

Swedish Film and Television Culture, 15 hp, FV1027

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Films:

They Call us Misfits (Dom Kallar oss Mods, Stefan Jarl and Jan Lindquist, 1968, 101 min)

The Girls (Flickorna, Mai Zetterling, 1968, 100 min)

I livets vår (Paul Garbagni, 1912, 60 min)

Ingeborg Holm (Victor Sjöström, 1913, 72 min)

Charlotte Löwensköld (Gustaf Molander, 1930, 94 min)

Erotikon (Mauritz Stiller, 1920, 106 min)

One Summer of Happiness (Hon dansade en sommar, Arne Mattsson, 1951, 103 min)

Wild Strawberries (Smultronstället, Ingmar Bergman, 1957, 91 min)

Show Me Love (Fucking Åmål, Lukas Moodysson, 1998, 89 min)

Let the Right One In (Låt den rätte komma in, Tomas Alfredson, 2008, 114 min)

Call Girl (Mikael Marcimain, 2012, 140 min)

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, Mariah 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

Westerståhl Stenport, Anna. *Lukas Moodysson's Show me Love*. Seattle, Wn.: University of Washington Press, 2012

Articles and book chapters. Will be available in a reader or on Mondo:

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. (17 pages)

Bordwell, David. "An Excessively Obvious Cinema" in *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*, co-authored by David Bordwell, Janet Staiger and Kristin Thompson (New York: Columbia University Press, 1985), pp. 3-11. (9 pages)

Bruhn, Jørgen, Gjelsvik, Anne, Thune, Henriette, "Parallel Worlds of Possible Meetings in *Let the Right One In*", vol 27, no 1, 2011. (? pages)

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. (4 pages)

Eagleton, Terry. *The Idea of Culture* (Oxford: Blackwell, 2000), pp. 112-131. (20 pages)

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

Elsaesser, Thomas. "ImpersoNations: National Cinema, Historical Imaginaries" in *European Cinema: Face to Face with Hollywood* (Amsterdam: Amsterdam University Press, 2005) pp. 57-81. (25 pages)

Gorbman, Claudia. *Unheard Melodies. Narrative Film Music* (Bloomington: Indiana University Press, 1987), pp. 73-91. (19 pages)

Kassabian, Anahid. *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music* (New York: Routledge, 2001), pp. 37-49. (13 pages)

Leitch, Thomas. "Bullitt and the Police Film" in *Crime Films* (New York: Cambridge UP, 2002), pp. 215-240. (26 pages)

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. (15 pages)

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. (21 pages)

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. (18 pages)

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. (14 pages)

Tapper, Michael, "Dirty Harry in the Swedish Welfare State" in *Scandinavian Crime Fiction*, ed. by Nestingen and Arvas 2011), pp. 21-33. (13 pages)

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. (16 pages)

Online texts:

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. (22 pages) Available as e-article via the Oxford Journals database at www.sub.su.se (login to your student account).

Gunning, Tom. "Making Sense of Film." From the *Making Sense of Evidence* series on *History Matters: The U.S. Survey on the Web*, available at <http://historymatters.gmu.edu/mse/film/film.pdf>

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).

"Bergman and Sweden." (<http://ingmarbergman.se/en/universe/bergman-and-sweden-17518>)

"Wild Strawberries." (<http://ingmarbergman.se/en/production/wild-strawberries-11078>).

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