

## COURSE SPECIFICATION DOCUMENT

<b>Academic School / Department:</b>	Communications & The Art
<b>Programme:</b>	MA Film: Science Fiction and Fantasy
<b>FHEQ Level:</b>	7
<b>Course Title:</b>	Science Fiction and Fantasy: Industry
<b>Course Code:</b>	FLM 7100
<b>Student Engagement Hours:</b>	200
Seminars:	39
Tutorials:	6
Independent / Guided Learning:	155
<b>Credits:</b>	20 UK CATS credits 10 ECTS credits 4 US credits

### **Course Description:**

This course explores fantasy and science fiction entertainment through theoretical frameworks and analytical methods pertinent to industry practices and professional skillsets, which includes film, television, video games, comics and graphic novels, animation, advertising as well as forms of social media and other digital platforms. Guest lectures will be delivered by figures in industry (i.e. producers, writers, editors, cinematographers, VFX artists, actors) in discussing creative pitching, commercial networking, project management leadership and teamworking. By the end of the course, students will have gained an understanding and ability to competitively negotiate the fantasy film and entertainment industries.

**Prerequisites and/or Co-requisites:** MA Film: Science Fiction and Fantasy students only

### **Aims and Objectives:**

- To introduce students to the differing kinds of fantasy and science fiction entertainment in the context of professionalism and industry
- To examine a range of theoretical frameworks and practical skillsets to better understand the fantasy film industry

- To enable students to critically engage with fantasy texts through formal analysis and the creative development of popular fantasy products
- To develop students' knowledge and understanding of roles and specialisms within industry
- To examine and critically argue ideas through an interplay of film theory and production studies methods

### **Programme Outcomes:**

At the end of the course the student will have achieved the following programme outcomes:

A1, A3, B4, B5, B6

A detailed list of the Programme Outcomes is found in the programme Specification.

This is maintained by Registry and located at: <https://www.richmond.ac.uk/programme-and-course-specifications/>

### **Learning Outcomes:**

By the end of this course, successful students are expected to be able to:

- Demonstrate a comprehensive and systematic knowledge of theories and methods required for examining film in an international setting, drawing on fantasy film analysis and industry
- Demonstrate a critical knowledge of professional practice in fantasy film genres and creative cultural industries
- Show excellent writing skills including logical and structured narratives and arguments supported by relevant primary and secondary evidence
- Demonstrate professional presentation skills including verbal visual analysis, communicated clearly to specialist and non-specialist audiences
- Deploy the skills and experience required to work in the arts and creative cultural industries

### **Indicative Content:**

- Fantasy Genre Conventions and Formulas
- Career Portfolio Compilation and Creative Pitching
- Analysis of Fantasy Texts
- Role Specialisms in Industry
- 'Fantasy Entertainment' Media and Products
- Fantasy Storytelling
- Production Methods
- Professional Practice Skillsets

**Assessment:** This course conforms to the Richmond University Standard Assessment Norms approved at Academic Board and are located at <https://www.richmond.ac.uk/university-policies/>

**Teaching Methodology:**

The course will consist of weekly postgraduate seminars, which will follow the structure set out within the course syllabus and will serve a number of functions: seminars provide a framework of the course; address critically the relevant literature in specific areas, examine concepts, theories and case studies, and enable students to engage in group discussion and dialogue, and autonomous learning. Seminars rely on upon active student participation, mediated by the course instructor. By examining and discussing issues and problems in the seminar setting, students as junior research colleagues will be able to learn from each other and resolve questions that arise in the course of the lectures and readings. Seminars will only be useful to the extent that they are prepared for and participation in discussions and debates is an essential aspect of this. All students will be required to participate. Tutorial opportunities will also be available for research supervision and other academic support.

A significant aspect of the course will be attendance of the Industry and Professional Guest Speaker Series during seminars. It is essential that students attend these sessions, and come prepared with questions, as many of the ideas and experience shared in class will closely inform the assessment.

**Indicative Text(s):**

- Butler, D. *Fantasy Cinema: Impossible Worlds on Screen*. (Wallflower 2009)
- Fowkes, K A. *The Fantasy Film*. (Wiley-Blackwell 2010)
- Holliday, C., Sergeant A. (eds.). *Fantasy/Animation: Connections Between Media, Mediums and Genres* (AFI Film Readers, 2018 )
- Kohl, J. *Film School: A Practical Guide to an Impractical Decision*. (Focal Press 2016)
- Redmond, S., Marvell, L., *Endangering Science Fiction Film* (AFI Film Readers 2015)
- Walters, J. *Fantasy Film: A Critical Introduction*. (New York: Berg)

**Additional Texts:**

- Barber S. *The British Film Industry in the 1970s: Capital, Culture and Creativity*. (Palgrave MacMillan 2013)
- Booker, C. *The Seven Basic Plots: Why We Tell Stories*. (Continuum 2010)
- Hozic, A. *Hollyworld: Space, Power, and Fantasy in the American Economy*. (Cornell University Press 2001)
- Kindem G. *The International Movie Industry*. (Southern Illinois University Press 2000)
- Weaver, T. *Science Fiction and Fantasy Film Flashbacks: Conversations with 24 Actors, Writers, Producers and Directors from the Golden Age*. (McFarland and Company 2004)
- Westfahl, G. *A Sense-of-Wonderful Century: Explorations of Science Fiction and Fantasy Films*. (Wildside Books 2012)

See syllabus for complete reading list

**Journals:**

- *American Cinematographer*
- *American Film*
- *Black Film Review*
- *Camera Obscura*
- *Canadian Journal of Film Studies*
- *Cinema Journal*
- *Feminist Media Studies*
- *Film & History*
- *Film Comment*
- *Film Criticism*
- *Film History*
- *Film International*
- *Film Journal International*
- *Film Quarterly*
- *Film Studies*
- *Filmmaker: The Magazine of Independent Film*
- *Films & Filming*
- *Films in Review*
- *Framework: The Journal of Cinema & Media*
- *Historical Journal of Film, Radio & Television*
- *Journal of Film & Video*
- *Journal of Popular Film & Television*
- *Quarterly Review of Film & Video*
- *Literature Film Quarterly*
- *New Cinemas: Journal of Contemporary Film*
- *Screen*
- *Sight & Sound*
- *Velvet Light Trap: A Critical Journal of Film & Television*

**Change Log for this CSD:**

Nature of Change	Date Approved & Approval Body (School or AB)	Change Actioned by Registry Services
Revision – annual update	May 2023	