

Syllabus

for course at advanced level

Formations of Cinema Studies: Critical Approaches, Contemporary Challenges, Core Course 1

**7.5 Higher Education
Credits**

Filmvetenskap i omdaning: Introduktionskurs 1

7.5 ECTS credits

Course code:	FV7301
Valid from:	Autumn 2009
Date of approval:	2009-06-03
Department	Department of Media Studies
Main field:	Cinema History and Theory/Cinema Studies
Specialisation:	A1N - Second cycle, has only first-cycle course/s as entry requirements

Decision

The course outline was approved by the Faculty of Humanities on the 27th May 2009, and by the board of the Department of Cinema Studies on the 3rd of June 2009, and is valid from 20th August 2009.

Prerequisites and special admittance requirements

90 ECTS in Cinema Studies or in another related subject area.

Course structure

Examination code	Name	Higher Education Credits
FV73	Formations of Cinema Studies, Core Course 1	7.5

Course content

The core course 1 & 2 explores a range of critical approaches to the study of cinema and the moving image. Focusing on theoretical issues and methodological questions, the course serves as an advanced introduction to the disciplinary formation of Cinema Studies, its current research themes and contemporary debates. The first of the core courses offers a broad perspective on the theoretical traditions, key concepts and methodologies within Cinema Studies. In fall 2009, the course maps the theoretical traditions and different concepts dealing with audiovisual experience. The aim is to foster critical thinking and the development of analytical skills and research practices.

Learning outcomes

On completion of the course, students should demonstrate

1. enhanced understanding of the range of methodologies and theories currently employed within Cinema Studies;
2. ability to identify and critically reflect upon key contemporary debates concerning the field of moving image, and to relate their own research interests to these;
3. ability to discuss chosen research questions in a changing media landscape and in relation to interdisciplinary research fields (visual culture, cultural studies, media studies)

Education

Lectures and seminars are offered within budgetary constraints. The departmental board is responsible for the overall planning of the programme and its mandatory components.

Forms of examination

- a. The viewing of film, television and other media throughout the programme is mandatory and will be assessed on par with course literature. Each course is examined by means of written and/or oral assignments. Essays or theses should be word processed and students may be required to present them electronically. Genuine Text may be used to protect against plagiarism. Cases of suspected cheating, such as plagiarism, will be reported to the University's Disciplinary Committee by the departmental chair or director of studies.
- b. Grades are awarded on a seven-point assessment scale:

A = Excellent
B = Very good
C = Good
D = Satisfactory
E = Poor
Fx = Inadequate
F = Unacceptable

- c. Assessment criteria will be circulated at the start of each course.
- d. The final grade for the whole course must be at least E to pass.
- e. Students who fail a course with grade Fx or F have the right to undertake four additional assessments, so long as courses continue to run, to achieve a pass grade. Students who receive grade E cannot repeat an assessment in order to attain a higher grade. Students who receive grade Fx or F for a course on two occasions by one and the same examiner have the right to request that another examiner be appointed to consider the grade, if there is no particular reason that excludes such action. A formal request concerning change of examiner shall be submitted to the departmental board.

Interim

When a course is no longer offered or the course programme is changed, students have the right to be assessed once a term for a maximum of three terms in accordance with this course plan. However, the restrictions stipulated in "Forms of examinations" above still apply. In accordance with the regulations applying to the earlier course, reference will be made to the department's student counsellor or director of studies.

Limitations

Course credits towards Masters Degree in Cinema Studies cannot be awarded for a programme course with content partly or fully overlapping courses taken nationally or internationally.

Required reading

Required reading and other teaching aids

Books and course reader will be ratified by the board of the Department of Cinema Studies. A list of viewing material will be circulated at the start of each course.

Alasuutari, Pertti. "Introduction: Three Phases of Reception Studies". In: *Rethinking the Media Audience*. The New Agenda, edited by Pertti Alasuutari, 1-19. London: Sage, 1999.

Benjamin, Walter: "The Work of Art in the Age of Mechanical Reproduction" (1936)

<http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>>

See online-introduction <http://www.hup.harvard.edu/catalog/BENWOR.html>>, click "read an excerpt and download a pdf-file"

Bennett, James & Brown, Tom. "Past the Boundaries of New and Old Media: Film and Television after DVD". In: *Film and Television After DVD*, edited by James Bennett and Tom Brown. London: Routledge, 2008, 1-19.

Comolli, Jean-Louis. "Machines of the Visible". In: *Film Theory and Criticism. Introductory Readings*, Third Edition, edited by Gerald Mast and Marshall Cohen, 741-760. New York: Oxford University Press, 1985. (Orig. 1980)

de Lauretis, Teresa. "Popular Culture, Public and Private Fantasies: Femininity and Fetishism in David Cronenberg's *M. Butterfly*". *Signs* 24, no. 2 (1999): 303-334.
<http://www.jstor.org/stable/3175644>>

Deleuze, Gilles & Guattari, Felix. *A Thousand Plateaus: capitalism and schizophrenia*, transl. Brian Massumi. London: Athlone Press, 1988-. (extract)

Gibbs, Anna. "Disaffected". *Continuum: Journal of Media & Cultural Studies* 16, no. 3 (2002): 335-341.
<http://www04.sub.su.se:2054/login.aspx?direct=true&db=ufh&AN=7571943&site=ehost-live>>

Hansen, Miriam. "Benjamin, Cinema and Experience: 'The Blue Flower in the Land of Technology'". *New German Critique* 40 (Winter 1987): 179-224.
Stable URL: <http://www.jstor.org/stable/488138>>

Hansen, Miriam Bratu. "The Mass Production of the Senses: Classical Cinema as Vernacular Modernism," *Modernism/Modernity* 6, no. 2 (1999): 59-77. <http://muse.jhu.edu/journals/modernism-modernity/v006/6.2hansen.html>>

Klinger, Barbara. "The New Media Aristocrats: home theatre and the domestic film experience". In: *Beyond the multiplex: cinema, new technologies, and the home*. Berkeley: University of California Press, 2006.
Available at Google Books <http://books.google.se/>>

Klinger, Barbara. "The art film, affect and the female viewer: The Piano revisited". *Screen* 47, 1 (Spring 2006): 19-41. <http://screen.oxfordjournals.org/content/vol47/issue1/index.dtl>>

Kracauer, Siegfried. "Cult of Distraction: On Berlin's Picture Palaces", transl. Thomas Y. Levin. *New German Critique* No. 40, Special Issue on Weimar Film Theory, (Winter, 1987): 91-96
<http://www.jstor.org/stable/4881>>

Kuhn, Annette. "Screen and screen theorizing today". *Screen* 50, no. 1 Spring 2009): 1-12.
<http://screen.oxfordjournals.org/content/vol50/issue1/index.dtl>>

Lacan, Jacques: "The 'mirror phase' as formative of the function of the 'I'", *Ecrits: A Selection* (trans. Alan Sheridan), London: Tavistock, 1977, pp. 1-7. (8 pp)

Massumi, Brian. "The Autonomy of Affect". *Cultural Critique*, No. 31, The Politics of Systems and Environments, Part II, (Autumn, 1995), pp. 83-109 URL: <http://www.jstor.org/stable/1354446>>

Metz, Christian. "From The Imaginary Signifier". In *Film Theory and Criticism. Introductory Readings*, Sixth Edition, edited by Leo Braudy and Marshall Cohen, 829-836. New York: Oxford University Press, 2004.

Plantinga, Carl. "The Scene of Empathy and the Human Face on Film". In: *Passionate Views: Film, Cognition, and Emotion*, edited by Carl Plantinga & Greg M. Smith, 239-255. Baltimore: Johns Hopkins University Press, 1999.

Rodowick, D.N. "An Elegy for Theory". *October* 122 (Fall 2007): 91-109.
SUB e-journals: <http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=27230796&site=ehost-live>>

Smith, Murray. "The Logic and Legacy of Brechtianism". In: *Post-Theory: Reconstructing Film Studies*, edited by David Bordwell & Noël Carroll, 130-148. Madison: University of Wisconsin Press, 1996.

Sobchack, Vivian. "What My Fingers Knew: The Cinesthetic Subject, or Vision in the Flesh". In: *Carnal Thoughts: Embodiment and Moving Image Culture*. Berkeley: University of California Press, 2004. Online at *Senses of Cinema*, no. 5, April 2000: 53-84.

Stacey, Jackie. "Desperately Seeking Difference". In: *Feminism & Film*, edited by E. Ann Kaplan, 450-466. Oxford: Oxford University Press, 2000.

Williams, Linda: "Film Bodies: Gender, Genre, and Excess". *Film Quarterly* 44, no. 4, (Summer, 1991): 2-13.
<http://www.jstor.org/stable/1212758>>