



Stockholms  
universitet

Institutionen för mediastudier

## Litteraturlista

för kurs på grundnivå

Filmvetenskap I

Cinema Studies I

30.0 Högskolepoäng

30.0 ECTS credits

Kurskod: FV1011  
Gäller från: HT 2024  
Fastställt: 2024-09-27

### Litteratur

#### Delkurs GK1: Introduktion till filmvetenskapliga studier

Kursansvarig: Joel Frykholm, joel.frykholm@ims.su.se

Kurstexter (böcker som införskaffas av studenten):

Corrigan, Timothy och Patricia White. *The Film Experience: An Introduction*. 6e upplagan. Boston: Bedford/St. Martin's, 2021.

Koivunen, Anu, red. *Film och andra rörliga bilder – en introduktion*. Stockholm: Raster förlag, 2008.  
Inledning (9-25), Industri (29-39), Upplysning (40-54), Konst (69-87), Berättelse (105-124),  
Representation (144-156), Upplevelse (203-217), Dokument (221-233), Arkiv (234-251), Rörelse  
(252-266).

Texter som tillhandahålls av institutionen (i kompendium eller på Athena:  
Lathund för filmvetarstudenter, 2021.

Att skriva om film, 2017.

**\*\*Delkurs GK2 – Filmhistorisk översikt kurs 1\*\***

Kursansvarig: Bo Florin, bo.florin@ims.su.se

Kurstexter (böcker som införskaffas av studenten):

Thompson, Kristin, och David Bordwell, \*Film History. \*An Introduction. 5th ed., Boston: McGraw-Hill, 2021, kap. 1–9.

Corrigan, Timothy och Patricia White med Meta Mazaj, red. *Critical Visions in Film Theory: Classic and Contemporary Readings*, Boston and New York: Bedford/St. Martin's, 2011, följande kapitel:

- Béla Balázs, ”The Creative Camera”, ”The Close-Up”, ”The Face of Man”
- Germaine Dulac, ”The Avant-Garde Cinema”
- Sergei Eisenstein, ”The Dramaturgy of Film Form”
- Tom Gunning, ”The Cinema of Attractions”
- Lev Kuleshov, ”The Principles of Montage”
- Hugo Münsterberg, ”Why We Go to the Movies”

Texter på Athena:

- Robert C. Allen/Douglas Gomery. ”Case Study: The Background of *Sunrise*”. I *Film History – Theory and Practice*. New York: McGraw-Hill 1985, 91-105+noter

- Jean Epstein. ”Förstoring”. I *Sätt att se: texter om estetik och film*, red. Astrid Söderbergh Widding. Stockholm: Fischer 1994. 161–168

- Bo Florin. ”Fosterlandets sång – utblickar över filmstil och nation”. I *Den nationella stilen. Studier i den svenska filmens guldålder*. Stockholm: Aura 1997, s. 185-211.

- Tom Gunning. ”Before Documentary; Early Nonfiction Films and the ‘View’ Aesthetic”. I \**Uncharted Territory; essays on early nonfiction film*, \*redigerad av Daan Hertogs & Nico de Klerk. Amsterdam: Stichting Nederlands Filmmuseum, 1997, s. 9-24.

- Heide Schlüppmann. ”The Documentary Interest in Fiction”, *Uncharted Territory*, s. 33-36.

Texter på webben:

- Bo Florin. ”Conquering Natur – *The Wind*”. I *Transition and Transformation. Victor Sjöström in Hollywood 1923-1930*. Amsterdam: Amsterdam University Press 2013, s. 79-98. NY  
<https://www.jstor.org/stable/j.ctt45kfs5.9>

- Maggie Hennefeld, Laura Horak och Elif Rongen-Kaynakçi, ”Gender and the Nasty Women of History,”

*Early Popular Visual Culture* 19, nr. 4 (2021): 392-413.

<https://ezp.sub.su.se/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edswah&AN=000804592300001&site=eds-live&scope=site>

- Sumiko Higashi, "The 'New Woman' Versus the New Immigrant: the Cheat", I \*Cecil B. DeMille and American Culture The Silent Era, \*Berkeley: University of California Press, 1994, s. 100-112.

<http://publishing.cdlib.org/ucpressebooks/view?docId=ft2p300573&chunk.id=d0e2786&toc.id=d0e2368&brand=ucpress>

- Charlie Keil. \*Early American Cinema in Transition: Story, Style, and Filmmaking, 1907–1913 \*(Madison, WI: University of Wisconsin Press, 2001), s. 195–204.

<https://ebookcentral-proquest-com.ezp.sub.su.se/lib/sub/detail.action?docID=3445194>

- Shelley Stamp, *Lois Weber in Early Hollywood* (Oakland, CA: University of California Press, 2015), s. 1–6 och 42–43. <https://www-jstor-org.ezp.sub.su.se/stable/10.1525/j.ctt13x1gnm>

\*\*Delkurs GK3 – Filmhistorisk översikt kurs 2\*\*  
Kursansvarig: Bo Florin, bo.florin@ims.su.se

Kurstexter (böcker som införskaffas av studenten):

Thompson, Kristin och David Bordwell. *Film History. An Introduction*, 5th ed. Boston: McGraw-Hill, 2021, (kap 10-21).

Corrigan, Timothy and Patricia White with Meta Mazaj, eds. *Critical Visions in Film Theory: Classic and Contemporary Readings*, Boston and New York: Bedford/St. Martin's, 2011:

– Alexandre Astruc *The Birth of a New Avant-Garde: La Caméra-Stylo*

– André Bazin *The Evolution of the Language of Cinema*

– David Bordwell *The Art Cinema as a Mode of Film Practice*

– Maya Deren *Cinematography: The Creative Use of Reality*

– John Grierson *First Principles of Documentary*

\*– \*Judith Mayne *Lesbian Looks: Dorothy Arzner and Female Authorship*

– Thomas Schatz *Film Genre and the Genre Film*

– Jyotika Virdi *Nation and Its Discontents*

– Cesare Zavattini *Some Ideas on the Cinema*

Furhammar, Leif. *Filmen i Sverige*. Stockholm: Wiken, 2003, 281–318. (27 s.)

Texter på webben:

– Shigehiko Hasumi, \*Ozu's Angry Women\* (\*Rouge\* 2004)

[http://www.rouge.com.au/4/ozu\\_women.html](http://www.rouge.com.au/4/ozu_women.html)

**\*\*Delkurs GK4 – Filmhistorisk översikt kurs 3\*\***

Kursansvarig: Ole Johnny Fossås, [ole.johnny.fossas@ims.su.se](mailto:ole.johnny.fossas@ims.su.se)

Seminarielärare: Ole Johnny Fossås och Taichi Niibori

Gästföreläsning: Esmé Fransen

**\*\*Kurstexter (335 sidor): \*\***

Thompson, Kristin och David Bordwell. *Film History. An Introduction*, 5e upplagan. McGraw-Hill, 2021, kapitel 22-30 (ca 260 sidor).

Corrigan, Timothy och Patricia White med Meta Mazaj, red. *Critical Visions in Film Theory: Classic and Contemporary Readings*, Bedford/St. Martin's, 2011 (ca 75 sidor).

– Comolli, Jean-Louis och Jean Narboni. "Cinema/Ideology/Criticism." [1969], 478–486.

– Manovich, Lev. "What is Digital Cinema." [2002], 1058–1070.

– Mulvey, Laura. "Visual Pleasure and Narrative Cinema." [1975], 713–725.

– Naficy, Hamid. "Situating Accented Cinema." [2001], 977–998.

– Nichols, Bill. "Performing Documentary." [1994], 672–687.

– Solanas, Fernando och Octavio Getino. "Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World" [1969], 924–939.

**\*\*E-texter från Stockholms universitetsbibliotek (SUB) (212 sidor):\*\***

deWaard, Andrew. "Derivative Film and Brandscape Blockbusters." I *Derivative Media: How Wall Street Devours Culture*, \*180–199. University of California Press, 2024.

Gornostaeva, Galina. "Soviet film-making under the 'producership' of the party state (1955-85)." I *Working in the Global Film and Television Industries: Creativity, systems, space, patronage*, \*39–56. Bloomsbury, 2012.

Hennessey, Rosemary. "Queer Visibility in Commodity Culture." I *Profit and Pleasure: Sexual Identities in Late Capitalism*, \*111–142. Routledge, 2018 [2000].

Higson, Andrew. "The Limiting Imagination of National Cinema" I *Cinema and Nation*, red. Mette Hjort och Scott MacKenzie, 63–74. Routledge, 2000.

Rich, B. Ruby. "The New Queer Cinema: Director's Cut." I *New Queer Cinema: The Director's Cut\**, \*16–32. Duke University Press, 2013.

----- "A Queer and Present Danger: The Death of New Queer Cinema?" I *New Queer Cinema: The Director's Cut\**, \*130–140.\* \*Duke University Press, 2013.

Sand, Stine. "Dealing with racism: Colonial history and colonization of the mind in the autoethnographic and Indigenous film *Sami Blood*." *Journal of International and Intercultural Communication*, 16, no. 3 (2023): 209–223.

Sundholm, John. "The Material and the Mimetic: On Gunvor Nelson's Personal Filmmaking." *Framework: The Journal of Cinema and Media*, 48, no. 2 (2007): 165–173.

Tcheuyap, Alexie. "African Cinema(s): Definitions, Identity and Theoretical Considerations." *Critical Interventions: Journal of African Art History and Visual Culture*, 5, no. 1 (2011): 10–26.

Zhang, Yingjin. "Cinema and the transnational imaginary, 1990 – 2002." I *Chinese National Cinema*, \*259–296. Routledge, 2004.

Zimmer, Catherine, "Histories of *The Watermelon Woman*: Reflexivity between Race and Gender." *Camera Obscura* 23, no. 2 (68) (September 2008): 41-66.

### **Texter på Athena (85 sidor):**

Corrigan, Timothy. "Researching the Movies," A Short Guide to Writing About Film. Boston: Pearson, 2012. (126–144) [seminarietext].

Friedberg, Anne. The End of Cinema: Multimedia and Technological Change." I *Reinventing Film Studies*, red. Christine Gledhill & Linda Williams, 438–452.\*. \* Arnold & Oxford University Press, 2000.

Hanssen, Eirik Frisvold. "Visible Absence, Invisible Presence: Feminist Film History, the Database, and the Archive." In *Making the Invisible Visible: Reclaiming Women's Agency in Swedish Film History and Beyond*, red. Ingrid Stigsdotter, 33–48. Kriterium, 2019. [seminarietext]

Hoefert de Turégano, Teresa. "Exoticism." I *African Cinema and Europe: Close-up on Burkina Faso*, 171–188. EPAP, 2004.

hooks, bell. "The Oppositional Gaze: Black Female Spectators." I \*Black Looks: Race and Representation,  
\*115–131\*. \*Routledge, 2015 [1992].

\*\*Texter på webben: \*\*

*Women in Cinema: Report of an International Symposium, St. Vincent, Valley of Aosta, Italy 23–\*27 July  
1975. \*UNESCO, 1976.*

<https://unesdoc.unesco.org/ark:/48223/pf0000016947?posInSet=1&queryId=17a26e75->