

## Kurslitteratur / Course literature

**FV7317– Media Studies: Keywords for the present HT 2018**

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### Course Texts (online or Available through SUB):

Rosalind Galt, “Functionary of Mankind: Haneke and Europe” in Brian Price and John D. Rhodes, eds. *On Michael Haneke*. Wayne State University Press. 2010. 221-242. SUB

Maryn Wilkinson, “Leisure/Crime, Immaterial Labor, and the Performance of the Teenage Girl in Harmony Korine’s *Spring Breakers* and Sofia Coppola’s *The Bling Ring*” *Journal of Feminist Scholarship* 12/13 (2017) pp. 20-37. <http://www.jfsonline.org/issue12-13/pdfs/Wilkinson.pdf>

Steven Shaviro, “Slow Cinema Vs Fast Films” [www.shaviro.com/Blog/?p=891](http://www.shaviro.com/Blog/?p=891)

“The Cache Dossier”, *Screen* 48. 2 (2007) pp. 211-249 [selections] SUB

Thomas Elsaesser, "The “Return” of 3-D: On Some of the Logics and Genealogies of the Image in the Twenty-First Century," *Critical Inquiry* 39.2 (2013) pp. 217-246. SUB

Alexander Galloway, *Protocol*, MIT Press, 2004. pp. 20-27. SUB

Ariel Rogers ““You Don’t So Much Watch It As Download It’: Conceptualizations of Digital Spectatorship,” *Film History* 24.2 (2012) pp. 221-234. SUB

Boaz Hagin and Raz Yosef, “Festival Exoticism: The Israeli Queer Film in a Global Context,” *GLQ* 18.1 (2012) pp.161-178 SUB

David Bordwell, “Intensified Continuity,” *Film Quarterly* 55.3 (2002), pp. 16-28 SUB

Kristen Whissel, “Tales of *Upward* Mobility: The New Verticality and Digital Special Effects,” *Film Quarterly* 59.4 (2006) pp. 23–34 SUB

Manuel Castells, "An Introduction to the Information Age" *City* 7 (1997) pp. 6-16 SUB

Miriam Hansen “Early Cinema, Late Cinema: Permutations in the Public Sphere” *Screen* 34.3 (1993) pp. 197–210 SUB

Selmin Kara, “Anthropocenema: Cinema in the Age of Mass Extinctions” in Shane Denson and Julia Leyda, eds. *Post Cinema: Theorizing 21st Century Film*. REFRAME. 2016 [link: <http://reframe.sussex.ac.uk/post-cinema/contents/>]

### Institutionen för mediastudier

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Thomas Elsaesser, "James Cameron's Avatar: Access for All" *New Review of Film and Television Studies* 9.3 (2011) pp. 247–264 SUB

Thomas Y. Levin, "Five Tapes, Four Halls, Two Dreams: Vicissitudes of Surveillant Narration in Michael Haneke's Cache" in Ray Grundmann, ed. *A Companion to Michael Haneke*. Blackwell Wiley. 2010. pp. 75-90 SUB

Tom Gunning, "What's the Point of an Index? Or, Faking Photographs" *Nordicom* 25 (2004) pp. 39–49 SUB

Patrick Jagoda, "Terror Networks and the Aesthetics of Interconnection" *Social Text* 28.4 (2010) pp. 65-89 SUB

Steven Shaviro, *Post-Cinematic Affect*, Zero, 2010, pp. 93-130 SUB

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#### Course texts provided by the Department on Athena:

Anne Friedberg, "The End of Cinema: Multi-Media and Technological Change," in Linda Williams and Christine Gledhill, eds. *Reinventing Film Studies*. Arnold, 2000. pp. 438-452.

David Bordwell, "Classical Hollywood Cinema: Narrational Principles and Procedures" in Philip Rosen, ed. *Narrative, Apparatus, Ideology* Columbia University Press, 1986. pp. 17-34

David Harvey, *A Brief History of Neoliberalism*, Oxford University Press. 2005. pp. 1-4

Eleftheria Thanouli, *Post-Classical Cinema*, Wallflower Press, 2009. pp. 14-24

Janet Staiger "Independent of What?" in Geoff King, Claire Molloy, Yannis Tzioumakis, eds. *American Independent Cinema: Indie, Indiewood and Beyond*. Routledge. 2013. pp. 15-27

J. D. Connor "The Modern Entertainment Marketplace, 2000-Present" in Virginia Wright Wexman, ed. *Directing*. Rutgers University Press, 2017. pp. 137-153

Jean Ma, "Tsai Ming-Liang's Haunted Movie Theatre" in Rosalind Galt and Karl Schoonover, eds. *Global Art Cinema*. Oxford University Press, 2010. pp. 334-350.

Karen Ho, "Finance, Crisis, and Hollywood: Critique and Recuperation of Wall Street in Films about the Great Recession" in Constantin Parvulescu, ed. *Global Finance on Screen: From Wall Street to Side Street*. Routledge 2017. pp. 89-104

Thomas Schatz "Conglomerate Hollywood and American Independent Film" in Geoff King, Claire Molloy, Yannis Tzioumakis, eds. *American Independent Cinema: Indie, Indiewood and Beyond*. Routledge. 2013. pp. 127-139

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Toby Miller and Richard Maxwell “For a Better Deal, Harass Your Governor” in Jyotsna Kapur and Keith B. Wagner, eds., *Neoliberalism and Global Cinema: Capital, Culture, and Marxist Critique*. Routledge. 2001. pp. 19-37.

Wendy Brown, *Undoing the Demos: Neoliberalism's Stealth Revolution*. MIT Press, 2015. Excerpt (10 pages).

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**Course texts provided by the Department in course pack:**

Garrett Stewart, “Digital Reconnaissance and Wired War” in *Closed Circuits: Screening Narrative Surveillance*. University of Chicago Press, 2015. pp. 168-189

Hsuan Hsu “The Dangers of Bio Security: The Host and the Geopolitics of Outbreak” in Anil Narine, ed. *Eco-Trauma Cinema*. Routledge. 2015. pp. 113-133

Lutz Koepnick, “It’s Still Not Over” in *The Long Take: Art Cinema and the Wondrous*. University of Minnesota Press. 2017 pp. 78-112

Thomas Schatz, ‘New Hollywood, New Millennium’, in Warren Buckland, ed. *Film Theory and Contemporary Hollywood Movies*. Routledge, 2009. pp.19-46

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