

Literature list

for course at first level

Postkoloniala perspektiv på audiovisuella media Post-Colonial Perspectives on Audiovisual Media

Course code: FV1017
Valid from: Spring 2024
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Literature

Course coordinator: 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.

Conrich, Ian (2013), 'Maori Tales of the Unexpected: The New Zealand Television Series

Mataku as Indigenous Gothic', in Glennis Byron (ed.), *Globalgothic*, Manchester:

Manchester University Press, pp. 36-59.

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

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.*

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.

Bendrup, Dan (2015), 'Rapa Nui Rock: The Representation of Easter Island in Album Cover Art', in Ian Conrich and Hermann Mückler (eds), *Rapa Nui – Easter Island: Cultural *
and Historical Perspectives, Berlin: Frank & Timme, pp. 65-79.

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

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.

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.

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.

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.

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

Texts available on Athena

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.

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

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