



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:** VT 2025  
**Fastställt:** 2024-11-20

### Litteratur

#### Delkurs GK1: Introduktion till filmvetenskapliga studier, 7,5 hp

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

**\*\*Kurstexter (böcker som införskaffas av studenten): / Course Texts (books to be purchased by the student):\*\***

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), Rörelse (252-266).

**\*\*E-texter (som kan lånas från Stockholms universitetsbibliotek): / E-texts (available from Stockholm University library):\*\***

**\*\*Texter som tillhandahålls av institutionen (i kompendium eller på Athena): / Course texts provided by the Department (in course pack or on Athena):\*\***

Lathund för filmvetarstudenter, 2021.

Att skriva om film, 2017.

##### FV1011 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 Schlüpmann. "The Documentary Interest in Fiction", *Uncharted Territory*, s. 33-36.

\*\*Texter på webben: \*\*

- 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>

##### FV1011 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)

#### FV1011GK4 \*\*\*\*\_\*\*\*\*Filmhistorisk översiktscurs 3  
Kursansvarig: John Sundholm john.sundholm@ims.su.se

Seminarier: Taichi Niibori

**\*\*Böcker\*\***

Thompson, Kristin och David Bordwell. *Film History. An Introduction*, 5e upplagan. Montreal: 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. Följande kapitel:

Deleuze, Gilles. "Cinema II: The Time Image", [1985], 186–202.

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.

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.

Trinh T. Minh-ha. "Documentary Is/Not a Name" [1990], 691-704.

**\*\*Artiklar, bokkapitel (tillgängliga elektroniskt via SUB eller SFIs bibliotek, eller som open access)\*\***

Chen, Kuan-Hsing. "Taiwan New Cinema, or a Global Nativism", *Theorising National Cinema*, eds. Valentina Vitali and Paul Willemsen, London: BFI, 2006. 138-147.

Krzych, Scott. "Auto-Motivations: Digital Cinema and Kiarostami's Relational Aesthetics", *Velvet Light Trap* 66 (2010). 26-35.

Le Grice, Malcolm. "Real TIME/SPACE", [1972].

[https://www.luxonline.org.uk/articles/real\\_time\\_space\(1\).html](https://www.luxonline.org.uk/articles/real_time_space(1).html)

Martin, Deborah. "Re-Reading *Chircales*: Interiority, the Girl and Documentary Desire", *Painting, Literature and Film in Colombian Feminine Culture, 1940-2005: Of Border Guards, Nomads and Women*, Rochester, NY: Boydell & Brewer, 2012. 147-161.

McFadden, Cybelle H. "Franco-Algerian Transcultural Tension and National Allegories", *South Atlantic Review* \*vol. 74: 2 (2009). 112-128

Needham, Gary. "'Cruising is a Picture We Sincerely Wish We Did Not Have to Show'. United Artists, Ratings, Blind Bidding, and the Controversy of William Friedkin's *Cruising* (1980)", *United Artists*, eds. Peter Krämer et. al., New York: Routledge, 2020. 169-191.

Prokhorov, Alexander. "Cinema of the Taw 1953-1967", *The Russian Cinema Reader II\**, ed. Rimgaila Salys, Brighton, MA: Academic Studies Press, 2013. 14-31.

Rabinowitz, Paula. "Medium Uncool: Women Shoot Back; Feminism, Film and 1968 – A Curious Documentary", *Science & Society* \*vol. 65: 1 (2000). 72-98.

Suleiman, Elia. "A Cinema of Nowhere", *Journal of Palestine Studies*\* vol. 29: 2 (2000). 95-101.