

**SAS H67, Media and Armed Conflicts: Past and present (7.5 credits),   
reading list 2022**

Established by the board of the Department of Communication and Media,   
8 June 2021.

[Bektas, Yakup](https://royalsocietypublishing.org/author/Bektas%2C+Yakup) 'The Crimean War as a technological enterprise' *The Royal Society Notes and Records.* Vol.71, 2017, pp. 233–262

Binns, Daniel & Ryder, Paul (2015). ”Re-viewing D-Day: The Cinematography of the Normandy Landings from the Signal Corps to *Saving Private Ryan*”, *Media, War & Conflict*, 8 (9): 86–99 (14 p.)

Carruthers, Susan L. (2011). *The Media at War*. 2nd edition. Basingstoke: Palgrave Macmillan (329 p.)

Cowie, Elizabeth "Seeing and hearing ourselves: the spectacle of reality in the Holocaust documentary" in Haggith & Newman (Eds.) *Holocaust and the Moving Image: Representations in Film and Television since 1933* (Wallflower, 2005) pp.182-8 (7 p.) (provided as handout)

Cronqvist, Marie & Sturfelt, Lina (editors)(2018). "Introduction" in *War Remains: Mediations of Suffering and Death in the Era of the World Wars.* Lund: Nordic (13 p.)

Dodds, Klaus (2005). ”Screening Geopolitics: James Bond and the Early Cold War films (1962-1967)”, *Geopolitics* 10 (2): 266-289 (24 p.)

Froula, Anna. (2009). ”Free a Man to Fight. The Figure of the Female Soldier in World War II Popular Culture”, *Journal of War and Culture Studies*, 2 (2): 153–165 (13 p.)

Gerbig-Fabel, Marco (2008). “Photographic Artefacts of War 1904–1905: the Russo-Japanese War as Transnational Media Event”, *European Review of History*, 15 (6): 629–642 (14 p.)

Gervais, Thierry (2010). ”Witness to War: The Uses of Photography in the Illustrated Press 1855–1904, *Journal of Visual Culture*, 9 (3): 370–384 (16 p.)

Griffiths, Christian (2015). ”The Dixie Chicks 2001–2003: The Dissonances of Gender and Genre in War Culture”, *Media, War & Conflict*, 8 (2): 229–243 (15 p.)

Hallin, Daniel (1986). *The “Uncensored War”: The Media and Vietnam*. New York: Oxford University Press. pp. 114–126 (13 p.)

Huyssen, Andreas (2000). ”Present Pasts: Media, Politics, Amnesia”, *Public Culture*, 12 (1): 21– 38 (18 p.)

Hölscher, Tonio "Images of War in Greece and Rome: Between Military Practice, Public Memory, and Cultural Symbolism" in *The Journal of Roman Studies,* Vol. 93 (2003), pp. 1-17 (17 p.)

Masaharu, Sato & Kushner, Barak (1999). “’Negro Propaganda Operations’: Japan’s Short-wave Radio Broadcasts for World War II Black Americans”, *Historical Journal of Film, Radio and Television*, 19 (1): 5–26 (22 p.)

Naaman, Dorit (2007). ”Brides of Palestine/Angels of Death: Media, Gender, and Performance in the Case of the Palestinian Female Suicide Bombers”, *Signs*, 32 (4): 933–955 (23 p.)

Popple, Simon (2010). “‘Fresh From the Front’: Performance, War News and Popular Culture During the Boer War”, *Early Popular Visual Culture*, 8 (4): 401–418 (18 p.)

Ribeiro, Nelson (2014). ”Using a New Medium for Propaganda: The Role of Transborder Broadcasts During the Spanish Civil War”, *Media, War & Conflict*: 7 (1): 37–50 (14 p.)

Schwenkel, Christina (2008). “Exhibiting War, Reconciling Pasts: Photographic Representation and Transnational Commemoration in Contemporary Vietnam”, *Journal of Vietnamese Studies*, 3 (1): 36–77 (42 p.)

Sontag, Susan (2003). *Regarding the Pain of Others*. New York: Picador (130 p.)

Sturken, Marita (1991). “The Wall, the Screen, and the Image: The Vietnam Veterans Memorial”, *Representations*, 35: 118–142 (25 p.)

Chari, Tendai (2010). “Representation or Misrepresentation? The New York Time’s Framing of the 1994 Rwanda Genocide”, *African Identities* 8 (4): 333–349 (17 p.)

Werenskjold, Rolf & Siversten, Erling (2015.)”Soviet and American Leaders in the Ice-Cold Lines: The Political Cartoons in the Norwegian Newspaper Aftenposten 1980-1984”. In Henrik Bastiansen & Rolf Werenskjold (eds.), *The Nordic Media and the Cold War*, Gothenburg: Nordicom. pp 271-305 (35 p.)

790 pages