



Stockholms
universitet

Kurslitteratur / Course literature

FV1012 – Filmvetenskap II, 30 hp VT2023

Delkurs GK5: Film- och mediastudier – en teoretisk orientering, 7,5 hp

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

Kurstexter (böcker som införskaffas av studenten): / Course Texts (books to be purchased by the student):

-Thomas Elsaesser, Malte Hagener, *Film Theory – An Introduction Through the Senses*. London: Routledge 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>

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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)

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Delkurs GK6: Kulturstudier och rörliga bilder

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

Primary texts

E-texts (that can be borrowed from Stockholm University library)

***also available as a print copy book from Stockholm University library**

- Columpar, Corinn (2010), *Unsettling the Fourth World on Film*, Carbondale, Illinois: Southern Illinois Press, pp. 1-34.
- Coon, David R. (2014), *Look Closer: Suburban Narratives and American Values in Film and Television*, Brunswick, NJ: Rutgers University Press, pp. 30-68.
- Dyer, Richard (1997), *White*, London: Routledge, pp. 146-65.*
- Huq, Rupa (2013), *Making Sense of Suburbia through Popular Culture*, London: Bloomsbury, pp. 83-108.
- 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.
- Ponzanesi, Sandra and Waller, Marguerite (2012), 'Introduction', in Sandra Ponzanesi and Marguerite Waller (eds), *Postcolonial Cinema Studies*, London: Routledge, pp. 1-16.*
- Raheja, Michelle H. (2010), *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film*, Lincoln, NE: University of Nebraska Press, pp. 1-45.
- Sandos, James A. and Burgess, Larry E. (1998), 'The Hollywood Indian versus Native Americans: *Tell Them Willie Boy Is Here* (1969)', in Peter C. Rollins, and John E. Connor (eds), *Hollywood's Indian: The Portrayal of the Native American in Film*, Lexington: The University Press of Kentucky, pp. 107-120.
- 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.*

Books (that can be borrowed from Stockholm University library)

- Torgovnick, Marianna (1990), *Gone Primitive: Savage Intellectuals, Modern Lives*, Chicago: University of Chicago Press, pp. 42-72.

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Texts available on Athena

- 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.
- Cross, Gary (1997), 'The Suburban Weekend: Perspectives on a Vanishing Twentieth-Century Dream', in Roger Silverstone (ed.), *Visions of Suburbia*, London: Routledge, pp. 108-131.
- 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.
- 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.

Secondary texts

E-texts (that can be borrowed from Stockholm University library)

***also available as a print copy book from Stockholm University library**

- Anderson, Eric Gary (1998), 'Driving the Red Road: *Powwow Highway* (1989)', in Peter C. Rollins, and John E. Connor (eds), *Hollywood's Indian: The Portrayal of the Native American in Film*, Lexington: The University Press of Kentucky, pp. 137-52.
- Beuka, Robert (2004), *SuburbiaNation: Reading Suburban Landscape in Twentieth Century American Fiction and Film*, Basingstoke, Hampshire: Palgrave Macmillan, pp. 1-22.
- Fogelson, Robert M. (2005), *Bourgeois Nightmare: Suburbia, 1870-1930*, New Haven, CT: Yale University Press, pp. 117-201.
- 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.
- 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] *
- 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.*
- Pitcher, Ben (2014), *Consuming Race*, London: Routledge, pp. 27-53.
- 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.*

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Spigel, Lynn (1997), 'From Theatre to Spaceship: Metaphors of Suburban Domesticity in Postwar America', in Roger Silverstone (ed.), *Visions of Suburbia*, London: Routledge, pp. 217-239.

Books (that can be borrowed from Stockholm University library)

- Loshitzky, Yosefa (2010), *Screening Strangers: Migration and Diaspora in Contemporary European Cinema*, Bloomington, IN: Indiana University Press, pp. 94-116.
- Root, Deborah (1996), *Cannibal Culture: Art, Appropriation, & the Commodification of Difference*, Boulder, CO: Westview Press, pp. 27-66.
- Tasker, Yvonne (1993), *Spectacular Bodies: Gender, Genre and the Action Cinema*, London: Routledge.
- Vernon, Alex, *On Tarzan*, Athens, GA, University of Georgia Press, pp. 33-79.

Texts available on Athena

- 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.
- Dening, Greg (1996), 'Hollywood Makes History', in Greg Dening, *Performances*, Melbourne: Melbourne University Press, pp. 168-190.
- Sturma, Michael (1995), 'Women, the Bounty, the Movies', *Journal of Popular Film and Television* 23: 2, pp. 88-93.
- Viaioaga-Iosa, Stallone and Pearson, Sarina (2021), 'In Conversation with Stallone Vaiaoga-Ioasa', *Journal of New Zealand & Pacific Studies* 9: 2, pp. 231-42.

Institutionen för mediastudier

Delkurs GK7: Rörliga bilder i samtida mediemiljöer

Kursansvarig: 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.**

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- 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

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Delkurs GK8: Specialstudium

Kursansvarig / Course coordinator: Malin Wahlberg malin.wahlberg@ims.su.se

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

Chion, Michel, *Audio Vision: Sound on Screen*. Translated by Claudia Gorbman Columbia U.P, (1994), 2019.

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

- Belton, John. "The Phenomenology of Film Sound: Robert Bresson's A Man Escaped." In *Lowering the Boom: Critical Studies in Film Sound*, edited by Tony Grajeda and Jay Beck, 25–35. Urban
- Birtwistle, Andy, *Cinesonica. Sounding Film and Video*. Manchester: Manchester University Press, 2010. Pdf på Athena
- Chion, Michel, *The Voice in Cinema*. New York: Columbia University Press, 1999. Övers från franska av Claudia Gorbman. Vi läser "Raising the voice", "The Acousmètre" (s. 1-30). Pdf på Athena
- Conrich, Ian and Tincknell, Estella (eds) (2006), 'Introduction', in *Film's Musical Moments*, Edinburgh: Edinburgh University Press, pp. 1-14.
- Conrich, Ian (2000), "Merry Melodies: The Marx Brothers' Musical Moments", in Robynn Stilwell and Bill Marshall (eds), *Musicals - Hollywood and Beyond*, Bristol, Intellect, pp. 47-54.
- Elsaesser, Thomas, "Fassbinder Representing Gemany", i Elsaesser, *Fassbinder's Germany. History, Identity, Subject*. Amsterdam: Amsterdam University Press, 1996: 13-43.
- Elsaesser, Thomas, "Tales of Sound and Fury: Observations on the Family Melodrama", i *Film Genre Reader IV*, <https://www.degruyter.com/document/doi/10.7560/742055-030/html>
- Engberg, Mia, *Den visuella tystnaden*. POV Books 2020

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- Ivarsen och Simonsen eds., *Beyond the Visual: Sound and image in ethnographic and documentary film* (2010) (1 urval)
- Kozloff, s., *Invisible Storytellers: Voice-over Narration in American Fiction Film*. 1988
- Le Grice, Malcom: "Real TIME/SPACE" [https://www.luxonline.org.uk/articles/real_time_space\(1\).html](https://www.luxonline.org.uk/articles/real_time_space(1).html)
- Leimbacher, Irina, 'Hearing Voice(s): Experiments with Documentary Listening', i *Discourse*, Volume 39, Number 3, Fall 2017, pp. 292-318
- Mazullo, Mark, "Remembering Pop: David Lynch and the Sound of the '60s", i *American Music*, Winter, 2005, Vol. 23, No. 4 (Winter, 2005), pp. 493-513 Published by: University of Illinois Press (Pdf på Athena)
- Mundy, John (1999), *Popular Music on Screen: From the Hollywood Musical to Music Video*, Manchester: Manchester University Press, pp. 221-47.
- Price, Brian, "Crime as a Form of Liberation: Modeling Revolt in Pickpocket and A Man Escaped", in Price, *Neither God nor Master: Robert Bresson and Radical Politics*. Minneapolis och London: University of Minnesota Press, 2011: S 15-39, <https://ebookcentral-proquest-com.ezp.sub.su.se/lib/sub/detail.action?docID=678663>
- Ross, Eloise, "Sounds From the City in Film Noir", *Senses of Cinema*, Issue 62, 2012: <https://www.sensesofcinema.com/2012/feature-articles/sounds-from-the-city-in-film-noir/>
- Sobchack, Vivian, "Synthetic Vision: The Dialectical Imperative of Luis Buñuel's *Las Hurdes*", i *Documenting the Documentary: Close Readings of Documentary Film and Video*, red. Barry Keith Grant och Jeannette Slo'niowski (Detroit: Wayne State University Press, 2014), 51-63.
- Szaloky, Melinda, "Sounding Images in Silent Film: Visual Acoustics in Murnau's 'Sunrise'", *Cinema Journal*, [Vol. 41, No. 2 \(Winter, 2002\)](#), pp. 109-131 (23 pages) Published by: University of Texas Press
- Toth, Lea, "'Beautiful, If You See It the Right Way': David Lynch and *Eraserhead's* Aural Tableau of Industrial America", i *Resonance* (2021) 2 (1): 52–65.
- Vernallis, Carol (2013), *Unruly Media: YouTube, Music Video and the New Digital Cinema*, Oxford: Oxford University Press, pp. 3-29.
- Wahlberg, Malin, "Passageraren, eller hur jag tycker det är att resa", i Andreas Holmström red., *Apropå Eric M. En antologi om Erik M Nilssons filmer*. Stockholm: Trolltrumma förlag, 2019: 51-60. Pdf Athena.
- Weis, Elisabeth och Belton, John red., *Film Sound. Theory and Practice* (Weis and Belton, 1985): 6 avsnitt av Pudovkin, Balazs, Doane, Mintz, Paine, Camper.

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