

Litteraturlista

för kurs på grundnivå
Filmvetenskap II
Cinema Studies II

Kurskod: FV1012
Gäller från: HT 2024
Fastställt: 2024-06-18

Litteratur

**Delkurs GK5: Film- och mediastudier – en teoretisk orientering **

Kursansvarig: Trond Lundemo, trond.lundemo@ims.su.se

Kurstexter (böcker som införskaffas av studenten):

\-Thomas Elsaesser, Malte Hagener, *Film Theory – An Introduction Through the Senses*. London: Routledge 2015. (222 s.)

-Patricia White, Timothy Corrigan, Meta Mazaj (red.), *Critical Visions in Film Theory: Classic and Contemporary Reading*, Boston/New York: Bedford Books, 2010. Texter i urval:

Rudolf Arnheim, ”Film and Reality”

Jean-Louis Baudry, ”Ideological Effects of the Basic Cinematographic Apparatus”

Andre Bazin, ”Ontology of the Photographic Image”

Walter Benjamin, ”The Work of Art in the Age of Mechanical Reproduction”

Gilles Deleuze, ”Preface”, ”Recapitulation of Images and Signs”, ”Conclusions”

Sergei Eisenstein, ”The Dramaturgy of Film Form” (Repetition från tidigare delkurs)

Siegfried Kracauer, ”Basic Concepts” (Repetition från tidigare delkurs: ”Inherent Affinities”)

Christian Metz, ”Loving the Cinema”, ”Identification, Mirror, Disavowal”, ”Fetishism”

Laura Mulvey, ”Visual Pleasure and Narrative Cinema” (Repetition från tidigare delkurs)

Hugo Munsterberg, "Why We Go to the Movies"

D. N. Rodowick, "An Elegy for Theory"

Vivian Sobchack, "Phenomenology and Film Experience"

E-texter (som kan lånas från Stockholms universitetsbibliotek):

-Thomas Elsaesser, "Media Archaeology as Symptom", *New Review of Film and Television Studies*, Volume 14, Issue 2, 2016, 181-215. (35 sidor)

<https://www.tandfonline.com/doi/full/10.1080/17400309.2016.1146858>

-Tom Gunning, "Moving Away from the Index: Cinema and the Impression of Reality", *differences* 18:1, 2007, p. 29–52. <https://doi.org/10.1215/10407391-2006-022>

-Richard Rushton, "Deleuzian Spectatorship", *Screen*, Volume 50, Issue 1, 2009, 45-53 (9 sidor). <http://screen.oxfordjournals.org/content/50/1/45.full.pdf+html>

-W.J.T. Mitchell, "Addressing Media." *Media Tropes, *Volume 1 (2008): 1-18.

<https://mediatropes.com/index.php/Mediatropes/article/view/1771/1482>

Texter som tillhandahålls av institutionen på Athena:

-Raymond Bellour, "Den otillgängliga texten", (övers. Karl Hansson)* Kairos 9:2, **Konst och film; Texter efter 1970*, (red. T Lundemo) Stockholm: Raster 2004, 97-110. (14 sidor)

-Jay David Bolter och Richard Grusin, *Remediation: Understanding New Media*. Cambridge, Mass.: MIT Press, 1999, 1-15. (15 sidor)

-Gilles Deleuze, "Att ha en idé i film", (övers. Karl Hansson)* Kairos 9:2, **Konst och film; Texter efter 1970*, (red. T. Lundemo) Stockholm: Raster 2004, 85-96. (12 sidor)

-Friedrich Kittler, "Romanticism – Psychoanalysis – Film: A History of the Double", *Literature, Media, Information Systems*, Amsterdam: OPA 1997, 85-100. (16 sidor)

-Laura Mulvey, "Delaying Cinema", *Death 24x a Second: Stillness and the Moving Image*, London: Reaktion Books, 2006, 144-160. (17 sidor)

Delkurs GK6: Kulturstudier och rörliga bilder

Kuransvarig: Ian Conrich, ian.conrich@ims.su.se

Primary texts

E-texts (that can be borrowed from Stockholm University library)

*also available as a print copy book from Stockholm University library

Columpar, Corinn (2010), *Unsettling the Fourth World on Film*, Carbondale, Illinois:

Southern Illinois Press, pp. 1-34.

Coon, David R. (2014), *Look Closer: Suburban Narratives and American Values in Film and *

Television, Brunswick, NJ: Rutgers University Press, pp. 30-68.

Dyer, Richard (1997), *White*, London: Routledge, pp. 146-65.*

Huq, Rupa (2013), *Making Sense of Suburbia through Popular Culture*, London: Bloomsbury,

pp. 83-108.

Loomba, Ania (1998), *Colonialism/ Postcolonialism*, London: Routledge, pp. 1-19, 57-69,

104-33, 231-45.*

Naficy Hamid (2001), *An Accented Cinema: Exilic and Diasporic Cinema*, Princeton, NJ:

Princeton University Press, pp. 3-36.

Ponzanesi, Sandra and Waller, Marguerite (2012), 'Introduction', in Sandra Ponzanesi and

Marguerite Waller (eds), *Postcolonial Cinema Studies*, London: Routledge, pp. 1-16.*

Raheja, Michelle H. (2010), *Reservation Reelism: Redfacing, Visual Sovereignty, and *

• Representations of Native Americans in Film*, Lincoln, NE: University of Nebraska

Press, pp. 1-45.

Sandos, James A. and Burgess, Larry E. (1998), 'The Hollywood Indian versus Native

Americans: *Tell Them Willie Boy Is Here* (1969)', in Peter C. Rollins, and John E.

Connor (eds), *Hollywood's Indian: The Portrayal of the Native American in Film*,

Lexington: The University Press of Kentucky, pp. 107-120.

Shohat, Ella and Stam, Robert (1994), *Unthinking Eurocentrism: Multiculturalism and the *

- Media*, London: Routledge, pp. 13-54, 100-136.*

Studlar, Gaylyn (1996), *This Mad Masquerade: Stardom and Masculinity in the Jazz Age*,
New York: Columbia University Press, pp. 10-89.*

Books (that can be borrowed from Stockholm University library)

Torgovnick, Marianna (1990), *Gone Primitive: Savage Intellectuals, Modern Lives*, Chicago:
University of Chicago Press, pp. 42-72.

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Barclay, Barry (2003), 'Celebrating Fourth Cinema', *Illusions* 35, pp. 7-11.

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Cross, Gary (1997), 'The Suburban Weekend: Perspectives on a Vanishing Twentieth-
Century Dream', in Roger Silverstone (ed.), *Visions of Suburbia*, London: Routledge, pp. 108-131.

Jeffords, Susan (1993), 'The Big Switch: Hollywood Masculinity in the Nineties', in Jim
Collins, Hilary Radner and Ava Preacher Collins (eds), *Film Theory Goes to the*

- Movies*, London: Routledge, pp. 196-208.

Jeffords, Susan (1994), *Hard Bodies: Hollywood Masculinity in the Reagan Era*, New
Brunswick, NJ: Rutgers University Press, pp. 24-63.

Turner, Stephen (2013), 'Reflections on Barry Barclay and Fourth Cinema', in Brendan
Hokowhitu and Vijay Devadas (eds), *The Fourth Eye: Māori Media in Aotearoa New*

- Zealand*, Minneapolis: University of Minnesota Press, pp. 162-78.

Secondary texts

E-texts (that can be borrowed from Stockholm University library)

*also available as a print copy book from Stockholm University library

Anderson, Eric Gary (1998), 'Driving the Red Road: *Powwow Highway* (1989)', in Peter C.

Rollins, and John E. Connor (eds), *Hollywood's Indian: The Portrayal of the Native *

American in Film, Lexington: The University Press of Kentucky, pp. 137-52.

Beuka, Robert (2004), *SuburbiaNation: Reading Suburban Landscape in Twentieth Century *

American Fiction and Film, Basingstoke, Hampshire: Palgrave Macmillan, pp. 1-22.

Fogelson, Robert M. (2005), *Bourgeois Nightmare: Suburbia, 1870-1930*, New Haven, CT:

Yale University Press, pp. 117-201.

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Cinema', in Wendy Gay Pearson and Susan Knabe (eds), *Reverse Shots: Indigenous *

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University Press, pp. 141-175.

Neale, Steve (1983), 'Masculinity as Spectacle: Reflections on Men and Mainstream

Cinema', in *Screen* 24:6, pp. 2-17.

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Exploring Masculinities in Hollywood Cinema, London: Routledge, pp. 9-20] *

Parciak, Ronnie (2012), 'Contending Simulacra: Tarzan in Postcolonial India', in Annette

Wannamaker and Michelle Ann Abate (eds), *Global Perspectives on Tarzan: From *

• King of the Jungle to International Icon*, London: Routledge, pp. 107-122.*

Pitcher, Ben (2014), *Consuming Race*, London: Routledge, pp. 27-53.

Prats, Armando José (2002), *Invisible Natives: Myth & Identity in the American Western*,

New York: Cornell University Press, pp. 125-170.

Rehling, Nicola (2009), *Extra-Ordinary Men: White Heterosexual Masculinity in*

** Contemporary Popular Cinema**, Plymouth: Lexington Books, pp. 137-165.*

Spigel, Lynn (1997), 'From Theatre to Spaceship: Metaphors of Suburban Domesticity in

Postwar America', in Roger Silverstone (ed.), *Visions of Suburbia*, London:

Routledge, pp. 217-239.

Books (that can be borrowed from Stockholm University library)

Loshitzky, Yosefa (2010), **Screening Strangers: Migration and Diaspora in Contemporary **

• *European Cinema**, Bloomington, IN: Indiana University Press, pp. 94-116.

Root, Deborah (1996), **Cannibal Culture: Art, Appropriation, & the Commodification of **

• *Difference**, Boulder, CO: Westview Press, pp. 27-66.

Tasker, Yvonne (1993), *Spectacular Bodies: Gender, Genre and the Action Cinema*, London:

Routledge.

Vernon, Alex, *On Tarzan*, Athens, GA, University of Georgia Press, pp. 33-79.

Texts available on Athena

Viaioaga-Iosa, Stallone and Pearson, Sarina (2021), 'In Conversation with Stallone Vaiaoga-

Ioasa, *Journal of New Zealand & Pacific Studies* 9: 2, pp. 231-42.

****Delkurs GK7: Rörliga bilder i samtida mediemiljöer****

Kuransvarig: Malin Wahlberg, malin.wahlber@ims.su.se

Alter, Nora, "The Political Im/perceptible: Farocki's Images of the World and the Inscription of War", i

Elsaesser, Thomas, red., Harun Farocki: Working on the Sight-Lines, 2004, pp. 211-234 (24 pages):

https://www.jstor.org/stable/j.ctt46mzvn.18?searchText=&searchUri=&ab_segments=&searchKey=&refreqid=fastly-default%3A35cae0bb614ed8bdbd8a6c99d1e8d66e

Bengtsson, Emile; Källquist, Rebecka och Sveningsson, Malin: "Combining New and Old Viewing Practices: Uses and Experiences of the Transmedia Series Skam," *Nordicom Review* 39 (2018): 63-77. <https://sciendo.com/article/10.2478/nor-2018-0012>

Bergmark, Ester Martin, "Voice-Under. A Taste of Warm Fear, Traumatology and Promiscuous Truths", in *Nordic Queer Cinema*, vol. 25, no 3-4 (2020) PDF på Athena

Bolter och Grusin, kap 1. "Immediacy, Hypermediacy, Remediation", i *Remediation, Understanding New Media*, The MIT Press, 2000; s 21-50 (pdf Athena)

Chion, Michel, *Audio Vision: Sound on Screen*. Translated by Claudia Gorbman Columbia U.P, (1994), 2019. Finns som ebok på SUB

Chion, Michel, *The Voice in Cinema*. New York: Columbia University Press, 1999. Övers från franska av Claudia Gorbman. Vi läser "Raising the voice", "The Acousmètre" (s. 1-30). Pdf på Athena

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Davin, Solange (2005), 'Tourists and Television Viewers', in David Crouch et al (eds), **The Media and the Tourist Imagination: Converging Cultures, *London: Routledge, pp. 170-82. *(I will supply copy for Athena)*

De Kosnik, Abigail "Fandom as Free Labor," in **Digital Labor, *ed. Trebor Scholz (Routledge, 2012), 98-111, <https://doi.org/10.4324/9780203145791>.*

Duggan, Jennifer, "Transformative Readings: Harry Potter Fan Fiction, Trans/Queer Reader Response, and J. K. Rowling," *Children's Literature in Education* 53, no. 2 (June 1, 2022): 147–68, <https://doi.org/10.1007/s10583-021-09446-9>.

Dunn, David (2005), 'Venice Observed: The Traveller, The Tourist, The Post-Tourist and British Television', in Adam Jaworski and Annette Pritchard, **Discourse, Communication, and Tourism, *Clevedon: Channel View Publications, pp. 98-122. *(eBook)*

Farocki, Harun, "Serious Games", i NECSUS December 4, 2014/in Autumn 2014_'War' , <https://necsus-ejms.org/serious-games/>

Guo, Ting och Evans, Jonathan, "Translation and Transnational Queer Fandom in China: the Fansubbing of *Carol*," **Feminist Media Studies *29, no. 4 (June 18, 2020), 515-529*

Jenkins, Henry, "Introduktion" i **Konvergenskulturer. Där gamla och nya medier kolliderar**. 13-33 (Pdf)

på Athena)

Krüger & G. Rustad, "Coping with Shame in a Media-saturated Society: Norwegian Web-series *Skam* as Transitional Object," *Television and New Media* (2017): 72-95.

"From cloudy logic to logistical system: Algorimages, black boxes, and the socio-technical infrastructure of platforms", *NECSUS European Journal of Media Studies*, 12 (June, 7 2023).

https://necsus-ejms.org/from-cloudy-logic-to-logistical-system-algorimages-black-boxes-and-the-socio-technical-infrastructure-of-platforms/#_edn45

Lebow, Alisa, "Shooting With Intent", i Ten Brink, Joram och Oppenheimer, Joshua (red.), *Killer Images. Documentary Film, Memory and the Performance of Violence*.
Manovich, Lev, "What is New Media?" (Pdf på Athena)

Petterson, Gunnel & Wrange Måns, "Videokonst i Sverige: Från alternativ till institution", *Konst som rörlig bild: Från Diagonalsymfonin till Whiteout*, red. Astrid Söderbergh Widding (Lidingö: Langenskiöld, 2006). 129–194.

Rascaroli, Laura. *The Personal Camera. Subjective Cinema and the Essay Film*. London and New York: Wallflower Press, 2009. Vi läser "Chapter one: The essay film: Problems, definitions, textual commitments", 21-43

Robinson, Emily. "Touching the *Void*: Affective History and the Impossible" *Rethinking History*, 14:4, 503-520, 2010.

Rozenkrantz, Jonathan. "Vilified Videophiles: Nightmares of Video's Home Invasion". I *Videographic Cinema: An Archaeology of Electronic Images and Imaginaries*, 137–154. New York: Bloomsbury, 2020.

Schanke Sundet, Vilde, "From 'secret' online teen drama to international cult phenomenon: The global expansion of SKAM and its public service mission," *Critical Studies in Television* 15.1 (2020): 69–90.

Stanfill, Mel, "The Unbearable Whiteness of Fandom and Fan Studies," in *A Companion to Media Fandom and Fan Studies*, edited by Paul Booth (Wiley-Blackwell, 2018), 305-317. [PDF on Athena]

Turner-Kilburn, Ellie Jane, "Reimagining Queer Female Histories through Fandom," *Transformative Works and Cultures* 37 (March 14, 2022), <https://doi.org/10.3983/twc.2022.2109>.

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Wahlberg, Malin, "The Trace in Contemporary Media", i* *Documentary Time. Film and Phenomenology**. Minneapolis och London: University of Minnesota Press, 2008: 118-132.

Wahlberg, Malin, "Frame-Breaking Figures of Duration and Speed", i **Figures of Time**. Avhandling vid

Stockholms Universitet, Institutionen för filmvetenskap, 2003; 133-158

Delkurs GK8: Specialstudium

Kuransvarig: Ian Conrich ian.conrich@ims.su.se

Primary texts

E-texts (that can be borrowed from Stockholm University library)

** *also available as a print copy book from Stockholm University library**

Clasen, Mathias (2017), *Why Horror Seduces*, Oxford: Oxford University Press, pp. 9-21.

Clover, Carol (1992), *Men, Women and Chainsaws: Gender in the Modern Horror Film*, London: BFI, pp. 21-65.

Conrich, Ian (2010), 'Gothic Bodies and the Return of the Repressed: The Korean Horror Films of Ahn Byeong-ki', in *Gothic Studies* 12:1 (May), pp. 106-115.

Creed, Barbara (1993), *The Monstrous-Feminine: Film, Feminism, Psychoanalysis*, London: Routledge, pp. 8-15, 43-58, 105-21.*

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Creed, Barbara (2020), 'The Monstrous-Feminine, Then and Now: Barbara Creed in Conversation with Nicholas Chare', in Nicholas Chare, Jeanette Hoorn and Audrey Yue (eds), *Re-Reading the Monstrous-Feminine: Art, Film, Feminism and Psychoanalysis*, London: Routledge, pp. 95-105.

Creed, Barbara (2022), *Return of the Monstrous-Feminine: Feminist New Wave Cinema*, London: Routledge, pp. 1-21.

Books (that can be borrowed from Stockholm University library)

Freud, Sigmund (1985), 'The Uncanny', in Sigmund Freud, *Art and Literature*, volume 14

The Pelican Freud Library, London: Penguin, pp. 339-76.

Kristeva, Julia (1982), *Powers of Horror: An Essay on Abjection*, New York: Columbia University Press, pp. 1-31, 56-89.

Todorov, Tzvetan (1975), *The Fantastic: A Structural Approach to a Literary Genre*, New York: Cornell University Press, pp. 24-57.

Books (that can be borrowed/referenced from the Swedish Film Institute library)

Wood, Robin (2018), *On the Horror Film: Collected Essays and Reviews*, Detroit, MI:

Wayne State University Press, pp. 73-110, 57-62.

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Arya, Rina (2014), *Abjection and Representation: An Exploration of Abjection in the Visual Arts, Film and Literature*, London: Palgrave Macmillan, pp. 1-15.

Conrich, Ian (2000), 'An Aesthetic Sense: Cronenberg and Neo-Horror Film Culture', in Michael Grant (ed.), *The Modern Fantastic: The Films of David Cronenberg*, Trowbridge: Flicks Books, pp. 35-49.

Conrich, Ian (2009), 'The Friday the 13th *Films and the Cultural Function of a Modern

Grand Guignol', in Ian Conrich (ed.), **Horror Zone: The Cultural Experience of Contemporary Horror Cinema*, *London: I.B. Tauris, pp. 173-88.

Conrich, Ian (2015), 'Puzzles, Contraptions and the Highly Elaborate Moment: The

Inevitability of Death in the Grand Slasher Narratives of the *Final Destination* and *Saw* Series of Films', in Wickham Clayton (ed.), *Style and Form in the Hollywood Slasher Film*, London: Palgrave Macmillan, pp. 106-117.

Conrich, Ian and Laura Sedgwick (2017), **Gothic Dissections in Literature and Film: The Body * in Parts*, London: Palgrave Macmillan, pp. 1-14.

Creed, Barbara (2005), *Phallic Panic: Film, Horror and the Primal Uncanny*, Melbourne, University of Melbourne Press, pp. 1-40.

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Falvey, Eddie (2020), 'Revisiting the Female Monster: Sex and Monstrosity in Contemporary Body Horror', in Eddie Falvey, Joe Hickinbottom and Jonathan Wroot (eds), *New Blood: Critical Approaches to Contemporary Horror*, Cardiff: University of Wales Press, pp. 203-223.

Grant, Michael (2004), "'Ultimate Formlessness": Cinema, Horror, and the Limits of Meaning', in Steven Jay Schneider (ed.), *Horror Film and Psychoanalysis: Freud's Worst Nightmare*, Cambridge: Cambridge University Press, pp. 177-187.

Gross, Elizabeth (1991), 'The Body of Signification', in John Fletcher and Andrew Benjamin (eds), *Abjection, Melancholia and Love: The Work of Julia Kristeva*, London: Routledge, pp. 80-103.

Halberstam, Judith [Jack] (1995), *Skin Shows: Gothic Horror and the Technology of Monsters*,

Durham, NC: Duke University Press, pp. 1-27.

Jackson, Rosemary (1988), *Fantasy – The Literature of Subversion*, London: Routledge, pp. 13-42, 61-72.*

Lowenstein, Adam (2022), *Horror Film and Otherness*, New York: Columbia University Press, pp. 19-34

McLarty, Lianne (1996), “‘Beyond the Veil of the Flesh’”: Cronenberg and the Disembodied of Horror’, in Barry Keith Grant (ed.), *The Dread of Difference: Gender and The Horror Film*, Austin: University of Texas Press, pp. 231-52.

Pisters, Patricia (2020), *New Blood in Contemporary Cinema: Women Directors and the Poetics of Horror*, Edinburgh: Edinburgh University Press, passim.

Reyes, Xavier Aldana (2014), *Body Gothic: Corporeal Transgression in Contemporary Literature and Horror Film*, Cardiff: University of Wales Press, pp. 52-74.

Schneider, Steven Jay (2004), ‘Manifestations of the Literary Double in Modern Horror Cinema’, in Steven Jay Schneider (ed.), *Horror Film and Psychoanalysis: Freud’s Worst Nightmare*, Cambridge: Cambridge University Press, pp. 106-121.

Sharrett, Christopher (1996), ‘The Horror Film in Neoconservative Culture’, in Barry Keith Grant (ed.), *The Dread of Difference: Gender and the Horror Film*, Austin, TX: University of Texas Press, pp. 253-76.

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Armitt, Lucie (1996), *Theorising the Fantastic*, London: Arnold, pp. 39-63.

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*The Texas Chain Saw Massacre *Films’, in Caroline Joan S. Picart and John Edgar Browning (eds),

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Royle, Nicholas (2003), *The Uncanny*, Manchester: Manchester University Press, pp. 1-38.

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1980s', in Ian Conrich (ed.), *Horror Zone: The Cultural Experience of Contemporary*

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Rødje, Kjetil (2015*), *Images of Blood in American Cinema: *The Tingler* to *The Wild Bunch**, London: Routledge, pp. 85-103.

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Vidler, Anthony (1992), *The Architectural Uncanny: Essays in the Modern Unhomely*, Cambridge, MA: MIT Press, pp. 3-44.