Syllabus
for course at first level
Swedish Film and Television Culture
Swedish Film and Television Culture

15.0 Higher Education Credits
15.0 ECTS credits

Course code: FV1015
Valid from: Spring 2009
Date of approval: 2008-12-17
Department: Department of Media Studies
Subject: Cinema History and Theory/Cinema Studies

Decision
The course outline was approved by the board of the Department of Cinema Studies on the 17th October 2006, altered the 17th December 2008, and is valid per the 18th January 2009.

Prerequisites and special admittance requirements
Basic eligibility.

Course structure

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Course content
The course provides an overview of the role of the moving image in Swedish culture and society during the last 100 years, a period when moving image culture became increasingly more important. Swedish film and television culture is presented in relation to international trends and developments in the field. Various approaches are considered, including the analysis of formal concerns combined with different socio-cultural perspectives as well as entertainment genres and avant-garde experiment. Industrial practice and film analysis are discussed with a focus on individual artists. Attention is also paid to case studies dealing with questions of criticism and reception.

Learning outcomes
After passing the course the student will have acquired:
1. knowledge of the different media involved in moving image culture in the Swedish context.
2. familiarity with the main methods of critically analysing film and TV output.
3. familiarity with the main trends in Swedish film and television studies.

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

Forms of examination
a. The viewing of film, television and other media throughout the course is mandatory and will be assessed on par with course literature. The 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 given according to a criterion referenced seven-point scale:

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

c. The grading criteria for this course are to be distributed at the beginning of the course.

d. The final grade for the whole course must be at least E to pass.

e. In order to obtain at least a grade of E, a student who has received an F or Fx has the right to additional four tests provided the course is still offered. A student who has received a grade of E or higher may not take the test again in order to get a higher grade.

A student who has received the grade of Fx or F twice on a given test and by the same examiner can, on application, be granted a new examiner, unless there are specific reasons against it. The application should be addressed to the board of the department.

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

Course readings with reservation for changes


Biressi, Anita and Heather Nunn, "Reality Debates", Reality TV: Realism and Revelation(Wallflower Press, 2005), 9-34


Buscombe, Edward, “The Idea of Genre in American Cinema”, in Barry Keith Grant (ed) Film Genre Reader II (University of Texas Press: Austin, 1997), 11-25


Fullerton, John, "Contextualising the Innovation of Deep Staging in Swedish Film", in Karel Dibbets and Bert Hogenkamp (eds), Film and the First World War (Amsterdam: Amsterdam University Press, 1995), 86-96

Fullerton, John, "Intimate Theatres and Imaginary Scenes: Film Exhibition in Sweden before 1920", Film History 5.4 (1993), 457-471

Fullerton, John, "Seeing the World with Different Eyes, or Seeing Differently: Cinematographic Vision and Turn-of-the-Century Popular Entertainment", in John Fullerton and Jan Olsson (eds), Nordic Explorations: Film Before 1930 (London: John Libbey, 1999), 163-186


Higson, Andrew, "The Limiting Imagination of National Cinema", in Mette Hjort and Scott MacKenzie (eds), Cinema and Nation (London and New York: Routledge 2000), 75-87


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