

Film Studies

Programme Requirements:

Film Studies - MLitt
<p>FM5001 (60 credits) and Between 0 and 30 credits from Module List: FM5101 - FM5250 and (Between 0 and 30 credits from Module List: FM5101 - FM5250 or Between 0 and 30 credits from Module List: FM4100 - FM4399)</p> <p>FM5099 (60 credits) and Between 0 and 30 credits from Module List: FM5101 - FM5250 and (Between 0 and 30 credits from Module List: FM5101 - FM5250 or Between 0 and 30 credits from Module List: FM4100 - FM4399)</p> <p>MLitt Film Studies Programme Requirements Across Year 1 and Year 2: 60 Credits: FM5001 30 Credits: FM5101 - FM5250 30 Credits: FM5101 - FM5250 or 30 Credits FM4100 - FM4399 60 Credits: FM5099</p> <p>Access to FM4100 - FM4399 requires the permission of the Director of Teaching.</p>

Compulsory modules:

FM5001 Theory and Practice of Research in Film Studies				
SCOTCAT Credits:	60	SCQF Level 11	Semester	Full Year
Academic year:	2018/9			
Planned timetable:	10.00 am -12.00 noon Tues, 4.00 pm - 7.00 pm Mon (screening)			
This module seeks to provide the kind of sophisticated theoretical and research skills training now regarded as indispensable for all postgraduates. It has both theoretical and methodological orientation and aims at teaching the students to correlate adequately conceptual frameworks and research designs. Its aim are to (a) debate and enrich our common concepts of reading and analyzing cinematic texts and contexts, by providing a range of different perspectives on film theory and methodology of criticism and various approaches to cinematic research, and (b) offer high-quality training related to methodology which stresses various aspects of conceiving, pursuing, organising, and successfully completing research projects in film studies.				
Learning and teaching methods of delivery:	Weekly contact: 2-hour seminar plus film screening.			
Assessment pattern:	Coursework = 100%			
Re-assessment pattern:	Take Home Examination = 100%			
Module coordinator:	Dr P C Lovatt			
Module teaching staff:	Dr P Lovatt, Dr E. Girelli, Prof. D. Iordanova			

Philos Anthro and Film Studies - Film Studies - 2018/9 - June 2018

FM5099 Dissertation for MLitt Film Studies Programme				
SCOTCAT Credits:	60	SCQF Level 11	Semester	Full Year
Academic year:	2018/9			
Planned timetable:	At times to be arranged with the supervisor.			
Student dissertations will be supervised by members of the teaching staff who will advise on the choice of subject and provide guidance throughout the research process. The completed dissertation of not more than 15,000 words must be submitted by the end of August.				
Learning and teaching methods of delivery:	Weekly contact: Individual supervision.			
Assessment pattern:	Coursework (Dissertation) = 100%			
Re-assessment pattern:	No Re-Assessment Available			

Optional modules:

FM4118 Film and Fashion				
SCOTCAT Credits:	30	SCQF Level 10	Semester	2
Academic year:	2018/9			
Planned timetable:	2.00 pm - 4.00 pm Mon, 9.30 am - 12.00 noon Mon (screening)			
The module explores two aspects of the interaction between film and fashion: On the one hand, it looks at the ways fashion intersects with film in the area of costume design and general approaches to style. On the other, it surveys the variety of representations that the fashion world has enjoyed in global cinema. It looks at matters of taste, style, glamour, creativity, celebrity, global fashion hubs and gurus, consumerism, but also at the way fashion is produced, managed, and sold, from glossy magazines and advertising through to luxury brands and sweat-shops. Students will have the opportunity to view and discuss documentary and feature films made by a host of important international directors (including, but not limited to Wim Wenders, Albert Maysles, Jun Ichikawa, Bertrand Bonello, Tom Ford, Ben Stiller, Robert Altman, Nora Ephron, and Gillian Armstrong), as well as to research and write on these matters. The discussions will also touch on matters of fashion photography and film.				
Pre-requisite(s):	Before taking this module you must pass FM2001 and pass FM2002			
Learning and teaching methods of delivery:	Weekly contact: 2-hour seminar, plus screening.			
Assessment pattern:	Coursework = 100%			
Re-assessment pattern:	Coursework = 100%			
Module coordinator:	Prof D Iordanova			

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FM4123 Artists' Film and Video				
SCOTCAT Credits:	30	SCQF Level 10	Semester	1
Academic year:	2018/9			
Planned timetable:	12.00 - 2.00 pm Monday, 4.30 - 7.00 pm Tuesday (screening)			
Exploring connections between other art forms and media including television, sculpture, painting, photography, new media & the sonic arts, experimental film movements have often drawn attention to the materiality of the medium in such a way as to radically challenge conventional modes of storytelling, and of narrative cinema, in particular. This module will introduce students to the critical and historical contexts of artists' film and experimental cinema. Taking a global perspective, it will examine work from a range of national contexts, while also examining the transnational flows of these film movements. Particular attention will be paid to question of identity politics that these works raise, recognising the importance of women & queer filmmakers whose contributions have often been marginalised in more traditional film histories. In this context, 'artists' film' is understood as work made for the primary purpose of aesthetic experimentation rather than for commercial reasons .				
Pre-requisite(s):	Before taking this module you must pass FM2002 and pass FM2001			
Learning and teaching methods of delivery:	Weekly contact: 2 hours of lectures and up to 3 hours of film/video viewing			
Assessment pattern:	Coursework = 100%			
Re-assessment pattern:	3-hour Written Examination = 100%			
Module coordinator:	Dr P C Lovatt			
Module teaching staff:	Dr P Lovatt			

FM4207 British Cinemas: Conventions, Subversions, and Outsiders				
SCOTCAT Credits:	30	SCQF Level 10	Semester	1
Academic year:	2018/9			
Planned timetable:	12.00 noon - 2.00 pm Tue, 7.00 pm - 9.30 pm Mon (screenings)			
This module approaches British cinema as a site of cultural and formal multiplicity, focusing on its shifting balance between tradition and rebellion, belonging and alienation. The module raises questions about representation and inclusion, as well about formal and narrative strategies. Students will have the opportunity for independent research, by writing a case study of their chosen British star. Weekly topics may include the problematic emergence of queer identities (The Killing of Sister George, Robert Aldrich, 1968), the ambivalent portrayal of British spies and defectors (Another Country, Marek Kanievski, 1984), British filmmaking outside Britain (The Third Man, Carol Reed, 1949), the modernist mockery of British tradition (The Draughtsman's Contract, Peter Greenaway, 1982), and a British star case study.				
Pre-requisite(s):	Before taking this module you must pass FM2001 and pass FM2002			
Learning and teaching methods of delivery:	Weekly contact: 2-hour seminar plus screening.			
Assessment pattern:	Coursework = 100%			
Re-assessment pattern:	Coursework = 100%			
Module coordinator:	Dr E Girelli			

Philos Anthro and Film Studies - Film Studies - 2018/9 - June 2018

FM4308 Film Sound				
SCOTCAT Credits:	30	SCQF Level 10	Semester	2
Academic year:	2018/9			
Planned timetable:	12.00 noon - 2.00 pm Tue, 4.30 - 7.00 pm Mon (screening)			
<p>Film Sound challenges our critical focus on the film image and explores the expressive contribution of sound to film. Sound has the capacity to shape environment, mood and ultimately the ways in which we engage with film, thus making it a vital consideration in critical and aesthetic approaches. The module engages with central critical topics representation, aesthetics, affect and technology - and with the production of sound (through case studies of selected practitioners). The module utilises innovative ways of thinking about sound to help students gain a detailed understanding of the different elements of sound in film. The topic is explored through a range of case studies and draws on a diverse mix of sources, including production materials and interviews with industry personnel. The emphasis on the work of practitioners will help confront and nuance assumptions about watching and making film.</p>				
Pre-requisite(s):	Before taking this module you must pass FM2002			
Learning and teaching methods of delivery:	Weekly contact: 2-hour lectures (x 11 weeks) 3-hour film viewing (x 11 weeks)			
Assessment pattern:	Coursework = 100%			
Re-assessment pattern:	Coursework = 100%			
Module coordinator:	Dr L F Donaldson			
Module teaching staff:	Dr L Donaldson			

FM5103 Film Technologies and Aesthetics				
SCOTCAT Credits:	30	SCQF Level 11	Semester	2
Academic year:	2018/9			
Planned timetable:	10.00 am - 12.00 noon Mon, 4.30 pm - 7.00 pm Tues (screening)			
<p>This module surveys the history of various cinema technologies. Particular attention will be given to the ways in which the emergence of new technologies - such as sound, colour, cameras and camera mounts, varying screen dimensions, and lighting systems - affect aesthetic issues in global cinemas. By taking a global perspective, the module aims to engage these issues in ways that address the cultural and economic conditions that affect and are affected by the adoption of new technologies. The specific technologies addressed in the module may vary over semesters, and in some semesters the focus may be on a single film technology and in others it may take a comparative approach.</p>				
Learning and teaching methods of delivery:	Weekly contact: 2-hour seminar, plus film screening.			
Assessment pattern:	Coursework (Dissertation) = 100%			
Module coordinator:	Dr A Jain			
Module teaching staff:	Dr. L. Donaldson, Dr A. Jain, Dr Paul Flaig			

FM5104 Colonial Cinema				
SCOTCAT Credits:	30	SCQF Level 11	Semester	1
Academic year:	2018/9			
Planned timetable:	10.00 am - 12.00 noon Mon; 4.00 pm - 7.00 pm Tue (screening)			
<p>Colonial Cinema will examine the integral role that cinema played in the control, organisation and governance of the British Empire. Exploring transnational developments in cinema, it assesses early filmmaking, distribution and exhibition practices in, for example, Africa, India, and Malaya. The module offers students a new way of examining film history, from the emergence of film in the late 19th century to the establishment of local film cultures in colonial and post-colonial territories. Colonial Cinema addresses pedagogical uses of cinema and non-theatrical forms of exhibition (for example, mobile cinema circuits), encouraging students to engage critically with primary archival material, government reports and, in particular, a new online resource for colonial film, Colonial Film: Moving Images of the British Empire.</p>				
Learning and teaching methods of delivery:	Weekly contact: 2-hour seminar, plus film screening.			
Assessment pattern:	Coursework = 100 %			
Module coordinator:	Dr T W T Rice			
Module teaching staff:	Dr Tom Rice			