

Masters in Film Studies

Programme Requirements

Film Studies - MLitt	
<p>FM5001 (60 credits) and 30 credits from Module List: FM5101 - FM5250 and 30 credits from Module List: FM5101 - FM5250 or 30 credits from Module List: FM4100 - FM4399) and FM5099 (60 credits)</p> <p>Further requirements Choose 180 credits in academic year Access to FM4100 - FM4399 requires the permission of the Director of Teaching.</p>	

MPhil:

120 credits as for Taught Element plus a thesis of not more than 40,000 words

Compulsory modules:

FM5001 Theory and Practice of Research in Film Studies				
SCOTCAT Credits:	60	SCQF Level 11	Semester:	Whole Year
Planned timetable:	S1: 10.00 am -12.00 noon pm Mon (Screening 3.00 pm -5.00 pm Fri) S2: 12.00 noon - 2.00 pm Mon (Screening 3.00 pm - 5.00 pm Fri)			
<p>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.</p>				
Programme module type:	Compulsory for Film Studies Postgraduate Programme.			
Learning and teaching methods and delivery:	Weekly contact: 2-hour seminar plus film screening.			
Assessment pattern:	Coursework = 100%			
Module coordinator:	Dr P Lovatt			
Module teaching staff:	Dr P Lovatt, Dr P Flaig, Dr D Hanlon, Dr L Torchin, Dr A Jain			

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FM5099 Dissertation for MLitt Film Studies Programme				
SCOTCAT Credits:	60	SCQF Level 11	Semester:	Whole Year
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.				
Programme module type:	Compulsory for Film Studies MLitt Postgraduate Programme.			
Learning and teaching methods and delivery:	Weekly contact: Individual supervision.			
Assessment pattern:	Coursework (Dissertation) = 100%			
Module coordinator:	Staff			

Choose both optional modules (normally):

FM5103 Film Technologies and Aesthetics				
SCOTCAT Credits:	30	SCQF Level 11	Semester:	1
Planned timetable:	10.00 am - 12.00 noon Tue (Screening 4.30 pm - 7.00 pm Mon)			
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.				
Programme module type:	Optional for Film Studies Postgraduate Taught Programme			
Learning and teaching methods and delivery:	Weekly contact: 2-hour seminar, plus film screening.			
Assessment pattern:	Coursework (Dissertation) = 100%			
Module coordinator:	Dr J O'Meara			

FM5105 Film Cultures				
SCOTCAT Credits:	30	SCQF Level 11	Semester:	2
Planned timetable:	3.00 pm - 5.00 pm Mon (Screening 4.00 pm - 6.00 pm Tue)			
Film Cultures focuses on the context in which film exists: past and present global and local narratives that have been perpetuated through film, production conditions and trends, distribution and circulation practices, and the ever changing models of exhibiting cinema on all sizes of screens. It aims to ensure that students have a wide and comprehensive understanding on the ways in which cinema functions in the world at large, but also that they are up to date on current trends and developments.				
Programme module type:	Optional for Film Studies Postgraduate Programme			
Co-requisite(s):	FM5001			
Learning and teaching methods and delivery:	Weekly contact: Students will engage in weekly 2-hour seminar discussions (2 hr seminars x 11 weeks) and will also benefit from scheduled film viewings (2 hrs screenings x 11 weeks), a dedicated practical class on film programming (3 hrs x 1 week), and from an individual supervisory session (1 hour per student once a semester).			
Assessment pattern:	Coursework= 100%			
Additional information from School:	As part of the module, there will be a special additional three hours seminar on film programming for art house cinemas.			
Module coordinator:	Prof D Iordanova			

in exceptional circumstances, one of the following may be taken:

FM4109 Film and the Archive				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Planned timetable:	10.00 am to 12.00 noon Mon (Screenings: 4.30 pm to 7.00 pm Mon)			
Film and the Archive will provide students with both a theoretical framework for archival research and practical experience in engaging with archival materials. In focusing this module on the local context of cinema in St Andrews, students will have the opportunity to develop their own research projects in one of five topic areas (exhibition, production, cinema culture, audiences, and star culture). Through these local studies, students will develop a broader understanding of film history and culture, learning to correlate their local research to broader developments in film history. Students will develop employable research skills that are useful beyond the specifics of the course. For example, they will have the opportunity to write, present and publish to both academic and general audiences, and will gain a thorough grounding in methodologies relevant for the archival study of cinema.				
Programme module type:	Optional for Film Studies Postgraduate Programme			
Learning and teaching methods and delivery:	Weekly contact: 2-hour seminar plus screening.			
Assessment pattern:	Coursework = 100%			
Module coordinator:	Dr T Rice			

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FM4116 Stars				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Planned timetable:	2.00 pm to 4.00 pm Tue (Screenings: 4.30 pm to 8.00 pm Tue)			
<p>This module approaches stardom as one of the most exciting, complex, and crucial components of the filmic experience, exploring its aesthetic, cultural, ideological, and industrial sides. Students will be introduced to key theoretical frameworks in Star Studies, and to a representative range of stars. Topics may include the beginning of the star system and the emergence of film fandom, the conflictive meanings of star images, audience desire and star cults, the relation of stars to social representations and politics, and to gender and sexuality. Stars covered may include Rudolph Valentino, Leslie Cheung, Sophia Loren, Will Smith, Greta Garbo, Amitabh Bachchan, and Dirk Bogarde. Students will have the opportunity to research and write on a star of their choice.</p> <p>Please Note: the required viewing for this module is two films per week.</p>				
Programme module type:	Optional for Film Studies Postgraduate Programme			
Learning and teaching methods and delivery:	Weekly contact: 2-hour seminar plus screening (up to 4 hours).			
Assessment pattern:	Coursework = 100%			
Module coordinator:	Dr E Girelli			

FM4120 Silent Cinema				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Academic year:	2017/8			
Planned timetable:	10.00 am - 12.00 noon Tue (Screenings: 4.30 pm to 8.00 pm Thu)			
<p>The period of silent cinema oversaw the emergence of crucial aspects that would come to characterize cinema as both an industry and an artform. At the same time, silent film was a form somewhat distinct from the sound films that came afterwards, and one whose development proceeded differently in different global contexts. This module will examine this critical period of film history by exploring the era through a variety of contexts. The first week will set out the historical period as well as key debates in film history, as well as introduce students to more recent developments in the field. As a team-taught course, the module will ordinarily be organised in three related clusters. These clusters may include, but will not be limited to: Representations of race and gender in the silent era; silent stars; Audiences and fan cultures; Historicizing Silent Cinema; Global Silent Cinema; Early documentary; Early sound practices; and Intermedial approaches to silent film.</p>				
Programme module type:	Optional for Film Studies			
Learning and teaching methods and delivery:	Weekly contact: 2-hour seminar plus screening (up to 4 hours).			
Assessment pattern:	Coursework = 100%			
Module coordinator:	Dr M Cowan			
Module teaching staff:	Dr M Cowan, Dr E Girelli, Dr T Rice			

FM4204 Asian Cinemas				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Academic year:	2017/8			
Planned timetable:	2.00 pm - 4.00 pm Mon (Screening 4.30 pm - 7.00 pm Tue)			
<p>Hollywood may be the global box office champion among the world's film industries for now, but it is far from being the industry that produces the most films. In 2012, India's various industries produced nearly four times as many films as Hollywood. Adding in production numbers from China, Japan and South Korea, that figure rises to six and a half times, and is not including many other industries in South Asia (Pakistan, Bangladesh, Sri Lanka), East Asia (Hong Kong, Taiwan, Philippines) and Southeast Asia (Indonesia, Thailand, Vietnam). Asian Cinemas will explore this most prolific, diverse and exciting area of world cinema by scrutinising it in various ways. Topics may include the cinemas of certain regions (Southeast Asia), languages (Chinese-language cinemas, including Singapore), pan-Asian production practices and stardom, the close relationship between cinema and popular music in Asian cinemas, Asian genres (martial arts, New Years films, gangster films), and the recent migration of art cinema's global centre of gravity from Europe to Asia (Hong Kong, Taiwanese and South Korean new waves) among others. By discussing how the different aesthetics created by these cinemas are specific to their contexts, this module questions and challenges the universal applicability of concepts previously developed in Film Studies. For 2017/18, the module will focus on Chinese-language Cinema.</p>				
Programme module type:	Optional for Film Studies			
Learning and teaching methods and delivery:	Weekly contact: 2-hour seminar plus screening (up to 4 hours).			
Assessment pattern:	Coursework = 100%			
Re-assessment pattern:	Take Home Examination (48 hour slot) = 100%			
Module coordinator:	Dr P Lovatt			

FM4303 Documentary Cinema				
SCOTCAT Credits:	30	SCQF Level 10	Semester:	2
Planned timetable:	TBC			
<p>This module surveys the history of documentary film (technological, stylistic, etc.), while taking up the theoretical debates around cinematic claims to truth and representations of reality. Students will examine 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, students will be exposed to multiple genres (e.g. ethnographic, civic, cinema verite, experimental, self-reflexive) and filmmakers (e.g. John Grierson, Dziga Vertov, Jean Rouch, Errol Morris) while addressing the variety of arenas (e.g. scientific, civic, commercial) in which documentary has appeared.</p>				
Programme module type:	Optional for Film Studies Postgraduate Programme			
Learning and teaching methods and delivery:	Weekly contact: 2-hour seminar plus screening.			
Assessment pattern:	Coursework = 100%			
Module coordinator:	Dr L Torchin			
Module teaching staff:	Dr L Torchin			

