

## Kurslitteratur

**FV1002 – Filmvetenskap II – Specialstudium GK8**

**Kursansvarig: Anna Sofia Rossholm, [anna-sofia.rossholm@ims.su.se](mailto:anna-sofia.rossholm@ims.su.se)**

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### **E-texter (online eller hämtas från Stockholms universitetsbibliotek, SUB):**

Michael Laurence, "Nature and the non-Human in Andrea Arnold's *Wuthering Heights*", *Journal of British Cinema and Television* 13.1, 2016, 19.

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Barbara Creed, "Animals, images, anthropocentrism", *NECSUS: European Journal of Media Studies*, vol:4, iss 1, 2015, 20 s.

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Sallie Anglin, "Generative Motion: Queer Ecology and *Avatar*", *Journal of Popular Culture*, 48(2), 13 s.

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Daniel White, "Janus's Interspecies Faces: Biomorphing Transformations in the Ecology of Mind in James Cameron's *Avatar*", *Film in the Anthropocene: Philosophy, Ecology, and Cybernetics*, 2018, 38 s.

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Anne Gjelsvik, "Icebreakers: Visionary men and the visualisation of climate change", *Ekfrase* vol 7 no 01-02, 2016. 14 s.

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\\_visionary\\_men\\_and\\_the\\_visualization\\_ofclimat](https://www-idunn-no.ezp.sub.su.se/ekfrase/2016/01-02/icebreakers_-_visionary_men_and_the_visualization_ofclimat)

Mark Minster, "The rhetoric of ascent in *An inconvenient truth* and *Everything's cool*", i Willoquet-Maricondi, Paula, *Framing the World: Explorations in Ecocriticism and Film [Elektronisk resurs]*, University Press of Virginia, 2010, 16 s.

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Karl Schoonover, "Documentaries without documents? Ecocinema and the toxic", *Necus Autumn* 2013.

<https://necus-ejms.org/documentaries-without-documents-ecocinema-and-the-toxic/>

Enoch Yee-Lok Tam, "Colourful Screens: Water Imaginaries in Documentaries from China and Taiwan", Kääpä, Pietari & Gustafsson, Tommy, *Transnational ecocinema: film culture in an era of ecological transformation [Elektronisk resurs]*, Intellect, Bristol, 2013, 22 s.

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Bruno Lessard, "It's the End of the World!': The Paradox of Event and Body in Hitchcock's *The Birds*", *Film-Philosophy* 14.1, 2010, 31 s.  
<https://www-eupublishing-com.ezp.sub.su.se/doi/10.3366/film.2010.0005>

Catherine Simpson, "Australian eco-horror and Gaia's revenge: animals, eco-nationalism and the 'new nature'", *Studies in Australian Cinema*, 4:1, 2010, 13 s.  
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Robin L. Murray Joseph K. Heumann, "Introduction", *Monstrous Nature: Environment and Horror on the Big Screen*, University of Nebraska Press, 2016, 12 s.  
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Kristoffer Noheden, "Hypnotic ecology: Environmental melancholia in Lars von Trier's films", *Journal of Scandinavian Cinema*, Volume 8 Number 2 , 2018, 15 s.  
<http://www.ingentaconnect.com.ezp.sub.su.se/contentone/intellect/jsca/2018/00000008/00000002/art00007>

Ellen E. Moore, "Imagining disaster in eco-thriller", *Landscape and the Environment in Hollywood Film: The Green Machine*, Cham: Springer International Publishing, 2017, 23 s.  
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### Texter som tillhandahålls av institutionen i kompendium eller på Athena:

Stephanie Lam, "It's about time: Slow Aesthetics in Experimental Ecocinema and Nature Cam Videos", *Slow Cinema*, Edinburgh University Press, 2015, 12 s.

David Ingram, "The Ecology of Automobile Culture", *Green Screen: Environmentalism and Hollywood Cinema*, Exter Press, 2000, 11 s.

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Anna Sofia Rossholm, "Moving Mountains - Cinema, Deep Time and Climate Change in Hanna Ljungh's *I am mountain, to measure impermanence*", *Nordic Narrative and the Environment*, Lexington Press, 2018, 12 s.

Nicole Starosielski, "Beyond Fluidity: A Cultural History of Cinema Under Water", *Ecocinema Theory and Practice*, Stephen Rust, Salma Monani, Sean Cubitt, Routledge 2013, 19 s.

Raymond Bellour, "Hitchcock: The Animal, Life and Death", *Animal Life and the Moving Image*, eds. Michael Lawrence, Laura McMahon, BFI 2015, 10 s.

Adrian K. Ivakhiv, "Avatar's Eco-Apocalyptic Zone", i Chapter 6: Terra and Trauma: The Geopolitics of the Real, *Ecologies of the Moving Image*, WLU Press, 2013, 10 s.

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### Institutionen för mediastudier

Stockholms universitet  
Institutionen för mediastudier (IMS)  
Stockholms universitet  
Box 278 61  
S- 115 93 Stockholm

Besöksadress:  
Filmhuset, Borgvägen 1 - 5,  
Stockholm  
[www.ims.su.se](http://www.ims.su.se)

Telefon: +46 8 674 76 27