

Spectatorship, Audiences and Identities

View Online



-
1.
Baudry JL, Williams A. Ideological Effects of the Basic Cinematographic Apparatus. *Film Quarterly*. 1974;28(2):39-47.
<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/1211632>

 2.
Rosen PT. *Narrative, Apparatus, Ideology: A Film Theory Reader*. Columbia University Press; 1986.

 3.
Klinger B. 'Cinema/Ideology/Criticism' Revisited: The Progressive Text. *Screen*. 1984;25(1):30-44. doi:10.1093/screen/25.1.30

 4.
Elsaesser T, Barker A. *Early Cinema: Space-Frame-Narrative*. BFI Publishing; 1990.
<https://contentstore.cla.co.uk//secure/link?id=7d69365d-cb40-e911-80cd-005056af4099>

 5.
Allen RC. From exhibition to reception: reflections on the audience in film history. *Screen*. 1990;31(4):347-356. doi:10.1093/screen/31.4.347

 - 6.

Hansen M, American Council of Learned Societies. Babel and Babylon: Spectatorship in American Silent Film. Harvard University Press; 1991.

<https://ezproxy.lib.gla.ac.uk/login?url=https://hdl.handle.net/2027/heb.08219>

7.

Hansen M. Early cinema, late cinema: permutations of the public sphere. *Screen*. 1993;34(3):197-210. doi:10.1093/screen/34.3.197

8.

Klinger B. Film history terminable and interminable: recovering the past in reception studies. *Screen*. 1997;38(2):107-128. doi:10.1093/screen/38.2.107

9.

Manovich L, American Council of Learned Societies. The Language of New Media. Vol Leonardo. 1st MIT Press pbk. ed. MIT Press; 2002.

<http://ezproxy.lib.gla.ac.uk/login?url=http://hdl.handle.net/2027/heb.31966>

10.

Acland CR, Ebooks Corporation Limited. Screen Traffic: Movies, Multiplexes, and Global Culture. Duke University Press; 2003.

<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1167926>

11.

BEFORE THE NICKELODEON. Published online 28AD.

<https://www.youtube.com/watch?v=CMKPiUj4s20>

12.

Paul RW, Christie I, Millar C, Horne S, British Film Institute. R.W. Paul: the collected films, 1895-1908. Published online 2006.

13.

Electric Edwardians The Films of Mitchell & Kenyon. Published online 26AD.
https://www.youtube.com/watch?v=oTf9o_mIE4I

14.

During S. The Cultural Studies Reader. 3rd ed. Routledge; 2007.
<https://contentstore.cla.co.uk//secure/link?id=9535c964-cb40-e911-80cd-005056af4099>

15.

Morley D. Television, Audiences and Cultural Studies. Routledge; 1992.
<https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9780203398357>

16.

Ang I, Dawson Books. Living Room Wars: Rethinking Media Audiences for a Postmodern World. Routledge; 1996.
<https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9780203129432>

17.

Brooker W, Jermyn D. The Audience Studies Reader. Routledge; 2002.

18.

Ellis J, Ebooks Corporation Limited. Visible Fictions: Cinema : Television : Video. Revised edition. Routledge & Kegan Paul; 1992.
<http://gla.ebib.com/patron/FullRecord.aspx?p=178323>

19.

Morley D. Television, Audiences and Cultural Studies. Routledge; 1992.
<https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9780203398357>

20.

Seiter E, Universität Tübingen. Abteilung für Amerikanistik. Remote Control: Television, Audiences, and Cultural Power. Routledge; 1989.

21.

Tulloch J. Watching Television Audiences: Cultural Theories and Methods. Arnold; 2000.

22.

Johnson D. INVITING AUDIENCES IN. New Review of Film and Television Studies. 2007;5(1):61-80. doi:10.1080/17400300601140183

23.

Ebooks Corporation Limited. Introduction: Why still study fans? In: Gray J, Sandvoss C, Harrington CL, eds. Fandom: Identities and Communities in a Mediated World. Second edition. New York University Press; 2017.
<http://ebookcentral.proquest.com/lib/gla/detail.action?docID=4834267>

24.

Jenkins H. Fans, Bloggers, and Gamers: Exploring Participatory Culture. New York University Press; 2006.
<https://ezproxy.lib.gla.ac.uk/login?url=https://hdl.handle.net/2027/heb.08235>

25.

Jenkins H. Textual Poachers: Television Fans and Participatory Culture. Updated twentieth anniversary edition. Routledge; 2015.
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1097854>

26.

Ebooks Corporation Limited. Fandom: Identities and Communities in a Mediated World. Second edition. (Gray J, Sandvoss C, Harrington CL, eds.). New York University Press; 2017.
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=4834267>

27.

Duffett M. *Understanding Fandom: An Introduction to the Study of Media Fan Culture*. Bloomsbury Academic; 2013.

28.

Murray S. 'Celebrating the story the way it is': cultural studies, corporate media and the contested utility of fandom. *Continuum*. 2004;18(1):7-25.
doi:10.1080/1030431032000180978

29.

Hills M, ProQuest (Firm). *Fan Cultures*. Routledge; 2002.
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=180483>

30.

Ebooks Corporation Limited. *Television as Digital Media. Vol Console-ing Passions*. (Bennett J, Strange N, eds.). Duke University Press; 2011.
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1172303>

31.

Mulvey L. Visual Pleasure and Narrative Cinema. *Screen*. 1975;16(3):6-18.
doi:10.1093/screen/16.3.6

32.

Nelmes J. *Introduction to Film Studies*. 5th ed. Routledge; 2012.

33.

Buikema R, Smelik A. *Women's Studies and Culture: A Feminist Introduction*. Zed Books; 1995.

34.

Dyer R. Don't Look Now. *Screen*. 1982;23(3-4):61-73. doi:10.1093/screen/23.3-4.61

35.

Neale S. Masculinity as Spectacle. *Screen*. 1983;24(6):2-17. doi:10.1093/screen/24.6.2

36.

Stacey J. *Star Gazing: Hollywood Cinema and Female Spectatorship*. Routledge; 1994.
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1539525>

37.

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

38.

Santaolalla I. *The Cinema of Iciar Bollaín. Vol Spanish and Latin American filmmakers*. Manchester University Press; 2012.
<https://contentstore.cla.co.uk//secure/link?id=7e69365d-cb40-e911-80cd-005056af4099>

39.

Đurovičová N, Newman K. *World Cinemas, Transnational Perspectives*. Routledge; 2010.
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=449452>

40.

Oria B, Oliete-Aldea E, Tarancón JA, eds. *Global Genres, Local Films: The Transnational Dimension of Spanish Cinema*. Bloomsbury; 2016.

41.

Ebooks Corporation Limited. *Cinema and Nation*. (Hjort M, MacKenzie S, eds.). Routledge; 2000. <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=240252>

42.

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

43.

Will Higbee. Concepts of transnational cinema: towards a critical transnationalism in film studies. Transnational Cinemas.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.tandfonline.com/doi/abs/10.1386/trac.1.1.7/1>

44.

Ezra E, Rowden T. Transnational Cinema: The Film Reader. Vol In focus--Routledge film readers. Routledge; 2006.

45.

Hill Collins P, Bilge S. Intersectionality. Vol Key concepts series. Polity Press; 2016.
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=4698012>

46.

Hill Collins P, Bilge S. Intersectionality. Vol Key concepts series. Polity Press; 2016.
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=4698012>

47.

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

48.

Sutherland JA, Feltey KM. Here's looking at her: an intersectional analysis of women, power and feminism in film. Journal of Gender Studies. Published online 4 March 2016:1-14.
doi:10.1080/09589236.2016.1152956

49.

Heffelfinger E, Wright L. Visual Difference: Postcolonial Studies and Intercultural Cinema. Vol Framing film. Peter Lang; 2011.
<https://contentstore.cla.co.uk//secure/link?id=7f69365d-cb40-e911-80cd-005056af4099>

50.

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

51.

Ponzanesi S, Waller MR. Postcolonial Cinema Studies. Routledge; 2012.

52.

Ashcroft B, Griffiths G, Tiffin H. Key Concepts in Post-Colonial Studies. Vol Key concepts series (Routledge). Routledge; 1998.

53.

Hargreaves AG, McKinney M. Post-Colonial Cultures in France. Routledge; 1997.

54.

Said EW. Orientalism. Penguin Books; 2003.

55.

Subeshini Moodley. 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. 2003;(58).
<https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/4548098>

56.

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

57.

Roy S. Beyond Crossover Films: Bride and Prejudice and the Problems of Representing Postcolonial India in a Neoliberal World. *The Journal of Popular Culture*. 2016;49(5):984-1002. doi:10.1111/jpcu.12466

58.

Barker JM, American Council of Learned Societies. *The Tactile Eye: Touch and the Cinematic Experience*. University of California Press; 2009.
<https://ezproxy.lib.gla.ac.uk/login?url=https://hdl.handle.net/2027/heb.08197>

59.

Seigworth GJ. *The Affect Theory Reader*. (Gregg M, ed.). Duke University Press; 2010.
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1172305>

60.

Marks LU. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Duke University Press; 2000.
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1167652>

61.

Sobchack VC, American Council of Learned Societies. *Carnal Thoughts: Embodiment and Moving Image Culture*. University of California Press; 2004.
<https://ezproxy.lib.gla.ac.uk/login?url=https://hdl.handle.net/2027/heb.08034>

62.

Rodowick DN. *The Virtual Life of Film*. Harvard University Press; 2007.
<https://ezproxy.lib.gla.ac.uk/login?url=https://hdl.handle.net/2027/heb.08243>

63.

Shaviro S. Post Cinematic Affect. Zero Books; 2010.
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=664329>

64.

Shaviro S. Post Cinematic Affect. Zero Books; 2010.
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=664329>

65.

Manovich L, American Council of Learned Societies. The Language of New Media. Vol Leonardo. 1st MIT Press pbk. ed. MIT Press; 2002.
<http://ezproxy.lib.gla.ac.uk/login?url=http://hdl.handle.net/2027/heb.31966>

66.

Wolf MJP, Perron B. The Video Game Theory Reader. Routledge; 2003.
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1461087>

67.

Donovan T. Replay: The History of Video Games. Yellow Ant; 2010.

68.

Wolf MJP. The Medium of the Video Game. 1st ed. University of Texas Press; 2001.

69.

Mäyrä F. An Introduction to Game Studies: Games in Culture. SAGE; 2008.

70.

Juul J. The Art of Failure: An Essay on the Pain of Playing Video Games. Vol Playful thinking. MIT Press; 2013.
<https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9780262313>

124

71.

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

72.

Easthope A. Contemporary Film Theory. Vol Longman critical readers. Longman; 1993.

73.

Rosen PT. Narrative, Apparatus, Ideology: A Film Theory Reader. Columbia University Press; 1986.

74.

Stam R. Film Theory: An Introduction. Blackwell; 2000.

75.

Stam R, Miller T. Film and Theory: An Anthology. Blackwell; 2000.

76.

Braudy L, Cohen M. Film Theory and Criticism: Introductory Readings. 7th ed. Oxford University Press; 2009.

77.

Cook P, Bernink M, British Film Institute. The Cinema Book. 2nd ed. British Film Institute Publishing; 1999.

78.

Hill J, Gibson PC. The Oxford Guide to Film Studies. Oxford University Press; 1998.

79.

Nelmes J. Introduction to Film Studies. 5th ed. Routledge; 2012.

80.

Hollows J, Hutchings P, Jancovich M. The Film Studies Reader. Arnold; 2000.

81.

Bogle D. Toms, Coons, Mulattoes, Mammies, & Bucks: An Interpretive History of Blacks in American Films. 4th ed. Continuum; 2003.

82.

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

83.

Norden MF. The Cinema of Isolation: A History of Physical Disability in the Movies. Rutgers University Press; 1994.

84.

Barrett M, British Sociological Association. Ideology and Cultural Production. Vol Explorations in sociology. Croom Helm; 1979.

85.

Russo V. The Celluloid Closet: Homosexuality in the Movies. Rev. ed. Perennial Library; 1987.

86.

Carson D, Dittmar L, Welsch JR. Multiple Voices in Feminist Film Criticism. University of Minnesota Press; 1994.

87.

Kaplan EA. Feminism and Film. Vol Oxford readings in feminism. Oxford University Press; 2000.

88.

Penley C, British Film Institute. Feminism and Film Theory. Methuen in association with the British Film Institute; 1988.

89.

Radner H, Stringer R. Feminism at the Movies: Understanding Gender in Contemporary Popular Cinema. Routledge; 2011.

90.

Thornham S. Passionate Detachments: An Introduction to Feminist Film Theory. Arnold; 1997.

91.

Thornham S. Feminist Film Theory: A Reader. Edinburgh University Press; 1999.

92.

Duke University Press, Project MUSE., Thomson Gale (Firm). Camera obscura.

93.

Cohan S, Hark IR, Ebooks Corporation Limited. Screening the Male: Exploring Masculinities in Hollywood Cinema. Routledge; 1992.

http://www.GLA.eblib.com/EBLWeb/patron/?target=patron&extendedid=E_338076_0

94.

Dyer R. White. Routledge; 1997.

95.

Easthope A, ebrary, Inc. What a Man's Gotta Do: The Masculine Myth in Popular Culture. Routledge; 1990.

96.

Grant BK. Shadows of Doubt: Negotiations of Masculinity in American Genre Films. Wayne State University Press; 2011.
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=3416510>

97.

Jeffords S. Hard Bodies: Hollywood Masculinity in the Reagan Era. Rutgers University Press; 1994.

98.

Peberdy D. Masculinity and Film Performance: Male Angst in Contemporary American Cinema. Palgrave Macmillan; 2011.
<https://ezproxy.lib.gla.ac.uk/login?url=https://link.springer.com/book/10.1057/9780230308701>

99.

Powrie P, Davies A, Babington B. The Trouble with Men: Masculinities in European and Hollywood Cinema. Wallflower; 2004.

100.

Rehling N. Extra-Ordinary Men: White Heterosexual Masculinity in Contemporary Popular Cinema. Lexington Books; 2009.

101.

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

102.

Dyer R. White. Routledge; 1997.

103.

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

104.

Shohat E, Stam R. Unthinking Eurocentrism: Multiculturalism and the Media. Vol Sightlines. Second edition. Routledge; 2014.

<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1707455>

105.

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

106.

Aaron M. New Queer Cinema: A Critical Reader. Edinburgh University Press; 2004.

107.

Benshoff HM, Griffin S. Queer Cinema: The Film Reader. Vol In focus--Routledge film readers. Routledge; 2004.

108.

Creekmur CK, Doty A. Out in Culture: Gay, Lesbian, and Queer Essays on Popular Culture. Cassell; 1995.

109.

Waugh T. *The Fruit Machine: Twenty Years of Writings on Queer Cinema*. Duke University Press; 2000.

110.

Acland CR, Ebooks Corporation Limited. *Screen Traffic: Movies, Multiplexes, and Global Culture*. Duke University Press; 2003.

<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1167926>

111.

Ang I, Dawson Books. *Living Room Wars: Rethinking Media Audiences for a Postmodern World*. Routledge; 1996.

<https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9780203129432>

112.

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

113.

Bobo J. *Black Women as Cultural Readers. Vol Film and culture*. Columbia University Press; 1995.

114.

Branston G. *Cinema and Cultural Modernity. Vol Issues in cultural and media studies*. Open University Press; 2000.

115.

Breakwell I, Hammond P. *Seeing in the Dark: A Compendium of Cinemagoing*. Serpent's Tail; 1990.

116.

Brooker W, Jermyn D. The Audience Studies Reader. Routledge; 2002.

117.

Fuller-Seeley KH, American Council of Learned Societies. Hollywood in the Neighborhood: Historical Case Studies of Local Moviegoing. University of California Press; 2008.
<http://ezproxy.lib.gla.ac.uk/login?url=http://hdl.handle.net/2027/heb.08082>

118.

Gillespie M. Television, Ethnicity and Cultural Change. Vol Comedia (Routledge).
Routledge; 1995.

119.

Hansen M, American Council of Learned Societies. Babel and Babylon: Spectatorship in American Silent Film. Harvard University Press; 1991.
<https://ezproxy.lib.gla.ac.uk/login?url=https://hdl.handle.net/2027/heb.08219>

120.

Jancovich M, Faire L, Stubbings S. The Place of the Audience: Cultural Geographies of Film Consumption. British Film Institute; 2003.

121.

Morley D. Television, Audiences and Cultural Studies. Routledge; 1992.
<https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9780203398357>

122.

Morley D. Family Television: Cultural Power and Domestic Leisure. Comedia; 1986.

123.

Musser C. *The Emergence of Cinema: The American Screen to 1907*. Vol v. 1. Charles Scribner's Sons; 1990.

https://link.gale.com/apps/pub/5FED/GVRL?sid=gale_marc&u=glasuni

124.

Nightingale V, Ross K. *Critical Readings: Media and Audiences*. Vol Issues in cultural and media studies. Open University Press; 2003.

125.

Ross K, Nightingale V. *Media and Audiences: New Perspectives*. Vol Issues in cultural and media studies. Open University Press; 2003.

126.

Seiter E, Universität Tübingen. Abteilung für Amerikanistik. *Remote Control: Television, Audiences, and Cultural Power*. Routledge; 1989.

127.

Stacey J. *Star Gazing: Hollywood Cinema and Female Spectatorship*. Routledge; 1994.

<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1539525>

128.

Tulloch J. *Watching Television Audiences: Cultural Theories and Methods*. Arnold; 2000.

129.

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

130.

Hemmings C. Invoking Affect. *Cultural Studies*. 2005;19(5):548-567.

doi:10.1080/09502380500365473

131.

Marks LU. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Duke University Press; 2000.

<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1167652>

132.

Smit A. *Broadcasting the Body: Affect, Embodiment and Bodily Excess on Contemporary Television.*; 2010. <https://theses.gla.ac.uk/2278/>

133.

Tyler I, Coleman R, Ferreday D. Commentary And Criticism. *Feminist Media Studies*. 2008;8(1):85-99. doi:10.1080/14680770801899226