**Kurslitteratur för**

**FIVA01 Filmvetenskap, fortsättningskurs 31–60, vt 2017**

(Fastställd i Sektionsstyrelse 2, SOL-Centrum, 29 november 2016)

**Resurslitteratur till alla delkurser**

Hayward, Susan (2013), *Cinema Studies: The Key Concepts*, London: Routledge

Kuhn, Annette & Westwell, Guy (2012), A Dictionary of Film Studies. Oxford: Oxford University Press

**Delkurs 8: Bortom horisonten: filmen i syd och öst (7, 5 högskolepoäng)**

Stafford, Roy (2014), *The Global Film Book*, New York and London: Routledge (365 s.)

White, Patricia (2015). *Women's cinema, world cinema: projecting contemporary feminisms*. Durham: Duke University Press. S. 1-27, 68-103 (62s)

(427 s.)

De följande titlarna är inte obligatorisk kurslitteratur men är mycket användbara för både

det allmänna teoretiska perspektivet och för analyser:

Davis, Glyn, Dickinson, Kay, Patti Lisa and Villarejo, Amy (red.) (2015). *Film Studies: A Global Introduction*, New York and London: Routledge (530s.)

Durovicova, Natasa, and Newman, Kathleen E. (red.) (2009), *World Cinemas, Transnational Perspectives*, New York and London: Routledge. (395 s.)

Hunt, Leon & Leung, Wing-Fai (red.) (2008), *East Asian Cinemas: Exploring*

*Transnational Connections on Film*, London and New York: Tauris (260 s.)

White, Patricia (2015). *Women's cinema, world cinema: projecting contemporary feminisms*. Durham: Duke University Press (270 s.)

Till detta kommer texter som hämtas antingen fritt på nätet eller genom den

filmvetenskapliga ämnesguidens resurser (ca 150 s)

**För arbetet med uppsatserna**: Nedanstående är förslag på böcker som finns på SOL

men nya böcker köps in efterhand. *Alla uppmanas att göra egna sökningar!*

**Afrika**

Armes, Roy (2006), *African Filmmaking: North and South of the Sahara*, Edinburgh:

Edinburgh University Press. (224 s.)

Harrow, Kenneth W. (2007), *Postcolonial African Cinema: From Political Engagement*

*to Postmodernism,* Bloomington: Indiana University Press. (268 s.)

Maingard, Jacqueline (2007), *South African National Cinema*, London: Routledge. (220

s.)

Pfaff, Françoise (red.), *Focus on African Films* (2004), Bloomington: Indiana University

Press. (327 s.)

Saul, Mahir (2010), *Viewing African Cinema in the Twenty-First Century: Art Films and*

*the Nollywood Video Revolution*, Athens: Ohio University Press. (248 s.)

Shaka, Femi Okiremuete (2004), *Modernity and the African Cinema: A Study in*

*Colonialist Discourse, Post-Coloniality, and Modern African Identities*, Trenton, N.J.:

Africa World; Asmara. (453 s.)

**Hong Kong**

Bordwell, David (2000), *Planet Hong Kong. Popular Cinema and the Art of*

*Entertainment*, Cambridge, Mass.: Harvard University Press. (329 s.)

Marchetti, Gina och Tan See Kam (red.), *Hong Kong Film, Hollywood and the New Global Cinema: No Film is an Island* (2007), London: Routledge. (286 s.)

**Indien**

Dwyer, Rachel & Divia Patel (2002), *Cinema India. The Visual Culture of Hindi Film*,

London: Reaktion Books. (240 s.)

Mishra, Vijay (2002), *Bollywood Cinema. Temples of Desire*, New York & London:

Routledge. (290 s.)

**Japan**

Bowyer, Justin (red.), *The Cinema of Japan and Korea* (2004), London & New York:

Wallflower Press. (250 s.)

Brown, Steven T. (2006), *Cinema Animé: Critical Engagements with Japanese*

*Animation*, London: Palgrave Macmillan. (248 s.)

Cavallaro, Dani (2006), *The Animé Art of Hayao Miyazaki*, Jefferson, N.C.: McFarland &

Co. (204 s.)

McDonald, Keiko I. (2006), *Reading a Japanese Film: Cinema in Context*, Honolulu:

University of Hawaii Press. (292 s.)

Richie, Donald (2001), *A Hundred Years of Japanese Film. A Concise History*, Tokyo:

Kodansha. (311 s.)

**Kina**

Berry, Chris & Mary Farquhar (2006), *China on Screen: Cinema and Nation*, Columbia:

Columbia University Press. (313 s.)

Silbergeld, Jerome (1999), *China into Film. Frames of Reference in Contemporary*

*Chinese Cinema*, London: Reaktion Books. (350 s.)

Sjögren, Olle (2007), *Röda berg och gula floder?,* Optimal Press. (300 s.)

**Syd-Korea**

Bowyer, Justin (red.), *The Cinema of Japan and Korea* (2004), London & New York:

Wallflower Press. (250 s.)

Lee, Hyangjin (2000), *Contemporary Korean Cinema: Identity, Culture and Politics*,

Manchester: Manchester University Press. (244 s.)

McHugh, Kathleen och Nancy Abelmann (red.), *South Korean Golden Age Melodrama: Gender, Genre, and National Cinema* (2005), Detroit: Wayne State University Press.

(262 s.)

Shin, Chi-Yun och Julian Stringer (red.), *New Korean Cinema* (2005), Edinburgh:

Edinburgh University Press. (234 s.)

**Latin- och Sydamerika**

Elena, Alberto & Marina Diaz López (red.), *The Cinema of Latin America* (2003),

London & New York: Wallflower Press. (260 s.)

Johnson, Randal och Robert Stam (red.), *Brazilian Cinema* (1995), New York: Columbia

University Press. (491 s.)

Paranaguá, Paulo Antonio (red.), *Mexican Cinema* (1995), London: BFI. (321 s.)

Pick, Zuzana M. (1993), *The New Latin American Cinema. A Continental Project*,

Austin: University of Texas Press. (250 s.)

Shaw, Lisa och Stephanie Dennison (red.), *Latin American Cinema: Essays on Modernity, Gender and National Identity* (2005), Jefferson, N.C.: McFarland & Co. (219 s.)

**Mellanöstern**

Dönmez-Coli, G.nül (2004), *Women, Islam and Cinema*, London: Reaktion Books.(190 s)

Tapper, Richard (red.), *The New Iranian Cinema: Politics, Representation and Identity* (2002), London & New York: I.B. Tauris Publishers. (282 s.)

Sadr, Hamid Reza (2006), *Iranian Cinema: A Political Story*, London & New York: I.B.

Taurus. (290 s.)

Shafik, Viola (1998), *Arab Cinema: History and Cultural Identity*, Cairo: The American

Univ. in Cairo Press. (255 s.)