

Spectatorship, Audiences and Identities

View Online



[1]

Aaron, M. 2004. *New queer cinema: a critical reader*. Edinburgh University Press.

[2]

Aaron, M. 2006. *Spectatorship: the power of looking on*. Wallflower.

[3]

Acland, C.R. and Ebooks Corporation Limited 2003. *Screen traffic: movies, multiplexes, and global culture*. Duke University Press.

[4]

Acland, C.R. and Ebooks Corporation Limited 2003. *Screen traffic: movies, multiplexes, and global culture*. Duke University Press.

[5]

Allen, R.C. 1990. From exhibition to reception: reflections on the audience in film history. *Screen*. 31, 4 (Dec. 1990), 347–356. DOI:<https://doi.org/10.1093/screen/31.4.347>.

[6]

Ang, I. and Dawson Books 1996. *Living room wars: rethinking media audiences for a postmodern world*. Routledge.

[7]

Ang, I. and Dawson Books 1996. Living room wars: rethinking media audiences for a postmodern world. Routledge.

[8]

Ashcroft, B. et al. 1998. Key concepts in post-colonial studies. Routledge.

[9]

Austin, T. 2002. Hollywood, hype and audiences: selling and watching popular film in the 1990s. Manchester University Press.

[10]

Barker, J.M. and American Council of Learned Societies 2009. The tactile eye: touch and the cinematic experience. University of California Press.

[11]

Barrett, M. and British Sociological Association 1979. Ideology and cultural production. Croom Helm.

[12]

Baudry, J.-L. and Williams, A. 1974. Ideological Effects of the Basic Cinematographic Apparatus. Film Quarterly. 28, 2 (Dec. 1974), 39-47.

[13]

Benshoff, H.M. and Griffin, S. 2004. Queer cinema: the film reader. Routledge.

[14]

Bobo, J. 1995. Black women as cultural readers. Columbia University Press.

[15]

Bogle, D. 2003. Toms, coons, mulattoes, mammies, & bucks: an interpretive history of Blacks in American films. Continuum.

[16]

Branston, G. 2000. Cinema and cultural modernity. Open University Press.

[17]

Baudy, L. and Cohen, M. 2009. Film theory and criticism: introductory readings. Oxford University Press.

[18]

Breakwell, I. and Hammond, P. 1990. Seeing in the dark: a compendium of cinemagoing. Serpent's Tail.

[19]

Brooker, W. and Jermyn, D. 2002. The audience studies reader. Routledge.

[20]

Brooker, W. and Jermyn, D. 2002. The audience studies reader. Routledge.

[21]

Buikema, R. and Smelik, A. 1995. Women's studies and culture: a feminist introduction. Zed Books.

[22]

Carson, D. et al. 1994. Multiple voices in feminist film criticism. University of Minnesota Press.

[23]

Caughie, J. 2006. Telephilia and Distraction: Terms of Engagement. *Journal of British Cinema and Television*. 3, 1 (May 2006), 5–18.
DOI:<https://doi.org/10.3366/JBCTV.2006.3.1.5>.

[24]

Cohan, S. et al. 1992. *Screening the male: exploring masculinities in Hollywood cinema*. Routledge.

[25]

Cook, P. et al. 1999. *The cinema book*. British Film Institute Publishing.

[26]

Creekmur, C.K. and Doty, A. 1995. *Out in culture: gay, lesbian, and queer essays on popular culture*. Cassell.

[27]

Dennison, S. ed. 2013. *Contemporary Hispanic cinema: interrogating the transnational in Spanish and Latin American film*. Tamesis.

[28]

Donovan, T. 2010. *Replay: the history of video games*. Yellow Ant.

[29]

Duffett, M. 2013. *Understanding fandom: an introduction to the study of media fan culture*. Bloomsbury Academic.

[30]

Duke University Press et al. *Camera obscura*.

[31]

During, S. 2007. The cultural studies reader. Routledge.

[32]

Đurovičová, N. and Newman, K. 2010. World cinemas, transnational perspectives. Routledge.

[33]

Dyer, R. 1982. Don't Look Now. Screen. 23, 3-4 (Sep. 1982), 61-73.
DOI:<https://doi.org/10.1093/screen/23.3-4.61>.

[34]

Dyer, R. 1997. White. Routledge.

[35]

Dyer, R. 1997. White. Routledge.

[36]

Easthope, A. 1993. Contemporary film theory. Longman.

[37]

Easthope, A. and ebrary, Inc 1990. What a man's gotta do: the masculine myth in popular culture. Routledge.

[38]

Ebooks Corporation Limited 2000. Cinema and nation. Routledge.

[39]

Ebooks Corporation Limited 2017. Fandom: identities and communities in a mediated world. New York University Press.

[40]

Ebooks Corporation Limited 2017. Introduction: Why still study fans? Fandom: identities and communities in a mediated world. J. Gray et al., eds. New York University Press.

[41]

Ebooks Corporation Limited 2011. Television as digital media. Duke University Press.

[42]

Ellis, J. and Ebooks Corporation Limited 1992. Visible fictions: cinema : television : video. Routledge & Kegan Paul.

[43]

Elsaesser, T. and Barker, A. 1990. Early cinema: space-frame-narrative. BFI Publishing.

[44]

Ezra, E. and Rowden, T. 2006. Transnational cinema: the film reader. Routledge.

[45]

Fuller-Seeley, K.H. and American Council of Learned Societies 2008. Hollywood in the neighborhood: historical case studies of local moviegoing. University of California Press.

[46]

Gillespie, M. 1995. Television, ethnicity and cultural change. Routledge.

[47]

Grant, B.K. 2011. *Shadows of doubt: negotiations of masculinity in American genre films*. Wayne State University Press.

[48]

Hansen, M. 1993. Early cinema, late cinema: permutations of the public sphere. *Screen*. 34, 3 (Sep. 1993), 197–210. DOI:<https://doi.org/10.1093/screen/34.3.197>.

[49]

Hansen, M. and American Council of Learned Societies 1991. *Babel and Babylon: spectatorship in American silent film*. Harvard University Press.

[50]

Hansen, M. and American Council of Learned Societies 1991. *Babel and Babylon: spectatorship in American silent film*. Harvard University Press.

[51]

Hargreaves, A.G. and McKinney, M. 1997. *Post-colonial cultures in France*. Routledge.

[52]

Haskell, M. 1987. *From reverence to rape: the treatment of women in the movies*. University of Chicago Press.

[53]

Heffelfinger, E. and Wright, L. 2011. *Visual difference: postcolonial studies and intercultural cinema*. Peter Lang.

[54]

Hemmings, C. 2005. Invoking Affect. *Cultural Studies*. 19, 5 (Sep. 2005), 548–567. DOI:<https://doi.org/10.1080/09502380500365473>.

[55]

Hill Collins, P. and Bilge, S. 2016. Intersectionality. Polity Press.

[56]

Hill Collins, P. and Bilge, S. 2016. Intersectionality. Polity Press.

[57]

Hill, J. and Gibson, P.C. 1998. The Oxford guide to film studies. Oxford University Press.

[58]

Hills, M. and ProQuest (Firm) 2002. Fan cultures. Routledge.

[59]

Hollows, J. et al. 2000. The film studies reader. Arnold.

[60]

hooks, bell 2008. Reel to real: race, sex, and class at the movies. Routledge.

[61]

hooks, bell 2008. Reel to real: race, sex, and class at the movies. Routledge.

[62]

Jancovich, M. et al. 2003. The place of the audience: cultural geographies of film consumption. British Film Institute.

[63]

Jeffords, S. 1994. *Hard bodies: Hollywood masculinity in the Reagan era*. Rutgers University Press.

[64]

Jenkins, H. 2006. *Fans, bloggers, and gamers: exploring participatory culture*. New York University Press.

[65]

Jenkins, H. 2015. *Textual poachers: television fans and participatory culture*. Routledge.

[66]

Johnson, D. 2007. INVITING AUDIENCES IN. *New Review of Film and Television Studies*. 5, 1 (Apr. 2007), 61–80. DOI:<https://doi.org/10.1080/17400300601140183>.

[67]

Juul, J. 2013. *The art of failure: an essay on the pain of playing video games*. MIT Press.

[68]

Kaplan, E.A. 2000. *Feminism and film*. Oxford University Press.

[69]

Klinger, B. 1984. 'Cinema/Ideology/Criticism' Revisited: The Progressive Text. *Screen*. 25, 1 (Jan. 1984), 30–44. DOI:<https://doi.org/10.1093/screen/25.1.30>.

[70]

Klinger, B. 1997. Film history terminable and interminable: recovering the past in reception studies. *Screen*. 38, 2 (Jun. 1997), 107–128. DOI:<https://doi.org/10.1093/screen/38.2.107>.

[71]

Manovich, L. and American Council of Learned Societies 2002. The language of new media. MIT Press.

[72]

Manovich, L. and American Council of Learned Societies 2002. The language of new media. MIT Press.

[73]

Marks, L.U. 2000. The skin of the film: intercultural cinema, embodiment, and the senses. Duke University Press.

[74]

Marks, L.U. 2000. The skin of the film: intercultural cinema, embodiment, and the senses. Duke University Press.

[75]

Mäyrä, F. 2008. An introduction to game studies: games in culture. SAGE.

[76]

Morley, D. 1986. Family television: cultural power and domestic leisure. Comedia.

[77]

Morley, D. 1992. Television, audiences and cultural studies. Routledge.

[78]

Morley, D. 1992. Television, audiences and cultural studies. Routledge.

[79]

Morley, D. 1992. *Television, audiences and cultural studies*. Routledge.

[80]

Mulvey, L. 1975. Visual Pleasure and Narrative Cinema. *Screen*. 16, 3 (Sep. 1975), 6–18.
DOI:<https://doi.org/10.1093/screen/16.3.6>.

[81]

Murray, S. 2004. 'Celebrating the story the way it is': cultural studies, corporate media and the contested utility of fandom. *Continuum*. 18, 1 (Mar. 2004), 7–25.
DOI:<https://doi.org/10.1080/1030431032000180978>.

[82]

Musser, C. 1990. *The emergence of cinema: the American screen to 1907*. Charles Scribner's Sons.

[83]

Neale, S. 1983. Masculinity as Spectacle. *Screen*. 24, 6 (Nov. 1983), 2–17.
DOI:<https://doi.org/10.1093/screen/24.6.2>.

[84]

Nelmes, J. 2012. *Introduction to film studies*. Routledge.

[85]

Nelmes, J. 2012. *Introduction to film studies*. Routledge.

[86]

Nightingale, V. and Ross, K. 2003. *Critical readings: media and audiences*. Open University Press.

[87]

Norden, M.F. 1994. The cinema of isolation: a history of physical disability in the movies. Rutgers University Press.

[88]

Oria, B. et al. eds. 2016. Global genres, local films: the transnational dimension of Spanish cinema. Bloomsbury.

[89]

Paul, R.W. et al. 2006. R.W. Paul: the collected films, 1895-1908. British Film Institute.

[90]

Peberdy, D. 2011. Masculinity and film performance: Male angst in contemporary American cinema. Palgrave Macmillan.

[91]

Penley, C. and British Film Institute 1988. Feminism and film theory. Methuen in association with the British Film Institute.

[92]

Ponzanesi, S. and Waller, M.R. 2012. Postcolonial cinema studies. Routledge.

[93]

Powrie, P. et al. 2004. The trouble with men: masculinities in European and Hollywood cinema. Wallflower.

[94]

Radner, H. and Stringer, R. 2011. Feminism at the movies: understanding gender in

contemporary popular cinema. Routledge.

[95]

Rehling, N. 2009. Extra-ordinary men: white heterosexual masculinity in contemporary popular cinema. Lexington Books.

[96]

Rodowick, D.N. 2007. The virtual life of film. Harvard University Press.

[97]

Rosen, P.T. 1986. Narrative, apparatus, ideology: a film theory reader. Columbia University Press.

[98]

Rosen, P.T. 1986. Narrative, apparatus, ideology: a film theory reader. Columbia University Press.

[99]

Ross, K. and Nightingale, V. 2003. Media and audiences: new perspectives. Open University Press.

[100]

Roy, S. 2016. Beyond Crossover Films: Bride and Prejudice and the Problems of Representing Postcolonial India in a Neoliberal World. *The Journal of Popular Culture*. 49, 5 (Oct. 2016), 984–1002. DOI:<https://doi.org/10.1111/jpcu.12466>.

[101]

Russo, V. 1987. The celluloid closet: homosexuality in the movies. Perennial Library.

[102]

Said, E.W. 2003. *Orientalism*. Penguin Books.

[103]

Santaolalla, I. 2012. *The cinema of Iciar Bollaín*. Manchester University Press.

[104]

Seigworth, G.J. 2010. *The affect theory reader*. Duke University Press.

[105]

Seiter, E. and Universität Tübingen. Abteilung für Amerikanistik 1989. *Remote control: television, audiences, and cultural power*. Routledge.

[106]

Seiter, E. and Universität Tübingen. Abteilung für Amerikanistik 1989. *Remote control: television, audiences, and cultural power*. Routledge.

[107]

Sharpe, J. 2005. Gender, Nation, and Globalization in *Monsoon Wedding* and *Dilwale Dulhania Le Jayenge*. *Meridians: feminism, race, transnationalism*. 6, 1 (2005), 58–81. DOI:<https://doi.org/10.1353/mer.2005.0032>.

[108]

Shaviro, S. 2010. *Post cinematic affect*. Zero Books.

[109]

Shaviro, S. 2010. *Post cinematic affect*. Zero Books.

[110]

Shohat, E. and Stam, R. 2014. *Unthinking Eurocentrism: multiculturalism and the media*. Routledge.

[111]

Smit, A. 2010. *Broadcasting the body: affect, embodiment and bodily excess on contemporary television*.

[112]

Sobchack, V.C. and American Council of Learned Societies 2004. *Carnal thoughts: embodiment and moving image culture*. University of California Press.

[113]

Stacey, J. 1994. *Star gazing: Hollywood cinema and female spectatorship*. Routledge.

[114]

Stacey, J. 1994. *Star gazing: Hollywood cinema and female spectatorship*. Routledge.

[115]

Stam, R. 2000. *Film theory: an introduction*. Blackwell.

[116]

Stam, R. and Miller, T. 2000. *Film and theory: an anthology*. Blackwell.

[117]

Stam, R. and Spence, L. 1983. Colonialism, Racism and Representation. *Screen*. 24, 2 (Mar. 1983), 2–20. DOI:<https://doi.org/10.1093/screen/24.2.2>.

[118]

Stam, R. and Spence, L. 1983. Colonialism, Racism and Representation. *Screen*. 24, 2 (Mar. 1983), 2–20. DOI:<https://doi.org/10.1093/screen/24.2.2>.

[119]

Subeshini Moodley 2003. Postcolonial Feminisms Speaking through an 'Accented' Cinema: The Construction of Indian Women in the Films of Mira Nair and Deepa Mehta. *Agenda: Empowering Women for Gender Equity*. 58 (2003).

[120]

Sutherland, J.-A. and Feltey, K.M. 2016. Here's looking at her: an intersectional analysis of women, power and feminism in film. *Journal of Gender Studies*. (Mar. 2016), 1–14. DOI:<https://doi.org/10.1080/09589236.2016.1152956>.

[121]

Tasker, Y. 1993. *Spectacular bodies: gender, genre, and the action cinema*. Routledge.

[122]

Thornham, S. 1999. *Feminist film theory: a reader*. Edinburgh University Press.

[123]

Thornham, S. 1997. *Passionate detachments: an introduction to feminist film theory*. Arnold.

[124]

Tulloch, J. 2000. *Watching television audiences: cultural theories and methods*. Arnold.

[125]

Tulloch, J. 2000. *Watching television audiences: cultural theories and methods*. Arnold.

[126]

Tyler, I. et al. 2008. Commentary And Criticism. *Feminist Media Studies*. 8, 1 (Mar. 2008), 85–99. DOI:<https://doi.org/10.1080/14680770801899226>.

[127]

Waugh, T. 2000. *The fruit machine: twenty years of writings on queer cinema*. Duke University Press.

[128]

Will Higbee Concepts of transnational cinema: towards a critical transnationalism in film studies. *Transnational Cinemas*.

[129]

Wolf, M.J.P. 2001. *The medium of the video game*. University of Texas Press.

[130]

Wolf, M.J.P. and Perron, B. 2003. *The video game theory reader*. Routledge.

[131]

28AD. BEFORE THE NICKELODEON.

[132]

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

[133]

2015. Visual Pleasures at 40' Dossier. *Screen*. 56, 4 (Dec. 2015), 485–471. DOI:<https://doi.org/10.1093/screen/hjv056>.