



Course syllabus

Faculty of Arts and Humanities

Department of Film and Literature

1FV20E Filmvetenskap, fortsättningskurs, 30 högskolepoäng

Film Studies, Continuation Course, 30 credits

Main field of study

Film Studies

Subject Group

Film Studies

Level of classification

First Level

Progression

G1E

Date of Ratification

Approved 2009-09-06

Revised 2014-06-26 by Faculty of Arts and Humanities.

The course syllabus is valid from autumn semester 2014

Prerequisites

1–30 higher education credits in Film Studies

Objectives

After completing the course, students should be able to:

- demonstrate familiarity with the genres and cinematic facts that are included in the course's modules,
- demonstrate the fulfilment of the expected learning outcomes for each module.

Module 1. Documentary film

After completing the course, students should be able to:

- explain and discuss the history of the documentary film and its forms of expression,
- in writing, be able to independently reflect on the theoretical problems that are connected with documentary film.

Module 2. Writing about film: Film reviews and film journalism

After completing the course, students should be able to:

- explain and discuss contemporary cultural journalism tendencies based on a historical and societal perspective,
- analyse film reviews and other kinds of film journalism from a larger cultural

- analyze film reviews and other kinds of film journalism from a target cultural journalism context,
- write film reviews and columns with a connection to film, all carefully prepared stylistically and regarding content,
- edit articles within the genres mentioned above.

Module 3. European Cinema

After completing the course, students should be able to:

- explain and discuss some of the most influential films and filmmakers in contemporary French, German, Spanish, Eastern European and Scandinavian cinema,
- provide a general account of the changes European film culture has undergone throughout the more recent decades,
- problemize “European film” as a concept based on cultural theoretical perspectives,
- analyze a film based on a perspective that problemizes “the European” as the cultural identity.

Module 4. World Cinema

After completing the course, students should be able to:

- give a film studies perspective of film cultures outside the USA and Europe,
- select appropriate literature for a minor research project within the scope of the subject world cinema,
- in writing and orally, formulate criticism of the student’s own texts as well as texts written by other students.

Content

Module 1. Documentary Film (7.5 credits)

The module covers the history of the documentary film and its forms of expression.

Students will also discuss the theoretical problems that are connected with the documentary film, for example, the relationship between documentary film and reality and the ethical questions raised.

Module 2. Writing about film: Film reviews and film journalism (7.5 credits)

The module provides practical and theoretical perspectives concerning film reviews and other kinds of film journalism. Theory seminars, where newspaper and magazine articles will be discussed based on contemporary journalism culture will be alternated with practical exercises in article writing. Different genres, such as reviews and columns will be studied and placed in a larger cultural journalism context. During the practical exercises, students will discuss style, disposition and text editing, as well as how one adapts one's writing to a specific circle of readers.

Module 3. European Cinema (7.5 credits)

The module uses an overall view of European cinema based on new approaches in contemporary research within film studies regarding European film identity. Using transcultural perspectives where international and regional events and festival cultures, "world cinema" and boundary transgressing film creation is focused upon, the traditional ideas regarding European cinema as national "auteur film" will be discussed. Focus will be directed at contemporary cinema and the changes that have taken place in European film during the past 20 years. The periods usually considered as the glory days of European cinema, the 1920s and the 1960s, act as background for discussion during the course regarding European film identity during the process of change.

Module 4. World Cinema (7.5 credits)

The module deals primarily with film outside of the USA and Europe, for example, film in Asia, the Middle East, Africa and Latin America. Transnational angles of approach regarding film cultures in a broader perspective will be introduced, and in this context trends within European and American films may even be addressed. The meaning of the term world cinema will be discussed and the students will further their knowledge in a project of their choice that falls within the scope of the course content.

Elective Module. Independent project (7.5 credits)

Students who wish to take a degree in Film Studies can replace one module with an independent project (degree project) in the form of an essay within Film Studies. The purpose of the course is to allow students the opportunity to practice adopting a critical and analytical attitude in a written, scholarly work. The students will author a shorter, independent paper as well as act as student reviewer on another student's project.

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.

Type of Instruction

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

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

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Examination

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

Examination and grading for Module 1 is based on written assignments and active participation in the form of presentations and well-prepared discussions during seminars and workshops.

Examination and grading for Module 2 is based on active participation in seminars in the form of presentations and well-prepared discussions, editing of texts and writing of articles.

Examination and grading for Module 3 is based on written assignments and active participation in seminars in the form of presentations and well-prepared discussions (in the case of on-campus courses).

Examination and grading for Module 4 is based on active participation in seminars in the form of presentations and well-prepared discussions, as well as a written group assignment where the students formulate and answer a question within the scope of the subject.

Examination and grading of the Independent Project is based on a finished essay, completion of a student review of another student's essay and active participation in seminars.

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.

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

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: All of the modules may be taken as freestanding courses.

Other

Students who wish to exchange one module for a dissertation module must notify the Subject Co-ordinator in advance.

Required Reading and Additional Study Material

Module 1. Documentary Film

Bruzzi, Stella. 2006 (2nd edition). *New Documentary: A Critical Introduction*. London: Routledge. 199 pages.

Winston, Brian (ed.), 2013. *The Documentary Film Book*. London: Palgrave MacMillan/BFI. 400 pages.

Nichols, Bill. 2010 (2nd edition). *Introduction to Documentary*. Bloomington: Indiana Univ. Press. 223 pages.

Material provided by the department: ca 50 pages.

Module 2. Film criticism: Theory & Practice

Anderberg, Thomas. 2009. *Alla är vi kritiker*. Stockholm: Atlas. 423 pages. (selected pages)

Corrigan, Timothy. 2010 or later edition. *A Short Guide to Writing about Film*. London: Longman. 196 pages.

Loman, Rikard, Birthe Sjöberg & Jimmy Vulovic. 2007. *Kulturjournalistikens grunder*. Lund: Studentlitteratur. 116 pages.

Nordenson, Magdalena. 2008. *Opinionsjournalistik: att skriva ledare, kolumner och recensioner*. Lund: Studentlitteratur. 180 pages. (selected pages)

Material provided by the department: ca 50 pages.

Module 3. European Cinema

Elizabeth Ezra. 2004. *European Cinema*. Oxford: Oxford University Press. 250 pages (selected pages), 344 pages.

Catherine Fowler. 2002. *The European Cinema Reader*. London: Routledge. 268 pages.

Thomas Elsaesser. 2005. *European Cinema: Face to Face with Hollywood*. Amsterdam: Amsterdam University Press cop. 563 pages.

Material provided by the department: ca 50 pages.

Module 4. World Cinema

Durovicová, Natasa och Kathleen E. Newman (eds). 2009. *World Cinemas, Transnational Perspectives*. 384 pages.

Nagib, Lucia, Chris Perriam och Rajinder Dudrah (eds). 2011. *Theorizing World Cinema*. 288 pages.

Material provided by the department: ca 150 pages.

In connection with the group assignment, each group of students will present a literature list (at least 700 pages) relevant for their chosen subject area that the teacher must approve. Guidance regarding suitable reference literature will be given at the beginning of the course.

Elective Module. Independent project

Att skriva uppsats i filmvetenskap. Kompendium. 28 pages.

Svenska skrivregler. 2008. (Third, expanded edition). Stockholm: Liber. 263 pages.

Subject specific literature list (minimum 700 pages)