

<b>Module/Course: Film Studies</b>					
<b>Module/Course Title:</b> <b>Film Studies</b>	<b>Student Workload</b> MK 2 sks > ((2 x 110) + (2 x 60)) x 15 ) : 60 = ((220 + 120) x 15) : 60 = 85 hours	<b>Credits (ECTS)</b> 2 CU (Credit Units) x 1,59 = 3,18 ECTS (European Credit Transfer System)	<b>Semester</b> Even semester	<b>Frequency</b> 2 CU x 15 meetings = 30	<b>Duration</b> 15 meetings
1	<b>Types of courses</b> a. lecturing b. discussion c. Presentation	<b>Contact hours</b> (60+50)= 110x2= 220 minutes	<b>Independent study</b> 60x2=120 minutes  120:60=2x14= 28 hours	<b>Class size</b>  40 students	
2	<b>Prerequisites for participation (if applicable)</b> e.g. requires language skills at level 1, Introduction to Literature, Prose/Poetry/Drama Appreciation and Criticism, Intrinsic Approaches to Literature/Extrinsic Approaches to Literature				
3	<p>PLO 2: Being able to comprehend, analyze, and interpret literary and non-literary works in various genres and modes of communication.</p> <p>PLO 6: Being able to create sound academic or non-academic works both oral and written for various audiences and purposes</p> <p>PLO 7: Being able to demonstrate English language proficiency as indicated by an English proficiency achievement equivalent to minimum CEFR level B2.</p> <p>PLO 8: Being able to demonstrate integrative and independent thinking, originality, imagination, experimentation, problem solving, ethical decision making, or risk taking in thought, expression, or intellectual engagement</p> <p><b>Learning outcomes</b></p> <ol style="list-style-type: none"> <li>1. Being able to apply the basic concepts of various critical theories of culture and literature to reveal cultural phenomena in the works of films by using any of the concepts of cinematic language/formal elements, genre, narrative, and meanings (CLO-2)</li> <li>2. Being able to reflect the personal responses to reveal cultural issues in various works of films and media by using any of the above critical concepts to response to and to reflect to any issues of culture and humanity issues in the works of film (CLO-2)</li> <li>3. Being able to use appropriate language in conveying opinions and</li> </ol>				

	<p>personal response in both verbally and in writing, to relate selective literature to reveal cultural issues, and</p> <p>4. Being able to respect in thought, expression, and intellectual engagement to differences of opinions and personal response</p>
4	<p><b>Subject aims/Content</b></p> <p>This <b>course</b> introduces <b>students</b> to the basics of <b>film</b> analysis, cinematic formal elements, genre, and narrative structure and helps <b>students</b> develop the skills to recognize, analyze, <b>describe</b> and enjoy <b>film</b> as an art and entertainment form.</p>
5	<p><b>Teaching methods</b></p> <p>e.g. lectures, discussions, and small group presentation</p>
6	<p><b>Assessment methods</b></p> <p>Written essay:</p> <ol style="list-style-type: none"> <li>1. To explain and analyze various issues in works of films by using critical concepts of mentioned above to reflect the personal responses over the cases of cultural phenomena (1)</li> <li>2. To evaluate the works of film and media by using any of the above concepts mentioned earlier, to asses and to reflect the cultural issues in the films as the forms of art and entertainment (2)</li> <li>3. To read, analyze and interpret works of film and media to reflect the personal responses by evaluating their mode of production, themes, power, and contextual humanity issues to see the gaps, the relevance, the weakness and the strengths of the film works to reveal the cultural and humanity issues (3)</li> </ol>
7	<p><b>This module is used in the following study programme as well</b></p> <p>Undergraduate programme</p>
8	<p><b>Modul Coordinator</b></p> <p>Dr. Ali Mustofa, S.S, M.Pd</p>
9	<p><b>Other information</b></p> <ol style="list-style-type: none"> <li>1. Barry, Peter. 2009. <i>Beginning Theory: An Introduction to Literary and Cultural Theory</i>, 3<sup>rd</sup> Edition. Manchester: Manchester University Press</li> <li>2. Bertens, Hans. 2001. <i>Literary Theory: The Basic</i>. London: Routledge</li> <li>3. Leitch, Vincent, ed. 2001. <i>The Norton Anthology of Theory And Criticism</i> . Norton</li> </ol>

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|  | <ol style="list-style-type: none"><li>4. Macey, David. 2001. <i>Dictionary of Critical Theory</i> . NY: Penquin</li><li>5. Tyson, Lois. 2006. <i>Critical Theory Today : A User- Friendly Guide</i>. London: Garland Publishing</li><li>6. Doyle, Billy H. 1999. <i>The Ultimate Directory of Film Technicians: a Necrology of Dates and Places of Births and Deaths of More Than 9,000 Producers, screenwriters, Composers, Cinematographers, Art Directors, Costume Designers, Choreographers, Executives, and Publicists</i>. Lanham, Md.: Scarecrow Press</li><li>7. <i>Halliwel's Who's Who in the Movies</i>. Leslie Halliwell; edited by John Walker. 14th ed. New York: Harper Resource, c2001. Brief entries cover personal names of actors, directors, writers, and cinematographers, plus a few screen characters. Entries include film themes, styles, technique, and subjects. Use this for short-fact reference and biographical material.</li><li>8. Thomson, David. 2002. <i>The New Biographical Dictionary of Film</i>. 4th ed. New York: Knopf</li><li>9. Tibbetts, John C. 2002. <i>The Encyclopedia of Filmmakers</i>. New York : Facts on File</li></ol> |
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