

## Course description

**FV7013 Film Experience, Spring 2017, 7.5 ECTS**

**Course director:** Malin Wahlberg, [malin.wahlberg@ims.su.se](mailto:malin.wahlberg@ims.su.se)

**Course start:** January 19, 2017, 11.00 in Bio Mauritz

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### **Description:**

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, the construction of time and 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 a political, cultural and intersubjective activity.

Specific attention will be paid to articulations and experiences of the “aesthetics of resistance” in cinema and moving images. Inspired by Peter Weiss’ trilogy *Die Ästhetik des Widerstands* (*The Aesthetics of Resistance*), our aim will be to write meaning into this concept, and to do so in dialogue with conceptual examples provided by critical theory, cinema and contemporary art; perspectives on rebellious images and their possible functions in media cultures of commemoration. Key texts by Dziga Vertov, Bertold Brecht, Peter Weiss, Judith Butler, and Jacques Rancière will meet with current debates on political art and cultures of commemoration in film theory and media studies. Part of this course is a workshop with the Lebanese curator and scholar Rasha Salti at the art gallery Tensta Konsthall, and a joint event with the artist and colleague from the Stockholm University of the Arts, Dr. Petra Bauer, who also brings a small group of master students from her department. These two sessions mark the ambition of this course to also bridge between classical film theory, cinema, and approaches to media critique and film experience in contemporary art.

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 current 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.

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### Learning objectives:

On completion of the course, students should be able to demonstrate:

- \* knowledge of important theoretical venues in relation to the long-standing debate in film theory, aesthetic theory, and cultural studies on film experience and the affective impact of moving images
  - \* specific insights in the methodological consequences of a specific perspective on film experience
  - \* an ability to critically reflect on and evaluate research problems within this particular domain of cinema studies.
  - \* an ability to develop themed insights on concepts, such as, enactment, referentiality, identification, and spectatorship in dialog with, and applied to, specific screening contexts and aesthetic approaches of cinema, visual art, and media culture more broadly
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### Examination

The examination consists of:

A/ **Group presentation:** A 10-15 minutes presentation in relation to a course theme. The presentation requires an in-depth consideration of a particular notion, concept or keyword that you find crucial to the course, and also how you understand this notion/concept/keyword in dialog with the material screened during the course and with a relevant example of your own suggestion. (50%)

B/ Class attendance and a final assignment/course paper. The reading load of this course consists of a text of your choice from the list of recommended books; 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 (1-1,5 pages). (50%)

### 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. *Urkund* 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

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### Examination dates (paper):

1. 13<sup>th</sup> of March to 20<sup>th</sup> of March
2. 25<sup>th</sup> of April to 2<sup>nd</sup> of May (re-exam)
3. 15<sup>th</sup> of August to 22<sup>nd</sup> of August (re-exam)