

Syllabus

for course at advanced level

Screen Cultures in Transition

Rörliga bilder i förändring

7.5 Higher Education

Credits

7.5 ECTS credits

Course code:	FV7304
Valid from:	Autumn 2009
Date of approval:	2009-05-20
Department	Department of Media Studies
Subject	Film Studies
Specialisation:	A1N - Second cycle, has only first-cycle course/s as entry requirements

Decision

The course plan has been approved by the Faculty of Humanities on 27th May 2009 and the board of the Department of Cinema Studies on the 20th May 2009, and is valid per 20th August 2009.

Prerequisites and special admittance requirements

Course structure

Examination code	Name	Higher Education Credits
FV73	Screen Cultures in Transition	7.5

Course content

The course offers a critical reassessment of screen cultures in transition, exploring aspects of technological change, spectatorship, and convergence in moving image culture. The changing position of screen cultures requires a reconsideration of disciplinary boundaries as well as the social, political, and aesthetic histories of the moving image.

Learning outcomes

On completion of the course, students should demonstrate:

1. in-depth knowledge of concepts, theories and methodologies relevant for the study of technological change within the field of moving image culture;
2. advanced understanding of debates concerning media's cultural construction, both diachronically and synchronically;
3. competence to formulate research questions, ideas and hypotheses concerning a changing media landscape, and to critically evaluate these.

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

Obligatory readings

The YouTube Reader, edited by Pelle Snickars & Patrick Vonderau, Stockholm: Mediehistoriskt arkiv, 2009. (Selections)

Aslama, Minna & Pantti, Mervi. "Talking Alone. Reality TV, Emotions and Authenticity", *European Journal of Cultural Studies* 9, no 2 (2006): 167–184.

Foucault, Michel, "Questions of method", and "Governmentality". In: *The Foucault Effect: Studies in Governmentality*. With two lectures and an interview with Michel Foucault, edited by G. Burcell, C. Gordon and P. Miller. Chicago: University of Chicago Press, 1991.

Habel, Ylva. Chapter 2. Modern Media, Modern Audiences. *Mass Media and Social Engineering in the 1930s Swedish Welfare State*, 59-89. Stockholm: Aura, 2002.

Jenkins, Henry. "Star Trek Rerun, Reread, Rewritten: Fan Writing as Textual Poaching". In: *Henry Jenkins, Fans, Bloggers and Gamers: Exploring Participatory Culture*. New York: New York University Press, 2006.

Newell, Jay; Salmon, Charles T. and Chang, Susan. "The Hidden History of Product Placement". *Journal of Broadcasting and Electronic Media* 50,4 (2006): 575-594.

Paasonen, Susanna. "Strange bedfellows: Pornography, affect and feminist reading". *Feminist Theory* 8 (April 2007): 43-57.

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.
<http://archive.sensesofcinema.com/contents/00/5/fingers.html>>

Stiegler, Bernard. "The Discrete Image". In: Jacques Derrida & Bernard Stiegler, *Echographies of Television: Filmed Interviews*, 146-163. Cambridge: Polity Press, 2002, 146-163.

White, Mimi. "Television Therapy, and the Social Subject; or The Televisual Therapy Machine". In: *Reality Squared. Televisual Discourse on the Real*, edited by James Friedman, 313-322. New Brunswick, NJ: Rutgers University Press, 2002.

Williams, Linda. "Film Bodies: Gender, Genre, and Excess Film Bodies: Gender, Genre, and Excess." *Film Quarterly* 44, No. 4 (Summer, 1991): 2-13.

Optional reading:

Bennett, James & Brown, Tom, eds. *Film and Television After DVD*. London: Routledge, 2008.

Gitelman, Lisa. *Always Already New: Media, History, and the Data of Culture*. Cambridge, MIT Press, 2006.

Gitelman, Lisa & Pingree, Geoffrey B. Pingree, eds. *New Media, 1740-1915*. Cambridge, MIT Press, 2003.

Klinger, Barbara. *Beyond the Multiplex: Cinema, New Technologies, and the Home*. University of California Press, 2006.

Lotz, Amanda D. *The Television Will Be Revolutionized*. New York: New York University Press, 2007.

Staiger, Janet & Hake, Sabine, eds. *Convergence Media History*. London: Routledge.

Screen 50, no. 1 (Spring 2009) Special Issue on "Screen Theorizing Today: A Celebration of Screen's Fiftieth Anniversary" (Available at E-journals) 190 pages
<http://screen.oxfordjournals.org/content/vol50/issue1/index.dtl>>

Spigel, Lynn och Olsson, Jan (red.), *Television After TV: Essays on a Medium in Transition* (Durham och London: Duke University Press, 2004)

Additional readings:

Agamben, Giorgio. "What Is an Apparatus?". In: *'What Is an Apparatus?' and other Essays*. Stanford: Stanford University Press 2009.

Ahmed, Sara. *The Cultural Politics of Emotion*. Edinburgh: Edinburgh University Press, 2004.

Berlant, Lauren & Warner, Michael. "Sex in Public." *Critical Inquiry* 24:2 (Winter 1998), 547-566. (19 pp)

Berlant, Lauren. "Intimacy: A Special Issue," *Critical Inquiry* 24:2 (Winter 1998), 281-288. (8 pp)

Brennan, Teresa. *The Transmission of Affect*. Ithaca: Cornell University Press, 2004.

Cronin, Anne. "Consumerism and 'compulsory individuality': women, will and potential" in Sara Ahmed et al (eds) *Transformations: Thinking Through Feminism*. London: Routledge, 2000, 273-287. (14 pp) (SUB E-BOOK)

Doane, Mary Ann. "The Economy of Desire: The Commodity Form in /of the Cinema". *Quarterly Review of Film and Video* 11,1 (1989): 23-33.

Eckert, Charles (1978) "The Carole Lombard in Macy's Window", *Quarterly Review of Film Studies* 3,1 (1978): 1-21.

Hills, Matt. *Fan Cultures*. London: Routledge, 2002.

Jenkins, Henry. *Fans, Bloggers and Gamers: Exploring Participatory Culture*. New York & London: New York University Press, 2006.

Lewis, Lisa A. ed. *The Adoring Audience: Fan Culture and Popular Media*. London: Routledge, 1992. Karen Hellekson and Kristina Busse, eds. *Fan Fiction and Fan communities in the Age of the Internet*. North Carolina: McFarland, 2006.

Liljeström, Marianne and Susanna Paasonen, eds. *Working with Affect in Feminist Readings Disturbing*

Differences. London: Routledge, 2009.

Marks, Laura U. Touch. Sensuous Theory and Multisensory Media. Minneapolis: University of Minnesota Press, 2002.

Potts, Jason. "Social Network Markets: A New Definition of the Creative Industries". Journal of Cultural Economy no. 32, 2008, pp. 167-185.

Shattuc, Jane. The Talking Cure. TV Talk Shows and Women. London: Routledge, 1997.

Skeggs, Beverley, "Exchange, value and affect: Bourdieu and 'the self'". The Sociological Review Vol. 52, No. s2 (2004), 75–95. (20 pp)

Usai, Paolo Cherchi. The Death of Cinema: History, Cultural Memory, and the Digital Dark Age. London: BFI, 2008.

Usai, Paolo Cherchi; David Francis, Alexander Horwath and Michael Loebenstein (eds.). Film Curatorship; Archives, Museums, and the Digital Marketplace. Wien: Synema 2008).