

Kurslitteratur Filmvetenskap I HT2022

FV1011GK1 – Introduktion till filmvetenskapliga studier

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Kurstexter (böcker som införskaffas av studenten):

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

Koivunen, Anu, red. *Film och andra rörliga bilder – en introduktion*. Stockholm: Raster förlag, 2008 eller 2018 som e-bok.

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

FV1011GK2 – Filmhistorisk översikt kurs 1

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

Kurstexter (böcker som införskaffas av studenten):

Thompson/Bordwell, *Film History. An Introduction*. 5th ed., Boston: McGraw-Hill, 2021, (kap 1–9).

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:

- 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"

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:

- 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>
- Jan Olsson, "Trading Places: Griffith, Patten and Agricultural Modernity," *Film History*, Vol. 17, No. 1 (2005): 39-65. http://muse.jhu.edu/journals/film_history/toc/fih17.1.html
- William Uricchio, "Television's First Seventy-Five Years: The Interpretive Flexibility of a Medium in Transition," *The Oxford Handbook of Film and Media Studies* (Oxford: Oxford University Press, 2008): 286–305
<http://web.mit.edu/uricchio/Public/pdfs/pdfs/oxford%20handbook.pdf>

FV1011GK3 – 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-Style*
- 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

FV1011GK4 – Filmhistorisk översiktscurs 3

Kursansvarig: Lars Diurlin

Seminarielärare: Saki Kobayashi, Ole Johnny Fossås

Kursböcker (340 sidor)

Thompson, Kristin och David Bordwell. *Film History: An Introduction*, 4th ed. New York: McGraw-Hill, 2018: Kapitel 22–30 (ca 260 s.).

Corrigan, Timothy, Patricia White och Meta Mazaj, red. *Critical Visions in Film Theory: Classic and Contemporary Readings*. Boston: Bedford/St. Martin's, 2011 (80 s.):

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

Lessig, Lawrence, "RW Revived" [2008], 1083–1092.

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.

Övriga texter (298 sidor). Athena = PDF via Athena. SUB = E-text via SUB.

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

Diurlin, Lars, "Filmfestivalen som politiskt och kommersiellt verktyg", *Den nya svenska filmen: Kultur, kriminalitet & kakofoni*, ed. Erik Hedling & Ann-Kristin Wallengren (Stockholm: Atlantis, 2014). (s. 269–286). Athena.

Diurlin, Lars, "'For the support of artistically superior films': The State Film Prize Committee and the formative years of a quality-directed Swedish film policy 1960–1963", *Nordisk Kulturpolitisk Tidskrift*, vol 24, nr. 2, 2021. (156–172). SUB.

Hedling, Olof & Vesterlund, Per, "'Why not make films for New York?': The interaction between cultural, political and commercial perspectives in Swedish film policy 1963–2013", *International Journal of Cultural Policy*, vol. 22, nr. 5, 2016. (s. 743–757). SUB.

Kannas, Alexia, "All the colours of the dark: Film genre and the Italian giallo" *Journal of Italian Cinema & Media Studies*, Vol. 5 Nr 2. (s. 173–190). SUB.

Keane, Stephen, *Disaster Movies: The Cinema of Catastrophe* (London: Wallflower, 2006). (s. 1–43). Athena.

Maltby, Richard och Philippe Meers. "Connections, Intermediality, and the Anti-archive: A Conversation with Robert C. Allen." I *The Routledge Companion to New Cinema History*, red. Daniel Biltereyst, Richard Maltby, Philippe Meers, (London: Routledge, 2019). (s. 16– 27) [seminarietext]. Athena.

Marlow-Mann, Alex, "Strategies of Tension: Towards a Reinterpretation of Enzo G. Castellari's *The Big Racket* and the Italian Crime Film", *Popular Italian cinema*, red. Bayman & Rigoletto (Basingstoke: Palgrave Macmillan, 2013) (133–146). Athena.

Milligan, Christina, "Sites of exuberance: Barry Barclay and Fourth Cinema, ten years on", *International Journal of Media & Cultural Politics*, Vol 11, Nr 3, 2015. (347–359). SUB.

Myndigheten för kulturanalys, "Så fri är konsten: Den kulturpolitiska styrningens påverkan på den konstnärliga friheten", Rapport 1, 2021, (8–18). Athena.

Mörner, Cecilia "Realistiska tendenser, debattens preferenser och branschens efterrättelser", utdrag ur *Vissa visioner* (Akademityck: Edsbruk, 2000). (s. 31–69). Athena.

O'Leary, Alan, *Tragedia all'italiana: Italian Cinema and Italian Terrorisms, 1970–2010* (Oxford; Peter Lang, 2011). (s. 91–104). Athena.

Svenska Filminstitutet, "Hit och ännu längre: Jämställdhetsrapport 2017" (40 sid). Athena.

Tcheuyap: "African cinema(s): Definitions, Identity and Theoretical Considerations" *Critical Interventions: Journal of African Art History and Visual Culture*, Vol 5, Nr. 1, 2011. (s. 10– 26). SUB.

Wyatt, Justin, *High concept: Movies and marketing in Hollywood* (Austin: Univ. of Texas Press, 1994). (s. 1–22)

Yeh Yueh-yu, Emelie och Darrel William Davis. "Confucianizing Hollywood: Films of Ang Lee," utdrag ur *Taiwan Film Directors: A Treasure Island*. New York: Columbia University Press, 2005. (s. 177–215). Athena.