

Filmvetenskap II, 30 hp, FV1002

GK 7: Kulturstudier och rörliga bilder

HT2014 Kursansvarig Nadi Tofighian

Filmer

- Chocolat*, Claire Denis, 1988, 105'
Inughuit - folket vid jordens navel, Staffan och Ylva Julén, 1985, 89'
Juliana, Fernando Espinoza och Alejandro Legaspi, 1988, 94'
Monsoon Wedding, Mira Nair, 2001, 114'
Orlando, Sally Potter, 1992, 94'
The Bitter Tea of General Yen, Frank R. Capra, 1933, 89'
The Celluloid Closet, Rob Epstein och Jeffrey Friedman, 1995, 102' (dvd)
The New World, Terrence Malick, 2005, 135'
Yaaba, Idrissa Ouedraogo, 1989, 90'
Yawar Mallku (Kondorens blod), Jorge Sanjinés, 1969, 70'

Litteraturlista

Kurslitteratur (ca 500s):

Böcker:

Corrigan, Timothy och Patricia White, red. *Critical Visions in Film Theory: Classic and Contemporary Readings*. Boston och New York: Bedford/St. Martin's, 2011. (Texter i urval: Intro Part 8, Kobena Mercer (part 8), B. Ruby Rich (8), Intro Part 9, Frantz Fanon (9), Ella Shohat och Robert Stam (9), Richard Dyer (9), Fatimah Tobing Rony (9), Ana M. Lopez (9), Faye Ginsburg (9), Intro Part 10, Benedict Anderson (10), Fernando Solanas och Octavio Getino (10), Dudley Andrew(10)) (164s)

Artiklar:

- Ahmed, Sara. 'Declarations of Whiteness: The Non-Performativity of Anti-Racism', *Borderlands*, Vol. 3, No. 2, 2004. Available at:
<http://www.borderlands.net.au/vol3no2_2004/ahmed_declarations.htm> (15s)
- Alcoff, Linda. 'The Problem of Speaking For Others', *Cultural Critique*, No. 20 (Winter 1991-1992), 5-32. Tillgänglig via: <<http://www.alcoff.com/content/speaothers.html>> (28s)
- Beauvoir, Simone de. *Det Andra Könet*. Stockholm: Nordstedt, 2006 [1949]. Utdrag (17s)
- Bhabha, Homi K. 'The Other Question', *Screen*, Vol. 24, No. 6, 1983: 18-36 (19s)
- Butler, Judith. 'Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory', *Theatre Journal*, Vol. 40, No. 4, 1988: 519-531 (13s)
- Davis, Kathy. 'Intersectionality as buzzword: A sociology of science perspective on what makes a feminist theory successful', *Feminist Theory*, Vol. 9, No. 1, 2008: 67-85 (19s)
- Hall, Stuart. 'Cultural Identity and Diaspora'. Ur *Identity: Community, culture, difference*. J. Rutherford, red. London: Lawrence & Wishart, 1990: 222-237 (16s)
Tillgänglig via: <http://www.unipa.it/~michele.cometa/hall_cultural_identity.pdf>
- Hall, Stuart. 'När inträffade "det postkoloniala"? Tänkande vid gränsen'. Ur *Globaliseringens kulturer: Den postkoloniala paradoxen, rasismen och det mångkulturellt samhället*. Catharina Eriksson, Maria Eriksson Baaz och Håkan Thörn, red. Nora: Nya Doxa, 2011 [1999], 81-100 (20s)
- hooks, bell. Kapitel 7: 'The Oppositional Gaze'. Ur *Black Looks. Race and Representation*. Boston: South End Press, 1992: 115-131 (17s)
Tillgänglig via: <<http://www.umass.edu/afroam/downloads/reading14.pdf>>
- Hübinette, Tobias och Catrin Lundström. 'Sweden after the Recent Election: The Double-Binding Power of Swedish Whiteness through the Mourning of the Loss of "Old Sweden" and the Passing of "Good Sweden"', *NORA-Nordic Journal of Feminist and Gender Research*, Vol. 19, No. 1, 2011: 42-52 (11s)
- Jakobsson, Andreas. 'Kannibalism som modernitetens kritik: Antropofagi i global filmmodernism'. Ur *I gränslandet*, Daniel Brodén och Kristoffer Noheden, red. Möklinta: Gidlunds Förlag, 2013: 47-65 (19s)

- Lee, Robert G. *Orientalists: Asian Americans in Popular Culture*. Philadelphia: Temple University Press, 1999: 1-14 (14s)
- Macdonald, Myra. 'Muslim Women and the Veil. Problems of image and voice in media representations'. *Feminist Media Studies*, Vol. 6, No. 1, 2006: 7-23 (17s)
- Marchetti, Gina. *Romance and the "Yellow Peril": Race, Sex, and Discursive Strategies in Hollywood Fiction*. Los Angeles: University of California Press, 1994. (utdrag, 17s)
- Pidduck, Julianne. 'Travels with Sally Potter's *Orlando*: gender, narrative, movement', *Screen*, Vol. 38, No. 2, 1997: 172-189 (18s)
- Said, Edward. *Orientalism*. Stockholm: Ordfront, 1993. (utdrag, 'Inledning', 'Latent och manifest orientalism': 3-10, 201-208) (17s)
- Shohat, Ella och Robert Stam. *Unthinking Eurocentrism: Multiculturalism and the Media*. London: Routledge, 1994. (utdrag, 156-170) (15s)
- Watson, Ruth. 'Beholding the Colonial Past in Claire Denis's *Chocolat*'. Ur *Black and White in Colour: African History on Screen*, Vivian Bickford-Smith och Richard Mendelsohn, red. Cape Town: Double Storey, 2007: 185-202 (18s)

Referenslitteratur:

- de los Reyes, Paulina och Masoud Kamali, red. *Bortom Vi och Dom: Teoretiska reflektioner om makt, integration och strukturell diskriminering*. SOU 2005:41.
Tillgänglig via: <<http://www.regeringen.se/sb/d/108/a/45642>>
- Loomba, Ania. *Kolonialism/Postkolonialism: En introduktion till ett forskningsfält*. Stockholm: TankeKraft Förlag, 2005. [Finns tillgänglig som e-bok på engelska via SUB]
- Rosenberg, Tiina. *Queerfeministisk Agenda*. Stockholm: Bokförlaget Atlas, 2006.

GK8 – Specialstudium

Fall 2014

Kursansvarig John Fullerton

Screenings in *Bio Mauritz* unless otherwise indicated:

- (1) 8 December, 12-14: *Le village de Namou: panorama pris d'une chaise à porteurs*, Gabriel Veyre, La société des Plaques et Papiers photographiques Lumière, 1900, French Indochina (Vietnam), DVD (35mm transfer)
Les Chalands aka Barges, Georges-André Lacroix, Gaumont, 1911, France, DVD (35mm transfer)
Le Mort qui tue, Louis Feuillade, Gaumont, 1913, France, DVD (35mm transfer)
- (2) 9 December, 9-11, Bio Victor:
Le Crime de Monsieur Lange, Jean Renoir, 1935, released 1936, France, 35mm print
- (3) 11 December, 12-14, F-sal:
La Règle du jeu, Jean Renoir, 1939, France, 16mm reduction print
- (4) 12 December, 12-14: *Letter from an Unknown Woman*, Max Ophuls, 1948, USA, 35mm print
- (5) 15 December, 12-14: *Kino-Glaz*, reel 5, Dziga Vertov, 1924, DVD (35mm transfer)
Spare Time, Humphrey Jennings, 1939, Britain, DVD (VHS transfer)
Listen to Britain, Humphrey Jennings and Stewart McAllister, 1942, Britain, DVD (35mm transfer)
The Act of Seeing With One's Own Eyes, Stan Brakhage, 1971, USA, DVD (16mm transfer)
- (6) 9 January 2015, 12-14: *Chronique d'un été*, Jean Rouch and Edgar Morin, 1961, France, DVD (35mm transfer)
- (7) 12 January 2015, 12-14: *Vivre sa vie*, Jean-Luc Godard, 1962, France, 35mm print
- (8) 13 January 2015, 12-14: *La Battaglia di Algeri/La Bataille d'Alger*, Gillo Pontecorvo, Algeria, 1965, DVD (35mm transfer)

Reading (to support the screening and lecture schedule above):

- 1 *David Bordwell. 'Feuillade, or Storytelling'. In David Bordwell, *Figures Traced in Light: On Cinematic Staging*. Berkeley, Los Angeles, London: University of California Press, 2005, 43-82.
- 2 *André Bazin. 'The Era of the Popular Front'. In André Bazin, *Jean Renoir*, edited by François Truffaut and translated by W. W. Halsey II and William H. Simon. New York: Simon & Schuster, 1973 [1971], 36-52.
*André Bazin. 'The Evolution of Film Language' [1958, a synthesis of three articles published between 1950 and 1955]. In *The French New Wave: Critical Landmarks*, edited by Peter Graham with Ginette Vincendeau. London: Palgrave Macmillan on behalf of the British Film Institute, 2009, 65-88.
- 3 *Peter Wollen. 'La Règle du jeu and Modernity'. *Film Studies: An international review*, no. 1 (Spring 1999): 5-13.
- 4 *Virginia Wright Wexman. 'The Transfiguration of History: Ophuls, Vienna, and *Letter from an Unknown Woman*'. In *Letter from an Unknown Woman, Max Ophuls, director*, edited by Virginia Wright Wexman with the assistance of Karen Hollinger. New Brunswick: Rutgers University Press, 1986, 3-14.
*Maureen Turim. 'Definition and Theory of the Flashback'. In Maureen Turim. *Flashbacks in Film: Memory and History*. New York and London: Routledge, 1989, 1-20.
- 5 *Dziga Vertov. 'An Introductory Speech before a Showing of the First Part of *Kino-Eye*' [1924]. In *Lines of Resistance: Dziga Vertov and the Twenties*, edited and with an Introduction by Yuri Tsivian. Sacile/Pordenone: Le Giornate del Cinema Muto, 2004, 99, 102-103.
*Dziga Vertov. 'Kino-Eye' [1924]. In *Lines of Resistance: Dziga Vertov and the*

Twenties, edited and with an Introduction by Yuri Tsivian. Sacile/Pordenone: Le Giornate del Cinema Muto, 2004, 119-120.

*Humphrey Jennings. 'The Modern Poet and the Public', from 'The Poet and the Public', 'Selected Broadcasts' [broadcast on BBC National Programme, 26 April 1938]. In *The Humphrey Jennings Film Reader*, edited by Kevin Jackson. Manchester: Carcanet Press, 1993, 255-260.

*Humphrey Jennings. 'Post-production script: Listen to Britain'. In *The Humphrey Jennings Film Reader*, edited by Kevin Jackson. Manchester: Carcanet Press, 1993, 33-35.

*Stan Brakhage. 'Metaphors on vision'. In *Essential Brakhage: Selected Writings on Filmmaking by Stan Brakhage*, edited by Bruce R. McPherson. Kingston, NY: McPherson and Co., 2001, 12-13.

*Stan Brakhage. 'The Camera Eye'. In *Essential Brakhage: Selected Writings on Filmmaking by Stan Brakhage*, edited by Bruce R. McPherson. Kingston, NY: McPherson and Co., 2001, 14-24.

6 Paul Henley. 'Chronicle of a Violent Gaze'. In Paul Henley. *The Adventure of the Real: Jean Rouch and the Craft of Ethnographic Cinema*. Chicago and London: University of Chicago Press, 2009, 145-175.

7 *David Bordwell. "Jump Cuts and Blind Spots". *Wide Angle*, 6.1 (1984): 4-11.

*Jean Collet. 'An Audacious Experiment: The Sound Track of *Vivre sa vie*'. In *Focus on Godard*, edited by Royal S. Brown. Englewood Cliffs, NJ: Prentice-Hall, 1972 [1962], 160-162.

8 Carlo Celli. *Gillo Pontecorvo: From Resistance to Terrorism*. Lanham, MD: Scarecrow Press, 2005, 49-68.

NB: reading marked above with an asterisk (*) is available in the course compendium

Further reading:

Abel, Richard, 'Crime Pays: Detectives Versus Criminals'. In Richard Abel, *The Ciné Goes to Town: French Cinema 1896-1914*, updated and expanded edition. Berkeley, Los Angeles, London: University of California Press, 1998 [1994], 354-388. SFI

Benjamin, Walter. 'A Small History of Photography' [1931]. In Walter Benjamin. *One-Way Street and Other Writings*, translated by Edmund Jephcott and Kingsley Shorter. London: New Left Books, 1979, 240-257. A later edition (edited and translated by J. A. Underwood with an Introduction by Amit Chaudhuri) was published by Penguin Books, 2009. SU

Callahan, Vicki. 'The Fantômas Series: Cinematic Vision and the Text of "Immediate Uncertainty"'. In Vicki Callahan. *Zones of Anxiety: Movement, Musidora, and the Crime Serials of Louis Feuillade*. Detroit: Detroit State University Press, 2005, 45-72. SFI

Clark, T. J. *Farewell to an Idea: Episodes from a History of Modernism* (New Haven and London: Yale University Press, 1999), Introduction, and Chapters 2-5 in particular, 1-15, 55-297. KB, SFI, SU and other collections in the Stockholm region

Cortade, Ludovic. 'Cinema Across Fault Lines: Bazin and the French School of Geography'. In *Opening Bazin: Postwar Film Theory and its Afterlife*, edited by Dudley Andrew with Hervé Joubert-Laurencin. Oxford: Oxford University Press, 2011, 13-31. SFI

Gunning, Tom. 'Attractions, Detections, Disguise: Zigomar, Jasset, and The History of Film Genres'. *Griffithiana*, 47 (March 1993): 110-135 [in Italian and English]. SFI

Logan, Philip C. *Listen to Britain*, 'Turning of the Tide: May-October 1941'. In Philip C. Logan. *Humphrey Jennings and British Documentary Film: A Reassessment*. Farnham and Burlington, VT: Ashgate Publishing 2011, 182-199. SFI

MacMaster, Neil. *Burning the Veil: The Algerian War and the 'Emancipation' of Muslim Women, 1954-62*. Manchester: Manchester University Press, 2009. SU

Madge, Charles. 'A Note on Images', pamphlet produced by the Institute of Contemporary Arts, *Humphrey Jennings, 1907-1950*, n.d. [1951]. In *Humphrey Jennings: Film-Maker, Painter, Poet*, edited by Mary-Lou Jennings. London: British Film Institute in association with Riverside Studies, 1982, 47-49. SFI

Mellor, David. 'Sketch for an Historical Portrait of Humphrey Jennings'. In *Humphrey Jennings: Film-Maker, Painter, Poet*, edited by Mary-Lou Jennings. London: British Film Institute in association with Riverside Studies, 1982, 62-73. SFI

Nochlin, Linda. *Realism*. Harmondsworth: Penguin Books, 1971. KB

Sesonske, Alexander. *Jean Renoir: The French Films 1924-1939*. Cambridge, MA and London: Harvard University Press, 1980, 185-220, 378-440. SFI

Singer, Ben. 'Sensationalism and the World of Urban Modernity'. In Ben Singer. *Melodrama and Modernity: Early Sensational Cinema and Its Contexts*. New York: Columbia University Press, 2001, 59-99. SFI

Tsivian, Yuri (editor). *Lines of Resistance: Dziga Vertov and the Twenties*. Sacile/Pordenone: Le Giornate del Cinema Muto, 2004, 103-119. SFI

Turvey, Gerry. '1936, the culture of the Popular Front and Jean Renoir'. *Media, Culture and Society*, 4.4 (October 1986):

White, Susan M. 'Aggressivity, Image, and Sound in *Letter from an Unknown Woman*'. In Susan M. White. *The Cinema of Max Ophüls: Magisterial Vision and the Figure of the Woman*. New York: Columbia University Press, 1995, 129-193. SFI