



LUNDS

UNIVERSITET

Språk- och litteraturcentrum

Kurslitteratur för

FIVA10 Filmvetenskap: Grund- och fortsättningskurs, 31–60 hp, vt 2026

(Fastställt i Sektionsstyrelse 2, SOL-Centrum, 9 december 2025)

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 Finn)

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

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

Artiklar och enstaka bokkapitel inom de olika delkurserna finns i regel tillgängliga via Finn, 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.)

Till detta kommer filmteoretiska originaltexter samt videoessäer fritt tillgängliga digitalt (ca 250 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 Finn) (i urval, ca 200 s.)

Musser, Charles, "Documentary", s. 86–95, 322–333, "Cinéma vérité and the New Documentary" s. 527–537, i Geoffrey Nowell-Smith (red.), *Oxford History of World Cinema*, Oxford: Oxford University Press, 1996 (tillgänglig via Finn) (30 s.)

Nichols, Bill & Jaimie Baron (2024), *Introduction to Documentary*, fjärde upplagan, Bloomington: Indiana University Press (tillgänglig via Finn) (283 s.)

Till detta kommer texter och videoessäer fritt tillgängliga digitalt (upp till 300 s.)

Delkurs 7: Världsfilmens villkor (7,5 hp)

Barclay, Barry (2003), "Celebrating Fourth Cinema", *Illusions*, 35, 7–11 (tillgänglig via Canvas) (5 s.)

De Valck, Marijke (2018), "Screening World Cinema at Film Festivals: Festivalisation and (staged) authenticity", i Rob Stone, Paul Cooke and Stephanie Dennison (red.), *The Routledge Companion to World Cinema*, 393–403 (tillgänglig via Canvas) (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", i Rosalind Galt & Karl Schoonover (red.), *Global Art Cinema: New Theories and Histories*, s. 263–281 (tillgänglig via Canvas) (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", 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 (tillgänglig via Canvas) (15 s.)

Grønlund, Anders, *Greenlandic Frames: Screen Production in and about Greenland* Köpenhamn: Köpenhamns universitet, 2023 (open access), s.102–136 (34 s.)

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

Lim, Song Hwee (2019), "Concepts of transnational cinema revisited", *Transnational Screens*, 10: 1, s. 1–12 (tillgänglig via Canvas) (12 s.)

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

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

Sand, Stine Agnete (2026), "The Sámi Film Wave: Sápmi and Sámi Film Culture", i Gunnar Iversen & Mariah Larsson (eds.), *The Intellect Handbook of Nordic Cinema*, Bristol: Intellect Press (tillgänglig via Canvas) (17 s.)

Sand, Stine (2023), "Dealing with racism: Colonial history and colonization of the mind in the autoethnographic and Indigenous film *Sami Blood*", in *Journal of International and Intercultural Communication*, 16:3, s. 209–223 (tillgänglig via Finn) (14 s.)

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

Teo, Stephen (2016), *Chinese Martial Arts Cinema: The Wuxia Tradition*, Edinburgh: Edinburgh university press, s. 168–191 (tillgänglig via Canvas) (23 s.)

Thorsen, Isak, and Emile Hertling Péronard, "Finally, We're Beginning to Tell Our Own Stories": Filmmaking in Greenland", i C. Claire Thomson, Isak Thorsen och Pei-Sze Chow (red.), *A History of Danish Cinema*, Edinburgh: Edinburgh University Press (14 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) (tillgänglig via Finn) (21 s.)

Coupe, Laurence (2000), "Nature/Culture/Gender: Introduction", i Laurence Coupe (red.), *The Green Studies Reader: From Romanticism to Ecocriticism*, London and New York: Routledge, s. 119–122 (tillgänglig via Canvas) (4 s.)

Henlin-Strømme, Sabine (2016), "White on White: Twenty-First Century Norwegian Horror Films Negotiate Masculinist Arctic Imaginaries", i Anna Westerstahl Stenport & Scott MacKenzie (red.), *Films on Ice: Cinemas of the Arctic*, Edinburgh: Edinburgh University Press, s. 187–196 (tillgänglig via Finn) (9 s.)

Hockenfull, Stella (2017), "Human and Non-Human Agency in Icelandic Film", i Tuomas Rasanen & Taina Syrjamaa (red.), *Shared Lives of Humans and Animals: Animal Agency in the Global North*, London: Routledge, s. 24–36 (tillgänglig via Canvas) (12 s.)

Konefał, Jakub Sebastian (2019), "Restless Daughters of Freyja: Female Soul of Icelandic Cinema", i Jakub Sebastian Konefał (red.), *The Cinema of Iceland: Between Tradition and Liquid Modernity*, Berlin: Peter Lang, s. 139–143 (resten av kapitlet rekommenderas, men är inte obligatoriskt) (tillgänglig via Canvas) (5 s.)

Kääpä, Pietari (2010), *Ecology and Contemporary Nordic Cinemas: From Nation-building to Ecocosmopolitanism*, London: Bloomsbury (del av "Introduction", 1–20) (tillgänglig via Canvas) (20 s.)

Laga, Barry (2019), *Using Key Passages to Understand Literature, Theory and Criticism*, Milton: Routledge (kapitel 8, "Performing Gender", 70–76) (tillgänglig via Canvas) (7 s.)

Loftsdóttir, Kristín, Katla Kjartansdóttir och Katrín Anna Lund (2017), "Trapped in clichés: masculinity, films and tourism in Iceland", *Gender, Place & Culture*, 24:9, s. 1225–1242 (tillgänglig via Finn) (19 s.)

Mrozewicz, Anna Estera (2020), "The Landscapes of Eco-Noir", *Nordicom Review*, 41, s. 85–105 (open access, tillgänglig via Finn) (21 s.)

Qvist, Per Olov, *Folkhemmens bilder: Modernisering, motstånd och mentalitet i den svenska 30-talsfilmen*, Lund: Arkiv förlag ("Kön/identitet", 205–208; "Landskapet som etnisk strategi", 451–469) (tillgänglig via Canvas) (23 s.)

Soper, Kate (2000), "Naturalized Woman and Feminized Nature" (1995), I Laurence Coupe (red.), *The Green Studies Reader: From Romanticism to Ecocriticism*, London and New York: Routledge, s. 139–143 (tillgänglig via Canvas) (5 s.)

Souch, Irina (2020), "Transformations of the evil forest in the Swedish TV series *Jordskott*", *Nordicom Review* 41, no. 1, s. 107–122 (tillgänglig via Canvas) (15 s.)

Wenzel, Jennifer (2014), "How to read for oil", *Resilience: A Journal of the Environmental Humanities*, 1:3, s. 156–61 (tillgänglig via Canvas) (5 s.).

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