

# Syllabus

for course at advanced level

**Film Experience: theories and approaches**

**Filmupplevelse: teorier och tillämpningar**

**7.5 Higher Education**

**Credits**

**7.5 ECTS credits**

<b>Course code:</b>	FV7013
<b>Valid from:</b>	Spring 2011
<b>Date of approval:</b>	2009-10-20
<b>Department</b>	Department of Media Studies
<b>Main field:</b>	Cinema History and Theory/Cinema Studies
<b>Specialisation:</b>	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 30th September 2009 and by the board of the Department of Cinema Studies on the 7th of March 2011, and is valid from the spring semester of 2011.

## Prerequisites and special admittance requirements

Bachelor's Thesis Course, 30 ECTS, in Cinema Studies or equivalent. English B; or, admitted to master's programme in humanities at Stockholm University.

## Course structure

<b>Examination code</b>	<b>Name</b>	<b>Higher Education Credits</b>
FV70	Film Experience: theories and approaches	7.5

## Course content

The course offers enhanced insights into the problem of film experience and ways in which related discourses on the film image, representation and spectatorship have transformed over time. The appearance of new technologies and venues for film, television and digital media demand a constant reassessment of classical issues in film theory, such as the ontology of the film image and the relationship between the image on the screen and the spectator in front of it. With specific attention to intermediality, sound, the construction of memory in moving images, and the politics of image and affect, this course opts for a critical framing of "film experience" as a theoretical discourse and a problem, which should not be limited to the psychological and phenomenological realm of an ideal spectator. Rather, spectatorship will be explored as political, cultural and intersubjective activity. As a theoretical framework for this, the course will discuss the work by French philosopher Jacques Rancière who in his recent book, *The Emancipated Spectator*, explicitly addresses the question of political art and the politics of image in today's world. In lectures and seminars, the course takes up Rancière's bold challenge to think how to "arrive at a better understanding of how words and images, stories, and performances, can change something of the world we live in". A series of context- and problem-oriented seminars will offer a deepened knowledge of film as screen attraction, constructed memory, and embodied experience. Classical conceptions of film experience will meet with examples of ongoing research, where the long-standing debate on visceral images and our affective involvement in film and moving images will be related to the methodological challenge of applying these perspectives to a particular genre, period, style or a thematic area.

## Learning outcomes

On completion of the course, students should be able to demonstrate: □ \* an enhanced knowledge of film experience as a theoretical problem \* an advanced familiarity with the methodological consequences of a specific perspective on film experience \* an ability to critically formulate and evaluate research problems within this particular domain of cinema studies.

### **Education**

The course is coordinated by Dr. Anu Koivunen and Dr. Malin Wahlberg and consists of seven screenings and seminars, as well as a two days international conference at KB, Medium To Medium (XX infoga länk till konferensprogram el. Dyl). Each seminar is introduced by a shorter lecture by one of us, or an invited scholar (see course syllabus below) A screening and a related choice of readings are part of each session (except from the last one, which will be reserved for student presentations). In order to encourage discussions and to make the seminar into a vivid, inclusive, and inspiring event throughout the course, two students will be assigned for each session to comment on one of the texts and to stimulate discussion. Also, the course includes a two-days conference at KB/The Royal Library: Medium To Medium. A specific reading list will be distributed at the first seminar and you will be encouraged to read these texts before you attend at the conference sessions. In groups of two or three students you will prepare a PowerPoint presentation on a topic related to the issues covered in class and/or addressed at the conference.

### **Forms of examination**

The examination consists of: A/ A PowerPoint presentation that you prepare with a fellow student, which also includes an individual paper that you hand in on the day of your presentation. B/ Class attendance and a written response to the weekly readings: For each session, as a means to initiate discussion, two students will be responsible to account for one of the texts in question. More specifically, the reading load of this course, which is primarily a seminar, consists of book chapters and articles that you are assigned to read and review in preparation of each class. You are required to post a reading response on Mondo each week. You must also bring a hard copy of your responses with you to the class. Your comments should focus on the ideas and issues that you find most useful or provocative. This is to ensure that you come prepared for the seminar and that you have thought critically about the core concepts and ideas presented by the authors. Assessment and grading a. The viewing of film, television and other media is mandatory and will be assessed on par with course literature. The course is examined by means of written and oral assignments. Papers 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 a. Inom ämnet filmvetenskap betraktas film-, teve- och övrigt mediematerial som visas inom kursens ram som obligatoriskt och därmed likställt med kurslitteraturen. Kursen examineras genom hemskrivning/muntlig tentamen/analysuppgift eller genom en kombination av dessa. Hemskrivningar och andra skriftliga examinationsuppgifter skall författas och kunna presenteras elektroniskt. Kontroll av examinationsuppgifter kan komma att ske genom programvaran Genuine Text. Eventuellt fusk, såsom plagiat, behandlas efter anmälan från prefekt/studierektor av universitetets Disciplinnämnd. b. Betygssättningen sker enligt en sjugradig betygsskala: A = Utmärkt B = Mycket bra C = Bra D = Tillfredsställande E = Tillräckligt Fx = Otillräckligt F = Helt otillräckligt c. Kursens betygskriterier delas ut vid kursstart. Betyg för hel kurs uträknas genom aritmetiskt medelvärde. d. För att få slutbetyg på hela kursen krävs lägst betyget E på samtliga moment/delkurser. e. Vid underkännande gäller att studerande som fått betyget Fx eller F på ett prov har rätt att genomgå fyra ytterligare prov så länge kursen ges för att uppnå lägst betyget E. Studerande som fått lägst betyget E på prov får inte genomgå förnyat prov för högre betyg. Studerande som fått betyget Fx eller F på prov två gånger av en och samma examinator har rätt att få en annan examinator utsedd för att bestämma betyg på provet, om inte särskilda skäl talar emot det. Framställan härom ska göras till institutionsstyrelsen.

### **Interim**

When the course is no longer offered or its contents have been essentially revised, the student has the right to be examined according to this course syllabus once per semester for a three-semester period. However, the restrictions above under Forms of examinations still hold.

### **Limitations**

This course cannot be included in a Bachelor's or Masters degree together with courses taken nationally or internationally of which the contents overlap with the course.

### **Required reading**