



Course syllabus

Faculty of Arts and Humanities

Department of Film and Literature

1FV100 Filmvetenskap, grundkurs, 30 credits

Film Studies, Basic Course

Main field of study

Film Studies

Subject Group

Film Studies

Level of classification

First Level

Progression

G1N

Date of Ratification

Approved 2009-11-02

Revised 2022-03-08 by Faculty of Arts and Humanities.

The course syllabus is valid from autumn semester 2022

Prerequisites

General entry requirements for university studies.

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 film idioms and film narration, using correct terminology
- account for basic theoretical concepts concerning film idioms and film narration, used in film studies
- give a general account of some film-industrial and film-historical contexts.

Module 2, Film history, 7.5 credits

After completing the module, the student should be able to

- account for general tendencies in film history, based on technological, societal and industrial factors
- account for and problematise the canon and development of film history
- discuss films from the point of view of historical contexts, in well-written texts
- 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 – specialisation, 7.5 credits

After completing the module, the student should be able to

- independently account for and reflect on methodological and ideological factors in the writing of film history
- search for, select and contextualise different kinds of film-related source material
- identify and reflect on different 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 last two decades' changes in film distribution and screening.

Content

Module 1, Film form and narration, 7.5 credits

This module provides a general introduction to the idiom, narration and style of films. Based on basic theoretical concepts and exercises in analysis, the narrative structure of film is discussed, based on in-depth studies of stylistic elements such as camera, cutting, lighting, sound and production. Film style and narration are also related to film-historical and film-industrial contexts.

Module 2, Film history, 7.5 credits

This module gives an introduction to film history, covering aesthetic, social, financial, and technical conditions and changes. Areas covered in the module include the establishment of film as a narrative mass medium, classic Hollywood, national film movements after World War II, and the aesthetics 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 – specialisation, 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 that this has when it comes to 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 covers several regions in addition to Swedish, European and American film. The student gets to choose one of two 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 module discusses film in a production context, including production conditions in the digital age, as well as the changed forms of film distribution and screening. The historical background is the media revolution that film has experienced in the past few decades, which has resulted in a crisis for classical film for the cinema, at the same time as other kinds of screening have become increasingly important. 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.

Type of Instruction

Teaching is delivered in the form of lectures, group discussions, seminars and film screenings. The teaching may also be distance-based, using an online learning platform.

Examination

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

On-campus modules are examined through a home exam or a portfolio. Continuous written and oral assignments may also be included, as well as seminars. Module 2 (campus) includes a room examination. When the course is offered at a distance, modules are examined through continuous written assignments and forum discussions and are concluded with a take-home exam or a portfolio.

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 guide. In order to receive the grade of Pass with Distinction for the course as a whole, the student must have received this grade for at least 22.5 of 30 credits.

Retake examinations are provided in accordance with Local regulations for courses and

examinations at the first and second levels at Linnaeus University. If the university has decided that a student is entitled to special educational support due to a disability, the examiner may offer an adapted exam or allow the student to conduct the exam in an alternative way.

Course Evaluation

During or shortly after the course, a course evaluation is conducted. Results and analysis of the course evaluation are promptly communicated to the students who have taken the course. Students who are taking the course when it is offered the next time are informed of the results at the start of the course. The evaluation is anonymous.

Credit Overlap

The course cannot be included in a degree along with the following course/courses of which the content fully, or partly, corresponds to the content of this course: 1FV101

Film form and narration, introductory course, 7.5 hp

1FV102 Film history, introductory course, 7.5 hp

1FV106 Film History - Specialisation, 7.5 hp

1FV107 Contemporary film production and distribution, 7.5 hp

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. (11th edition or later). 492 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. (4th edition or later). 780 p. (selection)

Other material provided by the department, ca 100 p.

Module 3, Film history – specialisation, 7.5 credits

Required reading for all students:

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

Specialisation, 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 on the learning platform]

Specialisation, 1930–1980:

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

Maltby, Richard, Daniel Biltereyst & Philippe Meers (eds.). *Explorations in New*

Cinema History: Approaches and Case Studies. Malden and Oxford: WileyBlackwell. 352 p. The latest edition.

Material provided by the department on the learning platform, ca. 100 p.

Module 4, Contemporary film production and distribution, 7.5 credits

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

Lobato, Ramon, *Shadow Economies of Cinema. Mapping Informal Film Distribution*, 168 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.

Material provided by the department on the learning platform, ca 100 p.