



## DEPARTMENT OF CULTURAL SCIENCES

### **FL2110 Methods in film studies, 15 credits**

Filmvetenskapliga metoder, 15 högskolepoäng

*Second Cycle*

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#### **Reading list for FL2110, to be valid from autumn semester of 2023**

Reading list was confirmed by Department of Cultural Sciences on 2023-06-12 to be valid from 2023-08-28.

See appendix.

## Literature list

FL2110 H23 Filmvetenskapliga metoder,  
Doron Galili

R. Williams, "Aesthetics" in *Keywords: A vocabulary of culture and society*. Oxford: Oxford University Press, 1983. 31-32.

R. Williams, "Art" *Keywords: A vocabulary of culture and society*. Oxford: Oxford University Press, 1983. 40-42.

R. Canudo, "The Birth of a Sixth Art' [1911]," in *French Film Theory and Criticism, vol. 1*, edited by Richard Abel. Princeton: Princeton University Press, 1988. 58-65.

C. Baudelaire, "The Modern Public and Photography," in *Classic Essays on Photography*, edited by Alan Trachtenberg. Chicago: Leete's Island Books, 1980. 83 – 89.

O. Winter, "New Review [1896]" in *In the Kingdom of Shadows*, edited by C. Harding and S. Popple. London: Cygnus Arts, 1996. 13-17.

E. Bowser, "The Recruiting Station of Vice" in *The Transformation of Cinema*. Berkeley: University of California Press, 1994. 37-52.

R. Pearson and W. Uricchio, "How Many Times Shall Caesar Bleed in Sport: Shakespeare and the Cultural Debate about Moving Pictures" *Screen* 31 (1990), 243-261.

P. Bourdieu, "Introduction" in *Distinction: A Social Critique of the Judgement of Taste*. Cambridge: Harvard University Press, 1984. 1-7.

V. Lindsay, *The Art of the Moving Picture*. New York: MacMillan, 1916. 3, 11-12.

R. Arnheim, "Film and Reality" in *Critical Visions*, eds. Patricia White, Timothy Corrigan, and Meta. New York: Bedford Books, 2010.

A. Bazin, "Painting and Cinema" in *What is Cinema?* Berkeley: University of California Press, 1967. 164-169.

T. Paulus, "Pictorialism and the Picture: Art, Photography, and the 'Doctrine of Taste' in the Discourse on Transitional-Era Quality Films," in *The Image in Early Cinema*, edited by Scott Curtis et al. Bloomington: Indiana University Press, 2018. 249-256.

J. Epstein, "The Senses I"; in *French Film Theory and Criticism, vol. 1*, ed. Richard Abel. Princeton: Princeton University Press, 1988. 241-246.

G. Dulac. "Aesthetics, Obstacles, Integral Cinegraphie"; in *French Film Theory and Criticism, vol. 1*, ed. Richard Abel. Princeton: Princeton University Press, 1988. 389-398.

L. Delluc, "Beauty in the Cinema" in *French Film Theory and Criticism, vol. 1*, ed. Richard Abel. Princeton: Princeton University Press, 1988. 137-140.

J. Wild, "The Automatic Chance of the Modern Tramp: Chaplin and the Parisian Avant-Garde," *Early Popular Visual Culture* Vol. 8, No. 3 (2010): 263–283.

E. Bowser, "Movie Palaces" in *The Transformation of Cinema*. Berkeley: University of California Press, 1994. 121-136.

R. Koszarski, *An Evening's Entertainment: The Age of the Silent Feature Picture*. Berkeley: University of California Press, 1994. Seleciton: 9-25, 315-324.

P. DiMaggio, "Cultural Entrepreneurship in Nineteenth-Century Boston," *Media Culture and Society*, 4.1 (1982), 33-50.

W. Benjamin, "The Work of Art in the Age of Its Technological Reproducibility" in *Critical Visions in Film Theory*, eds. Patricia White, Timothy Corrigan, and Meta. New York: Bedford Books, 2010.

H. Wasson, "Some Kind of Racket: The Museum of Modern Art's Film Library, Hollywood and the Problem of Film Art, 1935" *Canadian Journal of Film Studies* 9.1 (2000), 5-29.

T. Elsaesser "Ingmar Bergman in the Museum?" *Journal of Aesthetics & Culture* 1 (2009): 1-9.

D. Bordwell, "The Art Cinema as a Mode of Film Practice" in *Critical Visions* , eds. Patricia White, Timothy Corrigan, and Meta. New York: Bedford Books, 2010.

S. Neale, "Art Cinema as Institution" *Screen* 22.1 (1981), 11-40.

D. Andrews, "Art Cinema as Institution, Redux: Art Houses, Film Festivals, and Film Studies," in *Theorizing Art Cinemas: Foreign, Cult, Avant-Garde, and Beyond*. Austin: University of Texas Press, 2013. 172-190.

G. King, "Art Film and American Indie Cinema: Points of Distinction and Overlap," in *Positioning Art Cinema*. London: Tauris, 2019. 59-78.

T. de Luca, "Slow Time, Visible Cinema: Duration, Experience, and Spectatorship" *Cinema Journal* 56.1 (Fall 2016) pp. 23-42.

E. Balsom, "A Cinema in the Gallery, A Cinema in Ruins" *Screen* 50.4 (2009), 411-427.

P. Cherchi Usai "Film as an Art Object," in *Preserve Then Show*, edited by Dan Nissen et al. Copenhagen: Danish Film Institute, 2002. 22-38.

C. Rowell, "Decasia: The State of Decay" *The Moving Image* 5.1 (2005). 143-147.

S. Jacobs "Twent- Four Hours Hitchcock." In *Framing Pictures: Film and the Visual Arts*. Edinburgh: Edinburgh University Press (2011). 155-175.

- The present list is preliminary and individual items may be deleted or added before the course starts.