

**FACULTY OF SOCIETY AND SCIENCE
STUDY COURSE DESCRIPTION**

Course Title:	CINEMATIC VOYAGE:APPROACHING CULTURE,MEMORY, CHARACTERS, EMBODIMENT				
Course code (LAIS):	KomZ1021				
Study programme:	Media Studies and Journalism				
Level of Study programme:	<input type="checkbox"/>	1st level professional higher education			
	<input checked="" type="checkbox"/>	Professional Bachelor			
	<input type="checkbox"/>	Professional Master			
	<input type="checkbox"/>	Academic Master			
	<input type="checkbox"/>	PhD level			
Type of Study programme:	<input type="checkbox"/>	Compulsory course (Part A)			
	<input type="checkbox"/>	Professional specialization courses (Part B, compulsory)			
	<input checked="" type="checkbox"/>	Professional specialization optional courses (Part B, optional)			
	<input type="checkbox"/>	Elective courses (Part C)			
Course Workload:	Credits	ECTS	Academic hours	Contact hours	Independent work hours
	2	3	80	32	48
Course Author/ Tutor:	Selga Goldmane				
	Lecturer, Mg.philol.				
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	Consultation: according to the schedule for each semester				
Course Form:	Full-time studies				
Study year, semester:	3 rd year, 5 th semester				
Language:	English				
Prerequisites for the Course:	n/a				
Course Summary:	The aim of the study course is to introduce to creating meaning in cinematography (audio-visual art) – elements of film language; genre, authorship, narrative and psychoanalytic theories; to develop analytical skills working with film texts. Students will have a possibility to practically analyse assigning meaning, message, the usage of film language, symbols, space and time.				
Course Methods:	Classes: lectures, practice classes, seminars, final examination, etc. Study methods: literature studies, case and model analysis, independent and group work.				
Assessment:	Examination				
Requirements for Credits:	<ul style="list-style-type: none"> – All independent assignments must be prepared and submitted on time – All independent course assignments must follow the instructions described in this course syllabus. – All independent course assignments must adhere to the academic and/or ViA principles of ethics. Any violation of academic and/or ViA principles of ethics will result in an unsatisfactory grade for this course. – Only upon the satisfactory completion of all independent course assignments, will a student be allowed to take the final exam. – A student must adhere to class attendance policies. – Attendance in seminars and sessions with practical class assignments are mandatory. Only in the case of an excused absence, will a student be allowed to complete a written make-up assignment. – In order to successfully complete this course, a student must submit all independent assignments and receive a satisfactory grade for each assignment. Assessment: <ul style="list-style-type: none"> – Individual and group work – 70 % – Examination – 30% 				
Course Contents:	Film as text and language. Time and space concept, assigning meaning. Creating a story; narrative, plot.				

	Using symbols in film language. Genre theory. Authorship theory. Psychoanalysis – Jungian archetypes, Freud’s Ego, Id and Superego. Using elements of culture in creating meaning, culture memory. Concept of intertextuality	
Learning Outcomes; the evaluation methods and criteria	Learning Outcomes	
	The evaluation methods and criteria	
	Knowledge	
	Students will know the construction and deconstruction of a film text through semiotics	Individual work, examination
	Students will understand assigning meaning in cinematography	Individual work, seminar, examination
	Skills	
	Students will be able to apply the acquired knowledge analysing samples of film texts	Individual work, seminar, examination
	Students will be able to recognize the use of culture elements and culture memory in a film text	Individual work, seminar, examination
	Students will be able to recognise examples of film language, symbols and intertextuality in film text	Individual work, seminar, examination
	Competency	
Students will be able to decode and interpret meaning in a film text	Individual work, seminar, examination	
Students will be able to demonstrate understanding of applying different theories in creating meaning of a film image	Individual work, seminar, examination	
Course Compulsory literature:	<ul style="list-style-type: none"> • Andrew, D. (1984) Concepts in film theory. OUP. (Chapter 6) • Bordwell, D. (2013) Film art. McGraw-Hill. • Corrigan., T & White, P. (2012) The Film Experience : an introduction 3rd ed. Boston: Bedford Books. • Gianetti, L. D. (2010) Understanding Movies. Pearson. • Lacey, N. (1998) Image and Representation. Palgrave. • Lacey, N. (2000) Narrative and Genre. Palgrave. • Monaco, J. (2009) How to read a film: Movies, media, and Beyond. With diagr. by David Lindroth. New York; Oxford: Oxford University Press. • Ryan, M. & Lenos, M. (2012) An Introduction to Film Analysis. New York: Continuum. 	
Course additional literature:	<ul style="list-style-type: none"> • Bettelheim, B. (1989) The Uses of Enchantment. New York: Alfred A. Knopf. • Chandler, D. An Introduction to genre theory. Available: http://visual-memory.co.uk/daniel/Documents/intgenre/ • Metz, C. ((1974a) 1991) Film Language: A Semiotics of the Cinema. Chicago: The University of Chicago Press. • Propp, V. 91968) Morphology of the Folktale. Available: https://monoskop.org/images/f/f3/Propp_Vladimir_Morphology_of_the_Folktale_2nd_ed.pdf • Wagner, G. (1975) The Novel and the Cinema. Fairleigh Dickinson UP. Three Modes of Adaptation. • Wollen, P. The Auteur Theory. Available: http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/wollen_auteur.pdf 	
Course confirmation date:	December 11, 2019.	
Date of course description update:		

Study Course Plan:

Date	Theme	Academic hours		Study Form/ Organization of independent work of students and task description
		Contact hours	Independent work hours	
<i>The date is specified before the implementation of the course</i>	Film as text and language; visual semiotics	4	4	lecture, practical class
	Time and space concept; designing meaning, denotation and connotation; metaphors and other tropes	4	4	lecture, seminar, individual work
	Creating a story, narrative types, plot, story time versus discourse time	4	4	lecture, seminar, individual work
	Genre theory, auteur theory	4	6	lecture, group work, seminar
	Using symbols in creating message	2	4	lecture, individual work
	Psychoanalysis (Jungian archetypes and Freud's Ego, Id and Superego)	4	2	lecture, individual work, seminar
	Elements of culture and culture memory in creating meaning in film; representation of reality	4	2	lecture, seminar
	Intertextuality	2	2	Lecture, practical class
	Film analysis	2	6	Seminar, group work
	Film analysis	2	14	Examination
	<i>Hours total:</i>	32	48	