



LUNDS
UNIVERSITET

Språk- och litteraturcentrum

Kurslitteratur för

FIVA10 Filmvetenskap: Grund- och fortsättningskurs, 31–60 hp, vt 2022

(Fastställd i Sektionsstyrelse 2, SOL-Centrum, 7 december 2021)

Resurslitteratur till alla delkurser

Gocsik, Karen, Barsam, Richard & Monahan, Dave (2019). *Writing about Movies*, New York & London: Norton

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

Kuhn, Annette & Westwell, Guy (2020), *A Dictionary of Film Studies*. Oxford: Oxford University Press (Tillgänglig via LUBSearch)

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

Artiklar och enstaka bokkapitel inom de olika delkurserna finns i regel tillgängliga via LUBSearch, eller via instruktioner på Canvas.

Delkurs 5: Filmteori (7, 5 hp)

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.)

Till detta kommer filmteoretiska originaltexter samt videoessäer fritt tillgängliga digitalt (ca 300 s.).

Delkurs 6: Dokumentär film (7,5 hp)

Grant, Barry Keith & Jeannette Sloniowski eds. (2014), *Documenting the Documentary: Close Readings of Documentary Film and Video*. Detroit: Wayne State University Press. (Tillgänglig via LUBSearch) (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.)

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

Till detta kommer texter och videoessäer fritt tillgängliga digitalt (upp till 150 s.).

Delkurs 7: Världsfilmens villkor (7, 5 hp)

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*. Edinburgh: Edinburgh university press, s. 168-191. (23 s.)

White, Patricia (2015). *Women's cinema, world cinema: projecting contemporary feminisms*. Durham: Duke University Press. (Utdrag om ca. 100 s.)

Till detta kommer texter och videoessäer fritt tillgängliga digitalt (upp till 150 s.).

Delkurs 8: Filmhistorisk fördjupningskurs (7,5 hp)

(Natur och genus i film och tv-serier)

- Braidotti, Rosi & Maria Hlavajova (2018), *Posthuman Glossary*. London: Bloomsbury (“Anthropocene”, 51–53; “Critical Posthumanism”, 94–96; “(Material) Ecocriticism”, 112–115; “Ecohorror”, 115–117; “Green/Environmental Humanities”, 184–186; “Non-human Agency” 292–295). (21 s.)
- Bøgh Thomsen, Torsten (2018), ‘Foggy signs: Dark ecological queerings in Lars von Trier’s *Antichrist*’. *Journal of Scandinavian Cinema*, 8, no. 2, 123–134. (12 s.)
- Hansen, Kim Toft and Anne Marit Waade (2017), *Locating Nordic Noir: From Beck to The Bridge*. Cham, Switzerland: Palgrave Macmillan (Chapter 12: “Trapped and Original Noir from Iceland and Norway”, 247–267). (21 s.)
- Haverty Rugg, Linda (2016), ‘A Tradition of Torturing Women’. Ingår i: *A Companion to Nordic Cinema*, red. Mette Hjort and Ursula Lindqvist, West Sussex: Wiley Blackwell, 351–369. (19 s.)
- Henlin-Strømme, Sabine (2016), ‘White on White: Twenty-First Century Norwegian Horror Films Negotiate Masculinist Arctic Imaginaries’. Ingår i: *Films on Ice. Cinemas of the Arctic*, red. Anna Westerstahl Stenport & Scott MacKenzie, Edinburgh: Edinburgh University Press, 187–196. (9 s.)
- Hockenhull, Stella (2017), ‘Human and Non-Human Agency in Icelandic Film’. Ingår i: *Shared Lives of Humans and Animals: Animal Agency in the Global North*, red. Tuomas Rasanen & Taina Syrjamaa, London: Routledge, 24–36. (12 s.)
- Kääpa, Pietari (2010), *Ecology and Contemporary Nordic Cinemas. From Nation-building to Ecocosmopolitanism*. London: Bloomsbury (part of “Introduction”, 1–20). (20 s.)
- Laga, Barry (2019), *Using Key Passages to Understand Literature, Theory and Criticism*. Milton: Routledge (Chapter 8, “Performing Gender”, 70–76). (7 s.)
- Mecsei, Monica Kim (2016), ‘Cultural Stereotypes and Negotiations in Sámi Cinema’. Ingår i: *Films on Ice. Cinemas of the Arctic*, red. Anna Westerstahl Stenport & Scott MacKenzie, Edinburgh: Edinburgh University Press, 72–83. (11 s.)
- Nordfjörd, Björn (2010), *Dagur Kári’s Núi the Albino*. Seattle: University of Washington Press, Copenhagen: Museum Tusulanum Press (Chapter 2: “Islands”, 30–57). (27 s.)
- Pulsifer, Rebecah (2019), ‘Trolling humanism: New materialist performativity in *Border*’. *Gender Forum*, 7–22. (15 s.)
- Qvist, Per Olov, *Folkhemmet's bilder. Modernisering, moststånd och mentalitet i den Svenska 30-talsfilmen*. Lund: Arkiv förlag (“Kön/identitet”, 205–208; ”Landskabet som etnisk strategi”, 451–469). (23 s.)
- Sandberg, Mark B. (2016), ‘Apocalypse Then and Now: *Verdens Undergang* (1916) and *Melancholia* (2011)’. *European Journal of Scandinavian Studies* 46, no. 1, 102–119. (17 s.)
- Souch, Irina (2020), ‘Transformations of the evil forest in the Swedish TV series *Jordskott*’. *Nordicom Review* 41, no. 1, 107–122. (15 s.)
- Stavning Thomsen, Bodil Marie (2012), ‘Die Asta and the Avant-Garde’. Ingår i: *A Cultural History of The Avant-Garde in the Nordic Countries 1900-1925*, red. Hubert van den Berg a. o., Rodopi: Amsterdam – New York, NY 2012, 91–104. (14 s.)
- Westerståhl Stenport, Anna, *Lukas Moodysson’s Show Me Love*. University of Washington Press, 2012 (pp. 52–73, 92–105). (35 s.)

Till detta kommer texter och videoessäer fritt tillgängliga digitalt (upp till 150 s).