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## Course Literature

### **FV7317 – Keywords for the Present (Fall 2017)**

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#### **Course Texts (online or access through Stockholm University Library, SUB):**

Balides, Constance (2003) Immersion in the Virtual Ornament: Contemporary «Movie Ride» Films. In: *Rethinking Media Change. The Aesthetics of Transition*. Ed. David Thorburn & Henry Jenkins. Cambridge: MIT Press, pp. 315–336. (SUB)

Bruun Vaage, Margrethe (2010) Fiction Film and the Varieties of Empathic Engagement, in: *Midwest Studies in Philosophy* 34, pp. 158–179. (SUB)

Casetti, Francesco (2015) Assemblage, in: *The Lumière Galaxy: 7 Keywords for the Cinema to Come*. New York: Columbia University Press, p. 97–98. (SUB)

Gaut, Berys (2010) Empathy and Identification in Cinema. In: *Midwest Studies in Philosophy* 34, pp. 136–157.

<http://onlinelibrary.wiley.com/doi/10.1111/j.1475-4975.2010.00211.x/full>

Gunning, Tom (2005) Intermediality and Modes of Reception, in: *Encyclopedia of Early Cinema*. Ed. Richard Abel. London: Routledge, pp. 324–235.

Hake, Sabine (1992) „Self-Referentiality in Early German Cinema“, in: *Cinema Journal*, Vol. 31, No. 3, pp. 37–55.

[https://www.jstor.org/stable/1225507?seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/1225507?seq=1#page_scan_tab_contents)

Holmberg, Jan (2003) “Ideals of Immersion in Early Cinema”, in: *Cinémas* 14.1, pp. 129–147.

<https://www.erudit.org/en/journals/cine/2003-v14-n1-cine751/008961ar/>

Kessler, Frank (2004/2007) Notes on Dispositif

<http://www.frankkessler.nl/wp-content/uploads/2010/05/Dispositif-Notes.pdf>

Nichols, Bill (2010) How Can We Differentiate among Documentaries? / How Can We Describe the Observational, Participatory, Reflexive, and Performative Modes of Documentary Film?, in: *Introduction to Documentary* (2<sup>nd</sup> edition). Bloomington [etc.]: University of Indiana Press, pp. 142–211. (SUB)

Rajewsky, Irina O. (2005) Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality, in: *Intermedialités* 6, pp. 43–64

[http://cri.histart.umontreal.ca/cri/fr/intermedialites/p6/pdfs/p6\\_rajewsky\\_text.pdf](http://cri.histart.umontreal.ca/cri/fr/intermedialites/p6/pdfs/p6_rajewsky_text.pdf)

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**Course Texts provided by the department (on Mondo):**

Baudry, Jean-Louis (1975) *The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema*, in: *Narrative, Apparatus, Ideology: A Film Theory Reader*. Ed. Philip Rosen. New York Columbia University Press 1986. pp. 299–318.

Carroll, Noël (1996c) *Concerning Uniqueness Claims for Photographic and Cinematographic Representations* [1987], in: *Theorizing the Moving Image*. Cambridge, New York, Melbourne: Cambridge University Press, pp. 37–48.

Gaudreault, André (2011) *Intermediality and the Kinematograph*, in: *Film and Attraction: From Kinematography to Cinema* [2008]. Urbana/Chicago/Springfield: University of Illinois Press, pp. 62–69.

Gunning, Tom (2008) *What's the Point of an Index? Or: Faking Photographs* [2004], in: *Still Moving. Between Cinema and Photography*. Ed. Karen Beckmann & Jean Ma. Durham: Duke UP, pp. 23–40.

Kracauer, Siegfried (1997) *Basic Concepts*, in: *Theory of Film: The Redemption of Physical Reality* [1960]. Princeton, New Jersey: Princeton University Press, pp. 27–40.

Musser, Charles (2005) *A Cornucopia of Images. Comparison and Judgment across Theater, Film, and the Visual Arts during the Late Nineteenth Century*, in: *Moving Pictures: American Art and Early Film 1880–1910*. Ed. Nancy Mowll Mathews with Charles Musser. Manchester, Vermont: Hudson Hills, pp. 5–10.

Lefebvre, Martin (2007) *The Art of Pointing. On Peirce, Indexicality, and Photographic Images*, in: *Photography Theory (The Art Seminar, II)*. Ed. James Elkins, New York, NY: Routledge, pp. 1–15.

Stam, Robert (1985) *Introduction*, in: *Reflexivity in Film and Literature: From Don Quixote to Jean-Luc Godard*. Ann Arbor, Michigan: UMI Research Press, pp. 1–17, 267–268.

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