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## Kurslitteratur / Course literature

**FV7326**

**Images of Sweden – Approaches to Swedish Film and Media Culture VT 2022**

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### E-texts (that can be borrowed from Stockholm University Library)\*\*\*:

Dahlquist, Marina. "The Attractions of the North: Early Film Expeditions to the Exotic Snowscape". In *Films on Ice: Cinemas of the Arctic*, edited by Scott MacKenzie och Anna Westerståhl Stenport, 279–285. Edinburgh: Edinburgh University Press, 2015. <https://www-cambridge-org.ezp.sub.su.se/core/books/films-on-ice/FE2ACBD1C58EF554808136FCD6E707A1>

Elsaesser, Thomas. "ImpersoNations: National Cinema, Historical Imaginaries." In *European Cinema: Face to Face with Hollywood*, 57–81. Amsterdam: Amsterdam University Press, 2005. <https://library.oapen.org/handle/20.500.12657/35109>

Ericsson, Staffan. "Stormy Weather: The Pre- and Post-History of Television." *International Journal of Communication*, 10 (2016): 5304–5323. <https://ijoc.org/index.php/ijoc/article/viewFile/5070/1826>

Gustafsson, Fredrik. "Swedish Cinema of the 1940s, a New Wave." In *A Companion to Nordic Cinema*, edited by Mette Hjort and Ursula Lindqvist, 242–263. Oxford: Blackwells, 2016. <https://onlinelibrary-wiley-com.ezp.sub.su.se/doi/book/10.1002/9781118475300>

Higson, Andrew. "The Limiting Imagination of National Cinema." In *Cinema and Nation*, edited by Mette Hjort and Scott MacKenzie, 63–74. London: Routledge 2000. <https://ebookcentral-proquest-com.ezp.sub.su.se/lib/sub/detail.action?docID=240252>

Lantto, Patrik, and Ulf Mörkenstam. "Sami Rights and Sami Challenges: The Modernization Process and the Swedish Sami Movement, 1886–2006." *Scandinavian Journal of History*, 33, no. 1 (2008): 26–51. <https://www-tandfonline-com.ezp.sub.su.se/doi/full/10.1080/03468750701431222>

Larsson, Mariah and Marklund, Anders, eds. *Swedish Film: An Introduction and Reader*. Lund: Nordic Academic Press, 2010: 9–16; 44–46; 72–91; 106–133; 173–181; 229–238; 256–262. <https://ebookcentral-proquest-com.ezp.sub.su.se/lib/sub/detail.action?docID=862793>

Mecsei, Monica Kim. "Cultural stereotypes and negotiations in Sámi Cinema." In *Films on Ice: Cinemas of the Arctic*, edited by Scott MacKenzie and Anna Westerståhl Stenport, 72–83. Edinburgh: Edinburgh University Press, 2015. <https://www-cambridge-org.ezp.sub.su.se/core/books/films-on-ice/FE2ACBD1C58EF554808136FCD6E707A1>

Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge, 1992: 1–16. <https://ebookcentral-proquest-com.ezp.sub.su.se/lib/sub/detail.action?docID=324986>

Westerståhl Stenport, Anna, "Nordic Remakes in Hollywood. Reconfiguring Originals and Copies." In *A Companion to Nordic Cinema*, edited by Mette Hjort and Ursula Lindqvist, 436–456. Oxford: Blackwells, 2016. <https://onlinelibrary-wiley-com.ezp.sub.su.se/doi/book/10.1002/9781118475300>

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**Course texts provided by the Department (in course pack\* or on Athena\*\*):**

Fossås, Ole Johnny. "Crossing Documentary Lines: The Development of Swedish Industrial Film as Public Information (1945–1975)." Unpublished manuscript.

Hedling, Erik, "The Welfare State Depicted: Post-Utopian Landscapes in Ingmar Bergman's Films." In *Ingmar Bergman Revisited: Performance, Cinema and the Arts*, edited by Maaret Koskinen, 180–193. London: Wallflower, 2008.

Khavar Fahlstedt, Kim. "Charlie Chan's Last Secret, or, the Disorientation of Warner Oland." In *Cinemas of Elsewhere: A History of Nordic Film Cultures*, edited by Arne Lunde and Anna Westerstahl Stenport. Edinburgh: Edinburgh University Press, 2019.

Koskinen, Maaret. "Anticipating Adaptation and Tracing the (In)Visible: David Lagercrantz' *The Girl in the Spider's Web* as Implicit Film Script." In *Nordic Noir, Adaptation, Appropriation*, edited by Linda Badley, Andrew Nestingen, and Jaakko Seppälä, 175–194. Cham: Palgrave Macmillan, 2020.

Koskinen, Maaret, "'Everything Represents, Nothing Is': Ingmar Bergman and the Art(s) of Writing Epilogues." In *La Valle dell' Eden: Semestrare di Cinema e Audiovisivi*, nos. 20–21 (2008): 23–40.

Kuhn, Annette. *Women's Pictures: Feminism and Cinema*, 2nd ed., 3–18. London: Verso, 1994.

Newman, Kathleen E., "Notes on Transnational Theory". In *World Cinemas, Transnational Perspectives*, edited by Nataša Durovicová and Kathleen E. Newman, 3–11. New York: Routledge, 2009.

Renov, Michael. "Art, Documentary as Art". In *The Documentary Film Book*, edited by Brian Winston, 345–354. London: Palgrave Macmillan, 2013.

Rossholm, Anna Sofia. "The Playfulness of Ingmar Bergman: Screenwriting from Notebooks to Screenplays". *NECSUS. European Journal of Media Studies* 7, no. 2 (2018): 23–42.

Wahlberg, Malin. "Art Film in Prime Time: Educational Programming, Cultural Heritage and Experimental Images in Early Swedish Television". *Journal of Scandinavian Cinema* 5, no. 3 (2015): 241–258.

Wright, Rochelle. "The Sami and the Finns" [excerpt]. In *The Visible Wall: Jews and Other Ethnic Outsiders in Swedish Film*, 148–168. Carbondale: Southern Illinois University Press; Uppsala: Acta Universitatis Upsaliensis, 1998

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\* Komentium; \*\* Hittas på Athena; \*\*\* Hittas via SUB

\* Course reader; \*\* Access via Athena; \*\*\* Access via SUB