**Kurslitteratur för**

**FIVK01 Filmvetenskap, kandidatkurs 1–30 hp, ht 2017**

(Fastställd i Sektionsstyrelse 2, SOL-Centrum, 31 maj 2017)

**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**

Andersson, Lars Gustaf (2012), ”Eivor Burbeck i fantasins museum”, *Walden 0.2*. Finns fritt nedladdningsbar: <http://www.magasinetwalden.se/walden/2012/11/eivor-burbeck-i-fantasins-museum.html>

Andersson, Lars Gustaf, John Sundholm (2008), ”Amateur och avantgarde: de mindre filmkulturerna i efterkrigstidens Sverige”, i Erik Hedling, Mats Jönsson (red.), *Välfärdsbilder: svensk film utanför biografen*, Mediehistoriskt arkiv, s 228 – 245. Finns fritt nedladdningsbar: <http://mediehistorisktarkiv.se/bocker/valfardsbilder-svensk-film-utanfor-biografen/>

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/>

Barthel-Bouchier, Diane (2012), ”Exportability of Films in a Globalizing Market: The Intersection of Nation and Genre.” Ingår i: *Cultural Sociology*, vol. 6, no. 1, s 75-91. Tillgänglig via LUBSearch.

Chandler, Daniel (2007), “Analysing Structures”, i *Semiotics – The Basics*, London, New York: Routledge, s 83–121. Tillgänglig via Live@Lund.

English, James F. (2014), ”The Economics of Cultural Awards”. Ingår i: *Handbook of the economics of art and culture,* Vol. 2, Ginsburgh, Victor (red.), s 119–143. Tillgänglig via LUBSearch.

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 Live@Lund.

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 U. Zander, I. Hammar (red.) *Svärd, sandaler och skandaler. Antiken på film och i tv*, Lund: Studentlitteratur, s 68–93. Tillgänglig via Live@Lund.

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

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. s 256–266. Tillgänglig via Live@Lund.

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

Hedling, Olof (2015), ”’För 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 Live@Lund.

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*, I.B. Tauris. s 109–124. Tillgänglig via Academia.edu.

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

Kavanaugh, James (1980), “ʽSon of a Bitchʼ: Feminism, Humanism, and Science in Alien”, *October*, no 13, Cambridge, MA: The MIT Press, s 90–100. Tillgänglig via Live@Lund.

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

Simonton, Dean Keith (2009), ”Cinematic success criteria and their predictors: The art and business of the film industry.” Ingår i: *Psychology & Marketing*, vol. 26, no. 5, s 400-420. Tillgänglig via Tillgänglig via LUBSearch.

Wallengren, Ann-Kristin (kommande 2017), ”Into the film with music. Measuring eyeblinks to explore the role of film music for emotional arousal and narrative transportation”, i Tessa Dwyer, Claire Perkins, Sean Redmond, Jodi Sita(red.), *Seeing into Screens. Eye Tracking and the Moving Image*, New York: Bloomsbury Academic. Tillgänglig via Live@Lund.

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

**Delkurs 2: Filmhistorisk fördjupningskurs, 7,5 hp**

Den skandinaviska kriminalfiktionsindustrin

Bergman, Kerstin (2014), *Swedish Crime Fiction: The Making of Nordic Noir*, Milano & Udine: Mimesis Edizioni, 192 s

Eleftheriotis, Dimitris (2001), *Popular Cinemas of Europe: Studies of Texts, Contexts and Frameworks,* New York: Continuum, s 93-133.

Flew, Terry (2012), *The Creative Industries: Culture and Policy*, London: Sage, 224 s

Hedling, Olof (2012), “Making Films in Scandinavia: On work and production infrastructure in the contemporary regional sector”. I Andrew Dawson & Sean P. Holmes (red), *Working in the Global Film Industries: Creativity, Systems, Space, Patronage*, London & New York: Bloomsbury Academic, s 157-174.

-- (2013), “An Unintended Effect of the Introduction of the Public Support

Systems – Film policy, film support and the contemporary Scandinavian production landscape”. In *The Nordic Journal of Cultural Policy*/*Nordisk kulturpolitisk tidskrift*

Vol 16, s 90-107. (digitalt tillgänglig via LUBsearch)

-- (2010), “Murder, Mystery and Megabucks? Films and Filmmaking as Regional and Local Place Promotion in Southern Sweden”. I Erik Hedling, Olof Hedling och Mats Jönsson, (red), *Regional Aesthetics: Locating Swedish Media*, Stockholm: Kungliga Biblioteket, s 263-290. (digitalt tillgänglig via LUBsearch)

-- (2014), “Notes on Nordic Noir as European Popular Culture”, *Frames Cinema Journal*, Finns fritt att hämta på nätet. 13 s

Reijnders, Stijn (2009), “Watching the Detectives: Inside the Guilty Landscapes of Inspector Morse,Baantjer and Wallander”, *European Journal of Communication,* vol24, s 165-181. (digitalt tillgänglig via LUBsearch)

Verevis, Constantine (2005), *Film Remakes,* London: Palgrave, s 1-36.

Wright, Rochelle (2010), “Vampire in the Stockholm suburbs *Let the Right One In* and Genre Hybridity”, *Journal of Scandinavian Cinema*, Vol 1, Nr 1, s 55-70. (digitalt tillgänglig via LUBsearch)

**Dessutom kan tillkomma ytterligare material som hämtas fritt online.**

**Bakgrundsläsning**

*Historical Dictionary of Scandinavian Cinema* (2012), Sundholm, John, et al (eds), Toronto: Scarecrow Press (i urval)

Larsson, Stieg, *Män som hatar kvinnor* (valfri utgåva)

Lindqvist, John Ajvide, *Låt den rätte komma in* (valfri utgåva)

Mankell, Henning, *Mördare utan ansikte* (valfri utgåva)

Stougaard-Nielsen, Jakob (2017), *Scandinavian Crime Fiction*, London: Bloomsbury