



**LUNDS**  
UNIVERSITET

**Centre for Languages and Literature  
Film Studies**

Autumn 2022

**Required reading for**

**FIVA05: Scandinavian and European Film Culture (1-30 ECTS), Course 4 (7,5 ECTS)**

**FIVA09, Scandinavian and European Film: Celebrities, Auteurs and Film**

**Movements (7, 5 ECTS)**

(Approved by the board of Section 2, Centre for Languages and Literature, 7 June 2022)

**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**

Allison, Tanine (2020), 'Losing Control: *Until Dawn* as Interactive Movie'. *New Review of Film and Television Studies* 18, no. 3, 275–300. (26 pp.) (Available via LUBSearch)

Andrejevic, Mark (2004), *Reality TV: The Work of Being Watched*, Lanham: Rowman & Littlefield Publishers ('Between the New Medium and the Old', 1–22.). (23 pp.)

Andrews, David (2013), *Theorizing Art Cinemas: Foreign, Cult, Avant-Garde, and Beyond*, Houston: University of Texas Press ("No Start, No End: Auteurism and the Auteur Theory", 35–55). (21 pp.)

Crawford-Holland, Sasha (2019), 'Virtual Healing: Militarizing the Psyche in Virtual Reality Exposure Therapy'. *Television & New Media* 20, no. 1, 56–71. (16 pp.) (Available via LUBSearch)

Došen, Ana (2019), 'Deviating the Other: Inspecting Boundaries of Progress in "Men Against Fire"'. In: *Through the Black Mirror: Deconstructing the Side Effects of the Digital Age*, eds. Terence McSweeney & Stuart Joy, Palgrave Macmillan, 165–177. (13 pp.) (Available via Canvas)

Engberg-Pedersen, Anders (2017), 'Technologies of Experience: Harun Farocki's *Serious Games* and Military Aesthetic'. *Boundary 2* 44, no. 4, 155–178. (24 pp.) (Available online)

- Erlich, Nea (2021). *Animating Truth: Documentary and Visual Culture in the 21<sup>st</sup> Century*, Edinburgh: Edinburgh University Press (“Defining Animation and Animated Documents in Contemporary Mixed Realities”, 54–83). (30 pp.) (Available online)
- Ezra, Elizabeth (2004), ‘Introduction: A Brief History of Cinema in Europe’. In: *European Cinema*, ed. Elizabeth Ezra, Oxford: Oxford University Press, 1–19. (20 pp.)
- Farocki, Harun (2014), ‘Serious Games’. *Necsus* 3, no. 2, 89–97. (9 pp.) (Available via LUBSearch)
- Foucault, Michel (2008), “‘Panopticism’ from ‘Discipline & Punish: The Birth of the Prison’”. *Race/Ethnicity: Multidisciplinary Global Contexts* 2:1, 1–12. (13 pp.) (Available via Canvas)
- Galloway, Alexander R (2006), *Gaming: Essays on Algorithmic Culture*, Minneapolis: University of Minnesota Press (“Origins of the First Person Shooter”, 39–69). (31 pp.)
- Hilton, Leon J (2020), ‘The Real End of a Nightmare: Amateurism, Feminism and the Politics of Therapy in Jane Arden’s 1970s’. *Third Text* 34: 1, 111–122. (12 pp.) (Available via LUBSearch)
- Jameson, Fredric (1983), ‘Postmodernism and Consumer Society’. In: *The Anti-Aesthetic*, ed. Hal Foster, Port Townsend: Bay Press, 111–125. (15 pp.) (Available via Canvas)
- Kavka, Misha, och Amy West (2010), ‘Jade the Obscure: Celebrity Death and the Mediatized Maiden’. *Celebrity Studies* 1, no. 2, 216–230. (15 pp.) (Available via LUBSearch)
- Manovich, Lev (2016), “What Is Digital Cinema?”. In: *Post-Cinema. Theorizing 21st-Century Film*, ed. Shane Denson and Julia Leyda, REFRAME Books, 20–50. (31 pp.) (Available online)
- Natale, Simone, & Gabriele Balbi (2014), ‘Media and the Imaginary in History: The Role of the Fantastic in Different Stages of Media Change’. *Media History* 20, no. 2, 203–218. (16 pp.) (Available via LUBSearch)
- Petley, Julian (2012), “‘Are We Insane?’”. The “Video Nasty” Moral Panic’. *Recherches Sociologiques et Anthropologiques* 43, no. 1, 35–57. (23 pp.) (Available via LUBSearch)
- Reynolds, Simon (2011). *Retromania: Pop Culture’s Addiction to Its Own Past*, New York: Faber and Faber (“Introduction: The ‘Re’ Decade”, ix–xxiii). (15 pp.) (Available via Canvas)
- Rozenkrantz, Jonathan (2020), *Videographic Cinema: An Archaeology of Electronic Images and Imaginaries*, London & New York: Bloomsbury. (226 pp.) (Available via LUBSearch)
- Sorfa, David (2006), ‘Uneasy Domesticity in the Films of Michael Haneke’. *Studies in European Cinema* 3, no. 2, 93–104. (12 pp.) (Available via LUBSearch)
- Turner, Graeme (2014), *Understanding Celebrity*, London: SAGE (“Understanding Celebrity, 3–30). (28 pp.) (Available via LUBSearch)
- Turner, Simon, & Stuart J. Murray (2022), ‘Becoming *Host*: Zooming in on the Pandemic Horror Film’. In: *Creative Resilience and COVID-19: Figuring the Everyday in a Pandemic*, eds. Irene Gammel & Jason Wang, London: Routledge, 145–154 (10 pp.) (Available via Canvas)
- Zeilinger, Martin (2012), ‘Appropriation and the Authoring Function of Camera Surveillance in Manu Luksch’s *Faceless*’. In: *Eyes Everywhere: The Global Growth of Camera Surveillance*, eds. Aaron Doyle, Randy Lippert & David Lyon, London & New York: Routledge, 262–273. (12 pp.) (Available via Canvas)

Additional readings available online or via the course platform. (Ca 100 pp.)