

## Filmvetenskap II, 30 hp, FV1002. Delkurs: GK5 Film- och mediastudier – en teoretisk orientering

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### Litteratur:

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Jean-Louis Baudry. „The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema,“ in Gerald Mast, Marshall Cohen and Leo Braudy eds., *Film Theory and Criticism*.

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Claudia Gorbman. „Narratological Perspectives on Film Music,“ in *Unheard Melodies: Narrative Film Music* (London: BFI, 1987), 11-30.

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Michèle Lagny. „Film History: Or History Expropriated,“ in *Film History* 6,1 (Philosophy of Film History (Spring 1994), 26-44.

Richard Maltby. „New Cinema Histories,“ in *Explorations in New Cinema History. Approaches and Case Studies*, eds. Richard Maltby, Daniel Biltereyst and Philippe Meers (Chichester: Wiley-Blackwell, 2011), 3-40.

Janet Staiger. „Authorship Approaches,“ in *Authorship and Film*, eds. Janet Staiger and David Gerstner (New York: Routledge, 2003), 27-60.

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Maaret Koskinen, ”Konst”, i *Film och andra rörliga bilder: En introduktion*, red. Anu Koivunen (Stockholm: Raster, 2008), 69–87

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Malin Wahlberg, ”Dokument”, i *Film och andra rörliga bilder*, 221–233

Bazin, ”Ontology of the Photographic Image”, <http://www.jstor.org/stable/1210183>

Kristoffer Noheden, ”Den befläckade avlelsen: Det monstruöst heliga i Andrzej Zulawskis *Possession*”, i *I gränslandet: Nya perspektiv på film och modernism*, red. Daniel Brodén och Kristoffer Noheden (Möklinta: Gidlunds, 2013), 78–106 (egna rättigheter!)