KURSLITTERATUR HT2026 Filmvetenskap II

För frågor om kurslitteraturen mailar du respektive kursansvarig.

GK5: Film- och mediestudier – en teoretisk orientering, HT 2026

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 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
-Tom Gunning, “Moving Away from the Index: Cinema and the Impression of Reality”, *differences* 18:1, 2007, p. 29–52. https://doi.org/10.1215/10407391-2006-022
-Ariel Rogers, ”Framing VR”, *Screen,* 64:3, Autumn 2023, 259-282, https://doi.org/10.1093/screen/hjad029

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Texter på Athena:
-André Bazin, "The Myth of Total Cinema," *What is Cinema*, vol, 1, (övers. Hugh Gray) University of California Press, 1967, 17-22.
-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)
-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)
-Linda Williams, "Film Bodies: Gender, Genre, and Excess," *Film Quarterly, Vol. 44, No. 4* (Summer, 1991), 2-13. (12 sidor)

Kurslitteratur/ Course literature

GK6: Kulturstudier och rörliga bilder

Kuransvarig: 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.*

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Naficy Hamid (2001), *An Accented Cinema: Exilic and Diasporic Cinema*, Princeton, NJ: Princeton University Press, pp. 3-36.

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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 Intellects, Modern Lives*, Chicago:
University of Chicago Press, pp. 42-72.

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Collins, Hilary Radner and Ava Preacher Collins (eds), *Film Theory Goes to the*
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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**
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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.

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GK7 HT 2026 (MW) Filmiska perspektiv på mediekultur och mediehistoria i samtiden

Kursansvarig lärare: Malin Wahlberg (professor, IMS/Film)

Litteratur

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Bengtsson, Emile; Källquist, Rebecka och Sveningsson, Malin: "Combining New and Old
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Chun, Wendy, "Introduction: Habitual New Media, or, Updating to reamin (Close to) the Same" i *Updating to Remain the Same*: *Habitual New Media* (The MIT Press, 2016), 1-24.

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Kurslitteratur/ Course literature

GK8: Specialstudium

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

Primary texts

E-texts (that can be accessed from Stockholm University library)
*** also available as a print copy book from Stockholm University library**

Cohen, Harvey G. (2018), *Who's in the Money? The Great Depression Musicals and Hollywood's New Deal*, Edinburgh: Edinburgh University Press, pp. 79-131. (*)

Conrich, Ian and Tincknell Estella (2006), 'Introduction', in Ian Conrich and Estella Tincknell (eds), *Film's Musical Moments*, Edinburgh: Edinburgh University Press, pp. 1-13. (*)

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Conrich, Ian (2000), 'Merry Melodies: The Marx Brothers' Musical Moments', in Bill Marshall and Robynn Stilwell (eds), *Musicals – Hollywood and Beyond*, Exeter: Intellect, pp. 47-54. (*)

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Altman, Rick (1987), *The American Film Musical*, London: BFI, pp. 59-89, 272-287.

Cohan, Steven (2002), '"Feminizing" the Song-and-Dance Man: Fred Astaire and the Spectacle of Masculinity in the Hollywood Musical', in Steven Cohan (ed.) (2002), *Hollywood Musicals: The Film Reader*, London: Routledge, pp. 87-101.
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Herzog, Charlotte (1990), '"Powder Puff Promotion: The Fashion Show-in-the-Film', in Jane Gaines and Charlotte Herzog (eds), *Fabrications: Costume and the Female Body*, London: Routledge, pp.134-159.
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Lindeperg, Sylvie and Marshall, Bill (2000), 'Time, History and Memory in *Les Parapluies de Cherbourg*', in Bill Marshall and Robynn Stilwell (eds), *Musicals – Hollywood and Beyond*, Exeter: Intellect, pp. 98-106. (*)
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