**Kurslitteratur för**

**FIVK01 Filmvetenskap, kandidatkurs 1–30, ht 2016**

(Fastställd i Sektionsstyrelse 2, SOL-Centrum, 31 maj 2016)

**Resurslitteratur till alla delkurser**

Gocsik, Karen, Barsam, Richard & Monahan, Dave (2013). *Writing about Movies*, tredje upplagan. New York & London: Norton

Hayward, Susan (2006), *Cinema Studies: The Key Concepts*, London: Routledge

Tillgänglig via LUBSearch.

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

*The Routledge encyclopedia of film theory* (2014). Branigan, Edward & Buckland, Warren. London & New York: Routledge. Tillgänglig via LUBSearch.

**Delkurs 1: Filmanalytisk teori och metod, 7,5 hp (7, 5 högskolepoäng)**

Andersson, Lars Gustaf, John Sundholm & Astrid Söderbergh Widding (2012), “Experimentfilmens behov & filmarkivets möjligheter”, i Mats Jönsson & Pelle Snickars (red.), *“Skosmörja eller arkivdokument” - Om filmarkivet.se och den digitala filmhistorien*, Mediehistoriskt arkiv s. 67 – 80. Finns fritt nedladdningsbar: <http://mediehistorisktarkiv.se/bocker/skosmorja-eller-arkivdokument-om-filmarkivet-se-och-den-digitala-filmhistorien/>

Andersson, Lars Gustaf, John Sundholm & Astrid Söderbergh Widding (2010), *A History of Swedish Experimental Film Culture. From Early Animation to Video Art*, Mediehistoriskt arkiv, s. 11 – 27 (kapitlet “The Writing of a History of Swedish Experimental Film”). Finns fritt nedladdningsbar: <http://mediehistorisktarkiv.se/bocker/a-history-of-swedish-experimental-film-culture-from-early-animation-to-video-art/>

Elsaesser, Thomas, Warren Buckland (2002), *Studying Contemporary American Film*, London: Arnold Publishers, s. 26 – 79 (kapitlet “Classical/post-classical narrative (Die Hard)”.

Gunning, Tom (2004), “The Intertextuality of Early Cinema – A Prologue to *Fantômas*”, i Robert Stam, Alessandra Raengo (red.), *A Companion to Literature and Film*, Malden, Oxford, Carlton: Blackwell Publishing, s. 127 – 140. Tillgänglig via undervisningsplattformen.

Hedling, Erik (2015), “Whose Repressed Memories? Max Manus: Man of War and Flame & Citron (from a Swede's Point of View)”, i Gustafsson, T. & Kääpä, P. (red.), *Nordic Genre Film: Small Nation Film Cultures in the Global Marketplace,* Edinburgh: Edinburgh University Press, s. 33 – 46. Tillgänglig via undervisningsplattformen.

Hedling, Erik (2015), “ʽPlaton talar om fyra slags sätt att smickra, men Cleopatra kunde flerʼ: Marcus Antonius uppgång, nedgång och fall i tv-serien Rome”, i Zander, U. & Hammar, I. (red.), *Svärd, sandaler och skandaler. Antiken på film och i tv,* Lund: Studentlitteratur, s. 68 –93. Tillgänglig via undervisningsplattformen.

Hedling, Olof (2015), “The Trouble with Stars: Vernacular vs. Global Stardom in Two Forms of European Popular Culture”, i A Timoshkina , M Harrod & M Liz (red.), *The Europeanness of European Cinema: Identity, Meaning, Globalization*, London: I. B. Tauris, s. 109 – 124. Tillgänglig via Academia.edu.

Hedling, Olof (2009), “Possibilities of Stardom in European Cinema Culture”, i Tytti Soila (red.), *Stellar Encounters: Stardom in Popular European Cinema*, John Libbey-Imperial College Press, p. 256 – 266. Tillgänglig via undervisningsplattformen.

Hedling, Olof (2015), “ʽFör två ostburgare och en Coca-Cola’. Anteckningar om den europeiska film- och TV-produktionens omflyttningar efter 1989”, *Statsvetenskaplig tidskrift*, vol. 117, no 3, s. 71 – 89. Tillgänglig via utbildningsplattformen.

Hedling, Olof (2014), “Notes on Nordic Noir as European Popular Culture”, *Frames Cinema Journal*, No. 6 (Special issue: *Mondo Pop: Rethinking Genre Beyond Hollywood*). (10 sidor). Tillgänglig via <http://framescinemajournal.com/article/notes-on-nordic-noir-as-european-popular-culture/>

Hutcheon, Linda (2006). *A Theory of Adaptation*, New York: Routledge. s. 1 – 32 (kapitlet “Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?”).

Redmond, Sean & Craig Batty (2015), “Seeing into Things: Eye Tracking the Moving Image” i *Refractory - a Journal of Entertainment Media*, vol. 25 (artikel 1). (ungefär 7 sidor) Finns fritt nedladdningsbar: <http://refractory.unimelb.edu.au/2015/02/06/volume-25-2015/>

Shifman, Limor (2014), *Memes in Digital Culture*. Cambridge, Mass.: MIT Press Ltd., s. 9 – 41) (32 s.).

Wallengren, Ann-Kristin, Alexander Strukelj (2015) “Film Music and Visual Attention: A Pilot Experiment using Eye-tracking”, *Music and the Moving Image*, vol. 8, nr. 2, s. 69 – 80. Tillgänglig via undervisningsplattformen.

Wiggins, Bradley, Bret Bowers (2015), “Memes as genre: A structurational analysis of the memescape”, *New Media & Society*, December, nr. 17, s. 1 – 21 (20 s.). Tillgänglig via LUBSearch.

Sidoantal: 315 s.

**Dessutom kan tillkomma ytterligare material (100 s.) som hämtas fritt online.**

**Delkurs 2: Filmhistorisk fördjupningskurs, 7,5 hp (7, 5 högskolepoäng)**

**Transnationella tendenser i nordisk film**

Agger, Gunhild (2015). “Strategies in Danish Film Culture – and the Case of Susanne Bier”. Ingår i: *Kosmorama*, nummer 259. Tillgänglig via: <http://www.kosmorama.org/servicemenu/05-english/articles/susanne-bier.aspx>

Andersson, Lars Gustaf et al, (2010). *A History of Swedish Experimental Film Culture*, Stockholm: National Library of Sweden, pp 79 – 106. Fritt nedladdningsbar: [http://mediehistorisktarkiv.se/bocker/a-history-of-swedish-experimental-film-culture-from-early-animation-to-video-art/](https://webmail.lu.se/owa/redir.aspx?SURL=tbEoZPso1vdMNGAY9G2LLi-NcjQO0aCWWwVrt5y_kMIKk8YMi33TCGgAdAB0AHAAOgAvAC8AbQBlAGQAaQBlAGgAaQBzAHQAbwByAGkAcwBrAHQAYQByAGsAaQB2AC4AcwBlAC8AYgBvAGMAawBlAHIALwBhAC0AaABpAHMAdABvAHIAeQAtAG8AZgAtAHMAdwBlAGQAaQBzAGgALQBlAHgAcABlAHIAaQBtAGUAbgB0AGEAbAAtAGYAaQBsAG0ALQBjAHUAbAB0AHUAcgBlAC0AZgByAG8AbQAtAGUAYQByAGwAeQAtAGEAbgBpAG0AYQB0AGkAbwBuAC0AdABvAC0AdgBpAGQAZQBvAC0AYQByAHQALwA.&URL=http%3a%2f%2fmediehistorisktarkiv.se%2fbocker%2fa-history-of-swedish-experimental-film-culture-from-early-animation-to-video-art%2f)

Andersson, Lars Gustaf & John Sundholm, (2015). “Spaces of becoming: the Stockholm Film Workshop as a transnational site of film production”. Ingår i: *Transnational Cinemas* 6:2, pp. 156 – 167.

Archer, Neil (2012). “The Girl with the Dragon Tattoo (2009/2011) and the New ‘European Cinema’”, *Film Criticism*, volym 37, nummer 2, s. 2-21 (19 s). Tillgänglig via LUBSearch.

Givskov, Cecilie (2014). Institutionalization through Europeanization: the Danish film policy reforms of the 1980s and 1990s. *International Journal of Cultural Policy,* 20:3, s. 281-295. Tillgänglig via LUBSearch.

Hedling, Erik. ”Förintelsen och filmhistorien”, Ingår i: *Bilden av Förintelsen*, Wiklund, K (red.) Stockholm: SFI, (1998), s. 34-46.

Hedling, Olof, “Contemporary Scandinavian Cinema between Art and Commerce”. Ingår i: *Routledge Companion to World Cinema* (kommande), Stone, R, Cooke, P, Dennison, S & Marlow-Mann, A. London: Routledge´.

Hjort, Mette (2009). “On the Plurality of Cinematic Transnationalism,” Ingår i: *World Cinemas, Transnational Perspectives*, in Ďurovičová and Newman, K, New York and Oxon: Routledge, s. 12-33.

Hjort, Mette and Lindqvist, Ursula (red.) (2016). *The Blackwell Companion to Nordic Cinema.* London: Blackwell i urval, circa 300 sidor.

Åberg, Anders Wilhelm, “Bridges and Tunnels: Negotiating the National in Transnational Television Drama”. Ingår i: *Nordic genre film: small nation film cultures in the global marketplace* (2015). Gustafsson, Tommy & Kääpä, Pietari (red.). Edinburgh: Edinburgh University Press. s. 91-103 (22 s.)