposal Presentation with group video footage
Each group will present their proposal and discuss with the class.
Submission: Footage (*10min, by group*)

**Week 9 Oct 29**
Classic Works 3: The Theories of Cinéma vérité & Direct Cinema
Films:
1. Edgar Morin, Jean Rouch, *Chronicle of a Summer* (*1961*)
3. Ju Anqi, *There’s a Strong Wind in Beijing* (*北京的風很大*) (*1999*)
Reading:
**Workshop 4: Documentary Editing**
Week 9  Nov 2 (Sat afternoon). Screening and Discussion
To Submit the Rough Cut (10-15min).

Week 10  Nov 4
Rough Cut Discussion
Guest Speaker: Yang Lina

Week 11  Nov 11
Documentary of Mainland China
Film:
2. Xu Xin(徐辛), Karamay (克拉瑪依) (2010)
3. Qiu Jiongjiong(邱炯炯), 萱堂閒話錄（2011）
Reading:
王慰慈，紀錄與探索：與大陸紀錄片工作者的世紀對話，455-475，台北：遠流出版事業股份有限公司，2000
Workshop 5: How to Edit and Structure Your Documentary

Week 12  Nov 18
Fine Cut Discussion
Guest Speaker: Ying Liang
Submission：Fine Cut (20 min documentary, by group)

Week 13  Nov 25.
Documentary of Hong Kong and Taiwan
Film:
Lam Sum(林森), Beyond the Queen(人在皇後)（2008）
Lo Chun Yip (盧鎮業), Days After n Coming (那年春夏.之後) (2011)
Chang Weihua (江偉華), The Right Thing(廣場) (2008)
Reading:
2. 林文淇，陳德齡編（Lin Wenqi, Chen Deling ed.), 生命的影像：台灣紀錄片的七堂課 (Images of Life: Seven Lessons on Taiwan Documentary Films), 台灣桃園縣：國立中央大學電影文化研究室，2007

Week 14  Dec 2.
Final Cut Discussion
Submission：10am @ Lab
Final Cut (10-20min documentary, by group) and Report (individual)
Course Conclusion
Week 16 Dec 16.
Submission: Final Cut + Report + Description + Stills + Dairy

Assessment
- Attendance and participation 10%
- Practice 1: Discover Myself (2min video, individual) 10%
- Practice 2: Time and Space (3-5min video, group) 10%
- Practice 3: A Complete Action (3-5min video, group) 10%
- Proposal Presentation (group) + Rough Cut + Fine Cut + Final Work + Dairy (10-20min documentary, group) 40%
- Report (>2000 words in either Chinese or English, individual) 20%

Details:
1. Practice:
   (1). Discover Myself: to introduce students themselves by using all kinds of methods, including video, pictures, music, flash and animation. This part will discover students’ visual creativities, and help them to know each other.
   (2). Time and Space: to finish a 3-5 minutes’ video to present an environment.
   (3). A Complete Action: to present a person’s action (from beginning to the end).

2. Proposal Presentation: The proposal describes the story of the final film, and makes clear whom the film will talk about, how the story will be told, and what kind of issues the film intends to explore.

3. Final Work: The completed films (10-20 minutes documentary films) will be screened and discussed during the final lesson. We’ll focus on an overview of the documentary process, including documentary form, style, shooting and editing.

4. Report: To report the final work, no less than 2000 words.

Practice 1 and the report are individual works; others are group ones.

Learning Outcomes
Knowledge & Skill:
Students are expected to get the ability to examine the technical, stylistic, aesthetic, and representational dynamics involved in documentary, and acquire the technical skills needed to complete a documentary film.

Attitude:
Aware of multicultural communities and respect for the other; being confident in expressing ones ideas; board-minded but strong in critical evaluation.

Selected Reference:

Honesty in Academic Work: A Guide for Students and Teachers
The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students, and adopts a policy of zero tolerance on cheating and plagiarism. Any related offence will lead to disciplinary action including termination of studies at the University. All student assignments in undergraduate and postgraduate programmes should be submitted via VeriGuide with effect from September 2008: http://veriguide1.cse.cuhk.edu.hk/portal/plagiarism_detection/index.jsp

Although cases of cheating or plagiarism are rare at the University, everyone should make himself/herself familiar with the content of this website and thereby help avoid any practice that would not be acceptable.

Section 1 What is plagiarism

Section 2 Proper use of source material

Section 3 Citation styles

Section 4 Plagiarism and copyright violation

Section 5 CUHK regulations on honesty in academic work

Section 6 CUHK disciplinary guidelines and procedures

Section 7 Guide for teachers and departments

Section 8 Recommended material to be included in course outlines

Section 9 Electronic submission of assignments via VeriGuide

Section 10 Declaration to be included in assignments