

Litteraturlista
för kurs på grundnivå
Filmvetenskap II
Cinema Studies II

Kurskod: FV1012
Gäller från: VT 2024
Fastställt: 2023-12-14

Litteratur

GK5: Film- och mediastudier – en teoretisk orientering, 7,5 hp

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>

-Kara Keeling, *The Witch's Flight; *The Cinematic, the Black Femme and the Image of Common Sense, Durham: Duke UP 2007, p. 11-44.

-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 (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)

GK6: Kulturstudier och rörliga bilder, 7,5 hp

Kursansvarig: *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.

Texts available on Athena

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

Bennett, Kirsty (2006), 'Fourth Cinema and the Politics of Staring', **Illusions* *38, pp. 19-23.

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: M**āori 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.
- Knopf, Kerstin (2015), 'The Journals of Knud Rasmussen: Arctic History as Post/Colonial Cinema', in Wendy Gay Pearson and Susan Knabe (eds), *Reverse Shots: Indigenous *
• Film and Media in an International Context*, Waterloo, Ontario: Wilfrid Laurier University Press, pp. 141-175.
- Neale, Steve (1983), 'Masculinity as Spectacle: Reflections on Men and Mainstream Cinema', in *Screen* 24:6, pp. 2-17.
- [reprinted in Steven Cohan and Ina Rae Hark (eds) (1993), *Screening the Male: *
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

Clarke, Eric and Henson, Mathew (1996), 'Hot Damme! Reflections on Gay Publicity', in Paul Smith (ed.), *Boys: Masculinities in Contemporary Culture*, Boulder, CO: Westview Press, pp. 131-149.

Dening, Greg (1996), 'Hollywood Makes History', in Greg Dening, *Performances*, Melbourne: Melbourne University Press, pp. 168-190.

Sturma, Michael (1995), 'Women, the Bounty, the Movies', *Journal of Popular Film and *

- Television* 23: 2, pp. 88-93.

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

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

GK7: Rörliga bilder i samtida mediemiljöer, 7,5 hp

Kursansvarig: *Malin Wahlberg *(malin.wahlberg@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, Traumaturgy 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

Chun, Wendy, "Introduction: Habitual New Media, or, Updating to remain (Close to) the Same" i *Updating to Remain the Same: *Habitual New Media *(The MIT Press, 2016), 1-24.*

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)

Melamed, Laliv: Operative Imaginaries. In: *NECSUS_European Journal of Media Studies*. #Futures, Jg. 10 (2021-12-13), Nr. 2, S. 59–65. DOI: <https://doi.org/10.25969/mediarep/17290>.

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

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>.

Urry, John and Larsen, Jonas (2012), *The Tourist Gaze 3.0*, London: Sage, pp. 1-31. *(eBook)

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

GK8: Specialstudium, 7,5 hp

Kursansvarig: *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, Clover (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.*

Creed, Barbara (1995), 'Horror and the Carnavalesque: The Body-Monstrous', in Leslie Devereaux & Roger Hillman (eds), *Fields of Vision: Essays in Film Studies, Visual*

* Anthropology, and Photography, *Berkeley, CA: University of California Press, pp. 127-159.*

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.

Texts available on Athena

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.

Grunenberg, Christoph (1997), 'Unsolved Mysteries: Gothic Tales from Frankenstein To the Hair-Eating Doll', in Christoph Grunenberg (ed.), *Gothic*, Cambridge, MA: MIT Press, pp. 213-160 [sic].

Secondary texts

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

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

Creed, Barbara (2022), *Return of the Monstrous-Feminine: Feminist New Wave Cinema*, London: Routledge, pp. 22-33.

Curtis, Barry (2008), *Dark Places: The Haunted House in Film*, London: Reaktion Books, pp. 76-122.

Dumas, Chris (2017), 'Horror and Psychoanalysis: An Introductory Primer', in Harry M. Benshoff (ed.), *A Companion to the Horror Film*, Oxford: Wiley Blackwell, pp. 21-37.

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.

Tudor, Andrew (1995), ‘Unruly Bodies, Unquiet Minds’, in *Body & Society*, 1:1 (March), pp. 25-41.

Books/journals (that can be borrowed/ referenced from Stockholm University library)

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

Conrich, Ian (2012), 'An Age of Mechanical Destruction: Power Tools and the Monstrous in

*The Texas Chain Saw Massacre *Films', in Caroline Joan S. Picart and John Edgar Browning (eds), *Speaking of Monsters: A Teratological Anthology, *London Palgrave Macmillan, pp. 117-27.

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

Russo, Mary (1994), *The Female Grotesque: Risk, Excess and Modernity, *London: Routledge, pp. 53-73.

Tudor, Andrew (1997), 'Why Horror? The Peculiar Pleasures of a Popular Genre', *Cultural Studies*, 11: 3 (October), pp. 443-63.

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

Conrich, Ian (2004), 'Killing Time... and Time Again: The Popular Appeal of Carpenter's Horrors and the Impact of *Halloween *(1978) and *The Thing *(1982)', in Ian Conrich and David Woods (eds), *The Cinema of John Carpenter: The Technique of Terror*, London: Wallflower Press/Columbia University Press, pp. 91-106.

Dika, Vera (1990), *Games of Terror: *Halloween*, *Friday the 13th*, and the Films of the**Stalker* *Cycle, *Cranbury, New Jersey: Associated University Presses, pp. 9-29, 53-63.

Fuery, Patrick (2000), *New Developments in Film Theory*, London: Palgrave Macmillan, pp. 109-36.

Harrington, Erin (2018), *Women, Monstrosity and Horror Film: Gynaehorror*, London: Routledge, passim.

Hills, Matt (2007), 'Para-Paracinema: *The Friday the 13th *Series as Other to Trash and Legitimate Film Cultures', in Jeffrey Sconce (ed.), *Sleaze Artists: Cinema at the Margins* * of Taste, Style & Politics, *Durham, NC: Duke University Press, pp. 219-39.

Hubner, Laura (2018), *Fairy Tales & Gothic Horror: Uncanny Transformations in Film*, London: Palgrave Macmillan, pp. 43-73.

Hunt, Leon (1992), 'A (Sadistic) Night at the *Opera*: Notes on the Italian Horror Film', *The *Velvet Light Trap*, *30 (Fall), pp. 65-75.

Hutchings, Peter (2004), *The Horror Film, *Harlow: Pearson, 2004, pp. 192-217.

Mathijs, Ernest (2009), 'They're Here! Special Effects in Horror Cinema of the 1970s and 1980s', in Ian Conrich (ed.), *Horror Zone: The Cultural Experience of Contemporary Horror Cinema*, London: I.B. Tauris, pp. 153-71.

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

Stam, Robert (1989), *Subversive Pleasures: Bakhtin, Cultural Criticism and Film*, Baltimore, MD: John Hopkins University Press, pp. 85-121, 122-56.

****Texts available on Athena****

Conrich, Ian and Laura Sedgwick (2017), *Gothic Dissections in Literature and Film: The Body in Parts*, London: Palgrave Macmillan, pp. 243-60.

Corrêa, Graça P. (2020), 'The Gothic-Uncanny: Selected Mind-Images in Literature and Film', in *Kairos. Journal of Philosophy and Science*, 22:1 (March), pp. 179-204.

Hills, Matt (2005), *The Pleasures of Horror*, London: Continuum, pp. 46-62.

Luckhurst, Roger (2019), *Corridors: Passages of Modernity*, London: Reaktion Books, pp. 261-285.

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