



LUNDS
UNIVERSITET

Språk- och litteraturcentrum

Filmvetenskap

Kurslitteratur för

FIVA10 Filmvetenskap: Grund- och fortsättningskurs, 31–60 hp, vt 2021

(Fastställt i Sektionsstyrelse 2, SOL-Centrum, 19 januari 2021)

Resurslitteratur till alla delkurser

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

Hayward, Susan (2017), *Cinema Studies: The Key Concepts*, fifth edition. London: Routledge. (Tillgänglig via LUBSearch)

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

Språkrådet (2017), *Svenska skrivregler*, fjärde upplagan. Stockholm: Liber.

Delkurs 5: Filmteori (7, 5 högskolepoäng)

Etherington-Wright, Christine & Doughty, Ruth (2018), *Understanding Film Theory*, andra upplagan, Basingstoke: Palgrave Macmillan. (325 s.)

Film Studies: Critical Approaches (2000), Hill, John och Church Gibson, Pamela (red.), Oxford: Oxford Univ. Press. Kap 20–23. (35 s.)

Gripsrud, Jostein (2002), *Mediekultur, mediesamhälle*, Göteborg: Daidalos, s. 135-168. (33 s.)

Langkjær, Birger (2011), "Realism as a third film practice". Ingår i: *MedieKultur*, 51, s. 40-54. (14 s.) (Tillgänglig online: <https://tidsskrift.dk/mediekultur/article/download/4078/5033/0>)

Mulvey, Laura (1975), "Visual pleasure and narrative cinema". Ingår i: *Screen*, 16: 3, s. 6–18 (12 s.) (Tillgänglig online, t ex: <https://doi.org/10.1093/screen/16.3.6>)

Till detta kommer texter som hämtas antingen fritt på nätet eller genom den filmvetenskapliga ämnesguidens resurser (ca 150 s.)

Delkurs 6: Dokumentär film (7,5 högskolepoäng)

Grant, Barry Keith & Jeannette Sloniowski eds. (2014), *Documenting the Documentary: Close Readings of Documentary Film and Video*. Detroit: Wayne State University Press. (I urval, ca 200s.)

McLane, Betsy A. (2012), *A New History of Documentary Film*, second edition, New York, NY:

Continuum. (428 s.)

Nichols, Bill (2017), *Introduction to documentary*, third edition. Bloomington: Indiana University Press. (280 s.)

Ouellette, Laurie ed. (2013), *A Companion to Reality Television*. Chichester, West Sussex: John Wiley & Sons. (Tillgänglig via LUBSearch.) (I urval, ca 100s)

Till detta kommer texter som hämtas antingen fritt på nätet eller genom den filmvetenskapliga ämnesguidens resurser (ca 150 s)

Delkurs 7: Världsfilmens villkor (7, 5 högskolepoäng)

Boyle, Deirdre (2014), "Finding the Missing Picture: The Films of Rithy Panh". Ingår i: *Cineaste*, s. 28-32. (5 s.)

De Valck, Marijke (2018), "Screening World Cinema at Film Festivals: Festivalisation and (staged) authenticity". Ingår i: Rob Stone, Paul Cooke and Stephanie Dennison, *The Routledge Companion to World Cinema*, 393-403. (10 s.)

Etherington-Wright, Christine & Doughty, Ruth (2018), *Understanding Film Theory*, andra upplagan, Basingstoke: Palgrave Macmillan, s. 247-264. (17 s.)

Farahmand, Azadeh (2010), "Disentangling the International Festival Circuit: Genre and Iranian Cinema". Ingår i: Rosalind Galt & Karl Schoonover (red.), *Global Art Cinema: New Theories and Histories*, s. 263-281. (18 s.)

Getino, Octavio & Solanas, Fernando (1969), "Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World". Ingår i: Timothy Corrigan, Patricia White, & Meta Mazaj (red.), *Critical Visions in Film Theory: Classic and Contemporary Readings*, Boston and New York: Bedford St Martins, s. 924-939. (15 s.)

Halle, Randall (2010), "Offering Tales They Want to Hear: Transnational European Film Funding as Neo-Orientalism". Ingår i: Rosalind Galt & Karl Schoonover (red.), *Global Art Cinema: New Theories and Histories*, s. 303-319. (18 s.)

Lim, Song Hwee (2019), "Concepts of transnational cinema revisited". Ingår i: *Transnational Screens*, 10: 1, s. 1-12. (12 s.)

Petty, Sheila (2015), "Digital Video Films as 'Independent' African Cinema". In Doris Baltruschat & Mary P. Erickson, *Independent Filmmaking around the Globe*, Toronto: University of Toronto Press, s. 255-269. (14 s.)

Ricciardelli, Lucia, Olin Shanahan, Jenny, and Young, Gregory (2020), *Undergraduate Research in Film: A Guide for Students*, s. 8-18. (11 s.)

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

Teo, Stephen (2016), *Chinese Martial Arts Cinema: The Wuxia Tradition*, s. 168-191. (23 s.)

White, Patricia (2015). *Women's cinema, world cinema: projecting contemporary feminisms*. Durham: Duke University Press, s. 68-103 (35 s.)

Till detta kommer texter som hämtas antingen fritt på nätet eller genom den filmvetenskapliga ämnesguidens resurser.

Delkurs 8: Filmhistorisk fördjupningskurs (7, 5 högskolepoäng)

Bolter, J. David, & Richard A. Grusin (1999), "Introduction: The Double Logic of Remediation", Ingår i: *Remediation: Understanding New Media*. Cambridge, Mass.: MIT Press, 1–15 (Tillgänglig via LUBSearch) (16 s.)

Daly, Kristen M. (2009), 'New Mode of Cinema: How Digital Technologies are Changing Aesthetics and Style'. *Kinephanos Journal* 1, no. 1: 1–26. (Tillgänglig via Google Scholar) (27 s.)

Hediger, Vinzenz (2010), 'Infectious Images: Haneke, Cameron, Egoyan, and the Dueling Epistemologies of Video and Film'. Ingår i: *A Companion to Michael Haneke*, red. Roy Grundmann, 91–112. John Wiley & Sons. (Tillgänglig via kursplattform) (22 s.)

Hilton, Leon J. (2020), 'The Real End of a Nightmare: Amateurism, Feminism and the Politics of Therapy in Jane Arden's 1970s'. *Third Text* 34, no. 1, 111–22. (Tillgänglig via LUBSearch) (12 s.)

Jameson, Fredric (2011), 'Postmodernism and Consumer Culture'. Ingår i: *Critical Visions in Film Theory: Classic and Contemporary Readings*, red Timothy Corrigan, Patricia White, & Meta Mazaj, 1031–41. Boston: Bedford/St. Martin's. (Tillgänglig via kursplattform) (12 s.)

Kavka, Misha, and Amy West (2010), 'Jade the Obscure: Celebrity Death and the Mediatized Maiden'. *Celebrity Studies* 1, no. 2, 216–30. (Tillgänglig via LUB Search) (15 s.)

Kluitenberg, Eric (2011), 'On the Archaeology of Imaginary Media'. Ingår i: *Media Archaeology: Approaches, Applications, and Implications*, red. Erkki Huhtamo & Jussi Parikka, 48–69. Berkeley: University of California Press. (Tillgänglig via LUBSearch) (22 s.)

Leitner, Florian (2009), "The Perfect Panopticon: Rainer Werner Fassbinder's *Walt am Draht*". *Science Fiction Film and Television* 2, no. 2 (Autumn 2009): 269–279 (Tillgänglig via kursplattform) (11 s.)

Manovich, Lev (1995), 'From the Externalization of the Psyche to the Implantation of Technology'. Ingår i: *Mind Revolution: Interface Brain/Computer*, red. Florian Rötzer, 90–100. München: Akademie Zum Dritten Jahrtausend. (Tillgänglig via Google Scholar) (11 s.)

Manovich, Lev (2016), 'What Is Digital Cinema?' In *Post-Cinema. Theorizing 21st-Century Film*, red. Shane Denson & Julia Leyda, 20–50. REFRAME Books. (Tillgänglig via Google) (31 s.)

Natale, Simone & Gabriele Balbi (2014), 'Media and the Imaginary in History: The Role of the Fantastic in Different Stages of Media Change'. *Media History* 20, no. 2, 203–18. (Tillgänglig via LUBSearch) (16 s.)

Petley, Julian (2012), "'Are We Insane?": The "Video Nasty" Moral Panic'. *Recherches Sociologiques et Anthropologiques* 43, no. 1, 35–57. (Tillgänglig via LUBSearch) (13 s.)

Reynolds, Simon (2011), 'Introduction: The "Re" Decade'. Ingår i: *Retromania: Pop Culture's Addiction to Its Own Past*, Simon Reynolds, ix–xxiii. New York: Faber and Faber. (Tillgänglig via kursplattform) (15 s.)

Rozenkrantz, Jonathan (2020), *Videographic Cinema: An Archaeology of Electronic Images and Imaginaries*. New York: Bloomsbury. (Tillgänglig via LUBSearch) (216 s.)

Sudmann, Andreas (2016), "Bullet-Time and the Mediation of Post-Cinematic Temporality". Ingår i: *Post-Cinema. Theorizing 21st-Century Film*, red. Shane Denson & Julia Leyda, 297–326. REFRAME Books. (Tillgänglig via Google) (30 s.)

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