

Skjermkulturer

Studentene i emnet har hatt noen forelesninger/seminarer/samtaler, blant annet med besøk av *Makta*-serieskaper Johan Fasting, og fire veiledningsseminarer, på utkast på 1, 3, 6 og 10 sider.

Det fins et foreslått pensum i Leganto, med en rekke bøker, kapitler og artikler om emnets særlige fokus på komedie. Dette er delvist forelest over. Studentene har anledning til å bruke dette pensumet alene, i kombinasjon med annen relevant selvvalgt litteratur, eller et helt selvvalgt pensum. Dette må fremkomme til sist i besvarelsen. Studentene fikk nylig en siste beskjed om dette som en kunngjøring i Canvas:

Husk å legge ved din *pensumliste* (ca. 800 sider) i emnet til sist i besvarelsen dersom denne avviker fra besvarelsens litteraturliste. Det kan jo hende at du har valgt et større pensum enn det som er direkte anvendt i besvarelsen. Det er flere måter å sette dette opp på: Dersom pensumliste og litteraturliste samsvarer, holder det at du setter dette opp én gang under overskriften "Litteraturliste/Pensumliste". Dersom litteraturliste og pensumliste avviker noe fra hverandre, så setter du først opp "Litteraturliste", og deretter "Pensumliste". Dersom du har valgt å bruke mitt foreslåtte pensum fra Leganto, så kan du bare skrive "Pensumliste er som foreslått for emnet", og da uten selv å måtte skrive opp alle disse titlene som din pensumliste. (Husk uansett å sette opp din litteraturliste.) Lykke til med innspurten!

Fremragende, meget gode og gode besvarelser vil besvare fremragende, meget gode og gode problemstillinger, som til dels er selvstendige og originale. Brukbare og tilstrekkelige besvarelser vil ha brukbare eller tilstrekkelige problemstillinger, som i mindre eller liten grad besvares tilfredsstillende.

Studentene er bedt om å besvare følgende semesteroppgave:

Enten

1

Gjør en sammenlignende analyse av to verk fra foreslått audiovisuelt verkpensum, i lys av ett eller flere teoretiske bidrag fra relevant pensumlitteratur. Formuler din egen problemstilling.

Pensum skal være ca. 800 sider (bøker, artikler, kapitler etc. fra foreslått pensum pluss eventuelt selvvalgt pensum) pluss verkpensum (to verk fra foreslått audiovisuelt verkpensum).

eller

2

Gjør en sammenlignende analyse av to verk, ett verk fra foreslått audiovisuelt verkpensum pluss ett selvvalgt verk, i lys av ett eller flere teoretiske bidrag fra relevant pensumlitteratur. Formuler din egen problemstilling.

Pensum skal være ca. 800 sider (bøker, artikler, kapitler etc. fra foreslått pensum pluss eventuelt selvvalgt pensum) pluss verkpensum (ett verk fra foreslått audiovisuelt verkpensum pluss ett selvvalgt verk).

MEVIT2111 V24 Skjermkulturer

Course Code: UE_185_MEVIT2111_1_2024_VÅR_1 **Course Name:** MEVIT2111 V24

Skjermkulturer **Course Year:** 2024

107 referanser i 4 seksjoner

[Til pensumlisten](#)

Kompendium (kapitler og artikler som studentene kan velge blant; enkelte vil bli forelest over ifm filmvisninger)

[Til seksjonen](#)

[A missing concept](#)

Forfatter: Douglas Pye **Type:** Bokkapittel **Boktittel:** Close-Up 02 : movies and tone : reading Rohmer : voices in film **Bokforfatter:** Douglas Pye **ISBN:** 9781905674077; 9781905674060 **OCLC-nummer:** 070576165-47bibs_network; (NO-TrBIB)070576165 **Utgiver:** Wallflower Press **Utgivelsesår:** 2007 **Totalt antall sider:** VII, 238 s. **Sider:** 5-17 **Tilgjengelig fra:** UiO HumSam-biblioteket Penum 791.43 Clo

[Til referansen](#)

[Custard Pies with a Message](#)

Forfatter: Raymond Durnat **Type:** Bokkapittel **Boktittel:** The Crazy Mirror. Hollywood Comedy and the American Image **Bokforfatter:** Raymond Durnat **Utgivelsesår:** 1969 **Sider:** 19-20

[Til referansen](#)

[The Emotional Anatomy of a Gag](#)

Forfatter: Raymond Durnat **Type:** Bokkapittel **Boktittel:** The Crazy Mirror. Hollywood Comedy and the American Image **Bokforfatter:** Raymond Durnat **Utgivelsesår:** 1969 **Sider:** 20-26

[Til referansen](#)

[The Mechanics of Comic Criticism](#)

Forfatter: Raymond Durnat **Type:** Bokkapittel **Boktittel:** The Crazy Mirror. Hollywood Comedy and the American Image **Bokforfatter:** Raymond Durnat **Utgivelsesår:** 1969 **Sider:** 27-32

[Til referansen](#)

[Comedy as Sweet and Sour](#)

Forfatter: Raymond Durnat **Type:** Bokkapittel **Boktittel:** The Crazy Mirror. Hollywood Comedy and the American Image **Bokforfatter:** Raymond Durnat **Utgivelsesår:** 1969 **Sider:** 33-36

[Til referansen](#)

[Comic Attack](#)

Forfatter: Raymond Durnat **Type:** Bokkapittel **Boktittel:** The Crazy Mirror. Hollywood Comedy and the American Image **Bokforfatter:** Raymond Durnat **Utgivelsesår:** 1969 **Sider:** 37-41

[Til referansen](#)

[The Comic Underworld of the Infra Dig](#)

Forfatter: Raymond Durnat **Type:** Bokkapittel **Boktittel:** The Crazy Mirror. Hollywood Comedy and the American Image **Bokforfatter:** Raymond Durnat **Utgivelsesår:** 1969 **Sider:** 42-48

[Til referansen](#)

[How many Laughs can Dance on the Point of a Gag?](#)

Forfatter: Raymond Durnat **Type:** Bokkapittel **Boktittel:** The Crazy Mirror. Hollywood Comedy and the American Image **Bokforfatter:** Raymond Durnat **Utgivelsesår:** 1969 **Sider:** 49-52

[Til referansen](#)

[Introduction](#)

Forfatter: Mast, Gerald **Type:** Bokkapittel **Boktittel:** The comic mind : comedy and the movies **Bokforfatter:** Mast, Gerald **ISBN:** 0226509761; 0226509788 **OCLC-nummer:** 910010692-47bibs_network; (NO-TrBIB)910010692 **Utgiver:** University of Chicago Press **Utgivelsessted:** Chicago **Utgivelsesår:** 1979 **Totalt antall sider:** x, 369 s., pl. **Sider:** IX-X **Utgave:** 2nd ed. **Tilgjengelig fra:** UiO HumSam-biblioteket Penum 791.43617 Mas

[Til referansen](#)

[Assumptions, definitions, and categories](#)

Forfatter: Mast, Gerald **Type:** Bokkapittel **Boktittel:** The comic mind : comedy and the movies **Bokforfatter:**

Mast, Gerald **ISBN:** 0226509761; 0226509788 **OCLC-nummer:** 910010692-47bibsys_network;
(NO-TrBIB)910010692 **Utgiver:** University of Chicago Press **Utgivelsessted:** Chicago **Utgivelsesår:** 1979
Totalt antall sider: x, 369 s., pl. **Sider:** 3-27 **Utgave:** 2nd ed. **Tilgjengelig fra:** UiO HumSam-biblioteket Pensum
791.43617 Mas

[Til referansen](#)

Generation after Generation of Teenpics

Forfatter: Doherty, Thomas Patrick. **Type:** Bokkapittel **Boktittel:** Teenagers and teenpics [electronic resource] : the juvenilization of American movies in the 1950s **Bokforfatter:** Doherty, Thomas Patrick. **ISBN:** 1-282-65855-7; 9786612658556; 1-59213-787-3 **OCLC-nummer:** (CKB)2670000000028417; (EBL)547413; (OCoLC)646067864; (SSID)ssj0000429485; (PQKBManifestationID)11284806; (PQKBTitleCode)TC0000429485; (PQKBWorkID)10430821; (PQKB)11660291; (MiAaPQ)EBC547413; (MdBmJHUP)muse15414; (Au-PeEL)EBL547413; (CaPaEBR)ebr10397268; (CaONFJC)MIL265855 **Utgiver:** Temple University Press **Utgivelsessted:** Philadelphia : **Utgivelsesår:** 2002. **Totalt antall sider:** 1 online resource (280 p.) **Sider:** 187-212 **Utgave:** Rev. and expanded ed. **Noter:** Description based upon print version of record.

[Til referansen](#)

Introduction

Forfatter: Nick Smurthwaite and Paul Gelder **Type:** Bokkapittel **Boktittel:** Mel Brooks and the Spoof Movie
Bokforfatter: Nick Smurthwaite and Paul Gelder **Utgivelsesår:** 1982 **Sider:** 5-10

[Til referansen](#)

King of the spoofers

Forfatter: Nick Smurthwaite and Paul Gelder **Type:** Bokkapittel **Boktittel:** Mel Brooks and the Spoof Movie
Bokforfatter: Nick Smurthwaite and Paul Gelder **Utgivelsesår:** 1982 **Sider:** 29-44

[Til referansen](#)

Comic structure 10 - Satire, parody & mockumentary

Forfatter: Stuart Voytilla & Scott Petri **Type:** Bokkapittel **Boktittel:** Writing the Comedy Film. Make 'Em Laugh
Bokforfatter: Stuart Voytilla & Scott Petri **Utgivelsesår:** 2003 **Sider:** 172-191

[Til referansen](#)

[Introduction](#)

Forfatter: Zucker, David, **Type:** Bokkapittel **Boktittel:** Surely you can't be serious : the true story of Airplane!

Bokforfatter: Zucker, David, **ISBN:** 9781250289315; 9781250289322 **LCCN:** 2023023655 **Utgiver:** St Martin's

Press **Utgivelsessted:** New York : **Utgivelsesår:** 2023. **Totalt antall sider:** pages cm **Sider:** 1-18 **Tilgjengelig**

fra: UiO HumSam-biblioteket Pensum 791.4372 Zuc; UiO HumSam-biblioteket Pensum (Ikke til utlån) 791.4372

Zuc

[Til referansen](#)

[Utdrag fra kapittelet Leslie](#)

Forfatter: Zucker, David, **Type:** Bokkapittel **Boktittel:** Surely you can't be serious : the true story of Airplane!

Bokforfatter: Zucker, David, **ISBN:** 9781250289315; 9781250289322 **LCCN:** 2023023655 **Utgiver:** St Martin's

Press **Utgivelsessted:** New York : **Utgivelsesår:** 2023. **Totalt antall sider:** pages cm **Sider:** 64-66 **Tilgjengelig**

fra: UiO HumSam-biblioteket Pensum 791.4372 Zuc; UiO HumSam-biblioteket Pensum (Ikke til utlån) 791.4372

Zuc

[Til referansen](#)

[Utdrag fra kapittelet The Tonight Show](#)

Forfatter: Zucker, David, **Type:** Bokkapittel **Boktittel:** Surely you can't be serious : the true story of Airplane!

Bokforfatter: Zucker, David, **ISBN:** 9781250289315; 9781250289322 **LCCN:** 2023023655 **Utgiver:** St Martin's

Press **Utgivelsessted:** New York : **Utgivelsesår:** 2023. **Totalt antall sider:** pages cm **Sider:** 131-131

Tilgjengelig fra: UiO HumSam-biblioteket Pensum 791.4372 Zuc; UiO HumSam-biblioteket Pensum (Ikke til utlån) 791.4372 Zuc

[Til referansen](#)

[Introduction](#)

Forfatter: Neale, Steve and Krutnik, Frank **Type:** Bokkapittel **Boktittel:** Popular film and television comedy

Bokforfatter: Neale, Steve and Krutnik, Frank **ISBN:** 0415046912; 0415046920 **OCLC-nummer:**

900877715-47bibs_network; (NO-TrBIB)900877715 **Utgiver:** Routledge **Utgivelsessted:** London

Utgivelsesår: 1990 **Totalt antall sider:** VIII, 291 s. **Sider:** 1-9 **Tilgjengelig fra:** UiO HumSam-biblioteket

Pensum 791.43617 Nea; UiO HumSam-biblioteket UHS Mag312 791.43617 Nea

[Til referansen](#)

[Definitions, genres, and forms](#)

Forfatter: Neale, Steve and Krutnik, Frank **Type:** Bokkapittel **Boktittel:** Popular film and television comedy
Bokforfatter: Neale, Steve and Krutnik, Frank **ISBN:** 0415046912; 0415046920 **OCLC-nummer:**
900877715-47bibsys_network; (NO-TrBIB)900877715 **Utgiver:** Routledge **Utgivelsessted:** London
Utgivelsesår: 1990 **Totalt antall sider:** VIII, 291 s. **Sider:** 10-25 **Tilgjengelig fra:** UiO HumSam-biblioteket
Pensum 791.43617 Nea; UiO HumSam-biblioteket UHS Mag312 791.43617 Nea

[Til referansen](#)

[Comedy and narrative](#)

Forfatter: Neale, Steve and Krutnik, Frank **Type:** Bokkapittel **Boktittel:** Popular film and television comedy
Bokforfatter: Neale, Steve and Krutnik, Frank **ISBN:** 0415046912; 0415046920 **OCLC-nummer:**
900877715-47bibsys_network; (NO-TrBIB)900877715 **Utgiver:** Routledge **Utgivelsessted:** London
Utgivelsesår: 1990 **Totalt antall sider:** VIII, 291 s. **Sider:** 26-42 **Tilgjengelig fra:** UiO HumSam-biblioteket
Pensum 791.43617 Nea; UiO HumSam-biblioteket UHS Mag312 791.43617 Nea

[Til referansen](#)

[Gags, jokes, wisecracks, and comic events](#)

Forfatter: Neale, Steve **Type:** Bokkapittel **Boktittel:** Popular film and television comedy **Bokforfatter:** Neale,
Steve **ISBN:** 0415046912; 0415046920 **OCLC-nummer:** 900877715-47bibsys_network; (NO-TrBIB)900877715
Utgiver: Routledge **Utgivelsessted:** London **Utgivelsesår:** 1990 **Totalt antall sider:** VIII, 291 s. **Sider:** 43-61
Tilgjengelig fra: UiO HumSam-biblioteket Pensum 791.43617 Nea; UiO HumSam-biblioteket UHS Mag312
791.43617 Nea

[Til referansen](#)

[Laughter, humour, and The Case of Silent Slapstick](#)

Forfatter: Neale, Steve **Type:** Bokkapittel **Boktittel:** Popular film and television comedy **Bokforfatter:** Neale,
Steve **ISBN:** 0415046912; 0415046920 **OCLC-nummer:** 900877715-47bibsys_network; (NO-TrBIB)900877715
Utgiver: Routledge **Utgivelsessted:** London **Utgivelsesår:** 1990 **Totalt antall sider:** VIII, 291 s. **Sider:** 62-82
Tilgjengelig fra: UiO HumSam-biblioteket Pensum 791.43617 Nea; UiO HumSam-biblioteket UHS Mag312
791.43617 Nea

[Til referansen](#)

[Verisimilitude](#)

Forfatter: Neale, Steve **Type:** Bokkapittel **Boktittel:** Popular film and television comedy **Bokforfatter:** Neale, Steve **ISBN:** 0415046912; 0415046920 **OCLC-nummer:** 900877715-47bibsys_network; (NO-TrBIB)900877715
Utgiver: Routledge **Utgivelsessted:** London **Utgivelsesår:** 1990 **Totalt antall sider:** VIII, 291 s. **Sider:** 83-94
Tilgjengelig fra: UiO HumSam-biblioteket Pensum 791.43617 Nea; UiO HumSam-biblioteket UHS Mag312 791.43617 Nea

[Til referansen](#)

[Rousing Rabble](#)

Forfatter: Paul, William **Type:** Bokkapittel **Boktittel:** Laughing, screaming : modern Hollywood horror and comedy
Bokforfatter: Paul, William **ISBN:** 0231084641 **OCLC-nummer:** 942489888-47bibsys_network; (NO-TrBIB)942489888 **Utgiver:** Columbia University Press **Utgivelsessted:** New York **Utgivelsesår:** 1994
Totalt antall sider: XI, 510 s. **Sider:** 3-21 **Tilgjengelig fra:** UiO HumSam-biblioteket Pensum 791.43616 Pau; UiO HumSam-biblioteket UHS Mag312 791.43616 Pau

[Til referansen](#)

[Dirty Discourse](#)

Forfatter: Paul, William **Type:** Bokkapittel **Boktittel:** Laughing, screaming : modern Hollywood horror and comedy
Bokforfatter: Paul, William **ISBN:** 0231084641 **OCLC-nummer:** 942489888-47bibsys_network; (NO-TrBIB)942489888 **Utgiver:** Columbia University Press **Utgivelsessted:** New York **Utgivelsesår:** 1994
Totalt antall sider: XI, 510 s. **Sider:** 36-48 **Tilgjengelig fra:** UiO HumSam-biblioteket Pensum 791.43616 Pau; UiO HumSam-biblioteket UHS Mag312 791.43616 Pau

[Til referansen](#)

[A Festive Art](#)

Forfatter: Paul, William **Type:** Bokkapittel **Boktittel:** Laughing, screaming : modern Hollywood horror and comedy
Bokforfatter: Paul, William **ISBN:** 0231084641 **OCLC-nummer:** 942489888-47bibsys_network; (NO-TrBIB)942489888 **Utgiver:** Columbia University Press **Utgivelsessted:** New York **Utgivelsesår:** 1994
Totalt antall sider: XI, 510 s. **Sider:** 65-81 **Tilgjengelig fra:** UiO HumSam-biblioteket Pensum 791.43616 Pau; UiO HumSam-biblioteket UHS Mag312 791.43616 Pau

[Til referansen](#)

[Sex and Power](#)

Forfatter: Paul, William **Type:** Bokkapittel **Boktittel:** Laughing, screaming : modern Hollywood horror and comedy
Bokforfatter: Paul, William **ISBN:** 0231084641 **OCLC-nummer:** 942489888-47bibsys_network;
(NO-TrBIB)942489888 **Utgiver:** Columbia University Press **Utgivelsessted:** New York **Utgivelsesår:** 1994
Totalt antall sider: XI, 510 s. **Sider:** 113-137 **Tilgjengelig fra:** UiO HumSam-biblioteket Pensum 791.43616
Pau; UiO HumSam-biblioteket UHS Mag312 791.43616 Pau

[Til referansen](#)

[Sexual Politics](#)

Forfatter: Paul, William **Type:** Bokkapittel **Boktittel:** Laughing, screaming : modern Hollywood horror and comedy
Bokforfatter: Paul, William **ISBN:** 0231084641 **OCLC-nummer:** 942489888-47bibsys_network;
(NO-TrBIB)942489888 **Utgiver:** Columbia University Press **Utgivelsessted:** New York **Utgivelsesår:** 1994
Totalt antall sider: XI, 510 s. **Sider:** 177-205 **Tilgjengelig fra:** UiO HumSam-biblioteket Pensum 791.43616
Pau; UiO HumSam-biblioteket UHS Mag312 791.43616 Pau

[Til referansen](#)

[Politics of the Image](#)

Forfatter: Paul, William **Type:** Bokkapittel **Boktittel:** Laughing, screaming : modern Hollywood horror and comedy
Bokforfatter: Paul, William **ISBN:** 0231084641 **OCLC-nummer:** 942489888-47bibsys_network;
(NO-TrBIB)942489888 **Utgiver:** Columbia University Press **Utgivelsessted:** New York **Utgivelsesår:** 1994
Totalt antall sider: XI, 510 s. **Sider:** 206-228 **Tilgjengelig fra:** UiO HumSam-biblioteket Pensum 791.43616
Pau; UiO HumSam-biblioteket UHS Mag312 791.43616 Pau

[Til referansen](#)

[Introducing the Anti-Canon-as-Canon](#)

Forfatter: Harries, Dan **Type:** Bokkapittel **Kapitelforfatter:** Dan Harries **Boktittel:** Film parody **Bokforfatter:**
Harries, Dan **ISBN:** 0851708021; 085170803X **OCLC-nummer:** 001242164-47bibsys_network;
(NO-TrBIB)001242164 **Utgiver:** BFI Publishing **Utgivelsessted:** London **Utgivelsesår:** 2000 **Totalt antall sider:**
153 s. **Sider:** 3-10 **Noter:** Filmografi, s. [135]-138, bibliografi, s.[139]-150 **Tilgjengelig fra:** UiO
HumSam-biblioteket Pensum 791.43617 Har

[Til referansen](#)

[Spoofing Traditions](#)

Forfatter: Harries, Dan **Type:** Bokkapittel **Kapitelforfatter:** Dan Harries **Boktittel:** Film parody **Bokforfatter:** Harries, Dan **ISBN:** 0851708021; 085170803X **OCLC-nummer:** 001242164-47bibs_network; (NO-TrBIB)001242164 **Utgiver:** BFI Publishing **Utgivelsessted:** London **Utgivelsesår:** 2000 **Totalt antall sider:** 153 s. **Sider:** 11-21 **Noter:** Filmografi, s. [135]-138, bibliografi, s.[139]-150 **Tilgjengelig fra:** UiO HumSam-biblioteket Pensum 791.43617 Har

[Til referansen](#)

[Reiteration](#)

Forfatter: Harries, Dan **Type:** Bokkapittel **Kapitelforfatter:** Dan Harries **Boktittel:** Film parody **Bokforfatter:** Harries, Dan **ISBN:** 0851708021; 085170803X **OCLC-nummer:** 001242164-47bibs_network; (NO-TrBIB)001242164 **Utgiver:** BFI Publishing **Utgivelsessted:** London **Utgivelsesår:** 2000 **Totalt antall sider:** 153 s. **Sider:** 43-54 **Noter:** Filmografi, s. [135]-138, bibliografi, s.[139]-150 **Tilgjengelig fra:** UiO HumSam-biblioteket Pensum 791.43617 Har

[Til referansen](#)

[Inversion](#)

Forfatter: Harries, Dan **Type:** Bokkapittel **Kapitelforfatter:** Dan Harries **Boktittel:** Film parody **Bokforfatter:** Harries, Dan **ISBN:** 0851708021; 085170803X **OCLC-nummer:** 001242164-47bibs_network; (NO-TrBIB)001242164 **Utgiver:** BFI Publishing **Utgivelsessted:** London **Utgivelsesår:** 2000 **Totalt antall sider:** 153 s. **Sider:** 55-61 **Noter:** Filmografi, s. [135]-138, bibliografi, s.[139]-150 **Tilgjengelig fra:** UiO HumSam-biblioteket Pensum 791.43617 Har

[Til referansen](#)

[Misdirection](#)

Forfatter: Harries, Dan **Type:** Bokkapittel **Kapitelforfatter:** Dan Harries **Boktittel:** Film parody **Bokforfatter:** Harries, Dan **ISBN:** 0851708021; 085170803X **OCLC-nummer:** 001242164-47bibs_network; (NO-TrBIB)001242164 **Utgiver:** BFI Publishing **Utgivelsessted:** London **Utgivelsesår:** 2000 **Totalt antall sider:** 153 s. **Sider:** 62-70 **Noter:** Filmografi, s. [135]-138, bibliografi, s.[139]-150 **Tilgjengelig fra:** UiO HumSam-biblioteket Pensum 791.43617 Har

[Til referansen](#)

[Literalization](#)

Forfatter: Harries, Dan **Type:** Bokkapittel **Kapitelforfatter:** Dan Harries **Boktittel:** Film parody **Bokforfatter:** Harries, Dan **ISBN:** 0851708021; 085170803X **OCLC-nummer:** 001242164-47bibs_network; (NO-TrBIB)001242164 **Utgiver:** BFI Publishing **Utgivelsessted:** London **Utgivelsesår:** 2000 **Totalt antall sider:** 153 s. **Sider:** 71-76 **Noter:** Filmografi, s. [135]-138, bibliografi, s.[139]-150 **Tilgjengelig fra:** UiO HumSam-biblioteket Pensum 791.43617 Har

[Til referansen](#)

[Extraneous Inclusion](#)

Forfatter: Harries, Dan **Type:** Bokkapittel **Kapitelforfatter:** Dan Harries **Boktittel:** Film parody **Bokforfatter:** Harries, Dan **ISBN:** 0851708021; 085170803X **OCLC-nummer:** 001242164-47bibs_network; (NO-TrBIB)001242164 **Utgiver:** BFI Publishing **Utgivelsessted:** London **Utgivelsesår:** 2000 **Totalt antall sider:** 153 s. **Sider:** 77-82 **Noter:** Filmografi, s. [135]-138, bibliografi, s.[139]-150 **Tilgjengelig fra:** UiO HumSam-biblioteket Pensum 791.43617 Har

[Til referansen](#)

[Exaggeration](#)

Forfatter: Harries, Dan **Type:** Bokkapittel **Kapitelforfatter:** Dan Harries **Boktittel:** Film parody **Bokforfatter:** Harries, Dan **ISBN:** 0851708021; 085170803X **OCLC-nummer:** 001242164-47bibs_network; (NO-TrBIB)001242164 **Utgiver:** BFI Publishing **Utgivelsessted:** London **Utgivelsesår:** 2000 **Totalt antall sider:** 153 s. **Sider:** 83-89 **Noter:** Filmografi, s. [135]-138, bibliografi, s.[139]-150 **Tilgjengelig fra:** UiO HumSam-biblioteket Pensum 791.43617 Har

[Til referansen](#)

[Conservative Transgressions and Canonical Conclusions](#)

Forfatter: Harries, Dan **Type:** Bokkapittel **Kapitelforfatter:** Dan Harries **Boktittel:** Film parody **Bokforfatter:** Harries, Dan **ISBN:** 0851708021; 085170803X **OCLC-nummer:** 001242164-47bibs_network; (NO-TrBIB)001242164 **Utgiver:** BFI Publishing **Utgivelsessted:** London **Utgivelsesår:** 2000 **Totalt antall sider:** 153 s. **Sider:** 120-134 **Noter:** Filmografi, s. [135]-138, bibliografi, s.[139]-150 **Tilgjengelig fra:** UiO HumSam-biblioteket Pensum 791.43617 Har

[Til referansen](#)

[Adam Sandler, an Apologia: Anger, Arrested Adolescence, Amour Fou](#)

Forfatter: Timothy Shary **Type:** Bokkapittel **Boktittel:** Millennial masculinity. Men in contemporary American cinema **Bokforfatter:** Timothy Shary **Utgivelsesår:** 2013 **Sider:** 19-51

[Til referansen](#)

[An Overview of Sandler's Lessons in Masculinity](#)

Forfatter: K.B. Chapman **Type:** Bokkapittel **Kapittelforfatter:** K.B. Chapman **Boktittel:** Modeling Manhood. Adam Sandler's Portrayals of Masculinity and Manhood **Bokforfatter:** K.B. Chapman **Utgivelsesår:** 2014 **Sider:** 51-80

[Til referansen](#)

[Film Analysis](#)

Forfatter: K.B. Chapman **Type:** Bokkapittel **Kapittelforfatter:** K.B. Chapman **Boktittel:** Modeling Manhood. Adam Sandler's Portrayals of Masculinity and Manhood **Bokforfatter:** K.B. Chapman **Utgivelsesår:** 2014 **Sider:** 81-133

[Til referansen](#)

[Conclusion](#)

Forfatter: K.B. Chapman **Type:** Bokkapittel **Kapittelforfatter:** K.B. Chapman **Boktittel:** Modeling Manhood. Adam Sandler's Portrayals of Masculinity and Manhood **Bokforfatter:** K.B. Chapman **Utgivelsesår:** 2014 **Sider:** 134-139

[Til referansen](#)

[Queerness and Futurity in Superbad](#)

Forfatter: Michael DeAngelis **Type:** Bokkapittel **Boktittel:** Reading the Bromance Homosocial Relationships in Film and Television **Bokforfatter:** Michael DeAngelis **Utgivelsesår:** 2014 **Sider:** 213-229

[Til referansen](#)

[Introduction: Living in Comic Times](#)

Forfatter: Nicholas Holm **Type:** Bokkapittel **Kapittelforfatter:** Nicholas Holm **Boktittel:** Humour as politics.

Bokforfatter: Nicholas Holm **ISBN:** 9783319509495 **LCCN:** 2017943645 **Utgiver:** Springer Berlin Heidelberg

Utgivelsessted: New York, NY : **Utgivelsesår:** 2017. **Totalt antall sider:** pages cm **Sider:** 1-22 **DOI:**

10.1007/978-3-319-50950-1_1 **Tilgjengelig fra:** UiO HumSam-biblioteket Penum 791.4301 Hol

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

[Humour Without Anaesthetic: The Discomfort of Reality Comedy](#)

Forfatter: Nicholas Holm **Type:** Bokkapittel **Kapitelforfatter:** Nicholas Holm **Boktittel:** Humour as politics.

Bokforfatter: Nicholas Holm **ISBN:** 9783319509495 **LCCN:** 2017943645 **Utgiver:** Springer Berlin Heidelberg

Utgivelsessted: New York, NY : **Utgivelsesår:** 2017. **Totalt antall sider:** pages cm **Sider:** 89-118 **DOI:**

10.1007/978-3-319-50950-1_4 **Tilgjengelig fra:** UiO HumSam-biblioteket Penum 791.4301 Hol

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

[The Funny Fat Body: Slapstick and Gross-Out](#)

Forfatter: Barbara Plotz **Type:** Bokkapittel **Boktittel:** Fat on Film Gender, Race and Body Size in Contemporary

Hollywood Cinema **Bokforfatter:** Barbara Plotz **ISBN:** 9781350191662 **Utgiver:** Bloomsbury publishing

Utgivelsesår: 2020 **Sider:** 129-174 **Tilgjengelig fra:** UiO HumSam-biblioteket Penum 791.436561 Plo

[Til referansen](#)

[The gross-out genre, the Farrelly Brothers, and disability: mapping representational change](#)

Forfatter: Alison Wilde **Type:** Bokkapittel **Boktittel:** Film, Comedy, and Disability Understanding Humour and

Genre in Cinematic Constructions of Impairment and Disability **Bokforfatter:** Alison Wilde **ISBN:** 9780367587680

Utgiver: Routledge **Utgivelsesår:** 2018 **Sider:** 118-150 **Tilgjengelig fra:** UiO HumSam-biblioteket Penum

791.436527 Wil

[Til referansen](#)

Onlineartikler (som studentene kan velge blant; enkelte vil bli forelest over ifm filmvisninger)

[Til seksjonen](#)

[Film Bodies: Gender, Genre, and Excess](#)

[Film quarterly](#)

Forfatter: Williams, Linda **Type:** Artikkel **ISSN:** 00151386 **Utgivelsesår:** 1991 **Totalt antall sider:** 2-13 **Sider:** 2-13 **Årgang/Volum:** 44 **Hefte:** 4 **DOI:** 10.2307/1212758

[Lenke \(bibs-k.alma.exlibrisgroup.com\)](#)

[Til referansen](#)

[The Aha, Ha! Moment: A Gestalt Perspective on Audiovisual Humour](#)

[Cinema & cie \(Milano.\)](#)

Forfatter: Audissino, Emilio **Type:** Artikkel **ISSN:** 20355270 **OCLC-nummer:** (CKB)100000000803959; (CONSER)--2002048275; (DE-599)ZDB2497832-2 **Utgiver:** Milano University Press **Utgivelsessted:** Rome ;; Milan : **Utgivelsesår:** 2022-06-27 **Totalt antall sider:** 97-116 **Sider:** 97-116 **Årgang/Volum:** 22 **Hefte:** 38 **DOI:** 10.54103/2036-461X/16912 **Noter:** In my previous work about film music, I had adopted Gestalt as a theoretical framework to explain the functions and effects of music in film, from a perspective that did not stem from musicology but from film studies. I developed what I call 'micro/macro configurations' analysis. In films, music contributes to the overall form with its specific gestalt (the configuration of the musical structures), and such musical gestalt meets the gestalt of some other cinematic device/s. Besides music, any device (light design, colour schemes, dialogue, acting, camerawork, cutting...) has a specific micro-configuration that can fuse with those of the other devices, and it can be analysed in terms of micro/macro-configuration. The product of the fusion of these micro-configurations is a macro-configuration in which the devices create an audiovisual whole that is 'something else than the sum of its parts'. In this article I apply this Gestalt-inspired analytical approach to audiovisual humour, more specifically to 'audiovisual puns', 'sight gags', and 'perceptual pranks'. The bulk of the examples come from the cinema of the Zucker-Abrahams-Zucker trio, whose comedy is largely based on a clash of incongruous micro-configurations, on perceptual accumulation that creates results similar to multistable figures, and even on comical optical illusions. Closing the article is a proposal that links Gestalt to the Release Theories of humour, explaining the laughter engendered by humour as a 'Aha, Ha! moment'.

[Lenke \(bibs-k.alma.exlibrisgroup.com\)](#)

[Til referansen](#)

[The Puzzle of Good Bad Movies](#)

[The Journal of aesthetic education](#)

Forfatter: Tooming, Uku **Type:** Artikkel **ISSN:** 00218510 **Utgiver:** University of Illinois Press **Utgivelsessted:** CHAMPAIGN **Utgivelsesår:** 2020-10-01 **Totalt antall sider:** 31-46 **Sider:** 31-46 **Årgang/Volum:** 54 **Hefte:** 3 **DOI:** 10.5406/jaesteduc.54.3.0031 **Noter:** There are bad movies, and there are movies that are so bad that they are good. So-called good bad movies have received a lot of attention from critics and moviegoers in recent years. Many people, including those with good taste, are willing to invest their time and resources in watching and discussing them. In this paper, I will argue that the fact that aesthetically competent consumers of cinema are engaging with good bad movies challenges an intuitive assumption according to which a film merits appreciation qua film only if it manifests artistic competence. I will argue that we should weaken this assumption. Good bad movies do merit appreciation because they are unique in instantiating artistic possibilities that are out of reach of competent filmmakers. I conclude the paper by comparing and contrasting my account with a recent view of good bad art, suggested by John Dyck and Matt Johnson.

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

[Is There More to Hollywood Lowbrow Than Meets the Eye?](#)

[International journal of phytoremediation](#)

Forfatter: BONILA, PAUL C. **Type:** Artikkel **ISSN:** 10509208 **Utgiver:** Taylor & Francis Group **Utgivelsessted:** Philadelphia **Utgivelsesår:** 2005-01-01 **Totalt antall sider:** 17-24 **Sider:** 17-24 **Årgang/Volum:** 22 **Hefte:** 1 **DOI:** 10.1080/10509200590449831 **Noter:** Bonila examines the nature of Hollywood lowbrow motion pictures. Lowbrow films exemplify a testing of limits and provide a relief through indulgence.

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

['The Film That's Banned in Harrogate': Monty Python's Life of Brian \(1979\), Local](#)

[Censorship, Comedy and Local Resistance](#)

[Historical journal of film, radio, and television](#)

Forfatter: Egan, Kate **Type:** Artikkel **ISSN:** 01439685 **Utgiver:** Routledge **Utgivelsessted:** ABINGDON **Utgivelsesår:** 2020-09-03 **Totalt antall sider:** 152-171 **Sider:** 152-171 **Årgang/Volum:** 41 **Hefte:** 1 **DOI:** 10.1080/01439685.2020.1815363 **Noter:** This article investigates the banning of Monty Python's Life of Brian by 39 local councils in the United Kingdom in late 1979 and early 1980. Focusing on three of these local areas -

Harrogate, Dudley and Swansea - it draws on discursive analysis of local newspaper debate generated by both editors and readers, and the various arguments and strategies they employed to question the right of the local council to remove Life of Brian from their communities, including arguments relating to consumer choice and freedom and local trade and cultural reputation. Through doing this, the article foregrounds an approach that has yet to be explored extensively within the emergent body of work on local film censorship in the UK, advocating for the fruitfulness of a community-based historical analysis of resistance to local film regulation as well as the more commonly employed council-based analysis of local government files and archives. The article also considers the Life of Brian case study as an example of local film controversy where the themes and features of the film itself were drawn on by local resisters of the ban in a range of creative and productive ways.

[Lenke \(bibs-k.alma.exlibrisgroup.com\)](https://bibs.k.alma.exlibrisgroup.com)

[Til referansen](#)

[Introduction](#)

Forfatter: John Mundy and Glyn White **Type:** Bokkapittel **Boktittel:** Laughing matters : understanding film, television and radio comedy **Bokforfatter:** John Mundy and Glyn White **ISBN:** 1-5261-3052-1 **OCLC-nummer:** (CKB)381000000290548; (MiAaPQ)EBC5405961; (OCoLC)1085659489; (MdBmJHUP)muse72877; (UkMaJRU)992976649725301631 **Utgiver:** Manchester University Press **Utgivelsessted:** Manchester, UK : **Utgivelsesår:** 2017.; ©2012 **Totalt antall sider:** 1 online resource (vii, 279 pages) : **Sider:** 1-19

[Til referansen](#)

[Comedy and cultural value: from bad taste to gross-out](#)

Forfatter: John Mundy and Glyn White **Type:** Bokkapittel **Boktittel:** Laughing matters : understanding film, television and radio comedy **Bokforfatter:** John Mundy and Glyn White **ISBN:** 1-5261-3052-1 **OCLC-nummer:** (CKB)381000000290548; (MiAaPQ)EBC5405961; (OCoLC)1085659489; (MdBmJHUP)muse72877; (UkMaJRU)992976649725301631 **Utgiver:** Manchester University Press **Utgivelsessted:** Manchester, UK : **Utgivelsesår:** 2017.; ©2012 **Totalt antall sider:** 1 online resource (vii, 279 pages) : **Sider:** 207-230

[Til referansen](#)

[Comic Introduction: "Make 'em Laugh, make 'em Laugh!"](#)

Forfatter: Andrew Horton and Joanna E. Rapf **Type:** Bokkapittel **Boktittel:** A companion to film comedy

[electronic resource] **Bokforfatter:** Andrew Horton and Joanna E. Rapf **ISBN:** 1-118-32784-5; 1-118-32783-7; 1-118-32782-9; 1-283-64440-1; 1-118-32785-3 **OCLC-nummer:** (CKB)2670000000246817; (EBL)1031823; (OCoLC)812911615; (SSID)ssj0000718921; (PQKBManifestationID)11400401; (PQKBTitleCode)TC0000718921; (PQKBWorkID)10752734; (PQKB)11541093; (MiAaPQ)EBC4034207; (MiAaPQ)EBC1031823; (Au-PeEL)EBL1031823; (CaPaEBR)ebr10605309 **Utgiver:** Wiley-Blackwell
Utgivelsessted: Malden, MA : **Utgivelsesår:** c2012. **Totalt antall sider:** 1 online resource (585 p.) **Sider:** 1-11
Noter: Description based upon print version of record.

[Til referansen](#)

[Mel Brooks, Vulgar Modernism, and Comic Remediation](#)

Forfatter: Andrew Horton and Joanna E. Rapf **Type:** Bokkapittel **Boktittel:** A companion to film comedy
[electronic resource] **Bokforfatter:** Andrew Horton and Joanna E. Rapf **ISBN:** 1-118-32784-5; 1-118-32783-7; 1-118-32782-9; 1-283-64440-1; 1-118-32785-3 **OCLC-nummer:** (CKB)2670000000246817; (EBL)1031823; (OCoLC)812911615; (SSID)ssj0000718921; (PQKBManifestationID)11400401; (PQKBTitleCode)TC0000718921; (PQKBWorkID)10752734; (PQKB)11541093; (MiAaPQ)EBC4034207; (MiAaPQ)EBC1031823; (Au-PeEL)EBL1031823; (CaPaEBR)ebr10605309 **Utgiver:** Wiley-Blackwell
Utgivelsessted: Malden, MA : **Utgivelsesår:** c2012. **Totalt antall sider:** 1 online resource (585 p.) **Sider:** 151-171 **Noter:** Description based upon print version of record.

[Til referansen](#)

[Party time or can't hardly wait for that American pie: Hollywood high school movies of the](#)

[90s](#)

[Cineaction!](#)

Forfatter: Wood, Robin **Type:** Artikkel **ISSN:** 08269866 **Utgiver:** CineAction **Utgivelsesår:** 2002-12-22 **Totalt antall sider:** 2- **Sider:** 2- **Hefte:** 58 **Noter:** Appreciatively treats the genre of Hollywood high school films, analyzing genre characteristics of ten films made in the 1990's.

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](#)

[Til referansen](#)

[Party On, Be Excellent, and Be Ignorant: Depictions of Masculinity in the Idiotic Duo Film](#)

[Genre](#)

[Studies in popular culture](#)

Forfatter: Janning, Michelle Y. **Type:** Artikkel **ISSN:** 08885753 **Utgiver:** Popular Culture Association in the South

Utgivelsesår: 2001-04-01 **Totalt antall sider:** 81-95 **Sider:** 81-95 **Årgang/Volum:** 23 **Hefte:** 3

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

[Fear and self-loving: masturbation in teen movie comedies](#)

[Film international \(Göteborg, Sweden\)](#)

Forfatter: Johnson, Brian C **Type:** Artikkel **ISSN:** 16516826 **Utgivelsesår:** 2015 **Totalt antall sider:** 60- **Sider:** 60- **Årgang/Volum:** 13 **Hefte:** 4

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

[Loose Cannons: White Masculinity and the Vulgar Teen Comedy Film](#)

[Journal of popular culture](#)

Forfatter: SPEED, LESLEY **Type:** Artikkel **ISSN:** 00223840 **Utgiver:** Blackwell Publishing Inc **Utgivelsessted:** Malden, USA **Utgivelsesår:** 2010-08 **Totalt antall sider:** 820-841 **Sider:** 820-841 **Årgang/Volum:** 43 **Hefte:** 4 **DOI:** 10.1111/j.1540-5931.2010.00772.x **Noter:** Byline: LESLEY SPEED (1) Author Affiliation: (1)University of Ballarat, Australia.

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

[Adam Sandler as \(questionable\) masculine 'role model': towards an analysis of disgust and](#)

[violence in Adam Sandler's comedian comedy](#)

[Comedy studies](#)

Forfatter: Washbourne, Neil **Type:** Artikkel **ISSN:** 2040610X **Utgiver:** Routledge **Utgivelsessted:** Abingdon **Utgivelsesår:** 2018-01-02 **Totalt antall sider:** 36-49 **Sider:** 36-49 **Årgang/Volum:** 9 **Hefte:** 1 **DOI:** 10.1080/2040610X.2018.1437168 **Noter:** Adam Sandler's film work has been critically vilified and paid little attention by academics. This article suggests that his work justifies sustained academic attention, yet I conclude that he offers questionable masculine role models dependent on masculinity being asserted via ambivalent dis-identification with gay men and women. I argue this case via critique of the most sustained analyses of his

workand via close readings of aspects of Sandler's films. I dispute Chapman's contextualisation of Sandler's film comedies in relation to thinking about masculinity and gay men. These changes have arisen in response to feminism and the lesbian and gay movement. I argue that Chapman's contextualisation of, and the ambiguities of Sandler's engagement with, feminism and gay men needs more critical attention. Further, I argue that we should actively read Sandler's films using Seidman's idea of comedian comedy and that focusing attention on such comedies' tensions with narrative film enable us to direct our critical attention on the ambivalences present in Sandler's movies. His films show resistance to relinquishing some privileges of dominant forms of masculinity (physical violence) and demonstrate disgust withthe sexuality, bodies and behaviour of gay men.

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

[Transfiguring Theaters for Disrespectable Leisure: An Ethnography on Black Womxn's](#)

[Ratchet Performances in Movie Showings of Girls Trip](#)

[Journal of communication](#)

Forfatter: Davis, Sharde M. ; Tounsel, Timeka N. **Type:** Artikkel **ISSN:** 00219916 **Utgiver:** Oxford Univ Press

Utgivelsessted: CARY **Utgivelsesår:** 2021-08-01 **Totalt antall sider:** 598-622 **Sider:** 598-622 **Årgang/Volum:**

71 **Hefte:** 4 **DOI:** 10.1093/joc/jqab016 **Noter:** This ethnographic study considers how Black womxn audiences collectively negotiated the politics of respectability in the movie theater, anecdotally referred to as cinema etiquette, in showings of the film Girls Trip. Data were collected in two local theaters in a Northeastern city using field interviews, follow-up telephone interviews, and participant observation. Findings revealed that Black womxn audiences (from various age groups) embodied an intersectional resistance discourse of disrespectability (Cooper, 2012, 2017, 2018) through their (non)verbal behaviors and an ecology of the senses (i.e., sight and sound) that were situated at the intersection of ratchetness, playfulness, and informality. In doing so, they created a "homeplace," making an otherwise uncomfortable and highly regulated public space suitable for their collective spectatorship of the film. We argue that Black womxn's embodiment of ratchetness is not necessarily a unidimensional endeavor, but rather an ever-evolving, multifaceted resource that enables Black womxn to reach political and pleasurable ends.

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

[Maid of dishonour: Women behaving badly in 'bridesmaids'](#)

[Screen education \(St Kilda, Vic.\)](#)

Forfatter: Campbell, Mel **Type:** Artikkel **ISSN:** 1449857X **Utgiver:** Australian Teachers of Media **Utgivelsesår:**

2019-12 **Totalt antall sider:** 118-123 **Sider:** 118-123 **Hefte:** 95 **Noter:** Right from its opening moments,

Bridesmaids (Paul Feig, 2011) signals its intention to disrespect the familiar tropes and structural rules of the

'chick flick'. As the camera slowly moves through a luxurious mansion, we hear a man and woman having sex; but

the glamorous, erotic mood is quickly punctured when we see the troubled face of the film's protagonist, Annie

(Kristen Wiig), and realise we're watching her have terrible, unsatisfying sex with a selfish partner, Ted (Jon

Hamm).

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](#)

[Til referansen](#)

[When the Community of Laughter Needed the Bathroom: Bridesmaids and the Limits of](#)

[Cringe Comedy](#)

[Studies in American humor](#)

Forfatter: Schwanebeck, Wieland **Type:** Artikkel **ISSN:** 0095280X **Utgivelsesår:** 2023-09-05 **Totalt antall sider:**

266-286 **Sider:** 266-286 **Årgang/Volum:** 9 **Hefte:** 2 **DOI:** 10.5325/studamerhumor.9.2.0266 **Noter:** ABSTRACT

This article links the concept of the community of laughter to cringe comedy, which emphasizes embarrassment,

awkwardness, and social isolation over the affirmative bonds of other, less pain-inducing branches of comedy. It

uses the film Bridesmaids (2011) to investigate how cringe comedy refrains from celebrating communality and

solidarity, exposing the fragility of female bonds in the context of class warfare. The film's eloquent and

cringeworthy set pieces isolate the main character from her potential "community of laughter" and set her on a

trajectory that is often closer to the arc of tragedy, where characters experience a fall. Crucially, cringe comedy's

inherent necessity to soften the blow, signaled by the climactic reconciliation in Bridesmaids, is not to be confused

for a cop-out on behalf of the filmmakers. It is part of cringe comedy's tendency to set its main characters on a

path towards catharsis and spiritual betterment.

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](#)

[Til referansen](#)

[An Affair to Forget: Melancholia in Bromantic Comedy](#)

[Camera obscura \(Durham, NC\)](#)

Forfatter: Modleski, Tania **Type:** Artikkel **ISSN:** 02705346 **Utgiver:** Duke University Press **Utgivelsessted:** DURHAM **Utgivelsesår:** 2014-01-01 **Totalt antall sider:** 119-147 **Sider:** 119-147 **Årgang/Volum:** 29 **Hefte:** 2 **DOI:** 10.1215/02705346-2704652 **Noter:** This article looks at theories of melancholia to analyze “bromantic” comedies of the kind often associated with film producer, director, and writer Judd Apatow. Taking its title from the references to the film (dir. Leo McCarey, US, 1957) that run through the classic romantic comedy (dir. Nora Ephron, US, 1993), this article suggests that in fact romantic comedy may itself be considered a melancholy genre. Insofar as the heterosexual coupling that typically ends romantic comedies forecloses same-sex desire, the foreclosed objects exist, in the words of Judith Butler, as “ungrievable and unacknowledged losses.” Same-sex desire becomes “an affair to forget.” In the bromance (dir. Greg Mottola, US, 2007), however, homosexual possibility comes to the fore, so that melancholia actually turns into mourning for the lost male object of the protagonist's desire. In (dir. Judd Apatow, US, 2007), the film's visuals and its staging of visibility work against the rom-com conventions that the film draws upon, resisting the plot's forward movement into heteronormativity. The article ends by examining (dir. Todd Phillips, US, 2009) and considering the psychic consequences of forgetting that relate to a repudiation of, and simultaneously disavowed identification with, the feminine that characterizes the heterosexual male's melancholia. A coda examines (dir. Paul Feig, US, 2011), a film about female-female relations that was produced by Apatow and designed to cash in on the popularity of *While You Were Sleeping*, like *Mean Girls*, strikes a note of mourning, the devalued status of women prevents them from achieving the grandeur of melancholics, a grandeur that accrues to men even in low comedic forms.

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

[Beyond Boobs and Beer: Analysis of Masculine Rites of Passage in the Film Superbad](#)

[Southwestern mass communication journal](#)

Forfatter: Huemmer, Jennifer **Type:** Artikkel **ISSN:** 08919186 **Utgivelsesår:** 2019-05-31 **Årgang/Volum:** 31 **Hefte:** 2 **DOI:** 10.58997/smc.v31i2.19 **Noter:** Representations of “ideal” masculinity and the process of achieving that ideal in Western culture constantly change to reflect the current social standards. This critical case study of the 2007 American comedy film *Superbad* uses a textual analysis to identify how the film represents emerging masculinity and the process for achieving an “ideal” masculine status. The results indicate that representations of masculinity in *Superbad* are divided into three categories consistent with Sigmund Freud's concepts of id, ego and superego. *Superbad* is consistent with the “myth” of hegemonic masculinity in that white, heterosexual,

middle-class men are "ideal" regardless of personality and physical beauty. However, the film diverges from the myth of hegemonic masculinity in its exaggerated representations of hyper-masculine male characters thus positioning stereotypical aggressive depictions of masculinity as an outdated farce

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

[Transition, Crisis and Nostalgia: Youth Masculinity and Postfeminism in Contemporary](#)

[Hollywood, an Analysis of Superbad](#)

[Boyhood studies](#)

Forfatter: Cann, Victoria ; Horton, Erica **Type:** Artikkel **ISSN:** 23759240 **Utgiver:** Berghahn Journals

Utgivelsesår: 2015-09-01 **Totalt antall sider:** 5-24 **Sider:** 5-24 **Årgang/Volum:** 8 **Hefte:** 2 **DOI:**

10.3167/bhs.2015.080202 **Noter:** This article explores the representation of youth masculinity in contemporary Hollywood comedy. By focusing on the intersection of gender and generation, it emphasizes the importance of relationality in a consideration of representations of boyhood. Using Superbad as a case study, this article reveals the nuanced ways in which the crisis of masculinity is represented in popular culture in a postfeminist context.

Foregrounding issues of homosociality in coming-of-age narratives, it emphasizes the tensions between generational expectations and performances of gender. Themes of loss and nostalgia are explored through analysis of the juxtaposition of adult and adolescent male characters in Superbad, providing insight into and understanding of the complexities of boyhood. Superbad is contextualized in relation to teen comedy more broadly, highlighting the important cultural space that contemporary Hollywood comedies play in (re)constructing discourses of masculinity.

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

["I Love You, Man": Bromances, the Construction of Masculinity, and the Continuing](#)

[Evolution of the Romantic Comedy](#)

[Quarterly review of film and video](#)

Forfatter: Alberti, John **Type:** Artikkel **ISSN:** 10509208 **Utgiver:** Taylor & Francis Group **Utgivelsessted:**

Philadelphia **Utgivelsesår:** 2013-03-01 **Totalt antall sider:** 159-172 **Sider:** 159-172 **Årgang/Volum:** 30 **Hefte:** 2

DOI: 10.1080/10509208.2011.575658 **Noter:** Alberti talks about the contemporary sub-genre of the bromance

as examples of this generic exploration of "other types of relationships" not defined by the conventional codes of the heteronormative romantic comedy, explorations driven by and responding to the "new climate of social and sexual equality between men and women." Following Rick Altman's argument that they regard genres as "not just post facto categories" but instead as "part of the constant category-splitting/ category creating dialectic that constitutes the history of types and terminology," they can see the bromance as part of this dialectical process relating to the evolution of gender and sexual identities within the narrative framework of the Hollywood romantic comedy (64-65, emphasis in original); specifically, the search for new constructions of masculine identity appropriate to the "new climate of social and sexual equality."

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

"I Love You, Brom Bones": Beta Male Comedies and American Culture

Quarterly review of film and video

Forfatter: Greven, David **Type:** Artikkel **ISSN:** 10509208 **Utgiver:** Taylor & Francis Group **Utgivelsessted:** Philadelphia **Utgivelsesår:** 2013-10-01 **Totalt antall sider:** 405-420 **Sider:** 405-420 **Årgang/Volum:** 30 **Hefte:** 5 **DOI:** 10.1080/10509208.2011.575669 **Noter:** The titles of current books bemoaning the child-man, regressive state of American masculinity are telling: Manning Up; Save the Males. Inciting this glut of alarmist literature and embodying the male crisis at their core is the series of so-called "Beta Male" comedies that have been emerging in the past decade and forming a new genre unto themselves, with the key exception of the horror genre, these comedies, pioneered by the wildly successful director Judd Apatow, have become, in their recurring problems and themes, the primary means whereby the contemporary -- read, the latest -- crisis in masculinity can be explored. These films demand attention less for what they say about what's ailing post-millennial masculinity than for the ample evidence they offer that US masculinity's historical penchants for misogyny, homophobia, and racism continue unabated.

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

Dude, Where's My Gender? Contemporary Teen Comedies and New Forms of American

Masculinity

Cinéaste (New York, N.Y.)

Forfatter: Greven, David **Type:** Artikkel **ISSN:** 00097004 **Utgiver:** Cineaste Publishers, Inc **Utgivelsessted:**

NEW YORK **Utgivelsesår:** 2002-06-22 **Totalt antall sider:** 14-21 **Sider:** 14-21 **Årgang/Volum:** 27 **Hefte:** 3

Noter: Usually dismissed by serious moviegoers as lowbrow farces fueled by raging hormones and gross-out scatological humor, the new wave of teen comedies have become one of today's most popular Hollywood genres. Greven contends that in surprising ways--often reflecting the impact of the feminist and gay rights movements--the new teen comedies also portray new visions of gender, depict emergent sexualities, reshape conventional notions of manhood and are helping to redefine gender as such.

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

"Goodnight, my sweet guys": This is the end, bromance, and homophobia

Jump cut

Forfatter: Greven, David **Type:** Artikkel **ISSN:** 01465546 **Utgiver:** Federation Internationale des Archives (FIAF)

Utgivelsesår: 2018-04-01 **Totalt antall sider:** Web- **Sider:** Web- **Hefte:** 58

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

Introduction to Painful Laughter: Media and Politics in the Age of Cringe

Humanities (Basel)

Forfatter: Schwanebeck, Wieland **Type:** Artikkel **ISSN:** 20760787 **Utgiver:** MDPI AG **Utgivelsessted:** Basel

Utgivelsesår: 2021-12-01 **Totalt antall sider:** 123- **Sider:** 123- **Årgang/Volum:** 10 **Hefte:** 4 **DOI:**

10.3390/h10040123 **Noter:** This introduction to the Special Issue on cringe humour briefly traces the starting point of the contemporary cringe boom, and it looks into the roots of awkwardness as a cultural phenomenon in the 1960s. Moreover, the introduction argues for the cathartic potential of cringe humour in the context of sociopolitical issues, and briefly presents the subsequent articles.

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[Til referansen](#)

Ought comedies be censored? Take Dave Chapelle and Ali Wong as case studies

Comedy studies

Forfatter: Zhou, Qianni **Type:** Artikkel **ISSN:** 2040610X **Utgiver:** Routledge **Utgivelsessted:** Abingdon

Utgivelsesår: 2023-01-02 **Totalt antall sider:** 54-63 **Sider:** 54-63 **Årgang/Volum:** 14 **Hefte:** 1 **DOI:**

10.1080/2040610X.2023.2149216 **Noter:** Nowadays, the comedy industry is threatened by Cancel Culture and comedians are cautious about sensitive themes. Dave Chapelle and Ali Wong are standup comedians in American, their comedy performances *The Closer* and *Baby Cobra* released on Netflix were considered 'insulting' and 'offensive' by cancel culture. This article examines the relationships among cancel culture, comedians, and commercial institutions by the case study of Dave Chapelle and Ali Wong. Exploring whether comedy is limited by the censorship system and cancel culture. I argue that the cancel culture supporters will pressure on institutions that have real power on the cancelling of public figures. To prevent misjudging the intentions behinds the jokes, the cancel culture should examine the 'offensive' materials carefully. I will further explain the argument in detail by focusing on the rebellious nature of comedy, the multiple stakeholders involved in the censorship process, celebrity Schadenfreude culture, freedom of speech, and the price of repression, all of which are likely to make the censorship of comedy short-sighted.

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[Til referansen](#)

[Through the Gaps of My Fingers: Genre, Femininity, and Cringe Aesthetics in Dramedy](#)

[Television](#)

[Television & new media](#)

Forfatter: Havas, Julia ; Sulimma, Maria **Type:** Artikkel **ISSN:** 15274764 **Utgiver:** SAGE Publications

Utgivelsessted: Los Angeles, CA **Utgivelsesår:** 2020-01-01 **Totalt antall sider:** 75-94 **Sider:** 75-94

Årgang/Volum: 21 **Hefte:** 1 **DOI:** 10.1177/1527476418777838 **Noter:** Concentrating on the series “Girls”

(2012–2017), “Fleabag” (2016), and “Insecure” (2016–), this article examines the female-centered dramedy as a current genre of U.S.-American television culture with specific investments in gendered value hierarchies. The article explores the format’s dominant narrative and aesthetic practices with specific focus on prestige dramedy’s “cringe” aesthetics. Cringe is increasingly mobilized as a mode of political expression following the format’s privileging of female subjectivities. As such, cringe is tasked with negotiating the tensions between drama and comedy on one hand and intersectional relations of identity politics on the other. Character “complexity,” embedded in ideological themes around identity, modifies the “comedy” in cringe and becomes associated with the more prestigious dramatic mode, this way governing the texts’ appeal to cultural value. The article

demonstrates the ways the female-centered cringe dramedy expresses its politicization and “complexity” via disturbing gendered expectations of mediated femininity, and specifically body and sexuality politics.

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[Til referansen](#)

[Comedy comes in threes: developing a conceptual framework for the comic triple humour technique](#)

[Comedy studies](#)

Forfatter: McKeague, Matthew **Type:** Artikkel **ISSN:** 2040610X **Utgiver:** Routledge **Utgivelsessted:** Abingdon

Utgivelsesår: 2021-07-03 **Totalt antall sider:** 174-185 **Sider:** 174-185 **Årgang/Volum:** 12 **Hefte:** 2 **DOI:**

10.1080/2040610X.2021.1951105 **Noter:** There is an opportunity in humour studies to expand its fundamental theories and develop joke structure analysis tools for humour techniques such as the Comic Triple. Despite its use in the comedic arts, there is a lack of research regarding the Comic Triple tactic wherein three components of a joke appear in a sequence. The first component establishes a joke's setup, the second reinforces the setup, and the third contradicts this pattern with a surprise. Using the Incongruity Theory of humour as a theoretical basis, the author proposes a conceptual framework for explaining and analysing the Comic Triple with applications to visual humour and comedic outlets other than stand-up comedy, where research has already been conducted. This conceptual framework graphically presents a theoretical construct of the Comic Triple displayed as a linear process. In the final portion of the article, the Comic Triple Conceptual Framework is applied to The Three Stooges' short film Punch Drunks as an example analysis, illustrating a well-defined humour tactic within an academic context.

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[Til referansen](#)

[The Leisured Testes: White Ball-Breaking as Surplus Masculinity in Jackass](#)

[Journal of popular culture](#)

Forfatter: Tourino, Christina Marie **Type:** Artikkel **ISSN:** 00223840 **Utgiver:** Blackwell Publishing Ltd

Utgivelsessted: HOBOKEN **Utgivelsesår:** 2015-08 **Totalt antall sider:** 691-702 **Sider:** 691-702

Årgang/Volum: 48 **Hefte:** 4 **DOI:** 10.1111/jpcu.12227 **Noter:** Byline: Christina Marie Tourino

[Lenke \(bibsys-k.alma.exlibrisgroup.com\)](https://bibsys-k.alma.exlibrisgroup.com)

[Til referansen](#)

Pranking Peter Pans: Performing Playground Masculinities in Extreme Sports

Text and performance quarterly

Forfatter: Gieseler, Carly M. **Type:** Artikkel **ISSN:** 10462937 **Utgiver:** Routledge **Utgivelsessted:** ABINGDON

Utgivelsesår: 2014-10-02 **Totalt antall sider:** 334-353 **Sider:** 334-353 **Årgang/Volum:** 34 **Hefte:** 4 **DOI:**

10.1080/10462937.2014.940501 **Noter:** In this essay, I explore how extreme sporting athletes and reality prank programming stars perform adolescent masculinities that comply, resist, and transform traditional codes of masculinity. In the phenomenon I dub "pranktainment," I analyze MTV's Jackass, Viva La Bam, and Nitro Circus to reveal how extreme stars use language, embody attitudes, and construct dramas in adolescent performances of masculinity. Even as the white, heterosexual, male pranktainers resist hegemonic masculinity, their mocking adolescent performances refuse to challenge the power and privilege assigned to their positions. In parodies mocking dominant masculinities, pranktainers sustain power at the expense of non-white, non-heterosexual, non-male identities.

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[Til referansen](#)

"This Performance Art is for the Birds:" Jackass, 'Extreme' Sports, and the De(con)struction of Gender

Studies in art education

Forfatter: Sweeny, Robert W. **Type:** Artikkel **ISSN:** 00393541 **Utgiver:** Routledge **Utgivelsessted:** Reston

Utgivelsesår: 2008-01-01 **Totalt antall sider:** 136-146 **Sider:** 136-146 **Årgang/Volum:** 49 **Hefte:** 2 **DOI:**

10.1080/00393541.2008.11518731 **Noter:** Many challenges currently face art educators who aim to address aspects of popular visual culture in the art classroom. This article analyzes the relationship between performance art and the MTV program Jackass, one example of problematic popular visual culture. Issues of gender representation and violence within the context of Reality TV and 'extreme' sports will be analyzed, with the intent of questioning the pedagogical limitations and possibilities of such topics within the field of art education, in order to provide art educators with related critical pedagogical strategies.

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In the laboratory of masculinity: Renegotiating gender subjectivities in MTV's Jackass

Critical studies in media communication

Forfatter: Lindgren, Simon ; Lélièvre, Maxime **Type:** Artikkel **ISSN:** 14795809 **Utgivelsesår:** 2009 **Totalt antall sider:** 393- **Sider:** 393- **Årgang/Volum:** 26 **Hefte:** 5 **DOI:** 10.1080/15295030903325313 **Noter:** This article presents a content analysis of all 25 episodes of the popular television series Jackass aired on MTV between 2000 and 2002 and of the two movies Jackass: The Movie (2002) and Jackass Number Two (2006). Starting with a brief discussion of white male backlash and representations of masculinity in crisis, we move on to show that the text of Jackass seems to reaffirm hegemonic masculinity while still maintaining an ambiguous position vis-à-vis the ideals of machismo and hyper-virility. This, at first hand, may appear as a paradox. Our argument, however, is that if one reads Jackass from outside of, what Judith Butler calls, "the heterosexual matrix," things do not appear that paradoxical at all. Seeing that gender subjectivities are not essentially fixed or naturally given, Jackass can instead be read in terms of the symbolic struggle between different forms of masculinity within a dialectical process of change throughout history.

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[Til referansen](#)

[MTV's Jackass: Transgression, Abjection and the Economy of White Masculinity](#)

[Journal of gender studies](#)

Forfatter: Brayton, Sean **Type:** Artikkel **ISSN:** 09589236 **Utgiver:** Taylor & Francis Group **Utgivelsessted:** ABINGDON **Utgivelsesår:** 2007-03-01 **Totalt antall sider:** 57-72 **Sider:** 57-72 **Årgang/Volum:** 16 **Hefte:** 1 **DOI:** 10.1080/09589230601116190 **Noter:** In the post-civil rights era, it is argued that some white men have adopted a marginalized positionality. This 'white male backlash' is often described as a distorted attempt to wrest social privilege from civil rights, feminist, and gay/lesbian movements. Through 'reflexive sadomasochism' the white male subject is able to simultaneously express an aggressive and receptive identity. While this overt narrative of white male victimhood is a recurring theme in popular film it has only been discussed within the action-drama genre. In response, I rely on a textual analysis of the popular film and television series Jackass to explain an alternative version of white male victimhood, one that loosely resembles Bakhtin's carnivalesque. Jackass complicates an already complex discourse of white male disadvantage by portraying an abject white masculinity through parody and humour. Heteronormative white masculinity is reframed as antiheroic and marginalized, but it is also exposed to relentless mockery. Several sketches of Jackass are loaded with homoerotic inflections that potentially trouble a rigid heteronormative masculinity. As an ambiguous text devoted to grotesque realism and the 'low other', Jackass might signify a contemporary form of burlesque. In this light, the film appears to reaffirm dominant assumptions of white masculinity even as it lampoons the values of bourgeois society.

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[Til referansen](#)

[Mr. Deeds](#)

[Sight and Sound](#)

Forfatter: Gilbey, R **Type:** Artikkel **ISSN:** 00374806 **Utgiver:** British Film Inst **Utgivelsessted:** LONDON

Utgivelsesår: 2002-12-01 **Totalt antall sider:** 53-54 **Sider:** 53-54 **Årgang/Volum:** 12 **Hefte:** 12 **Noter:** "Mr. Deeds," directed by Steven Brill and starring Adam Sandler and Winona Ryder, is reviewed.

[Lenke \(bibs-k.alma.exlibrisgroup.com\)](http://bibs-k.alma.exlibrisgroup.com)

[Til referansen](#)

[Mr. Deeds](#)

[Rolling Stone](#)

Forfatter: Travers, Peter **Type:** Anmeldelse **ISSN:** 0035791X **Utgiver:** Rolling Stone Licensing LLC

Utgivelsessted: New York **Utgivelsesår:** 2002-07-25 **Totalt antall sider:** 76- **Sider:** 76- **Hefte:** 901 **Noter:**

Sandier, screenwriter Tim Herlihy and director Steven Brill haven't just remade the 1936 Frank Capra classic, Mr [Deeds] Goes to Town, about a New England bumpkin who inherits a fortune - they have reduced its comic truth to trite jokes and tear-jerking drivel. Sandier follows Gary Cooper in the role of Longfellow Deeds, a New Hampshire pizza-joint owner who writes greeting-card poetry on the side and hugs everybody in sight.

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[Til referansen](#)

[Misdeeds of `Mr. Deeds](#)

[Variety](#)

Forfatter: McCarthy, Todd **Type:** Artikkel **ISSN:** 00422738 **Utgiver:** PME Holdings, LLC d/b/a Variety Media LLC

Utgivelsessted: Los Angeles **Utgivelsesår:** 2002-06-17 **Totalt antall sider:** 23- **Sider:** 23- **Årgang/Volum:** 387

Hefte: 5 **Noter:** Directed by Steven Brill. Screenplay, Tim Herlihy, based on a story by Clarence Budington

Kelland and adapted from "Mr. Deeds Goes to Town," directed by Frank Capra and written by Robert Riskin.

Camera (Deluxe color), Peter Lyons Collister; editor, Jeff Gourson; music, Teddy Castellucci; music supervisor,

Michael Dilbeck; production designer, Perry Andelin Blake; art directors, Stephen McCabe, Stephen H. Carter

(N.Y.); set designers, Kevin Cross, Al Hobbs; set decorators, Lauri Gaffin, Beth A.

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MR. DEEDS: Adam Sandler drops the ball

Rolling stone

Type: Artikkel **ISSN:** 0035791X **Utgiver:** Rolling Stone Licensing LLC **Utgivelsessted:** New York **Utgivelsesår:** 2002-07-25 **Totalt antall sider:** 76- **Sider:** 76- **Hefte:** 901

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[Til referansen](#)

FILM REVIEW; Full Pockets, Big City: FILM REVIEW

New York Times (Online)

Type: Anmeldelse **Utgiver:** New York Times Company **Utgivelsessted:** New York **Utgivelsesår:** 2002-06-28

Noter: Elvis Mitchell reviews movie Mr Deeds, adapted from Frank Capra's Mr Deeds Goes to Town, directed by Steven Brill; Adam Sandler and Winona Ryder star; photos (M)

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[Til referansen](#)

The way we laughed

The Village voice (New York)

Forfatter: Atkinson, Michael **Type:** Avisartikkel **ISSN:** 00426180 **Utgiver:** Village Voice Media Holdings LLC

Utgivelsessted: New York **Utgivelsesår:** 2002-07-09 **Hefte:** 27 **Noter:** "Mr. Deeds" directed by Steven Brill and starring Adam Sandler and "Rocco and His Brothers" directed by Luchino Visconti are reviewed.

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[Til referansen](#)

Sisterhood of the traveling raunch

Time (Chicago, Ill.)

Forfatter: Zornosa, Laura **Type:** Artikkel **ISSN:** 0040781X **Utgiver:** Time Incorporated **Utgivelsessted:** New

York **Utgivelsesår:** 2023-07-24 **Totalt antall sider:** 62- **Sider:** 62- **Årgang/Volum:** 202 **Hefte:** 3/4 **Noter:**

Zornosa talks about Joy Ride directed by Adele Lim. To set the scene: The summer comedy's four protagonists are stuck in China, trying to get to South Korea despite having had their passports stolen. They need a big, shiny distraction. So naturally, they disguise themselves as the brand-new (fictional) K-pop group Brownie Tuesday and

launch into a yassified version of the sexually explicit, modern rap classic. Joy Ride is deliciously filthy, but buried beneath the dirty jokes is a genuine story of identity and friendship. Joy Ride is a search for belonging, both culturally and within friendships and family. Audrey was adopted by a white couple and isn't particularly connected to her heritage.

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[Til referansen](#)

'Joy Ride': Review

Screen International

Forfatter: Baughan, Nikki **Type:** Anmeldelse **ISSN:** 03074617 **Utgiver:** Media Business Insight **Utgivelsessted:** London **Utgivelsesår:** 2023-07-28 **Noter:** Four Asian American woman head on a no-holds-barred trip across China in Adele Lim's raucous feature debut Dir: Adele Lim. 95min Four Asian American women embark on a raucous journey across China (and, briefly, into South Korea) to find one of their birth mothers in this fish-out-of-water comedy that combines frank humour with a heartfelt narrative about the challenges of finding a true sense of belonging. Written by Cherry Chevapravatdumrong and Teresa Hsiao (whose joint credits include Family Guy, American Dad and Awkwafina Is Not From Queens), it uses these eyebrow-raising moments to confront outdated taboos around body image, sexuality, gender, ambition and desire.

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Adele Lim

Hollywood Reporter

Forfatter: O'Connell, Mikey **Type:** Artikkel **ISSN:** 00183660 **Utgiver:** P-MRC **Utgivelsessted:** Hollywood **Utgivelsesår:** 2023-06-21 **Totalt antall sider:** 28-29 **Sider:** 28-29 **Årgang/Volum:** 429 **Noter:** The Joy Ride filmmaker stakes her claim on raunchy comedy while navigating the perks and pitfalls of her new role as Hollywood's 'go-to Asian' Adele Lim is anxious to hear my recap of the previous night's screening of Joy Ride when she pipes in from her home office in early June. During a wide-ranging discussion, Lim talks full-frontal nudity, the tightrope of promoting a film during a strike and what she learned from going public with that lowball offer. When you're an Asian actor, it's hard to find material that platforms your strengths and makes you shine. What's your opinion on the proposed DGA deal? I think it's made really crucial gains, which are a base level for the rest of the guilds to build on.

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[Til referansen](#)

[Introduction: A Fool's Errand](#)

Forfatter: Steven Gimbel **Type:** Bokkapittel **Kapitelforfatter:** Steven Gimbel **Boktittel:** Isn't That Clever. A Philosophical Account of Humor and Comedy **Bokforfatter:** Steven Gimbel **Utgivelsesår:** 2018 **Sider:** 1-5

[Lenke \(login.ezproxy.uio.no\)](#)

[Til referansen](#)

[The Obligatory Chapter](#)

Forfatter: Steven Gimbel **Type:** Bokkapittel **Kapitelforfatter:** Steven Gimbel **Boktittel:** Isn't That Clever. A Philosophical Account of Humor and Comedy **Bokforfatter:** Steven Gimbel **Utgivelsesår:** 2018 **Sider:** 6-33

[Lenke \(login.ezproxy.uio.no\)](#)

[Til referansen](#)

[My, How Clever: What Is Humor and What Humor Is](#)

Forfatter: Steven Gimbel **Type:** Bokkapittel **Kapitelforfatter:** Steven Gimbel **Boktittel:** Isn't That Clever. A Philosophical Account of Humor and Comedy **Bokforfatter:** Steven Gimbel **Utgivelsesår:** 2018 **Sider:** 34-56

[Lenke \(login.ezproxy.uio.no\)](#)

[Til referansen](#)

Verkpensum (som studentene kan velge blant; enkelte vil bli forelest over ifm filmvisninger)

[Til seksjonen](#)

[Makta](#)

Forfatter: Johan Fasting et al **Type:** Video

[Lenke \(tv.nrk.no\)](#)

[Til referansen](#)

[Blazing Saddles](#)

Forfatter: Mel Brooks **Type:** Video

[Til referansen](#)

[Life of Brian](#)

Type: Video

[Til referansen](#)

[Airplane!](#)

Forfatter: ZAZ **Type:** Video

[Til referansen](#)

[Police Squad](#)

Forfatter: ZAZ **Type:** Video

[Til referansen](#)

[Amazon Women on the Moon](#)

Forfatter: John Landis **Type:** Video

[Til referansen](#)

[Scary Movie](#)

Type: Video

[Til referansen](#)

[Mr. Deeds](#)

Type: Video

[Til referansen](#)

[Superbad](#)

Type: Video

[Til referansen](#)

[Bridesmaids](#)

Type: Video

[Til referansen](#)

[Girls Trip](#)

Type: Video

[Til referansen](#)

[The Ridiculous 6](#)

Type: Video

[Til referansen](#)

[Action Point](#)

Type: Video

[Til referansen](#)

[Jackass Forever](#)

Type: Video

[Til referansen](#)

[Joy Ride](#)

Forfatter: Adele Lim **Type:** Video

[Til referansen](#)

Studentene velger selv deler av pensum og verkpensum

[Til seksjonen](#)
