



FILM STUDIES



Montgomery Clift and Elizabeth Taylor in *Suddenly, Last Summer* (Joseph Mankiewicz, 1959)

Guide to Pre-Advising in Honours Film

2011/2012

Honours Advisers: Dr Elisabetta Girelli (Semester 2, 2010-11 only)
Dr Leshu Torchin (from Semester 1, 2011-12)

As a condition of matriculating in September, you must confirm your academic programme for the whole year with the Honours Adviser. Changes of modules are permitted only in the first two weeks of each semester—and the Adviser must be consulted again for each change. Any change of modules, including withdrawals, are unauthorised and may be disregarded unless the Honours Adviser has been consulted about them first.

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Session Dates for Academic Year 2011-2012

Pre-Sessional Week: Week commencing Monday 19 September 2011

Martinmas Semester: Monday 26 September 2011 -Friday 20 January 2012

Reading Week: Week commencing Monday 7 November 2011

St Andrews Day: Monday 28 November 2011

Christmas Vacation: Saturday 17 December 2011 – Monday 2 January 2012

Revision Period: Commences Wednesday 4 January 2012

Examinations: Tuesday 10 January 2012 – Friday 20 January 2012

Inter-semester break: Monday 23 January 2012 - Sunday 5 February 2012

Candlemas Semester: Monday 6 February 2012 – Friday 25 May 2012

Spring Vacation: Saturday 24 March 2012 – Sunday 8 April 2012

May Day Holiday: Monday 7 May 2012

Revision Period: Commences Saturday 5 May 2012

Examinations: Saturday 12 May 2012- Thursday 24 May 2012

Graduation: Tuesday 19 June 2012- Friday 22 June 2012

<u>Re-Assessment Diet:</u> Commences on Monday 20 August 2012

How to use this document

- 1) The first step is to read carefully the following information. This will enable you to see what is on offer, and how to go about choosing the right modules for you.
- 2) Once you have decided on the modules you wish to take, fill in the relevant form at the back of the document, entitled: **Honours Option Form**

You will need to fill in the form which pertains to your particular year of study, junior Honours or senior Honours. You only need to fill in one form, as the pre-advising process occurs again this time next year.

Junior Honours students must take FM3001. This is the core junior Honours level module which all Film Studies students are required to take. It is compulsory.

As Film Studies degrees are all Joint Honours, you will need to check that there are no timetable clashes with modules you intend to study in your other subject.

- 3) Meet with the **Honours Adviser** in order to have your module choices entered and provisionally validated. It is essential that you take along your completed form at that time.

NOTE: Please check with your other Honours Adviser regarding their process. If they require you to enter your class choices in online prior to, or without a meeting, let the Film Studies Honours Adviser know.

Please book an individual appointment within the times provided by the Honours adviser. If it is impossible for you to make one of the allotted times, please contact the adviser for an alternative time. Please note that the Honours adviser will *not* be dealing with this issue by email.

The Honours adviser will double-check your choices, ensure you are fulfilling everything that is required of you, and that there are no timetable clashes or similar problems. The Film Studies Honours adviser must approve the selection of courses made on entry to Junior or Senior Honours. **Therefore, it is essential that you do meet with the appointed adviser to ensure that your module choices are provisionally validated.**

***This year the pre-advising period is from 28 April- 5 May *
A sign-up sheet will be made available in the department**

The Honours adviser is **Dr Elisabetta Girelli**
99 North Street
Email: eg51@st-andrews.ac.uk Tel: 01334 46 7471

Admissions to Junior Honours

For all Arts students.

- 240 credits at sub-Honours, of which at least 80 should be at 2000 level.

The absolute minimum is 200 credits at sub-Honours, including at least 40 at second level. In such cases you must 'trail' the missing modules, i.e., take them in your Junior Honours year, and will need permission to do this. (Speak to the Honours adviser about this at Pre-Advising in April/May if you are unsure.)

For Joint Honours Film Studies 80 of your 240 credits should be:

- Level 1 (1000-level): 40 credits comprising passes in FM1001 and FM1002
- Level 2 (2000-level): 40 credits comprising passes at 11 or better (at first sitting) in FM2001 and FM2002

Students not on an Honours programme in Film Studies may still take Honours modules at the discretion of the Film Studies Department. The Department is willing to consider requests from students interested in dip-across on the basis of 40 credits at sub-Honours level (including FM1001).

Programme Requirements for Joint Honours in Film Studies

All Honours Arts students are required to take 240 credits, of which 90 credits are at 4000 level and at least a further 120 credits at 3000 and/or 4000 levels.

Film Studies, as a Joint Honours, requires 120 credits taken in 3000-level and 4000-level modules in Film Studies. This can be broken down as follows:

- Level 3: 30 credits comprising a pass in the Film Studies Core Module FM3001: Contemporary Film Theory [Level 3 or 3000-level]
- Level 4: 90 remaining credits in Level 4 (4000-level) Film Studies Modules
- **NOTE:** With the permission of the Director of Teaching (Film Studies) and the relevant Head of School (Philosophical, Anthropological, and Film Studies), a student may substitute up to 30 credits from a third school or subject for 30 Film Studies credits.

Please consult the Film Studies Undergraduate Handbook (on the departmental website) for further details pertaining to the study of Film Studies at the University of St Andrews.

Film Studies element of Minor Degrees/Psychology with Film Studies

Psychology with Film Studies requires that 90 credits are taken in 3000-level and 4000-level modules in Film Studies (with 30 of those credits in FM3001) and 4000-, requires 120 credits taken in 3000-level and 4000-level modules in Film Studies.

As with the Film Studies Joint Honours With the permission of the Director of Teaching (Film Studies) and the relevant Head of School (Philosophical, Anthropological, and Film Studies), a student may substitute up to 30 credits from a third school or subject for 30 Film Studies credits.

This can be broken down as follows

- Level 1 (1000-level): 40 credits comprising passes in FM1001 and FM1002
- Level 2 (2000-level):: 40 credits comprising passes at 11 or better (at first sitting) in FM2001 and FM2002
- Level 3: 30 credits comprising a pass in the Film Studies Core Module FM3001: Contemporary Film Theory [Level 3 or 3000-level]
- Level 4: 60 credits from Film Studies Honours modules at 4000-level OR 30 credits from Film Studies Honours module and 30 credits from approved, film-related module.

How are Honours modules taught and assessed?

Honours level modules are either team-taught or involve a single academic teaching within his or her specialism. Honours modules are conducted by means of seminars only, typically lasting two hours, in which students take an active part. There is a two hour seminar plus a two-three hour scheduled screening, which takes place one night a week. Typically assessment will consist of two or more pieces of coursework, which may carry different weights for your total final mark.

PLEASE NOTE THAT ASSESSMENT AT HONOURS LEVEL NOW INVOLVES NO EXAMS – EXAMS HAVE BEEN REPLACED BY COURSEWORK.

JOINT HONOURS IN FILM STUDIES

MODULES ON OFFER IN 2011-2012

SEMESTER 1

FM3001	Contemporary Film Theory	30 credits	Tue 10-12pm
FM4104	Film and History	30 credits	Tue 12-2pm
FM4307	Film and Music TBC	30 credits	Wed 10-12
FM4099	Film Studies Dissertation	30 credits	TBD

FM4099 holds seminars in weeks 1 & 2 followed by individual meetings with advisers.

FM4099 CAN ONLY BE TAKEN ONCE: EITHER IN SEMESTER 1 OR IN SEMESTER 2.

SEMESTER 2

FM4099	Film Studies Dissertation	30 credits	TBD
FM4303	Documentary Cinema	30 credits	Tue 10-12pm
FM4304	Film and Sexual Identities	30 credits	Mon 10-12
FM4XXX	Film Archival Study TBC	30 credits	TBD

Choosing your modules

...if you are a Junior Honours Entrant (for current Level 2 students):

Semester 1: FM3001 - *Contemporary Film Theory* is your module option for this semester, as this is the core module for all Joint Honours Film Studies candidates. Completion of FM3001 is compulsory for further progression into the Senior Honours in Film Studies.

Semester 2: Please choose from the following: FM4303 Documentary Cinema, OR FM4304 Film and Sexual Identities, OR FM4XXX Film Archival Study.

...if you are a Senior Honours Entrant (for current Junior Honours students):

Semester 1: Please choose from the following: Dissertation (FM4099), OR FM4104 Film and History, OR 4307 Film and Music.

Semester 2: Please choose from the following: Dissertation (FM4099), OR FM4303 Documentary Cinema, OR FM4304 Film and Sexual Identities, OR 4XXX Film Archival Study.

THE DISSERTATION MODULE CAN BE TAKEN EITHER IN SEMESTER 1 OR IN SEMESTER 2.

***For further details of the content of these modules see below.
Please complete the relevant form at the end of this document ***

**ALL CHOICES ARE SUBJECT TO APPROVAL BY HONOURS ADVISER
MODULE DESCRIPTIONS:**

FIRST SEMESTER HONOURS MODULES 2011/2012

FM3001: Contemporary Film Theory

Credits: **30**

Coordinator: **Dr Leshu Torchin, Co-taught by FS Staff**

Seminar Time: **Tuesday 10-12pm**

Description: This module examines the diverse range of film theories that have emerged since the 1970s. It charts the various different theoretical directions that Film Studies has explored, and introduces the various contexts (historical, political and methodological) from which these approaches were drawn. The types of theory explored will typically include the study of masculinity, post-feminist approaches to popular genres, queer theories, post-colonial critiques of western cinema, third cinemas, the examination of national and transnational cinemas, philosophical approaches to film, the study of expanding global markets, and diasporic and minority audience practices.

FM4307: Film and Music TBC

Credits: **30**

Coordinator: **Prof Richard Dyer**

Seminar Time: **Wednesday 10-12pm**

Description: The course looks at both music and film and music in film. The first is concerned with the relation between the two media, covering for instance the formal relations between music and (moving) images and such ideas as correspondence, synesthesia, equivalence, analogy, disjuncture and counterpoint and the relevance to both media of notions of movement, rhythm, structure, melody, harmony, colour, meaning and affect. Music in film is concerned with the role of music in filmic narration, focusing especially on such notions as the musical motif, underscoring and overscoring, diegetic versus non-diegetic music, the narrative function of the musical interlude or number and the use of pre-existing versus newly composed music. The second part of the course will focus on melodrama. The word means music plus drama and there has been a great deal of attention paid to melodrama in film in recent years – yet oddly little of that work has actually focused on music. Are there particular modes of music that maybe deemed melodramatic and if so, what are they and how do they relate to music in other media (including opera and the musical)? Or is the issue more about a way of using music in film? We shall cast the net of melodrama wide, testing the limits of it as a category: is it a particular genre or, as some have argued, the foundational form of most cinema? is melodrama the same in Italian cinema, where the word itself also means opera? how appropriate is the term to Hindi cinema, all of which involves direct musical expression?

FM4104: Film and HistoryCredits: **30**Coordinator: **Prof Robert Burgoyne**Seminar Time: **Tuesday 12-2pm**

Description: This module will bring together the study of historiography with an investigation of feature and documentary filmmaking and will explore themes at the core of intense public and academic debates. Topics typically include the ideological functions of historical super productions, Hollywood and history, controversial novel adaptations, biography and heroic protagonist, the ordinary individual in the context of history, propaganda, trauma and remembrance, sites of memory, film as a first draft of history, as well as issues of speculation on 'history that has not yet happened', the conjectures on 'denial history' and the 'clash of civilisations'. The attention will be on theories looking into the way historical narratives are constructed, as well as on the practice of teaching history via the medium of film

FM4099: Film Studies DissertationCredits: **30**Coordinator: **Prof Robert Burgoyne**Anti-requisite: **Any other 4000 level dissertation module.**Seminar time: **TBD**

Description: This dissertation offers students the possibility of personal advanced study on a topic in Film Studies on which they already have adequate basic knowledge and for which a suitable supervisor can be found. Guidance will be offered on research methods and on presentation. The dissertation will, as a rule, consist of a study of a given body of primary material in a defined perspective. Its length should be 10,000 words maximum. It should be submitted in accordance with guidelines and deadlines, and be written in English. The topic must be agreed in advance by the Chairman of Department following a favourable report from the Supervisor, whom students should contact in the first instance

SECOND SEMESTER HONOURS MODULES 2010-2011**FM4099: Film Studies Dissertation**Credits: **30**Coordinator: **Prof Robert Burgoyne**Anti-requisite: **Any other 4000 level dissertation module.**Seminar time: **TBD**

Description: This dissertation offers students the possibility of personal advanced study on a topic in Film Studies on which they already have adequate basic knowledge and for which a suitable supervisor can be found. Guidance will be offered on research methods and on presentation. The dissertation will, as a rule, consist of a study of a given body of primary material in a defined perspective. Its length should be 10,000 words maximum. It should be submitted in accordance with guidelines and deadlines, and be written in English. The topic must be agreed in advance by the Chairman of Department following

a favourable report from the Supervisor, whom students should contact in the first instance

FM4303: Documentary Cinema

Credits: **30**

Coordinator: **Dr Leshu Torchin**

Seminar Time: **Tuesday 10-12pm**

Description: This module surveys the history of documentary film with a view to technological and stylistic developments as it addresses the theoretical debates around cinematic claims to truth and representations of reality. We will explore how documentary differs from other kinds of filmmaking, how documentaries make 'truth claims', and how these claims influence the ways in which these films are received and circulated. Beginning with the actualities of the Lumiere Brothers, we will look at multiple genres (such as ethnographic, public affairs, cinéma vérité, experimental, self-reflexive), filmmakers, and uses (civic, commercial). Using this theoretical and historical background, we will address developing topics in documentary and documentary scholarship such as animation (*Waltz with Bashir*, *Island of Flowers*), mockumentary and hoaxes (*Borat*, *Exit through the Gift Shop*, *The Yes Men*), digital technologies, reality TV and 3D (*Cave of Forgotten Dreams*, *Jackass 3D*). Because of our recent shift to an exam-free module, this opens up opportunities for you to further develop knowledge in a subject addressed in seminar or to explore an arena of documentary and non-fiction film that we had to skip (a filmmaker, a region, a genre, etc.) This module will offer a chance to flex and develop your existing film studies knowledge. Topics in gender and sexuality, colonial and the postcolonial, history, war, nation and industry are all at play here, along with issues around other media like TV and Internet. At the same time, you will develop expertise in an absolutely crucial area of film study.

FM4304: Film and Sexual Identities

Credits: **30**

Coordinator: **Dr Elisabetta Girelli**

Seminar time: **Monday 10-12pm**

Description: This course aims at introducing students to the issue of sexual identities in filmic texts, to the notion of queer cinema, and to a representative corpus of films, drawn from different cinematic traditions, where sexuality and sexual orientation inform narrative and visual structures; this will include recent and contemporary films, as well as revisionist readings, or 'queering', of filmic texts from more distant periods. We will also look at the role of queer identity and desire in the discourses surrounding film stars. The course will raise questions about the representation of alternative sexualities on screen, considering their implications for the construction of spectatorship, the filmic gaze, and for the wider cultural issues surrounding social identities. Students will be introduced to queer theory and to a body of relevant critical material, and will be encouraged to apply these theoretical structures to the study of cinema's diverse treatment of sexual identity. As our Honours courses are now exam-free, students will have more opportunities to explore films and topics of especial

interest to them within the broad remit of cinema and sexual identities, including a case study of their chosen film star. This module will give you the opportunity of learning about one of the most exciting, cutting-edge developments in film and cultural theory, and to re-examine and explore some crucial moments and figures in cinema history. Films covered in the course may typically include *Different from the Others* (Richard Oswald, 1919), *Suddenly, Last Summer* (Joseph Mankiewicz, 1959), *Victim* (Basil Dearden, 1960), *My Beautiful Laundrette* (Stephen Frears, 1985), *Fire* (Deepa Mehta, 1996) *All About My Mother* (Pedro Almodovar, 1999), and *Ignorant Fairies* (Ferzan Özpetek, 2001).

FM4XXX Film Archival Study TBC

Credits: **30**

Coordinators: **Dr Tom Rice and Dr Joshua Yumibe**

Description:

Recently, a variety of studies in film history have focused on the complex, interweaving relationships amongst local, regional, national, and international contexts of cinema. For instance, the local meanings that accumulate in St Andrews around a film such as *Chariots of Fire*, with its iconic images of the town, provide an alternative understanding of the reception of the film. There is always a local context to how cinema is received—and also produced—and an understanding of this location specific nature of the medium complicates and enriches cinema's linkages to the broader national and international spheres in which it also circulates. Much of the work that goes into this type of local research requires archival expertise—for instance the ability to sift through newspaper, microfilm, and city records. In *Film and the Archive*, students will have the opportunity to examine and research the history of local cinema exhibition, reception and production in St Andrews. The students' findings and research will be published on a newly created website which will be updated each year with additional papers and research materials.

In order to explore various aspects of the history of cinema in St Andrews, the module will focus on topics such as exhibition, reception, cinema culture, production, amateur filmmaking and star culture. The class will also undertake a research trip to the Grierson Archive at the University of Stirling. Through this module students will write, present and publish to both academic and general audiences, developing employable research skills that are useful beyond the specifics of this course.

ABOUT HONOURS MODULES IN FILM STUDIES

The full range of all Honours options that can potentially be delivered by members of the Film Studies department can be found towards the end of this document.

Film Studies reserves the right to withdraw modules, and/or to change the modules on offer. This may be necessary, for instance, due to the illness or departure of a member of staff, a member of staff's research leave entitlement, or indeed, if enrolment does not reach a reasonable economic level. Should this become necessary we will make every effort to help enrolled students select suitable alternatives.

**ALL HONOURS MODULES PROVIDED BY
THE FILM STUDIES DEPARTMENT**

n.b. only modules listed on the previous pages will be available in 2011/2012

FM3001	Contemporary Film Theory	30 credits
FM4099	Film Studies Dissertation	30 credits
FM4101	Time, National Identity and Cinema	30 credits
FM4102	Film, Politics and Cultural Histories	30 credits
FM4103	Film and Media	30 credits
FM4104	Film and History	30 credits
FM4105	Representing the Holocaust	30 credits
FM4106	War and Cinema	30 credits
FM4107	Cinema and Nation	30 credits
FM4108	Digital Cinema	30 credits
FM4201	Japanese Cinema after WWII	30 credits
FM4202	The Cinema of Eastern Europe	30 credits
FM4203	American Independent Cinema	30 credits
FM4204	Asian Cinemas	30 credits
FM4205	Scotland and Cinema	30 credits
FM4301	The International Film Industry	30 credits
FM4302	Contemporary Period Drama	30 credits
FM4303	Documentary Cinema	30 credits
FM4304	Film and Sexual Identities	30 credits
FM4305	Cultural Identity in Auteur Cinema	30 credits
FM4306	Women and Film	30 credits

Module Descriptions can be found online at:

http://www.st-andrews.ac.uk/filmstudies/honours_modules.php

About the Dissertation

The dissertation is intended to provide an opportunity for students to follow up their own strengths and interests, by working independently on a topic of their own selection. Although the choice of topic and general progress will be monitored by a member of staff who acts as dissertation supervisor, an essential aspect of the dissertation is that its success rests to a unique degree upon the student's own motivation, self-discipline, and organisational skills, working outside the normal group environment of taught courses. The dissertation is an opportunity to develop advanced research and presentation skills. It tests the student's ability to communicate arguments clearly and concisely, and to present work efficiently, neatly, and by the appointed time.

Length: Dissertations run 8000-10000 words in length.

Seminars: There are two two-hour long seminars on research methods and effective dissertation presentation during the initial weeks of the semester. A research proposal is made and the subject agreed by the end of week 2. The supervisor is appointed during week 3.

Individual supervision: The work toward the module is carried out as an independent research project, completed in consultation with the appointed supervisor, who would normally be available for several meetings, by appointment, up to four hours in total. It is responsibility of the student to approach the appointed supervisor.

The Timetable: It is important to start thinking about your dissertation as early as possible. For this reason, it is recommended to consider a possible topic within the area of expertise of one or more potential supervisors, so that you can have exploratory discussions with them early on to consider possible topics. Note that the number of students that any one supervisor is permitted to accept is limited, so it is in your own interest not to leave this to the last minute.

- Week 2: Settle on definite topic/Dissertation Synopsis Form is due.
- Week 3: Topics will then be approved and supervisors assigned
- Weeks 4-12: Writing and completion of finished work.
- Week 10: Submit chapter (or up to 1/3) of dissertation for feedback.
- First Day of Exams Diet: Deadline for dissertation submission.

THE DISSERTATION MODULE CAN BE TAKEN ONCE ONLY.

Honours Options Form

To be completed by students entering JUNIOR HONOURS in 2011/2012

Name _____

Matriculation Number _____

Email address _____

Date _____

Intended Joint Honours Subjects _____

If you do not expect to have 240 Pre-Honours credits, including FM2001 and FM2002 at grade 11, by Sept 2011, please tick here.

Please enter below your Film Studies module choices for 2011/2012, for both semesters.

2011/12 Semester 1		
Module Number	Module Title	Module Time (Circle one)
FM3001	Contemporary Film Theory (core module – compulsory for Junior Honours Film Studies)	Tue 10-12

2011/12 Semester 2 (in order of preference)		
Module Number	Module Title	Module Time
1.		
2.		

Please use the reverse side of this form to add any notes on special circumstances that you feel may affect your choices.

FILM STUDIES

Honours Options Form

To be completed by students entering SENIOR HONOURS in 2011/2012

Name _____

Matriculation Number _____

Email address _____

Date _____

Joint Honours Subjects _____

Please enter below your Film Studies module choices for 2011/2012, for both semesters.

2011/12 Semester 1 (in order of preference)		
Module Number	Module Title	Module Time
1.		
2.		

2011/12 Semester 2 (in order of preference)		
Module Number	Module Title	Module Time
1.		
2.		

Please use the reverse side of this form to add any notes on special circumstances that you feel may affect your choices.

FILM STUDIES

Options Form – OTHER HONOURS/GENERAL DEGREE STUDENTS*

Name _____
 Matriculation Number _____
 Email address _____
 Date _____
 Single/JH Subjects (if applicable) _____

Please enter below your Film Studies module choices for 2011/12

2011/12 Semester 1		
Module Number	Module Title	Module Time

2011/12 Semester 2		
Module Number	Module Title	Module Time

Please use the reverse side of this form to add any notes on special circumstances that you feel may affect your choices.

Students interested in a dip-across in Film Studies (30 credits): SUBJECT TO APPROVAL BY FILM STUDIES HONOURS ADVISER. NB: students in other Honours programmes need to have completed at least 40 Film Studies credits at sub-Honours level, including FM1001.

General Degree Students: See above. Please note that General Degree students **cannot** normally take 4000 modules. Please consult with your GD adviser and with the Film Studies Honours adviser.