



Course syllabus

Faculty Board of Humanities and Social Sciences
School of Language and Literature

1FV100 Filmvetenskap, grundkurs, 30 högskolepoäng
Film Studies, Basic Course, 30 credits

Main field of study

Film Studies

Subject Group

Film Studies

Level of classification

First Level

Progression

GIN

Date of Ratification

Approved by the Board of the School of Language and Literature 2009-11-02

Revised 2012-05-23

The course syllabus is valid from autumn semester 2012

Prerequisites

General entry requirements.

Objectives

Module 1. Film form and narration

After completing the course, students should be able to:

- conduct linguistically well-formed analyses of the form and narration of films,
- explain and discuss basic theoretical concepts within film studies concerning form and narration of films,
- give a summary of some of the industrial and historical contexts with regards to film.

Module 2. Film history

After completing the course, students should be able to:

- explain and discuss basic trends within film history based on technological, societal and industrial factors,
- explain and problemize film history's canon and development,
- discuss film in linguistically well-formed texts and based on an historical context,
- discuss how film history of for example film festivals, DVD-editions or the Internet, is utilized in today's film culture.

Module 3. Cinema and nation

After completing the course, students should be able to:

- explain and discuss the relationship between cinema and nation as presented in the course literature and teaching,
- critically and independently reflect on the relationship between cinema and nation.

Module 4. Moving Images in Contemporary Screen Culture

After completing the course, students should be able to:

- explain and discuss the changing forms of viewing within the film media in recent years,
- discuss how convergence between older and more recent media influences film culture and the role of films in society,
- based on a concrete media product from contemporary screen culture (film, video installations, computer games, TV-series or similar), analyse how new media forms affect form and content.

Content

Module 1. Film form and narration, 7.5 credits

The module provides an introduction to form, narration and style in film. Based on fundamental theoretical principles and exercises in analysis, the narrative construction of film is dealt with based on close studies of elements of style such as camera, cutting, lighting, sound and production. Film style and narration is also connected to contexts of film history and the film industry.

Module 2. Film history, 7.5 credits

The module provides a survey of film history. The film medium's aesthetical, social, economical and technical conditions and changes are addressed. Topics touched upon are the establishment of film as a narrative mass medium, classic Hollywood, post World War II national film movements, as well as more recent film aesthetics and conditions in a globalised film market. The module also addresses how film's historical heritage is utilized in today's film culture.

Module 3. Cinema and nation, 7.5 credits

The module deals with the relationship between cinema and nation. Questions addressed include how the production and reception of film is formed by perceptions of national identity and national affiliation. The concept of national film will be problemized and examined. During the module, different research perspectives will be presented that try to explain how national themes are conveyed in film and why this occurs. The course focuses on Swedish cinema; however, other national film cultures will also be addressed.

Module 4. Moving Images in Contemporary Screen Culture, 7.5 credits

The module addresses film in relation to new media and new forms of viewing moving images. The historical background constitutes the medial revolution film has undergone during recent decades, which has resulted in that classic cinema film is in crisis at the same time that moving images on other screens have come to have increasingly more significance. YouTube, video installations and computer games with moving images are only some of the examples of an expanded understanding of the film media through medial transformation. Based on this changed media culture, we ask questions such as: What happens in the meeting between old and new viewing forms for moving images? How is the relationship between film and society changed by new media? Convergence and screen culture are key concepts.

For all modules, participation in seminars and practical exercises (where applicable) is mandatory, as well as attendance at the first teaching session of each module (in the case of on-campus courses).

Type of Instruction

Teaching is in the form of lectures, classroom teaching, group discussions, seminars and film viewings.

The course may be offered as a distance course with the aid of an online learning management system.

Examination

The course is assessed with the grades Fail (U), Pass (G) or Pass with Distinction (VG).

Examination and grading for all modules is based on written assignments and oral presentations as well as active participation in seminars (in the case of on-campus courses).

In order to receive the grade of Pass, the expected learning outcomes must be achieved.

In order to receive a final grade of Pass with Distinction for the entire course, the student must receive the grade of Pass with Distinction in at least 22.5 of the 30 credits.

Grading criteria for the grade of Pass with Distinction can be found in the study guidance material.

Course Evaluation

At the end of the course, a written course evaluation is performed and compiled into a report. The evaluation report is available to students and is filed and stored according to departmental regulations.

Credit Overlap

All of the modules may be taken as freestanding courses.

Required Reading and Additional Study Material

Module 1. Film form and narration

Bordwell, David & Kristin Thompson. 2003. *Film Art: An Introduction*. New York: McGrawHill (7th edition, or later edition). 532 pages.

Material provided by the department (ca. 60 pages)

Module 2. Film history

Bordwell, David & Kristin Thompson. 2002. *Film History: An Introduction*. New York: McGrawHill (2nd edition, or later edition). 788 pages (selected pages).

Grainge, Paul, Mark Jancovich, Sharon Monteith. 2007. *Film Histories: An Introduction and Reader*. Toronto: University of Toronto Press. Ca. 400 pages (selected pages).

Module 3. Cinema and nation

Higson, Andrew. 2011. *Film England: Culturally English filmmaking since the 1990s*. London: I. B. Tauris. 296 pages.

Hjort, Mette & Scott MacKenzie (eds.). 2000 or later edition. *Cinema & Nation*. London & New York: Routledge. 314 pages.

Qvist, Per Olov. 1995. *Folkhemmet's bilder: modernisering, motstånd och mentalitet i den svenska 30-talsfilmen*. Lund: Arkiv. 496 pages.

Material provided by the department: Ca. 100 pages.

Reference literature:

Furhammar, Leif. 2003. Tredje reviderade och utökade upplagan. *Filmen i Sverige: En historia i tio kapitel och en fortsättning*. Stockholm: Dialogos och SFI. 407 pages.

Module 4. Moving Images in Contemporary Screen Culture

Jenkins, Henry. 2006. *Convergence culture*. New York: New York University Press. 150 pages (selected pages).

Mirzoeff, Nicholas (ed.). 2002. *The Visual Culture Reader*. New York: Routledge. Ca. 300 pages (selected pages).

Snickars, Pelle & Patrick Vonderau (eds.). 2008. *The YouTube Reader*. Stockholm: National Library of Sweden. Ca. 200 pages (selected pages).

Willis, Holly. 2005. *New Digital Cinema*. London: Wallflower Press. 121 pages.