

SFTC

Course Literature

Course books:

Corrigan, Timothy: *A Short Guide to Writing About Film*. 7th ed. 2010 (Note: For students who have extensive prior experience of studying film this book may be considered as "additional reading". It is compulsory reading for those new to Cinema Studies)

Larsson, Maria and Anders Marklund, (eds), *Swedish Film: An Introduction and Reader*. 2010.

Soila, Tytti, Astrid Söderbergh Widding, and Gunnar Iversen. *Nordic National Cinemas*. London and New York: Routledge, 1998

Course compendium:

Bazalgette, Cary and Staples, Terry, "Unshrinking the Kids. Children's Cinema and the Family Film" in *In Front of the Children. Screen Entertainment and Young Audiences*, ed. by Cary Bazalgette and David Buckingham (London: BFI, 1995), pp. 92-108.

Brunow, Dagmar, "The Language of the Complex Image: Roy Andersson's Political Aesthetics" in *Journal of Scandinavian Cinema*, Vol 1, No. 1 (2010), pp. 83-86.

Eagleton, Terry. *The Idea of Culture* (Oxford: Blackwell, 2000), pp. 112-131.

Eisler, Hanns, and Theodor Adorno. "Prejudices and Bad Habits." In *Composing for the Films* (New York: Oxford University Press, 1947), pp. 1-13.

Elsaesser, Thomas. "Impersonations: National Cinema, Historical Imaginaries" in *European Cinema: Face to Face with Hollywood* (Amsterdam: Amsterdam University Press, 2005) pp. 57-81.

Gorbman, Claudia. *Unheard Melodies. Narrative Film Music* (Bloomington: Indiana University Press, 1987), pp. 73-91.

Janson, Malena, "Elvis! Elvis!", in *The Cinema of Scandinavia*, ed. by Tytti Soila (London: Wallflower, 2005), pp. 171-180.

Kassabian, Anahid. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music* (New York: Routledge, 2001), pp. 37-49.

Leitch, Thomas. "Bullitt and the Police Film" in *Crime Films* (New York: Cambridge UP, 2002), pp. 215-240.

Natzén. Christopher, *The Coming of Sound Film in Sweden 1928-1932: New and Old*

Technologies (Stockholm: Stockholm UP, 2010), pp. 81-88 and 134-140.

Olsson, Jan. "Nils Krok's Social Pathos and Paul Garbagni's Style – *Ingeborg Holm* as Object Lesson". *Film History* 22, no. 1 (March 2010), pp. 73–94.

Olsson, Jan. "One Commercial Week: Television in Sweden Prior to Public Service." In *Television After TV: Essays on a Medium in Transition*, ed. by Lynn Spigel and Jan Olsson, (Durham and London: Duke University Press, 2004), pp. 249–269.

Rosenberg, Tiina, "Out of the National Closet: *Show Me Love*", in Ellen Mortensen (ed.) *Sex, Breath, and Force. Sexual Difference in a Post-Feminist Era* (New York: Lexington Books, 2006), pp. 111-128.

Stigsdotter, Ingrid and Bergfelder, Tim, "Studying Cross-Cultural Marketing and Reception: Ingmar Bergman's *Persona*" in *The New Film History: Sources, Methods, Approaches* (ed. James Chapman, Mark Glancy and Sue Harper, Palgrave MacMillan, 2007), pp. 215-228.

Tapper, Michael, "Dirty Harry in the Swedish Welfare State" in *Scandinavian Crime Fiction*, ed. by Nestingen and Arvas 2011), pp. 21-33.

Wahlberg, Malin. "Art Film on Prime Time: Documentary, Public Education and Intermediality in Early Swedish Television." (Chapter in forthcoming book)

Wright, Rochelle, "Vampire in the Stockholm Suburbs: *Let the Right One In* and Genre Hybridity", *Journal of Scandinavian Cinema*, Vol. 1, No. 1 (2010), pp. 55-70.

Online texts:

Neale, Steve. "Questions of Genre." *Screen* 31, no. 1 (1990): 45–66. Available as e-article via the Oxford Journals database at www.sub.su.se (login to your student account).

"It's so bleak, it's so Scandinavian." (Go to www.ingmarbergman.se, click on "Universe" in the menu bar at the top of the page and scroll down to find the article. Please note that all sub-pages indicated in the right column of the website are to be read!)

"Wild Strawberries." (Go to www.ingmarbergman.se, click on "Film" in the menu bar at the top of the page and scroll down to find the link to the *Wild Strawberries* online resources. Please note that all sub-pages indicated in the right column of the website are to be read!)