

Swedish Film and Television Culture (Spring 2014)

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Readings

Books:

Corrigan, Timothy. *A Short Guide to Writing About Film*, 8th ed. Glenview, IL: Pearson, 2012.

(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, Mariah and Anders Marklund, eds. *Swedish Film: An Introduction and Reader*. Lund: Nordic Academic Press, 2010.

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

Articles and book chapters available as e-texts through sub.su.se (login required):

Bruhn, Jørgen, Anne Gjelsvik and Henriette Thune. "Parallel Worlds of Possible Meetings in *Let the Right One In*." *Word and Image* 27, no. 1 (2011): 2–14.

<http://www.tandfonline.com/doi/pdf/10.1080/02666281003683882>

Elsaesser, Thomas. "ImpersoNations: National Cinema, Historical Imaginaries." In *European Cinema: Face to Face with Hollywood*, 57–81. Amsterdam: Amsterdam University Press, 2005.

<http://www.oapen.org/search?identifier=340237>

Leitch, Thomas. "Bullitt and the Police Film." In *Crime Films*, 215–240. New York: Cambridge UP, 2002.

<http://ebooks.cambridge.org/ebook.jsf?bid=CBO9780511606458>

Moran, Albert. "Global Franchising, Local Customizing: The Cultural Economy of TV Program Formats." *Continuum: Journal of Media & Cultural Studies* 23, no. 2 (April 2009): 115–125.

<http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?sid=d9027ce8-de1d-44d6-89e7-3532305d036d%40sessionmgr4002&vid=2&hid=4201>

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

<http://web.ebscohost.com/ehost/pdfviewer/pdfviewer?sid=91679368-e349-4c03-8632-52c1619a90ea%40sessionmgr4004&vid=2&hid=4201>

Waisbord, Silvio. "McTV: Understanding the Global Popularity of Television Formats." *Television and New Media* 5, no. 4 (Nov 2004): 359–383.

<http://tvn.sagepub.com/content/5/4/359.full.pdf+html>

Articles and book chapters in separate course compendium:

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

Gorbman, Claudia. *Unheard Melodies: Narrative Film Music*, 73–91. Bloomington: Indiana University Press, 1987.

Higson, Andrew. "The Limiting Imagination of National Cinema." In *Cinema and Nation*, edited by Mette Hjort and Scott MacKenzie. London and New York: Routledge 2000. 63–74.

- Kassabian, Anahid. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*, 37–49. New York: Routledge, 2001.
- Kleberg, Madeleine. “The History of Swedish Television: Three Stages.” In *Television in Scandinavia: History, Politics and Aesthetics*, edited by Ib Bondebjerg and Francesca Bono, 182–207. Luton: University of Luton Press, 1996.
- Natzén, Christopher. “The Coming of Sound Film in Sweden 1928-1932: New and Old Technologies,” 81–88 and 134–140. PhD. Dissertation, Stockholm University, 2010.
- Olsson, Jan. “One Commercial Week: Television in Sweden Prior to Public Service.” In *Television After TV: Essays on a Medium in Transition*, edited by Lynn Spigel and Jan Olsson, 249–269. Durham and London: Duke University Press, 2004.
- Stigsdotter, Ingrid, and Tim Bergfelder. “Studying Cross-Cultural Marketing and Reception: Ingmar Bergman’s *Persona*.” In *The New Film History: Sources, Methods, Approaches*, edited by James Chapman, Mark Glancy and Sue Harper, 215–228. Basingstoke and New York: Palgrave MacMillan, 2007.
- Tapper, Michael. “Dirty Harry in the Swedish Welfare State.” In *Scandinavian Crime Fiction*, edited by Andrew Nestingen and Paula Arvas, 21–33. Cardiff: University of Wales Press, 2011.
- Wallenberg, Louise. “Stilleristic Women: Gender as Masque and Ambivalence in the Work of Mauritz Stiller.” *Aura* 4, no. 4 (2000): 36–46.
- Wright, Rochelle. “Vampire in the Stockholm Suburbs: *Let the Right One In* and Genre Hybridity.” *Journal of Scandinavian Cinema* 1, no. 1 (2010): 55–70.

Online texts:

- “Bergman and Sweden.” (<http://ingmarbergman.se/en/universe/bergman-and-sweden-17518>)
- “Wild Strawberries.” (<http://ingmarbergman.se/en/production/wild-strawberries-11078>. Please note the sub-pages indicated in the left column of the website!)

Screenings

- I livets vår* (Paul Garbagni, 1912)
- Ingeborg Holm* (Victor Sjöström, 1913)
- Erotikon* (Mauritz Stiller, 1920)
- One Summer of Happiness* (*Hon dansade en sommar*; Arne Mattsson, 1951)
- Wild Strawberries* (*Smultronstället*; Ingmar Bergman, 1957)
- The Girls* (*Flickorna*; Mai Zetterling, 1968)
- Symphony of a City* (*Människor i stad*; Arne Sucksdorff, 1947)
- They Call Us Misfits* (*Dom kallar oss mods*; Stefan Jarl and Jan Lindquist, 1968)
- Charlotte Löwensköld* (Gustaf Molander, 1930)
- The Scorpion* (*Beck – skarpt läge*; Harald Hamrell, 2006)
- Show Me Love* (*Fucking Åmål*; Lukas Moodysson, 1998)
- Let the Right One In* (*Låt den rätte komma in*; Tomas Alfredson, 2008)