



Stockholms  
universitet

## Kurslitteratur / Course literature

**FV1011 – Filmvetenskap I, 30 hp VT2023**

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

**Kursansvarig:** Olivia Eriksson, [olivia.eriksson@ims.su.se](mailto:olivia.eriksson@ims.su.se)

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### **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 eller 2018 som e-bok. Inledning (9-25), Industri (29-39), Upplysning (40-54), Konst (69-87), Berättelse (105-124), Representation (144-156), Livsåskådning (175-186), Terapi (187-202), Upplevelse (203-217), Dokument (221-233), Arkiv (234-251), Rörelse (252-266).

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### **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.

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## Institutionen för mediastudier

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## Delkurs GK2: Filmhistorisk översikt kurs 1

Kursansvarig: Joel Frykholm, [joel.frykholm@ims.su.se](mailto:joel.frykholm@ims.su.se)

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

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"
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### Texter på Athena:

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

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

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

Gunning, Tom. "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, 9-24.

Schlüpman, Heide. "The Documentary Interest in Fiction", *Uncharted Territory*, 33-36.

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### Texter på webben:

Hennefeld, Maggie, 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>

Higashi, Sumiko. "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, 100-112.

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

Keil, Charlie. *Early American Cinema in Transition: Story, Style, and Filmmaking, 1907–1913* (Madison, WI: University of Wisconsin Press, 2001), 195–204. <https://ebookcentral-proquest-com.ezp.sub.su.se/lib/sub/detail.action?docID=3445194>

Stamp, Shelley. *Lois Weber in Early Hollywood* (Oakland, CA: University of California Press, 2015),

**kort utdrag, sidor meddelas vid kursstart.** <https://www-jstor-org.ezp.sub.su.se/stable/10.1525/j.ctt13x1gnm>

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## Delkurs GK3: Filmhistorisk översikt kurs 2

Kursansvarig: Bo Florin, [bo.florin@ims.su.se](mailto:bo.florin@ims.su.se)

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### 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.)

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### 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)

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### Delkurs GK4: Filmhistorisk översikt kurs 3

Kursansvarig / Course coordinator: Lars Diurlin, [lars.diurlin@ims.su.se](mailto:lars.diurlin@ims.su.se)

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

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

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).

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).

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).

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).

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

Wei, Ti, "Generational/Cultural Contradiction and Global Incorporation: Ang Lee's *Eat Drink Man Woman*", *Island on the Edge: Taiwan New Cinema and After*, red. Berry & Lu, (Hong Kong: Hong Kong University Press, 2005). (s. 101–112).

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

Boughedir, Ferid, "African Cinema and Ideology: Tendencies and Evolution", *Symbolic narratives/African cinema : Audiences, theory, and the moving image*, red. June Givanni. (London: British Film Institute, 2000) (s. 109– 121).

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

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)..

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].

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)..

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

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

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

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

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