



## Course syllabus

Faculty of Arts and Humanities

Department of Film and Literature

4LI200 Världskulturer - begrepp och förmedling, 30 högskolepoäng

World Cultures - Concepts and Mediation, 30 credits

### Main field of study

Film Studies, Comparative Literature, Musicology

### Subject Group

Comparative Literature

### Level of classification

Second Level

### Progression

A1N

### Date of Ratification

Approved by Faculty of Arts and Humanities 2016-01-25

The course syllabus is valid from autumn semester 2016

### Prerequisites

Bachelor's Degree in the humanities or social sciences or the equivalent, and English B.

## Objectives

After completing the course, the student should be able to apply theoretical knowledge about the notion of "world culture" in a curatorial project.

### Module 1: World Literature , 7.5 credits

After completing the course, students should be able to:

- explain and critically account for the notion of "world literature" as it is used within literary and cultural theory,
- problematize conditions for understanding the phenomenon of literature in a global perspective,
- independently formulate a piece of coursework where the concept "world literature" is explored with awareness of what it means to study literature within a global framework.

### Module 2: Film as World Culture , 7.5 credits

After completing the course, students should be able to:

- explain and critically account for the notion of "world cinema" as it is used within Film Studies as well as within a broader cultural context,
- with the notion of "world culture" as a starting-point, problematize the idea that films can travel and be understood by audiences in different countries and cultures,
- analyze moving image culture in a written coursework that reflects an awareness

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of what it means to study film within a global framework.

**Module 3: Perspectives on world music , 7.5 credits**

After completing the course, students should be able to:

- explain and critically account for relevant perspectives on the notion of “world music” as it is used in musicology as well as within a broader cultural context,
- problematize conditions for understanding the phenomenon of “world music” from a global, historical and contemporary perspective,
- independently produce a written analysis of a record, a concert or an equivalent example of “world music” that reflects theoretical awareness of relevant perspectives for studying music within a global framework.

**Module 4: Exhibiting World Cultures , 7.5 credits**

After completing the course, students should be able to:

- explore and apply theoretical issues raised in previous modules within the context of cultural heritage,
- independently formulate a research question relevant to the topic of world culture as discussed in module 1-3,
- transform a research question into an exhibition display accessible to the public, and critically reflect on the work process.

## Content

The course consists of four modules à 7.5 credits. It offers an introduction to and problematization of the notion of "world culture" as used within subject fields across the humanities, including literature, film and music. Theories around exhibition and curatorial practice are also included in the course.

### **Module 1: World literature , 7.5 credits**

The course sheds light on literature as a border-crossing phenomenon, and investigates ways of discussing and understanding literature through categories other than the nation. What does it mean to frame literature globally, rather than nationally? What does the notion of "world" mean within the concept of "world literature"? Is "literature" a universal concept or dependent on time and place? By focussing on literature as an activity (production, consumption, circulation) the course will demonstrate how such an approach may enrich the field of literary studies, leading to new knowledge about literature as a historically and geographically situated phenomenon. Hence, this course does not explore individual literary works or national literatures; its interests lie rather in examining, through relevant theoretical texts, the circulation of literature viewed from a global perspective.

### **Module 2: Film as World Culture , 7.5 credits**

This course explores and problematizes the notion of "world cinema" in relation to its historical background, its use in cultural theory and as a marketing label. What does the notion of "world" mean within the concept of "world cinema"? How is this concept used within film exhibition and distribution? Does it have any significance for film production? Which strategies can help us analyze the cultural encounters that occur when moving images are placed within a context of "world culture"? "World cinema" is discussed in relation to theories around globalization, migration, hybrid identities and transnational film culture. The module will not deal with individual film titles, trends or movements; the focus is on exploring, through relevant theoretical texts, the circulation of film within a marketplace that is both local and global.

### **Module 3: Perspectives on World music , 7.5 credits**

Grounded in an ethnomusicological theoretical perspective, this module investigates "world music" as a global phenomenon and genre. What is "world music"? For whom, in which context, does a particular musical tradition become "world music"? When is music not "world music", and why? What was "world music" yesterday, and is there any "world music" today? By contextualizing and questioning the concept of "world music", situating it in relation to theories of medialization, distribution, intellectual property rights and issues around cultural heritage, identity and authenticity, the relationship between "the world", the Other and the western world, the module sheds light on broader questions around music as a means of cultural expression in local and global contexts.

### **Module 4: Exhibiting World Cultures , 7.5 credits**

Having developed a complex understanding of concepts like "world literature", "world cinema", "world music" and "world culture" and relevant critical perspectives around these key concepts in modules 1-3, students move on to a deeper and more creative exploration of "world culture" in relation to the idea of "cultural heritage". What happens when the theoretical and historical perspectives presented in previous modules are placed within a culture of display? How can "world culture" be communicated to a wider public? What is the relationship between "world culture" and "cultural heritage"? In this module, students will acquire an awareness of the role of the curator as mediator through readings in museology and related areas.

With support from a supervisor, each student will independently formulate a research question with relevance to the notions of "world culture" and "cultural heritage". The course ends with an exhibition, where students become curators, showing their coursework to the public and contribute to a wider understanding of cultural heritage and the relationship between a local, geographical site and situation, and a global context.

## Type of Instruction

The course structure incorporates campus-based seminars and meetings at cultural institutions (for example, museums and cultural actors/sites). The students will also make use of a web platform where compulsory assignments will be presented. In modules 1, 2 and 3, the teaching methods include lectures, seminars and group exercises. In module 4, students are expected to work more independently and will be assigned an individual supervisor.

The course may also be offered as a flexible-learning course on a learning platform, without physical meetings.

## Examination

The course is assessed with the grades A, B, C, D, E, Fx or F.

The grade A constitutes the highest grade on the scale and the remaining grades follow in descending order where the grade E is the lowest grade on the scale that will result in a pass. The grade F means that the student's performance is assessed as fail.

(i.e. received the grade F)

Grade criteria for the A–F scale are communicated to the student through a special document. The student is to be informed about the grade criteria for the course by the start of the course at the latest.

All modules are partly examined through active and compulsory participation in seminars and group exercises. Modules 1, 2 and 3 respectively feature a home exam. Module 4 is examined primarily through a curatorial assignment, in the shape of an exhibition display and relevant critical evaluation of the work process.

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

## Course Evaluation

At the end of the course, students complete a written course evaluation, the result of which is made available to students and archived according to departmental regulations.

## Required Reading and Additional Study Material

### Module 1: World literature

Bloom, Harold, *The Western Canon : The Books and School of the Ages*, New York : Harcourt Brace, 1994, or later edition. (selection, ca 50 pp)

Carroll, Michael Thomas (red.) *No Small World: Visions And Revisions Of World Literature*. Urbana, IL:National Council of Teacher of English, 1996. 221s. ISBN-0-8141-3368-1. (Available in fulltext from ERIC)

Damrosch, David, *How to Read World Literature*, Chichester: Wiley-Blackwell, 2009 or later edition, 139 pp.

Damrosch, David, *What is World Literature?* , Princeton: Princeton University Press, 2003, or later edition, 324 pp.

Literary History: Towards a Global Perspective, vol 1-4, Berlin: Walter de Gruyter, 2006, or later edition. (selection, ca 150 pp)

Manguel, Alberto, *A History of Reading*, Hammersmith: Flamingo, 1996, or later edition. (selection, ca 50 pp)

Pizer, John. *The Idea of World Literature*, Baton Rouge: Louisiana State University Press, 2006, or later edition. (selection, ca 100 pp)

Prendergast, Christopher & Anderson, Benedict (red.), *Debating world literature*, 1.

ed., Verso, London, 2004, or later edition. (selection, ca 100 pp)

Tsu, Jing. "Getting Ideas About World Literature In China." *Comparative Literature Studies* 3 (2010): 290-317. (Available in fulltext from Project MUSE)

Material provided by the department. (ca 150 pp)

Reference literature:

Damrosch, David, red. *World Literature in Theory*, Chichester: Wiley-Blackwell, 2014, or later edition.

Spivak, Gayatri Chakravorty, "Planetary", *Death of a Discipline*, New York: Columbia University Press, 2003, or later edition.

## **Module 2: Film as World Culture**

Codell, Julie F. (ed), *Genre, gender, race, and world cinema*. Malden: Blackwell, 2007 or later edition, 496 pp. (selection, ca 120pp)

Costanzo, William V., *World Cinema through Global Genres*. Chichester: Wiley-Blackwell, 2014 or later edition, 431 pp. Available as E-book. (selection, ca 50 pp).

Dennison, Stephanie & Song Hwee Lim (red), *Remapping World Cinema: identity, culture and politics in film Perspectives*, London: Wallflower, 2006 or later edition, 203 pp. (selection, 50 pp)

Durovicova, Natasa and Kathleen Newman (red), *World Cinemas, Transnational Perspectives* New York: Routledge, 2010 or later edition. E-bok. 368 pp.

Gehlawat, Ajay, *The Shumdog Phenomenon: A Critical Anthology*. Anthem Press India, 2013 or later edition, E-bok 242 pp. (selection, ca 70pp)

Grant, Catherine and Annette Kuhn (eds), *Screening World Cinema: A Screen Reader*. Abingdon: Routledge, 2006 or later edition, 228 pp.

Guneratne, Anthony R. and Wimal Dissanayake (eds), *Rethinking World Cinema*. London: Routledge, 2003 or later edition, 253 pp.

Holden, Gerard. "World Politics, World Literature, World Cinema" in *Global Society: Journal of Interdisciplinary International Relations*. July 2010, 24.3, pp. 381-400. (19 pp.)

Iordanova, Dina, Martin-Jones, David and Belén Vidal, *Cinema at the Periphery*. Detroit: Wayne UP, 2010 or later edition. 268 pp.

Nagib, Lucia, Chris Perriam & Rajinder Dudrah (red) *Theorizing World Cinema* London: IB Tauris 2012 or later edition. E-bok. 229pp. (selection, ca 50 pp)

Roberts, Martin, "Baraka: World Cinema and the Global Culture Industry", *Cinema Journal* 37.3 Spring 1998, pp. 62-82. (20 pp)

Material provided by the department (ca 100 pp)

## **Module 3: Perspectives on world music**

Bohlman, Philip V., *World Music. A Very Short Introduction*, OUP, Oxford: Oxford University Press, 2002 or later edition, 178 pp.

Bohman, Philip V. (ed.), *The Cambridge history of world music*, Cambridge: Cambridge University Press, 2013 or later edition, 851pp.

White, Bob W. (ed.), *Music and Globalization. Critical Encounters*, Bloomington: Indiana University Press, 2012 or later edition, 233 pp.

Material provided by the department (200 pp)

Musical examples.

#### **Module 4: Exhibiting World Cultures**

*Convention Concerning the Protection of the World Cultural and Natural Heritage* [whc.unesco.org/en/conventiontext/](http://whc.unesco.org/en/conventiontext/).

*Convention for the safeguarding of the intangible cultural heritage*  
[www.unesco.org/culture/ich/en/convention/](http://www.unesco.org/culture/ich/en/convention/)

Dicks, Bella: *Culture on Display: The Production of Contemporary Visibility*.  
Buckingham: OUP, 2004 or later edition, 233 pp.

Gillman, Derek, *The Idea of Cultural Heritage*. Cambridge: Cambridge UP, 2010 or later edition, 204pp (selection, ca 60pp)

Henning, Michelle, *Museums, Media and Cultural Theory*. Maidenhead: OUP, 2005 or later edition, 183pp.

Karp, Ivan and Lavine, Steven D., *Exhibiting Cultures: The Poetics and Politics of Museum Display*. Washington: Smithsonian, 1991 or later edition, 468 pp.

Munoz, Adrian (ed.). *The Power of Labelling*. Gothenburg: Museum of World Culture, 2009, 75 pp. Available online: [www.varldskulturmuseerna.se/files/varldskultur/vkm-forskningsamlingar/e21bc935b861.pdf](http://www.varldskulturmuseerna.se/files/varldskultur/vkm-forskningsamlingar/e21bc935b861.pdf)

Material provided by the department (ca 50 pp)

In addition to museological literature and other readings focussing on problems relating to exhibitions, each student will compile an individual bibliography as part of the curatorial project examined at the end of the course. Materials from module 1-3 can be included in the bibliography, but this should be complemented by readings more specific to the student's individual project.