



Course syllabus

Faculty of Arts and Humanities
Department of Film 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 2009-11-02

Revised 2016-03-29 by Faculty of Arts and Humanities.

The course syllabus is valid from autumn semester 2016

Prerequisites

General entry requirements.

Objectives

After completing the course, the student should be able to:

- discuss and interpret film in oral and written analyses,
- account for and contextualise relevant parts of film history.

Module 1, Film form and narration, 7.5 credits

After completing the module, the student should be able to:

- conduct analyses of the form and narration of films, using appropriate language,
- account for basic film-theoretical concepts concerning the form and narration of films,
- in general terms account for some industrial and historical contexts concerning film.

Module 2, Film history, 7.5 credits

After completing the module, the student should be able to:

- account for general tendencies in film history on the basis of technological, societal and industrial aspects,
- account for and problematise the canon and development of film history,
- discuss films on the basis of historical contexts, using appropriate language,

- discuss how film history is utilised in today's film culture, for example in the form of festivals and DVDs or on the Internet.

Module 3, Film history – in-depth studies, 7.5 credits

After completing the module, the student should be able to:

- account for and reflect on methodological and ideological factors in the writing of film history,
- retrieve, prioritise and contextualise various forms of film-related source material,
- identify and reflect on various aspects of film history.

Module 4, Contemporary film production and distribution, 7.5 credits

After completing the module, the student should be able to:

- account for the conditions of film production in the global film industry,
- analyse the changes in film distribution and screening during the last two decades.

Content

Module 1, Film form and narration, 7.5 credits

This module includes a general introduction to form, narration and style in films. On the basis of basic theoretical concepts and exercises in analysis, the narrative construction of films is discussed, in the form of in-depth studies of stylistic elements such as camera, cutting, lighting, sound and production. Film style and narration are also related to the contexts of film history and the film industry.

Module 2, Film history, 7.5 credits

This module includes an introduction to film history. The aesthetic, social, economic and technical conditions and changes in film are covered. Areas covered in the module include the establishment of film as a narrative medium, classic Hollywood, national film movements after World War II, and the aesthetic and conditions of more recent films on the globalised film market. The module also discusses how the historical heritage of film is utilised in today's film culture.

Module 3, Film history – in-depth studies, 7.5 credits

This module includes in-depth studies of film history, focusing on theoretical, ideological and practical aspects of writing film history and the impact of this on archives, selection, canonisation, source material and the role of film in society. The module focuses on certain themes in film history from 1895 to around 1980. Geographically, the course focuses on Swedish, European and American film, but also discusses other regions. The student has the opportunity to choose one of two time periods to specialise in: 1895–1930 (the period of silent film) or 1930–1980 (the classical period).

Module 4, Contemporary film production and distribution, 7.5 credits

This course discusses film in a production context. It discusses production conditions in the digital age, as well as the changes in film distribution and screening. The historical background forms the media revolution film has experienced in the past few decades, which has resulted in a crisis for classical cinema film while other forms of screening have grown more significant. The module discusses the challenges facing today's film industry. Film festivals are also discussed as a form of distribution and as a production context.

In all modules, participation in seminars and practical exercises (when included) is compulsory. For campus courses, the first meeting in each module is also compulsory.

Type of Instruction

Teaching is delivered in the form of lectures, group discussions, seminars and film screenings.

The teaching can also be distance-based and carried out on an online learning platform.

Examination

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

All modules are examined continuously through written and oral assignments and active participation in seminars (for campus courses). Module 2 (campus) also includes a written examination.

In order to receive the grade of Pass, the student must achieve the objectives. Grading criteria for the grade of Pass with Distinction (VG) can be found in the study guidelines. In order to receive the grade of Pass with Distinction, the student must have received the grade of Pass with Distinction for at least 22.5 of 30 credits.

For students who do not pass their first examinations, retake examinations are provided in accordance with local regulations at the university.

Course Evaluation

At the end of the course, a course evaluation is conducted. Results and analysis of the course evaluation are communicated to the students who have taken the course and the students who are taking the course when it is offered the next time. The evaluation is anonymous. The course evaluation is filed according to departmental regulations.

Credit Overlap

This course cannot be part of a degree in combination with another course in which the content fully or partly correspond to the content of this course: All modules are offered as freestanding courses.

Required Reading and Additional Study Material

Module 1, Film form and narration, 7.5 credits

Bordwell, David & Thompson, Kristin. *Film Art: An Introduction*. New York: McGraw Hill. (7th edition or later). 532 p.

Material provided by the department, ca 60 p.

Module 2, Film history, 7.5 credits

Bordwell, David & Thompson, Kristin. *Film History: An Introduction*. New York: McGraw Hill. (2nd edition or later). 500 p. (selection)

Grainge, Paul, Jancovich, Mark, Monteith, Sharon. *Film Histories: An Introduction and Reader*. Toronto: University of Toronto Press. ca 400 p. (selection). The latest edition.

Module 3, Film history – in-depth studies, 7.5 credits

Required reading for all students:

Barber, Sian, *Using Film as a Source*. Manchester: Manchester University Press. 192 p. The latest edition.

Elective literature 1895–1930:

Bean, Jennifer M, Anupama Kapse, & Laura Horak (eds). *Silent Cinema and the Politics of Space*. Bloomington and Indianapolis: Indiana University Press 346 p., the latest edition.

Snickars, Pelle. *Svensk film och visuell masskultur 1900*. 2001. Stockholm: Aura förlag. 278 p. [provided by the department]

Elective literature 1930–1980:

Larsson, Maria, *Skenet som bedrog: Mai Zetterling och det svenska sextiotalet*. 2006. Lund: Sekel. 283 p. [provided by the department]

Maltby, Richard, Daniel Biltereyst & Philippe Meers (eds.). *Explorations in New Cinema History: Approaches and Case Studies*. Malden and Oxford: Wiley-Blackwell. 352 p. The latest edition.

Material provided by the department, ca. 100 p.

Module 4, Contemporary film production and distribution, 7.5 credits

Banks, Miranda J., Conor, Bridget & Mayer, Vicki (eds.), *Production studies, the sequel!: cultural studies of global media industries*, Routledge, London, 285 p., the latest edition.

Balsom, Erika, *Exhibiting cinema in contemporary art*, Amsterdam University Press, Amsterdam, selected parts, ca 100 p., the latest edition.

Bosma, Peter, *Film Programming: Curating for Cinemas, Festivals, Archives*. Wallflower Press/ Columbia University Press, New York, 100 p., the latest edition.

Jenkins, Henry, *Textual poachers: television fans and participatory culture*, 20. ed., Routledge, New York, 370 p., the latest edition.

Lessig, Lawrence, *Remix: making art and commerce thrive in the hybrid economy*, Penguin Press, New York, 327 p., the latest edition.

Loist, Skadi, de Valck, Marijke, Kredell, Brendan, eds., *Film Festivals: History, Theory, Method, Practice*, London/New York: Routledge, the latest edition.

Wong, Cindy H., *Film festivals: culture, people, and power on the global screen*, Rutgers University Press, New Brunswick, N.J., 328 p., the latest edition.

Material provided by the department, ca 100 p.