



## Kurslitteratur

**FV1022 - Den japanska filmens kulturhistoria (7,5 hp) HT2015**

**Kursansvarig:** Trond Lundemo

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### **Kurstexter (böcker som införskaffas av studenten):**

Donald Richie, *A Hundred Years of Japanese Film* (Tokyo: Kondansha Int. 2001), 311s.

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### **Kurstexter (online):**

#### E-tidsskrifter:

-David Bordwell, "Visual Style in Japanese Cinema 1925-1945", *Film History* vol. 7, 1995, s. 5-31.

-Komatsu Hiroshi, "The Foundation of Modernism; Japanese Cinema in the Year 1927", *Film History*, vol. 17, 2005, s. 363-375

-Mitsuyo Wada-Marciano, "Imaging Modern Girls in the Japanese Women's Film", *Camera Obscura* XX:60, 2005.

#### Kilder internet (tilsvarer ca 100 s.):

-David Bordwell, *Ozu and the Poetics of Cinema* (London: BFI/Princeton University Press 1988) s. 237-243 (analysen av *Tokyo no onna*).

< <http://quod.lib.umich.edu/cgi/t/text/pageviewer-idx?c=cjs;cc=cjs;rgn=full%20text;idno=0920054.0001.001;didno=0920054.0001.001;node=0920054.0001.001%3A5.8.1;view=image;seq=247;page=root;size=100>>

-Noel Burch, *To the Distant Observer* (Ozu-kapitlet, s. 151-185 og Kurosawa-kapitlet, s. 291-321)

< <http://quod.lib.umich.edu/cgi/t/text/text-idx?c=cjs;cc=cjs;q1=Burch;rgn=full%20text;view=toc;idno=aaq5060.0001.001>>

-Marc Steinberg, "Immobile Sections and Trans-Series Movement: Astroboy and the Emergence of Anime", *Animation: an interdisciplinary journal*, vol. 1(2), 2006.

<<http://anm.sagepub.com/cgi/reprint/1/2/190>>

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### **Kurstexter som tillhandahålls av institutionen (i kompendium eller på Mondo):**

-Hiroshi Komatsu, "Some Characteristics of Japanese Cinema Before World War I," in *Reframing Japanese Cinema: Authorship, Genre, History*, ed. Arthur Nolleto, Jr. and David Desser (Bloomington: Indiana UP, 1992). S. 229-258.

-Thomas Lamarre, *The Anime Machine; A Media Theory of Animation* (Minneapolis: University of Minnesota Press 2009), "Ch. 8: Giving Up the Gun", s. 86-100.

## **Institutionen för mediastudier**

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-Isolde Standish, *A New History of Japanese Cinema; A Century of Narrative Film* (NY: Continuum 2005) s. 152-165.

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