

# Spectatorship, Audiences and Identities

[View Online](#)

Aaron, Michele. 2004. *New Queer Cinema: A Critical Reader*. Edinburgh: Edinburgh University Press.

Aaron, Michele. 2006. *Spectatorship: The Power of Looking On*. Vol. *Short cuts* (London, England). London: Wallflower.

Acland, Charles R. and Ebooks Corporation Limited. 2003a. *Screen Traffic: Movies, Multiplexes, and Global Culture*. Durham, North Carolina: Duke University Press.

Acland, Charles R. and Ebooks Corporation Limited. 2003b. *Screen Traffic: Movies, Multiplexes, and Global Culture*. Durham, North Carolina: Duke University Press.

Allen, R. C. 1990. 'From Exhibition to Reception: Reflections on the Audience in Film History'. *Screen* 31(4):347–56. doi: 10.1093/screen/31.4.347.

Ang, Ien and Dawson Books. 1996a. *Living Room Wars: Rethinking Media Audiences for a Postmodern World*. London: Routledge.

Ang, Ien and Dawson Books. 1996b. *Living Room Wars: Rethinking Media Audiences for a Postmodern World*. London: Routledge.

Anon. 26AD. 'Electric Edwardians The Films of Mitchell & Kenyon'.

Anon. 28AD. 'BEFORE THE NICKELODEON'.

Anon. 2015. 'Visual Pleasures at 40' Dossier'. *Screen* 56(4):485–471. doi: 10.1093/screen/hjv056.

Anon. n.d. 'Silent Feminists, The: America's First Women Directors DVD - School Media Associates'.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. 1998. *Key Concepts in Post-Colonial Studies*. Vol. *Key concepts series* (Routledge). London: Routledge.

Austin, Thomas. 2002. *Hollywood, Hype and Audiences: Selling and Watching Popular Film in the 1990s*. Vol. *Inside popular film*. Manchester: Manchester University Press.

Barker, Jennifer M. and American Council of Learned Societies. 2009. *The Tactile Eye: Touch and the Cinematic Experience*. Berkeley: University of California Press.

Barrett, Michèle and British Sociological Association. 1979. *Ideology and Cultural*

Production. Vol. Explorations in sociology. London: Croom Helm.

Benshoff, Harry M., and Sean Griffin. 2004. Queer Cinema: The Film Reader. Vol. In focus--Routledge film readers. New York: Routledge.

Bobo, Jacqueline. 1995. Black Women as Cultural Readers. Vol. Film and culture. New York, N.Y.: Columbia University Press.

Bogle, Donald. 2003. Toms, Coons, Mulattoes, Mammies, & Bucks: An Interpretive History of Blacks in American Films. 4th ed. New York, N.Y.: Continuum.

Branston, Gill. 2000. Cinema and Cultural Modernity. Vol. Issues in cultural and media studies. Buckingham: Open University Press.

Braudy, Leo, and Marshall Cohen. 2009. Film Theory and Criticism: Introductory Readings. 7th ed. New York: Oxford University Press.

Breakwell, Ian, and Paul Hammond. 1990. Seeing in the Dark: A Compendium of Cinemagoing. London: Serpent's Tail.

Brooker, Will, and Deborah Jermyn. 2002a. The Audience Studies Reader. London: Routledge.

Brooker, Will, and Deborah Jermyn. 2002b. The Audience Studies Reader. London: Routledge.

Buikema, Rosemarie, and Anneke Smelik. 1995. Women's Studies and Culture: A Feminist Introduction. London: Zed Books.

Carson, Diane, Linda Dittmar, and Janice R. Welsch. 1994. Multiple Voices in Feminist Film Criticism. Minneapolis, Minn: University of Minnesota Press.

Caughie, John. 2006. 'Telephilia and Distraction: Terms of Engagement'. Journal of British Cinema and Television 3(1):5-18. doi: 10.3366/JBCTV.2006.3.1.5.

Cohan, Steven, Ina Rae Hark, and Ebooks Corporation Limited. 1992. Screening the Male: Exploring Masculinities in Hollywood Cinema. London: Routledge.

Cook, Pam, Mieke Bernink, and British Film Institute. 1999. The Cinema Book. 2nd ed. London: British Film Institute Publishing.

Creekmur, Corey K., and Alexander Doty. 1995. Out in Culture: Gay, Lesbian, and Queer Essays on Popular Culture. London: Cassell.

Dennison, Stephanie, ed. 2013. Contemporary Hispanic Cinema: Interrogating the Transnational in Spanish and Latin American Film. Vol. Colección Támesis. Serie A: Monografías. Woodbridge: Tamesis.

Donovan, Tristan. 2010. Replay: The History of Video Games. Lewes, East Sussex: Yellow Ant.

Duke University Press, Project MUSE., and Thomson Gale (Firm). n.d. 'Camera Obscura'.

- During, Simon. 2007. *The Cultural Studies Reader*. 3rd ed. London: Routledge.
- Đurovičová, Nataša, and Kathleen Newman. 2010. *World Cinemas, Transnational Perspectives*. New York, NY: Routledge.
- Dyer, R. 1982. 'Don't Look Now'. *Screen* 23(3-4):61-73. doi: 10.1093/screen/23.3-4.61.
- Dyer, Richard. 1997a. *White*. London: Routledge.
- Dyer, Richard. 1997b. *White*. London: Routledge.
- Easthope, Antony. 1993. *Contemporary Film Theory*. Vol. Longman critical readers. London: Longman.
- Easthope, Antony and ebrary, Inc. 1990. *What a Man's Gotta Do: The Masculine Myth in Popular Culture*. New York: Routledge.
- Ebooks Corporation Limited. 2000. *Cinema and Nation*. edited by M. Hjort and S. MacKenzie. London: Routledge.
- Ebooks Corporation Limited. 2011. *Television as Digital Media*. Vol. *Console-ing Passions*. edited by J. Bennett and N. Strange. Durham, NC: Duke University Press.
- Ellis, John and Ebooks Corporation Limited. 1992. *Visible Fictions: Cinema : Television : Video*. Revised edition. London: Routledge & Kegan Paul.
- Elsaesser, Thomas, and Adam Barker. 1990. *Early Cinema: Space-Frame-Narrative*. London: BFI Publishing.
- Ezra, Elizabeth, and Terry Rowden. 2006. *Transnational Cinema: The Film Reader*. Vol. In *focus--Routledge film readers*. London: Routledge.
- Fuller-Seeley, Kathryn H. and American Council of Learned Societies. 2008. *Hollywood in the Neighborhood: Historical Case Studies of Local Moviegoing*. Berkeley: University of California Press.
- Gillespie, Marie. 1995. *Television, Ethnicity and Cultural Change*. Vol. *Comedia* (Routledge). London: Routledge.
- Grant, Barry Keith. 2011. *Shadows of Doubt: Negotiations of Masculinity in American Genre Films*. Detroit: Wayne State University Press.
- Hansen, M. 1993. 'Early Cinema, Late Cinema: Permutations of the Public Sphere'. *Screen* 34(3):197-210. doi: 10.1093/screen/34.3.197.
- Hansen, Miriam and American Council of Learned Societies. 1991a. *Babel and Babylon: Spectatorship in American Silent Film*. Cambridge, Mass: Harvard University Press.
- Hansen, Miriam and American Council of Learned Societies. 1991b. *Babel and Babylon: Spectatorship in American Silent Film*. Cambridge, Mass: Harvard University Press.
- Hargreaves, Alec G., and Mark McKinney. 1997. *Post-Colonial Cultures in France*. London:

Routledge.

Haskell, Molly. 1987. *From Reverence to Rape: The Treatment of Women in the Movies*. 2nd ed. Chicago: University of Chicago Press.

Heffelfinger, Elizabeth, and Laura Wright. 2011. *Visual Difference: Postcolonial Studies and Intercultural Cinema*. Vol. Framing film. New York, NY: Peter Lang.

Hemmings, Clare. 2005. 'INVOKING AFFECT'. *Cultural Studies* 19(5):548–67. doi: 10.1080/09502380500365473.

Hill Collins, Patricia, and Sirma Bilge. 2016a. *Intersectionality*. Vol. Key concepts series. Cambridge, UK: Polity Press.

Hill Collins, Patricia, and Sirma Bilge. 2016b. *Intersectionality*. Vol. Key concepts series. Cambridge, UK: Polity Press.

Hill, John and British Film Institute. 2011. *Ken Loach: The Politics of Film and Television*. London: BFI.

Hill, John, and Pamela Church Gibson. 1998. *The Oxford Guide to Film Studies*. New York, N.Y.: Oxford University Press.

Hills, Matt and ProQuest (Firm). 2002. *Fan Cultures*. London: Routledge.

Hollows, Joanne, Peter Hutchings, and Mark Jancovich. 2000. *The Film Studies Reader*. London: Arnold.

hooks, bell. 2008a. *Reel to Real: Race, Sex, and Class at the Movies*. London: Routledge.

hooks, bell. 2008b. *Reel to Real: Race, Sex, and Class at the Movies*. London: Routledge.

Jancovich, Mark, Lucy Faire, and Sarah Stubbings. 2003. *The Place of the Audience: Cultural Geographies of Film Consumption*. London: British Film Institute.

Jeffords, Susan. 1994. *Hard Bodies: Hollywood Masculinity in the Reagan Era*. New Brunswick, N.J.: Rutgers University Press.

Jenkins, Henry. 2006. *Fans, Bloggers, and Gamers: Exploring Participatory Culture*. New York: New York University Press.

Jenkins, Henry. 2015. *Textual Poachers: Television Fans and Participatory Culture*. Updated twentieth anniversary edition. London: Routledge.

Johnson, Derek. 2007. 'INVITING AUDIENCES IN'. *New Review of Film and Television Studies* 5(1):61–80. doi: 10.1080/17400300601140183.

Juul, Jesper. 2013. *The Art of Failure: An Essay on the Pain of Playing Video Games*. Vol. Playful thinking. Cambridge, Massachusetts: MIT Press.

Kaplan, E. Ann. 2000. *Feminism and Film*. Vol. Oxford readings in feminism. Oxford: Oxford University Press.

- Klinger, B. 1984. "'Cinema/Ideology/Criticism" Revisited: The Progressive Text'. *Screen* 25(1):30–44. doi: 10.1093/screen/25.1.30.
- Klinger, B. 1997. 'Film History Terminable and Interminable: Recovering the Past in Reception Studies'. *Screen* 38(2):107–28. doi: 10.1093/screen/38.2.107.
- Manovich, Lev and American Council of Learned Societies. 2002a. *The Language of New Media*. Vol. Leonardo. 1st MIT Press pbk. ed. Cambridge, Mass: MIT Press.
- Manovich, Lev and American Council of Learned Societies. 2002b. *The Language of New Media*. Vol. Leonardo. 1st MIT Press pbk. ed. Cambridge, Mass: MIT Press.
- Marks, Laura U. 2000a. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Durham, NC: Duke University Press.
- Marks, Laura U. 2000b. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Durham, NC: Duke University Press.
- Mäyrä, Frans. 2008. *An Introduction to Game Studies: Games in Culture*. London: SAGE.
- Morley, David. 1986. *Family Television: Cultural Power and Domestic Leisure*. London: Comedia.
- Morley, David. 1992a. *Television, Audiences and Cultural Studies*. London: Routledge.
- Morley, David. 1992b. *Television, Audiences and Cultural Studies*. London: Routledge.
- Morley, David. 1992c. *Television, Audiences and Cultural Studies*. London: Routledge.
- Mulvey, L. 1975. 'Visual Pleasure and Narrative Cinema'. *Screen* 16(3):6–18. doi: 10.1093/screen/16.3.6.
- Murray, Simone. 2004. "'Celebrating the Story the Way It Is": Cultural Studies, Corporate Media and the Contested Utility of Fandom'. *Continuum* 18(1):7–25. doi: 10.1080/1030431032000180978.
- Musser, Charles. 1990. *The Emergence of Cinema: The American Screen to 1907*. Vol. v. 1. New York, N.Y.: Charles Scribner's Sons.
- Neale, S. 1983. 'Masculinity as Spectacle'. *Screen* 24(6):2–17. doi: 10.1093/screen/24.6.2.
- Nelmes, Jill. 2012a. *Introduction to Film Studies*. 5th ed. London: Routledge.
- Nelmes, Jill. 2012b. *Introduction to Film Studies*. 5th ed. London: Routledge.
- Nightingale, Virginia, and Karen Ross. 2003. *Critical Readings: Media and Audiences*. Vol. Issues in cultural and media studies. Maidenhead: Open University Press.
- Norden, Martin F. 1994. *The Cinema of Isolation: A History of Physical Disability in the Movies*. New Brunswick, N.J.: Rutgers University Press.

- Oria, Beatriz, Elena Oliete-Aldea, and Juan A. Tarancón, eds. 2016. *Global Genres, Local Films: The Transnational Dimension of Spanish Cinema*. London: Bloomsbury.
- Paul, R. W. and British Film Institute. n.d. 'R.W. Paul: The Collected Films 1895-1908'. Early British Studios.
- Peberdy, Donna. 2011. *Masculinity and Film Performance: Male Angst in Contemporary American Cinema*. Basingstoke: Palgrave Macmillan.
- Penley, Constance and British Film Institute. 1988. *Feminism and Film Theory*. London: Methuen in association with the British Film Institute.
- Ponzanesi, Sandra, and Marguerite R. Waller. 2012. *Postcolonial Cinema Studies*. Abingdon, Oxon: Routledge.
- Powrie, Phil, Ann Davies, and Bruce Babington. 2004. *The Trouble with Men: Masculinities in European and Hollywood Cinema*. London: Wallflower.
- Radner, Hilary, and Rebecca Stringer. 2011. *Feminism at the Movies: Understanding Gender in Contemporary Popular Cinema*. New York, NY: Routledge.
- Rehling, Nicola. 2009. *Extra-Ordinary Men: White Heterosexual Masculinity in Contemporary Popular Cinema*. Lanham, MD: Lexington Books.
- Rodowick, David Norman. 2007. *The Virtual Life of Film*. Cambridge, Mass: Harvard University Press.
- Rosen, Philip T. 1986a. *Narrative, Apparatus, Ideology: A Film Theory Reader*. New York, N.Y.: Columbia University Press.
- Rosen, Philip T. 1986b. *Narrative, Apparatus, Ideology: A Film Theory Reader*. New York, N.Y.: Columbia University Press.
- Rosen, Philip T. 1986c. *Narrative, Apparatus, Ideology: A Film Theory Reader*. New York, N.Y.: Columbia University Press.
- Ross, Karen, and Virginia Nightingale. 2003. *Media and Audiences: New Perspectives*. Vol. Issues in cultural and media studies. Buckingham: Open University Press.
- Russo, Vito. 1987. *The Celluloid Closet: Homosexuality in the Movies*. Rev. ed. New York: Perennial Library.
- Santaolalla, Isabel. 2012. *The Cinema of Iciar Bolláín*. Vol. Spanish and Latin American filmmakers. Manchester: Manchester University Press.
- Seigworth, Gregory J. 2010. *The Affect Theory Reader*. edited by M. Gregg. Durham, NC: Duke University Press.
- Seiter, Ellen and Universität Tübingen. Abteilung für Amerikanistik. 1989a. *Remote Control: Television, Audiences, and Cultural Power*. London: Routledge.
- Seiter, Ellen and Universität Tübingen. Abteilung für Amerikanistik. 1989b. *Remote Control:*

Television, Audiences, and Cultural Power. London: Routledge.

Shaviro, Steven. 2010a. Post Cinematic Affect. Ropley: Zero Books.

Shaviro, Steven. 2010b. Post Cinematic Affect. Ropley: Zero Books.

Shohat, Ella, and Robert Stam. 2014. Unthinking Eurocentrism: Multiculturalism and the Media. Vol. Sightlines. Second edition. London: Routledge.

Smit, Alexia. 2010. Broadcasting the Body: Affect, Embodiment and Bodily Excess on Contemporary Television.

Sobchack, Vivian Carol and American Council of Learned Societies. 2004. Carnal Thoughts: Embodiment and Moving Image Culture. Berkeley: University of California Press.

Stacey, Jackie. 1994a. Star Gazing: Hollywood Cinema and Female Spectatorship. London: Routledge.

Stacey, Jackie. 1994b. Star Gazing: Hollywood Cinema and Female Spectatorship. London: Routledge.

Stam, R., and L. Spence. 1983a. 'Colonialism, Racism and Representation'. Screen 24(2):2-20. doi: 10.1093/screen/24.2.2.

Stam, R., and L. Spence. 1983b. 'Colonialism, Racism and Representation'. Screen 24(2):2-20. doi: 10.1093/screen/24.2.2.

Stam, Robert. 2000. Film Theory: An Introduction. Malden, Mass: Blackwell.

Stam, Robert, and Toby Miller. 2000. Film and Theory: An Anthology. Malden, Mass: Blackwell.

Sutherland, Jean-Anne, and Kathryn M. Feltey. 2016. 'Here's Looking at Her: An Intersectional Analysis of Women, Power and Feminism in Film'. Journal of Gender Studies 1-14. doi: 10.1080/09589236.2016.1152956.

Tasker, Yvonne. 1993. Spectacular Bodies: Gender, Genre, and the Action Cinema. Vol. A Comedia book. London: Routledge.

Thornham, Sue. 1997. Passionate Detachments: An Introduction to Feminist Film Theory. London: Arnold.

Thornham, Sue. 1999. Feminist Film Theory: A Reader. Edinburgh: Edinburgh University Press.

Torricelli, E. 2017. 'Multicultural Glasgow: Imagining Scotland as a Space of Cultural Intersection in Scots-Asian Films of the 2000s'. Alphaville 13.

Tulloch, John. 2000a. Watching Television Audiences: Cultural Theories and Methods. London: Arnold.

Tulloch, John. 2000b. Watching Television Audiences: Cultural Theories and Methods.

London: Arnold.

Tyler, Imogen, Rebecca Coleman, and Debra Ferreday. 2008. 'Commentary And Criticism'. *Feminist Media Studies* 8(1):85–99. doi: 10.1080/14680770801899226.

Waugh, Thomas. 2000. *The Fruit Machine: Twenty Years of Writings on Queer Cinema*. Durham: Duke University Press.

Will Higbee. n.d. 'Concepts of Transnational Cinema: Towards a Critical Transnationalism in Film Studies'. *Transnational Cinemas*.

Wolf, Mark J. P. 2001. *The Medium of the Video Game*. 1st ed. Austin, TX: University of Texas Press.

Wolf, Mark J. P., and Bernard Perron. 2003. *The Video Game Theory Reader*. New York, NY: Routledge.