



Stockholms
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Kurslitteratur / Course literature

FV1027 Swedish Film and TV Culture (15 ECST) Spring 2018

Kursansvarig / Course coordinator: Joel Frykholm, joel.frykholm@ims.su.se

Books (for all edited volumes below, refer freely in your coursework also to other chapters of interest):

Larsson, Mariah, and Anders Marklund, eds. *Swedish Film: An Introduction and Reader*. Lund: Nordic Academic Press, 2010. Ebook via the university library (SU account login required):
<https://ebookcentral-proquest-com.ezp.sub.su.se/lib/sub/detail.action?docID=862793>

Chapters used:

Florin, Bo. "Victor Sjöström and the Golden Age."

Forslund, Bengt. "The Melodramas of Gustaf Molander."

Larsson, Mariah. "Art Cinema, Auteurs and the Art Cinema 'Institution': Introduction."

Larsson, Mariah. "Modernity, Masculinity and the Swedish Welfare state: Mai Zetterling's *Flickorna*."

Marklund, Anders. "The New Generation of the 1960s: Introduction."

Sørenssen, Bjørn. "A Fly on the Wall: On *Dom kallar oss mods* and the *Mods* trilogy."

Qvist, Per Olov. "The 1930s' *Folklustspel* and Film Farce."

Åberg, Anders. "The Reception of Vilgot Sjöman's *Curious* Films."

Gustafsson, Tommy, and Pietari Kääpä, eds. *Nordic Genre Film: Small Nation Film Cultures In The Global Marketplace*. Edinburgh: Edinburgh University Press, 2015. Ebook via the university library (SU account login required):

<https://ezp.sub.su.se/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=11440003&site=ehost-live&scope=site>

Chapters used:

Tapper, Michael. "Stockholm Noir: Neoliberalism and Gangsterism in *Easy Money*."

Åberg, Anders W. "Bridges and Tunnels: Negotiating the National in Transnational Television Drama."

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Hjort, Mette, and Ursula Lindqvist, eds. *A Companion to Nordic Cinema*. Chichester: Wiley-Blackwell, 2016. Ebook via the university library (SU account login required):

<http://onlinelibrary.wiley.com.ezp.sub.su.se/book/10.1002/9781118475300>

Chapters used:

Gustafsson, Fredrik. "Swedish Cinema of the 1940s: A New Wave"

Hedling, Olof. "Cinema in the welfare state: notes on public support, regional film funds, and Swedish film policy."

Jönsson, Mats. "Non-fiction Film Culture in Sweden circa 1920-1960: Pragmatic Governance and Consensual Solidarity in a Welfare State."

Stenport, Anna Westerståhl. "Nordic Remakes in Hollywood: Reconfiguring Originals and Copies"

Westerståhl Stenport, Anna, and Scott MacKenzie, eds. *Films on Ice: Cinemas of the Arctic*.

Edinburgh: Edinburgh University Press, 2015. Ebook via the university library (SU account login required): <https://www.cambridge-org.ezp.sub.su.se/core/books/films-on-ice/FE2ACBD1C58EF554808136FCD6E707A1#fndtn-contents>

Chapters used:

Mecsei, Monica Kim. "Cultural Stereotypes and Negotiations in Sámi Cinema."

Dahlquist, Marina. "The Attractions of the North: Early Film Expeditions to the Exotic Snowscape."

Articles and book chapters on Mondo:

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

Honess Roe, Annabelle. *Animated Documentary*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2013. Excerpts: 22–26 and 87–97.

Koskinen, Maaret. "Urban Spaces, Urban Memories: Stockholm as Imaginary Cityscape." In *Skandinavien i tid och rum: bidrag från CSS-konferenserna 2011 och 2012*, edited by Mats Jönsson, 207–220. Lund: Centre for Scandinavian Studies, 2013.

Lunde, Arne. "The Story of a Bad Girl! Summer with Monika, Sexploitation and the Selling of Erotic Bergman in America." In *Swedish Cinema and the Sexual Revolution: Critical Essays*, edited by Mariah Larsson and Elisabeth Björklund, 11–20. Jefferson, NC: McFarland, 2016.

Nichols, Bill. *Introduction to Documentary*. Bloomington: Indiana University Press, 2001. Excerpts: 138–141 and 163–167.

Soila, Tytti. "En kvinnas ansikte/A Woman's Face." In *The Cinema of Scandinavia*, edited by Tytti Soila, 69–77. London: Wallflower Press, 2005.

Stenport, Anna Westerståhl. *Lukas Moodysson's Show Me Love*. Seattle: University of Washington Press 2012. Excerpt: 28–43.

Stigsdotter, Ingrid (2013). "'When to Push Stop or Play': The Swedish Reception of Ruben Östlund's *Play* (2011)." *Journal of Scandinavian Cinema* 3, no. 1, 2013. 41–48.

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- Tay, Sharon Lin. "Politics of the Auteurial Subject: Time, Narrative and Intertextuality in *Scenes from a Marriage* and *Faithless*. In *Northern Constellations: New Readings in Nordic Cinema*, edited by Claire Thomson, 217–229. Norwich: Norvik, 2006.
- Wallenberg, Louise. "Stilleristic Women: Gender as Masque and Ambivalence in the Work of Mauritz Stiller." *Aura* 4, no. 4, 2000. 36–46.

Articles and book chapters available as e-texts:

- Elsaesser, Thomas. "ImpersoNations: National Cinema, Historical Imaginaries." In *European Cinema: Face to Face with Hollywood*, 57–81. Amsterdam: Amsterdam University Press, 2005.
<http://www.open.org/search?identifier=340237>
- Olsson, Jan. "Nils Krok's Social Pathos and Paul Garbagni's Style: Ingeborg Holm as Object Lesson." *Film History* 22, no. 1, 2010. 73–94.
[http://www.jstor.org/stable/pdf/10.2979/fil.2010.22.1.73.pdf?_ =1464869327651](http://www.jstor.org/stable/pdf/10.2979/fil.2010.22.1.73.pdf?_=1464869327651)
- 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. Ebook via the university library (SU account login required), click your way to the right chapter:
<https://ezp.sub.su.se/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=600408&site=ehost-live&scope=site>

Online

- "Bergman and Sweden." (<http://ingmarbergman.se/en/universe/bergman-and-sweden-17518>)
- "Scenes from a Marriage." (<http://www.ingmarbergman.se/en/production/scenes-marriage>)

Optional recommended reading

- Corrigan, Timothy. *A Short Guide to Writing About Film*, 8th ed. Glenview, IL: Pearson, 2012 or later editions. **Note:** Recommended especially to students who have no prior experience of cinema studies or writing academically about film.

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