



**LUNDS**  
UNIVERSITET

Språk- och litteraturcentrum

Filmvetenskap

## Course reading for

### **FIVA09, Scandinavian and European Film: Celebrities, Auteurs and Film Movements (7, 5 ECTS), autumn 2020**

(Fastställt i Sektionsstyrelse 2, SOL-Centrum, 15 september 2020)

#### **Resources for all courses**

Gocsik, Karen, Barsam, Richard & Monahan, Dave (2016). *Writing about Movies*, fourth edition. New York & London: Norton

Hayward, Susan (2017), *Cinema Studies: The Key Concepts*, fifth edition. London: Routledge (Available via LUBSearch)

Kuhn, Annette & Westwell, Guy (2012), *A Dictionary of Film Studies*. Oxford: Oxford University Press (Available via LUBSearch)

#### **Required reading**

Baudrillard, Jean. 'History: A Retro Scenario'. In *Simulacra and Simulation*, by Jean Baudrillard, 43–48. translated by Sheila Faria Glaser. Ann Arbor: University of Michigan Press, 2010. (Available via course platform) (6 pp.)

Bolter, J. David, and Richard A. Grusin. 'Remediation'. *Configurations* 4, no. 3 (1996): 311–58. (Available via Google Scholar) (48 pp.)  
Burriss, Jennifer. 'Surveillance and the Indifferent Gaze in Michael Haneke's *Caché* (2005)'. *Studies in French Cinema* 11, no. 2 (2011): 151–63. (Available via LUBSearch) (13 pp.)

Daly, Kristen M. 'New Mode of Cinema: How Digital Technologies are Changing Aesthetics and Style'. *Kinephanos Journal* 1, no. 1 (2009): 1–26. (Available via Google Scholar) (27 pp.)

Deery, June. 'Mapping Commercialization in Reality Television'. In *A Companion to Reality Television*, 9–28. John Wiley & Sons, 2014. (Available via LUBSearch) (20 pp.)

DeFalco, Amelia. 'From Surveillance to Witnessing: Revanche, Red Road, and the AntiRevenge Film'. *Quarterly Review of Film & Video* 35, no. 7 (2018): 692–705. (Available via LUBSearch) (14 pp.)

Deleuze, Gilles. 'Postscript on the Societies of Control'. *October* 59 (Winter 1992): 3–7. (Available via LUBSearch) (5 pp.)

Došen, Ana. 'Deviating the Other: Inspecting Boundaries of Progress in "Men Against Fire"'. In *Through the Black Mirror: Deconstructing the Side Effects of the Digital Age*, edited by Terence McSweeney and Stuart Joy, 165–77. Palgrave Macmillan, 2019. (Available via course platform) (13 pp.)

Engberg-Pedersen, Anders. 'Technologies of Experience: Harun Farocki's Serious Games and Military Aesthetics'. *Boundary 2* 44, no. 4 (2017): 155–78. (Available via Google Scholar) (24 pp.) Escudero Pérez, Jimena. "'An AI Doesn't Need a Gender' (But It's Still Assigned One):

Paradigm Shift of the Artificially Created Woman in Film'. *Feminist Media Studies* 20, no. 3 (2020): 325–40. (Available via LUBSearch) (16 pp.) Foucault, Michel.

"'Panopticism" from "Discipline & Punish: The Birth of the Prison"".

*Race/Ethnicity: Multidisciplinary Global Contexts* 2, no. 1 (2008): 1–12. (Available via Google Scholar) (13 pp.)

Frey, Mattias. 'Michael Haneke'. *Senses of Cinema* (blog), 20 December 2010. <https://www.sensesofcinema.com/2010/great-directors/michael-haneke/>.

Hediger, Vinzenz. 'Infectious Images: Haneke, Cameron, Egoyan, and the Dueling Epistemologies of Video and Film'. In *A Companion to Michael Haneke*, edited by Roy Grundmann, 91–112. John Wiley & Sons, 2010. (Available via course platform) (22 pp.)

Hellstrand, Ingvil, Aino-Kaisa Koistinen, and Sara Orning. 'Real Humans?: Affective Imaginaries of the Human and Its Others in the Swedish TV Series *Äkta Människor*'. *Nordic Journal of Migration Research* 9, no. 4 (2019): 515–32. (Available via LUBSearch) (18 pp.)

Heron, Christopher. 'Surveillance Camera Cinema'. *The Seventh Art*, no. 1 (2012): 1–10. (Available via Google Scholar) (10 pp.)

Hilton, Leon J. 'The Real End of a Nightmare: Amateurism, Feminism and the Politics of Therapy in Jane Arden's 1970s'. *Third Text* 34, no. 1 (2020): 111–22. (Available via LUBSearch) (12 pp.)

Hollinger, Karen. 'The Woman Auteur'. In *Feminist Film Studies*, 230–44. Abingdon, Oxon and New York: Routledge, 2012. (Available via course platform) (15 pp.)

Hotchkiss, Lia M. "'Still in the Game": Cybertransformations of the "New Flesh" in David Cronenberg's *EXistenZ*'. *The Velvet Light Trap* 52, no. 1 (25 August 2003): 15–32. (Available via LUBSearch) (18 pp.)

Jameson, Fredric. 'Postmodernism and Consumer Culture'. In *Critical Visions in Film Theory: Classic and Contemporary Readings*, edited by Timothy Corrigan, Patricia White, and Meta Mazaj, 1031–41. Boston: Bedford/St. Martin's, 2011. (Available via course platform) (12 pp.)

Kavka, Misha, and Amy West. 'Jade the Obscure: Celebrity Death and the Mediatized

- Maiden'. *Celebrity Studies* 1, no. 2 (2010): 216–30. (Available via LUB Search) (15 pp.)
- MacKenzie, Scott. 'Films in Uniform: Dogme 95 and the Last New Wave'. In *A Companion to Nordic Cinema*, edited by Mette Hjort and Ursula Lindqvist, 417–35. Chichester and Malden, MA: Wiley/Blackwell, 2016. (Available via LUBSearch) (19 pp.)
- 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. (Available via Google Scholar) (11 pp.)
- Manovich, Lev. 'What Is Digital Cinema?' In *Post-Cinema. Theorizing 21st-Century Film*, edited by Shane Denson and Julia Leyda, 20–50. REFRAME Books, 2016. (Available via Google) (31 pp.)
- Mihailova, Mihaela. 'The Mastery Machine: Digital Animation and Fantasies of Control'. *Animation* 8, no. 2 (2013): 131–48. (Available via LUBSearch) (18 pp.)
- Moser, Keith. 'Probing the Baudrillardian Crisis of Simulation in the Black Mirror Episode "Fifteen Million Merits"'. *Cinematic Codes Review* 1, no. 2 (Summer 2016): 64–82, 233. (Available via course platform) (20 pp.)
- Natale, Simone, and 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. (Available via LUBSearch) (16 pp.)
- Kluitenberg, Eric. 'On the Archaeology of Imaginary Media'. In *Media Archaeology: Approaches, Applications, and Implications*, edited by Erkki Huhtamo and Jussi Parikka, 48–69. Berkeley: University of California Press, 2011.
- Petley, Julian. "'Are We Insane?": The "Video Nasty" Moral Panic'. *Recherches Sociologiques et Anthropologiques* 43, no. 1 (2012): 35–57. (Available via LUBSearch) (13 pp.)
- 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. (Available via course platform) (15 pp.)
- Rozenkrantz, Jonathan. 'Analogue Video in the Age of Retrospectacle: Aesthetics, Technology, Subculture'. *Alphaville: Journal of Film and Screen Media*, no. 12 (2016): 39–58. (Available via Google Scholar) (20 pp.)
- Rozenkrantz, Jonathan. *Videographic Cinema: An Archaeology of Electronic Images and Imaginaries*. New York: Bloomsbury, 2020. (Available via LUBSearch), (216 pp.)
- Sorfa, David. 'Uneasy Domesticity in the Films of Michael Haneke'. *Studies in European Cinema* 3, no. 2 (2006): 93–104. (Available via LUBSearch) (12 pp.)
- Turner, Graeme. 'The Mass Production of Celebrity: "Celetoids", Reality TV and the "Demotic Turn"'. *International Journal of Cultural Studies* 9, no. 2 (2006): 153–65. (Available via LUBSearch) (13 pp.)
- Wilkerson-Barker, Donna. 'The Dream Scene and the Future of Vision in The City of Lost Children and Until the End of the World'. *CLCWeb: Comparative Literature and Culture* 9, no. 3 (2007): n.p. (Available via Google Scholar.) (10 pp.)