

Kurslitteratur

GK5: Film- och mediastudier – en teoretisk orientering HT 2022

Kursansvarig: Trond Lundemo, trond.lundemo@ims.su.se

Kurstexter (böcker som införskaffas av studenten):

-Thomas Elsaesser, Malte Hagener, *Film Theory – An Introduction Through the Senses*. London: Routledge, 2009 eller 2015. (222 s.)

-Patricia White, Timothy Corrigan, Meta Mazaj (red.), *Critical Visions in Film Theory: Classic and Contemporary Reading*, Boston/New York: Bedford Books, 2010. Texter i urval:

Rudolf Arnheim, "Film and Reality"

Jean-Louis Baudry, "Ideological Effects of the Basic Cinematographic Apparatus"

Andre Bazin, "Ontology of the Photographic Image"

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"

Gilles Deleuze, "Preface", "Recapitulation of Images and Signs", "Conclusions"

Sergei Eisenstein, "The Dramaturgy of Film Form" (Repetition från tidigare delkurs)

Siegfried Kracauer, "Basic Concepts" (Repetition från tidigare delkurs: "Inherent Affinities")

Christian Metz, "Loving the Cinema", "Identification, Mirror, Disavowal", "Fetishism"

Laura Mulvey, "Visual Pleasure and Narrative Cinema" (Repetition från tidigare delkurs)

Hugo Munsterberg, "Why We Go to the Movies"

D. N. Rodowick, "An Elegy for Theory"

Vivian Sobchack, "Phenomenology and Film Experience"

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

-Thomas Elsaesser, "Media Archaeology as Symptom", *New Review of Film and Television Studies*, Volume 14, Issue 2, 2016, 181-215. (35 sidor) <https://www.tandfonline.com/doi/full/10.1080/17400309.2016.1146858>

-Jonathan Rozenkrantz, "Colourful Claims: towards a theory of animated documentary". Hemsidan *Film International*, publicerat 6 maj 2011, <http://filmint.nu/?p=1809>

-Richard Rushton, "Deleuzian Spectatorship", *Screen*, Volume 50, Issue 1, 2009, 45-53 (9 sidor). <http://screen.oxfordjournals.org/content/50/1/45.full.pdf+html>

-W.J.T. Mitchell, "Addressing Media." *Media Tropes*, Volume 1 (2008): 1-18. <https://mediatropes.com/index.php/Mediatropes/article/view/1771/1482>

Texter som tillhandahålls av institutionen (i kompendium eller på Athena):

Texter på Athena:

-Raymond Bellour, "Den otillgängliga texten", (övers. Karl Hansson) *Kairos 9:2, Konst och film; Texter efter 1970*, (red. T. Lundemo) Stockholm: Raster 2004, 97-110. (14 sidor)

-Jay David Bolter och Richard Grusin, *Remediation: Understanding New Media*. Cambridge, Mass.: MIT Press, 1999, 1-15. (15 sidor)

-Gilles Deleuze, "Att ha en idé i film", (övers. Karl Hansson) *Kairos 9:2, Konst och film; Texter efter 1970*, (red. T. Lundemo) Stockholm: Raster 2004, 85-96. (12 sidor)

-Friedrich Kittler, "Romanticism – Psychoanalysis – Film: A History of the Double", *Literature, Media, Information Systems*, Amsterdam: OPA 1997, 85-100. (16 sidor)



-Laura Mulvey, "Delaying Cinema", *Death 24x a Second: Stillness and the Moving Image*, London: Reaktion Books, 2006, 144-160. (17 sidor)

Kurslitteratur

GK6 – Kulturstudier och rörliga bilder/ Cultural Studies and Moving Images

Kursansvarig: Ian Conrich, ian.conrich@ims.su.se

Primary texts

- Barclay, Barry (2003), 'Celebrating Fourth Cinema', *Illusions* 35, pp. 7-11.
- Bennett, Kirsty (2006), 'Fourth Cinema and the Politics of Staring', *Illusions* 38, pp. 19-23.
- Columpar, Corinn (2010), *Unsettling the Fourth World on Film*, Carbondale, Illinois: Southern Illinois Press, pp. 1-34.
- Dyer, Richard (1997), *White*, London: Routledge, pp. 146-65.
- Jeffords, Susan (1993), 'The Big Switch: Hollywood Masculinity in the Nineties', in Jim Collins, Hilary Radner and Ava Preacher Collins (eds), *Film Theory Goes to the Movies*, London: Routledge, pp. 196-208.
- Jeffords, Susan (1994), *Hard Bodies: Hollywood Masculinity in the Reagan Era*, New Brunswick, NJ: Rutgers University Press, pp. 24-63.
- Loomba, Ania (1998), *Colonialism/ Postcolonialism*, London: Routledge, pp. 1-19, 57-69, 104-33, 231-45.
- Naficy Hamid (2001), *An Accented Cinema: Exilic and Diasporic Cinema*, Princeton, NJ: Princeton University Press, pp. 3-36.
- Neale, Steve (1983), 'Masculinity as Spectacle: Reflections on Men and Mainstream Cinema', in *Screen* 24:6, pp. 2-17.
[reprinted in Steven Cohan and Ina Rae Hark (eds) (1993), *Screening the Male: Exploring Masculinities in Hollywood Cinema*, London: Routledge, pp. 9-20].
- Pitcher, Ben (2014), *Consuming Race*, London: Routledge, pp. 27-53.
- Ponzanesi, Sandra and Waller, Marguerite (2012), 'Introduction', in Sandra Ponzanesi and Marguerite Waller (eds), *Postcolonial Cinema Studies*, London: Routledge, pp. 1-16.
- Rollins, Peter C. and Connor, John E. (eds) (1998), *Hollywood's Indian: The Portrayal of the Native American in Film*, Lexington: The University Press of Kentucky, pp. 107-120, 137-52.
- Shohat, Ella and Stam, Robert (1994), *Unthinking Eurocentrism: Multiculturalism and the Media*, London: Routledge, pp. 13-54, 100-136.
- Studlar, Gaylyn (1996), *This Mad Masquerade: Stardom and Masculinity in the Jazz Age*, New York: Columbia University Press, pp. 10-89.
- Torgovnick, Marianna (1990), *Gone Primitive: Savage Intellectuals, Modern Lives*, Chicago: University of Chicago Press, pp. 42-72.

Secondary texts

- Bloom, Peter (2006), 'Beur Cinema and the Politics of Location: French Immigration Politics and the Naming of a Film Movement', in Elizabeth Ezra and Terry Rowden (eds), *Transnational Cinema: The Film Reader*, London: Routledge, pp. 131-41.
- Clarke, Eric and Henson, Mathew (1996), 'Hot Damme! Reflections on Gay Publicity', in Paul Smith (ed.), *Boys: Masculinities in Contemporary Culture*, Boulder, CO: Westview Press, pp. 131-149.
- Cohan, Steven (1997), *Masked Men: Masculinity and the Movies in the Fifties*, Bloomington: Indiana University Press, pp. 264-303.
- Denning, Greg (1996), 'Hollywood Makes History', in Greg Denning, *Performances*, Melbourne: Melbourne University Press, pp. 168-190.

- Knopf, Kerstin (2015), 'The Journals of Knud Rasmussen: Arctic History as Post/Colonial Cinema', in Wendy Gay Pearson and Susan Knabe (eds), *Reverse Shots: Indigenous Film and Media in an International Context*, Waterloo, Ontario: Wilfrid Laurier University Press, pp. 141-175.
- Loshitzky, Yosefa (2010), *Screening Strangers: Migration and Diaspora in Contemporary European Cinema*, Bloomington, IN: Indiana University Press, pp. 94-116.
- Parciak, Ronnie (2012), 'Contending Simulacra: Tarzan in Postcolonial India', in Annette Wannamaker and Michelle Ann Abate (eds), *Global Perspectives on Tarzan: From King of the Jungle to International Icon*, London: Routledge, pp. 107-122.
- Prats, Armando José (2002), *Invisible Natives: Myth & Identity in the American Western*, New York: Cornell University Press, pp. 125-170.
- Rehling, Nicola (2009), *Extra-Ordinary Men: White Heterosexual Masculinity in Contemporary Popular Cinema*, Plymouth: Lexington Books, pp. 137-165.
- Root, Deborah (1996), *Cannibal Culture: Art, Appropriation, & the Commodification of Difference*, Boulder, CO: Westview Press, pp. 27-66.
- Sturma, Michael (1995), 'Women, the Bounty, the Movies', *Journal of Popular Film and Television* 23: 2, pp. 88-93.
- Turner, Stephen (2013), 'Reflections on Barry Barclay and Fourth Cinema', in Brendan Hokowhitu and Vijay Devadas (eds), *The Fourth Eye: Māori Media in Aotearoa New Zealand*, Minneapolis: University of Minnesota Press, pp.162-78.
- Vernon, Alex, *On Tarzan*, Athens, GA, University of Georgia Press, pp. 33-79.
- Viaioaga-Iosa, Stallone and Pearson, Sarina (2021), 'In Conversation with Stallone Vaiaoga-Iosa', *Journal of New Zealand & Pacific Studies* 9: 2, pp. 231-42.

Kurslitteratur / Course literature

Delkurs GK7 – Rörliga bilder i samtida mediemiljöer HT-2022

Kursansvarig / Course coordinator: Jonathan Rozenkrantz, jonathan.rozenkrantz@ims.su.se

E-texter (som kan lånas från Stockholms universitetsbibliotek): / E-texts (that can be borrowed from Stockholm University Library)*:**

- Allison, Tanine. "Losing Control: *Until Dawn* as Interactive Movie". *New Review of Film and Television Studies* 18, no. 3 (2020): 275–300.
- Bode, Lisa. "No Longer Themselves? Framing Digitally Enabled Posthumous 'Performance'". *Cinema Journal* 49, no. 2 (2010): 46–70.
- Crawford-Holland, Sasha. "Virtual Healing: Militarizing the Psyche in Virtual Reality Exposure Therapy". *Television & New Media* 20, no. 1 (2019): 56–71.
- Došen, Ana. "Deviating the Other: Inspecting Boundaries of Progress in 'Men Against Fire'". I *Through the Black Mirror: Deconstructing the Side Effects of the Digital Age*, edited by Terence McSweeney and Stuart Joy, 165–77. Palgrave Macmillan, 2019.
- Engberg-Pedersen, Anders. "Technologies of Experience: Harun Farocki's *Serious Games* and Military Aesthetic". *Boundary 2* 44, no. 4 (2017): 155–78.
- Erlich, Nea. "Defining Animation and Animated Documents in Contemporary Mixed Realities". I *Animating Truth: Documentary and Visual Culture in the 21st Century*, 54–83. Edinburgh: Edinburgh University Press, 2021.
- Galloway, Alexander R. "Origins of the First Person Shooter". I *Gaming: Essays on Algorithmic Culture*, 39–69. Minneapolis: University of Minnesota Press, 2006.
- Harbord, Janet. "Contingency, Time, and Event: An Archaeological Approach to the Film Festival". I *Film Festivals: History, Theory, Method, Practice*, edited by Marijke de Valck, Brendan Kredell & Skadi Loist, 69–82. London & New York: Routledge, 2016.
- Natale, Simone, och Gabriele Balbi. "Media and the Imaginary in History: The Role of the Fantastic in Different Stages of Media Change". *Media History* 20, no. 2 (2014): 203–18.
- Newman, Michael Z. *Video Revolutions: On the History of a Medium*. New York: Columbia University Press, 2014.
- O'Brien, Lucy. "Beyond: Two Souls Review", *IGN*, 8 October 2013, <https://www.ign.com/articles/2013/10/08/beyond-two-souls-review>
- Rozenkrantz, Jonathan. Kapitel 3–6 i *Videographic Cinema: An Archaeology of Electronic Images and Imaginaries*, 93–182. New York: Bloomsbury, 2020.

Texter som tillhandahålls av institutionen (i kompendium* eller på Athena): / Course texts provided by the Department (in course pack* or on Athena**):**

- Farocki, Harun. "Serious Games". *Necsus* 3, no. 2 (2014): 89–97. **
- Jameson, Fredric. "Postmodernism and Consumer Society". In *The Anti-Aesthetic*, edited by Hal Foster, 111–25. Port Townsend: Bay Press: 1983.**

- Manovich, Lev. "From the Externalization of the Psyche to the Implantation of Technology". In *Mind Revolution: Interface Brain/Computer*, edited by Florian Rötzer, 90–100. München: Akademie Zum Dritten Jahrtausend, 1995. **
- Manovich, Lev. "What Is Digital Cinema?" I *Post-Cinema. Theorizing 21st-Century Film*, edited by Shane Denson and Julia Leyda, 20–50. REFRAME Books, 2016.
- Petley, Julian. "Are We Insane?". The "Video Nasty" Moral Panic'. *Recherches Sociologiques et Anthropologiques* 43, no. 1 (2012): 35–57.**
- Reynolds, Simon. "Introduction: The 'Re' Decade". In *Retromania: Pop Culture's Addiction to Its Own Past*, by Simon Reynolds, ix–xxiii. New York: Faber and Faber, 2011.
- Rozenkrantz, Jonathan. "Expanded Epistemologies: Animation Meets Live Action in Contemporary Swedish Documentary Film". *Journal of Scandinavian Cinema* 6, no. 2 (2016): 189–197.
- Stadler, Jane. "Synthetic Beings and Synthespian Ethics: Embodiment Technologies in Science/Fiction". *Projections: The Journal of Movies & Mind* 13, no. 2 (2019): 123–41. **
- Staiti, Alana. "Before Body Scanning There Was Looker: Building the Proto-Digital Hollywood Actor, Circa 1981", *Public* 30, no. 60 (2020): 222–35.**
- Taillibert, Christel. "New Perspectives for Online Film Festivals". In *International Film Festivals: Contemporary Cultures and History Beyond Venice and Cannes*, edited by Tricia Jenkins, 32–48. London & New York: I.B. Tauris, 2018.**
- Zeilinger, Martin. "Appropriation and the Authoring Function of Camera Surveillance in Manu Luksch's Faceless". In *Eyes Everywhere: The Global Growth of Camera Surveillance*, edited by Aaron Doyle, Randy Lippert och David Lyon, 262–73. London & New York: Routledge, 2012.**

* Kompendium; ** Hittas på Athena; *** Hittas via SUB

* Course reader; ** Access via Athena; *** Access via SUB

Kurslitteratur / Course literature

Delkurs GK8 – Specialstudium HT-2022

Ekokritik, mellan dokumentär och fantastik

Kursansvarig: Kristoffer Noheden, kristoffer.noheden@ims.su.se

Seminarieledare: Ian Conrich

Böcker

Brereton, Pat. *Environmental Ethics and Film*. London: Routledge, 2015. (e-bok)

Morton, Timothy. *Being Ecological*. London: Pelican, 2018.

Artiklar och kapitel

Brereton, Pat. "Conspiracy Thrillers and Science Fiction: 1950s to 1990s". I *Hollywood Utopia: Ecology in Contemporary American Cinema*, 139–184. Bristol: Intellect, 2005. (e-bok)

Cahill, James Leo. "Anthropomorphism and Its Vicissitudes: Reflections on *Homme-Sick Cinema*". I *Screening Nature: Cinema Beyond the Human*, redigerad av Anat Pick och Guinevere Narraway, 73–90. New York: Berghahn, 2013. (e-bok)

de Waal, Frans. "Magic Wells". I *Are We Smart Enough to Know How Smart Animals Are?*, 7–28. London: Granta, 2016. (Athena)

Fay, Jennifer. "Buster Keaton's Climate Change". *Modernism/Modernity* 21, nr 1 (2014): 25–49. (e-tidskrift)

Henry, Elizabeth. "The Screaming Silence: Constructions of Nature in Werner Herzog's *Grizzly Man*". I *Framing the World: Explorations in Ecocriticism and Film*, redigerad av Paula Willoquet-Maricondi, 170–186. Charlottesville: University of Virginia Press, 2010. (e-bok)

Kraus, Rachel. "Hollywood is obsessed with climate change disasters. What does that mean for the planet?". Mashable (2017): <https://mashable.com/article/global-warming-disaster-movies-geostorm>.

Merchant, Carolyn. "Ecofeminism and Feminist Theory". I *Environmental Ethics*, redigerad av Michael Boylan, 59–63. Chichester: Wiley-Blackwell, 2015. (e-bok)

Murray, Robin L., och Joseph K. Heumann. "Environmental Nostalgia and the Tragic Eco-Hero: The Case of *Soylent Green* and the 1970s Eco-Disaster Film". I *Ecology and Popular Film: Cinema on the Edge*, 91–107. Albany: SUNY Press, 2009. (Athena)

Noheden, Kristoffer. "Hypnotic Ecology: Environmental Melancholia in Lars von Trier's Films". *Journal of Scandinavian Cinema* 8, nr 2 (2018): 135–148. (e-tidskrift)

Noheden, Kristoffer, "Surrealist Cinema in the Anthropocene: Nelly Kaplan, Jan Švankmajer, and the Revolt of Animals". I *Surrealism and Film after 1945: Absolutely Modern Mysteries*, redigerad av Kristoffer Noheden och Abigail Susik, 207–228. Manchester: Manchester University Press, 2021. (Athena)

Parker, Elizabeth. "'Just a Piece of Wood': Švankmajer's *Otesánek* and the EcoGothic". I *Plant Horror: Approaches to the Monstrous Vegetal in Fiction and Film*, redigerad av Dawn Keetley och Angela Tenga, 215–226. London: Palgrave Macmillan, 2016. (e-bok)

Peterson, Jennifer Lynn. "An Anthropocene Viewing Condition". *Representations* 157, nr 1 (2022): 17–40. <https://online.ucpress.edu/representations/article/157/1/17/119576/An-Anthropocene-Viewing-Condition>

Prum, Richard. "Darwin's Really Dangerous Idea". I *The Evolution of Beauty: How Darwin's Forgotten Theory of Mate Choice Shapes the Animal World – and Us*, 17–53. New York: Anchor, 2018. (Athena)

- Ryan, Michael and Kellner, Douglas (1987). *Camera Politica: The Politics and Ideology of Contemporary Hollywood Film*. Bloomington: Indiana University Press, 1987, 52–577.
(available as e-book from SU library)
- Shavero, Steven. "Melancholia: Or, the Romantic Anti-Sublime". *Sequence* 1, nr 1 (2012): 4–55.
<https://reframe.sussex.ac.uk/sequence/files/2012/12/MELANCHOLIA-or-The-Romantic-Anti-Sublime-SEQUENCE-1.1-2012-Steven-Shavero.pdf>
- Thill, Brian. "Shade". I *Veer Ecology: A Companion for Environmental Thinking*, redigerad av Jeffrey Jerome Cohen, 196–209. Minneapolis: University of Minnesota Press, 2017. (e-bok)
- Woolley, Agnes (2014). "There's a Storm Coming!': Reading the Threat of Climate Change in Jeff Nichols's *Take Shelter*". *Interdisciplinary Studies in Literature and Environment* 21, no. 1 (2014): 174–191. <https://doi.org/10.1093/isle/isu036>
- Yates, Michelle. "Re-Casting Nature as Feminist Space in *Mad Max: Fury Road*". *Science Fiction Film & Television* 10, nr 3 (2017): 353–370. (e-tidskrift)