

Kurslitteratur/ Course literature

Keywords (MA)

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Primary texts

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

- Burch, Noël (1973), *Theory of Film Practice*, London: Secker & Warburg, pp. 17-31.
- Conrich, Ian and Tincknell, Estella (2006), 'Introduction', in Ian Conrich and Estella Tincknell (eds), *Film's Musical Moments*, Edinburgh: Edinburgh University Press, pp. 1-8.
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- Pett, Emma (2021), *Experiencing Cinema: Participatory Film Cultures, Immersive Media and the Experience Economy*, London: Bloomsbury Academic, pp. 1-60.
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- Griffiths, Alison (2002), *Wondrous Difference: Cinema, Anthropology, and Turn-of-the-Century Visual Culture*, New York: Columbia University Press, pp. 3-45.
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- YouTube', in Michael Kackman, Marnie Binfield, Matthew Thomas Payne, Allison Perlman and Bryan Sebok (eds), *Flow TV: Television in the Age of Media Convergence*, London: Routledge, pp. 30-45.
- Jenkins, Henry, Ito, Mizuko, Boyd, Danah (2015), *Participatory Culture in a Networked Era*, Cambridge: Polity Press, pp. 1-31.
- Meikle, Graham and Young, Sherman (2012), *Media Convergence: Networked Digital Media in Everyday Life*, Basingstoke: Palgrave Macmillan, pp. 13-58.
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- Ndalianis, Angela (2004), *Neo-Baroque Aesthetics and Contemporary Entertainment*, Cambridge, MA: MIT Press, pp. 151-256.

Texts available on Athena

- Conrich, Ian (1997), 'Seducing the Subject: Popular Culture, Freddy Krueger and the *Nightmare on Elm Street* Films', in Deborah Cartmell, I.Q. Hunter, Heidi Kaye and Imelda Whelehan (eds), *Trash Aesthetics: Popular Culture and Its Audience*, London: Pluto Press, pp. 118-131.
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Secondary texts

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- Alexander, Neta (2017), 'Speed Watching, Efficiency, and the New Temporalities of Digital Spectatorship', in Pepita Hesselberth and Maria Poulaki (eds), *Compact Cinematics: The Moving Image in the Age of Bit-Sized Media*, London: Bloomsbury Academic, pp. 103-112.
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- Baudrillard, Jean (1988), *The Ecstasy of Communication*, New York: Semiotext(e), passim.
- Baudrillard, Jean (1990), *Fatal Strategies*, New York: Semiotext(e), pp. 111-118.
- Benjamin, Walter (1985), 'The Work of Art in the Age of Mechanical Reproduction', in Hannah Arendt (ed.), *Illuminations: Walter Benjamin. Essays and Reflections*, London: Routledge, pp. 105-126.
- Benjamin, Walter (1999), *The Arcades Project*, Cambridge, MA: Harvard University Press, passim.
- Buck-Morss, Susan (1991), *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*, Boston, MA: MIT Press, passim.
- Crary, Jonathan (1993), *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*, Cambridge, MA: MIT Press, pp. 97-136.
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- Ndalianis, Angela (2000), 'Special Effects, Morphing Magic, and the 1990s Cinema of Attractions', in Vivian Sobchack (ed.), *Meta Morphing: Visual Transformation and the Culture of Quick-Change*, Minneapolis: University of Minnesota Press, pp. 251-271.

Books (that can only be borrowed from the Swedish Film Institute library)

- Nead, Lynda (2007), *The Haunted Gallery: Painting, Photography, Film c. 1900*, New Haven: Yale University Press, pp. 9-43.
- Pascoe, David (1997), *Peter Greenaway: Museums and Moving Images*, London: Reaktion Books, pp. 193-222
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