



SCHEDULE and SYLLABI / Fall semester (S1), September-December 2021

** All classes are in English, and will be taught remotely (on the Teams platform), every Monday morning. The evaluation is a continuous assessment (“contrôle continu”, during the semester). For any pedagogical question, please contact Candice Lemaire candice.lemaire@u-bourgogne.fr.

** SCHEDULE

- **Class 1 (6 hours), Professor Laureano Montero:** weeks 1-6 (from Monday September 20th until Monday October 25th, from 9am to 10am). There will be no class on Monday November 1st (Toussaint break).
- **Class 2 (6 hours), Professor Shannon Wells-Lassagne:** weeks 7-12 (from Monday November 8th until Monday December 13th, from 9am to 10am).

** SYLLABUS for each class (see below).

« Cultures visuelles et numériques / Visual and digital cultures »

UFR Langues et Communication, Université de Bourgogne / Alliance Forthem

SYLLABUS FOR CLASS 1 (Laureano Montero)

Title of the course: **International Film Festivals in a Transnational Setting**

Semester: Fall 2021 – Mondays 9-10 am, week 1 to week 6 (from September 20th to October 25th), on the “Visual and Digital Cultures, Forthem course” Teams platform.

Number of ECTS credits: 6 for the whole UE to which this course belongs

Number of hours: 6

Name and email address of the professor: Laureano Montero laureano.montero@u-bourgogne.fr

Objectives of the course: Through a practical approach, this part of the course will explore and discuss the role and purpose of international festivals within the film industry. It will also provide an overview of how festivals are managed and offer an insight into film programming.

Contents of the course:

- Role and purpose of international film festivals
- Types of film festivals
- Management of a film festival
- Case study: Dijon International Short film festival *Fenêtres sur courts* (students present in Dijon will be invited to participate in the festival which will take place in November)
- Programming workshop

Short bibliography/webography, useful references:

De Valck, Marijke. 2007. *Film Festivals. From European Geopolitics to Global Cinephilia*. Amsterdam: Amsterdam University Press.

Eldridge, Pippa and Julia Voss. 2011. *How to set up a Film Festival*. London: British Film Institute.
<https://www2.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-how-to-set-up-a-film-festival-2001.pdf>

FIAPF. 2018. *FIAPF Accredited Festivals Directory 2018 Edition*. Brussels: FIAPF.
<http://www.fiapf.org/pdf/FIAPF-Directory2019-web.pdf>

Iordanova, Dina and Rhyne Ragan (eds.). 2009. *Film Festival Yearbook 1: The Festival Circuit*. St Andrews: St Andrews Film Studies.

Websites:

<https://www.fenetres-sur-courts.com/>

<https://www.festival-cannes.com/en/>

Evaluation (CC):

Assignment: In groups, students will design and present the programming of an out-of-competition section for an international film festival.

« Cultures visuelles et numériques / Visual and digital cultures »

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SYLLABUS FOR CLASS 2 (Shannon Wells-Lassagne)

Title of the course: **Transnational Adaptations**

Semester: Fall 2021 – Mondays 9-10 am, week 7 to week 12 (from November 8th to December 13th), on the “Visual and Digital Cultures, Forthem course” Teams platform.

Number of ECTS credits: 6 for the whole UE to which this course belongs

Number of hours: 6

Name and email address of the professor: Shannon Wells-Lassagne

Shannon.Wells-Lassagne@u-bourgogne.fr

Objectives of the course: This course will examine the phenomenon of transnational adaptation, where a television series is adapted from its original context to a new national audience. We will be examining *Bron* (2011) and two of its adaptations, *The Bridge* (2013) and *The Tunnel* (2013) as a case study. This series focuses on cultural differences between the protagonists (Danish/Swedish in the original, American/Mexican in *The Bridge*, and French/British in *The Tunnel*), becoming a form of metaphor for transnational adaptation itself, and allowing us to focus on television as a local and/or global phenomenon, and the importance of its cultural content.

Contents of the course:

- Focus on television production and narrative traditions
- Discussion of television adaptations and transnational remakes
- Cultural and aesthetic analysis of the corpus (*Bron*, *The Tunnel*, *The Bridge*)

Short bibliography/webography, useful references:

Matt Hills, Michele Hilmes, Roberta Pearson, eds. *Transatlantic Television Drama: Industries, Programs, and Fans*, Oxford: OUP, 2019.

Evaluation (CC):

Assignment: In groups, students will examine either another transnational adaptation (of *Bron* or any other series they might be interested in), examining how they translate the story and context into a new culture.