



Stockholms  
universitet

## Kurslitteratur

FV1002 Filmvetenskap II

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### E-texter (som kan lånas från Stockholms universitetsbibliotek)

#### E-böcker:

Hansen, Miriam. *Babel & Babylon: Spectatorship in American Silent Film*. Cambridge: Harvard University Press, 1991. 76–81 (parts of "A New Universal Language: Spectatorship") (6 pages)

Spadoni, Robert (2007): *Uncanny Bodies. The Coming of the Sound Film and the Origins of the Horror Genre*. Berkley/Los Angeles/London: Columbia University Press. 1–30, 77–80. (34 pages)

#### Journal:

Vincendeau, Ginette, "Hollywood Babel". *Screen* 29, no. 2 (1988): 24–39. (16 pages)

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### Texter som tillhandahålls av institutionen (i kompendium eller på Mondo)

#### Kompendium:

Arnheim, Rudolf. "The New Laocoon", in: *Film As Art [1932]*. Berkeley, Calif.; London: University of California Press, 2007. 199–230. (32 pages)

Balázs, Béla. *Early Film Theory: Visible Man and The Spirit of Film [1924–1931]*. Translated by Rodney Livingstone. New York: Berghahn, 2010. 9–15 ("Visible Man"); 183–211 ("The Sound Film") (36 pages)

Crafton, Donald. *The Talkies: American Cinema's Transition to Sound 1926–1931* (History of the American Cinema Vol. 4). Berkeley/Los Angeles/London: University of California Press, 1997. 8–18 („American Cinema's Transition to Sound: An Overview"); 23–61 ("Electric Affinities"); 224–235 (parts of "Foreign Affairs") (61 pages)

Weis, Elisabeth. *The Silent Scream. Alfred Hitchcock's Sound Track*. Rutherford Fairleigh: Dickinson University Press, 1982. 28–62. („First Experiments with Sound: *Blackmail* and *Murder*") (35 pages)

## Institutionen för mediastudier

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**Mondo:**

Anonymous. "Film-Europe, a Fact!" In: *The Promise of Cinema*. Ed. Anton Kaes, Nick Baer, Michael Cowan. Berkeley, Calif.; London: University of California Press, 2016. 311–312. (2 pages)

Bordwell, David / Thompson, Kristin (2010). *Film History*. 3<sup>rd</sup> edition. 178–194. ("The Introduction of Sound") (17 pages)

May, Joe. "The Style of Export Films" [1922]. In: *The Promise of Cinema*, 294–295. (1 page)

Morin, Edgar. *The Cinema, or The Imaginary Man* [1956]. Translated by Lorraine Mortimer. Minneapolis: University of Minnesota Press, 2005. 189, 192–199 ("A Natural Esperanto"). (9 pages)

Pinthus, Kurt. "The Ethical Potential of Film" [1923]. In: *The Promise of Cinema*, 386–389. (3 pages)

Pommer, Erich. "The International Talking Film". In *The Promise of Cinema*, 314–316. (2 pages)

Pudovkin, Vsevolod. "Asynchronism as a Principle of Sound Film". In: *Film Sound: Theory and Practice*. Ed. Elisabeth Weis and John Belton. New York: Columbia University Press, 1985. 86–91. (6 pages)

Rubin, Martin (1985) "The Voice of Silence: Sound Style in John Stahl's Back Street", in: *Film Sound: Theory and Practice*. 277–285. (8 pages)

Valentin: "The Significance of Film for International Understanding" [1921]. In *The Promise of Cinema*. 292–294 ("On Cinematographic Language"). (2 pages)

Wahl, Chris. *Multiple Language Versions Made in Babelsberg: Ufa's International Strategy, 1929–1939*. Amsterdam: Amsterdam University Press, 2016. 238–243 ("Excursus: *La nina de tus ojos* and Polyglot Film"). (6 pages)

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