

Spectatorship, Audiences and Identities

View Online



[1]

J.-L. Baudry and A. Williams, 'Ideological Effects of the Basic Cinematographic Apparatus', *Film Quarterly*, vol. 28, no. 2, pp. 39-47, Dec. 1974 [Online]. Available: <https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/1211632>

[2]

P. T. Rosen, *Narrative, apparatus, ideology: a film theory reader*. New York, N.Y.: Columbia University Press, 1986.

[3]

B. Klinger, "'Cinema/Ideology/Criticism" Revisited: The Progressive Text', *Screen*, vol. 25, no. 1, pp. 30-44, Jan. 1984, doi: 10.1093/screen/25.1.30.

[4]

T. Elsaesser and A. Barker, *Early cinema: space-frame-narrative*. London: BFI Publishing, 1990 [Online]. Available: <https://contentstore.cla.co.uk//secure/link?id=7d69365d-cb40-e911-80cd-005056af4099>

[5]

R. C. Allen, 'From exhibition to reception: reflections on the audience in film history', *Screen*, vol. 31, no. 4, pp. 347-356, Dec. 1990, doi: 10.1093/screen/31.4.347.

[6]

M. Hansen and American Council of Learned Societies, *Babel and Babylon: spectatorship in American silent film*. Cambridge, Mass: Harvard University Press, 1991 [Online]. Available: <https://ezproxy.lib.gla.ac.uk/login?url=https://hdl.handle.net/2027/heb.08219>

[7]

M. Hansen, 'Early cinema, late cinema: permutations of the public sphere', *Screen*, vol. 34, no. 3, pp. 197–210, Sep. 1993, doi: 10.1093/screen/34.3.197.

[8]

B. Klinger, 'Film history terminable and interminable: recovering the past in reception studies', *Screen*, vol. 38, no. 2, pp. 107–128, Jun. 1997, doi: 10.1093/screen/38.2.107.

[9]

L. Manovich and American Council of Learned Societies, *The language of new media*, 1st MIT Press pbk. ed., vol. Leonardo. Cambridge, Mass: MIT Press, 2002 [Online]. Available: <http://ezproxy.lib.gla.ac.uk/login?url=http://hdl.handle.net/2027/heb.31966>

[10]

C. R. Acland and Ebooks Corporation Limited, *Screen traffic: movies, multiplexes, and global culture*. Durham, North Carolina: Duke University Press, 2003 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1167926>

[11]

'BEFORE THE NICKELODEON'. 28AD [Online]. Available: <https://www.youtube.com/watch?v=CMKPiUj4s20>

[12]

R. W. Paul, I. Christie, C. Millar, S. Horne, and British Film Institute, 'R.W. Paul: the collected films, 1895-1908'. British Film Institute, London, 2006.

[13]

'Electric Edwardians The Films of Mitchell & Kenyon'. 26AD [Online]. Available: https://www.youtube.com/watch?v=oTf9o_mIE4I

[14]

S. During, *The cultural studies reader*, 3rd ed. London: Routledge, 2007 [Online]. Available: <https://contentstore.cla.co.uk//secure/link?id=9535c964-cb40-e911-80cd-005056af4099>

[15]

D. Morley, *Television, audiences and cultural studies*. London: Routledge, 1992 [Online]. Available: <https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9780203398357>

[16]

I. Ang and Dawson Books, *Living room wars: rethinking media audiences for a postmodern world*. London: Routledge, 1996 [Online]. Available: <https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9780203129432>

[17]

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

[18]

J. Ellis and Ebooks Corporation Limited, *Visible fictions: cinema : television : video*, Revised edition. London: Routledge & Kegan Paul, 1992 [Online]. Available: <http://gla.ebilib.com/patron/FullRecord.aspx?p=178323>

[19]

D. Morley, *Television, audiences and cultural studies*. London: Routledge, 1992 [Online]. Available: <https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9780203398357>

[20]

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

[21]

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

[22]

D. Johnson, 'INVITING AUDIENCES IN', *New Review of Film and Television Studies*, vol. 5, no. 1, pp. 61–80, Apr. 2007, doi: 10.1080/17400300601140183.

[23]

Ebooks Corporation Limited, 'Introduction: Why still study fans?', in *Fandom: identities and communities in a mediated world*, Second edition., J. Gray, C. Sandvoss, and C. L. Harrington, Eds. New York: New York University Press, 2017 [Online]. Available: <http://ebookcentral.proquest.com/lib/gla/detail.action?docID=4834267>

[24]

H. Jenkins, *Fans, bloggers, and gamers: exploring participatory culture*. New York: New York University Press, 2006 [Online]. Available: <https://ezproxy.lib.gla.ac.uk/login?url=https://hdl.handle.net/2027/heb.08235>

[25]

H. Jenkins, *Textual poachers: television fans and participatory culture*, Updated twentieth anniversary edition. London: Routledge, 2015 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1097854>

[26]

Ebooks Corporation Limited, *Fandom: identities and communities in a mediated world*, Second edition. New York: New York University Press, 2017 [Online]. Available:

<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=4834267>

[27]

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

[28]

S. Murray, "'Celebrating the story the way it is": cultural studies, corporate media and the contested utility of fandom', *Continuum*, vol. 18, no. 1, pp. 7–25, Mar. 2004, doi: 10.1080/1030431032000180978.

[29]

M. Hills and ProQuest (Firm), *Fan cultures*. London: Routledge, 2002 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=180483>

[30]

Ebooks Corporation Limited, *Television as digital media*, vol. *Console-ing Passions*. Durham, NC: Duke University Press, 2011 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1172303>

[31]

L. Mulvey, 'Visual Pleasure and Narrative Cinema', *Screen*, vol. 16, no. 3, pp. 6–18, Sep. 1975, doi: 10.1093/screen/16.3.6.

[32]

J. Nelmes, *Introduction to film studies*, 5th ed. London: Routledge, 2012.

[33]

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

[34]

R. Dyer, 'Don't Look Now', *Screen*, vol. 23, no. 3-4, pp. 61-73, Sep. 1982, doi: 10.1093/screen/23.3-4.61.

[35]

S. Neale, 'Masculinity as Spectacle', *Screen*, vol. 24, no. 6, pp. 2-17, Nov. 1983, doi: 10.1093/screen/24.6.2.

[36]

J. Stacey, *Star gazing: Hollywood cinema and female spectatorship*. London: Routledge, 1994 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1539525>

[37]

'Visual Pleasures at 40' Dossier', *Screen*, vol. 56, no. 4, pp. 485-471, Dec. 2015, doi: 10.1093/screen/hjv056.

[38]

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

[39]

N. Ďurovičová and K. Newman, *World cinemas, transnational perspectives*. New York, NY: Routledge, 2010 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=449452>

[40]

B. Oria, E. Oliete-Aldea, and J. A. Tarancón, Eds., *Global genres, local films: the transnational dimension of Spanish cinema*. London: Bloomsbury, 2016.

[41]

Ebooks Corporation Limited, *Cinema and nation*. London: Routledge, 2000 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=240252>

[42]

S. Dennison, Ed., *Contemporary Hispanic cinema: interrogating the transnational in Spanish and Latin American film*, vol. Colección Tàmesis. Serie A: Monografias. Woodbridge: Tamesis, 2013.

[43]

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

[44]

E. Ezra and T. Rowden, *Transnational cinema: the film reader*, vol. *In focus--Routledge film readers*. London: Routledge, 2006.

[45]

P. Hill Collins and S. Bilge, *Intersectionality*, vol. *Key concepts series*. Cambridge, UK: Polity Press, 2016 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=4698012>

[46]

P. Hill Collins and S. Bilge, *Intersectionality*, vol. *Key concepts series*. Cambridge, UK: Polity Press, 2016 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=4698012>

[47]

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

[48]

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

[49]

E. Heffelfinger and L. Wright, *Visual difference: postcolonial studies and intercultural cinema*, vol. *Framing film*. New York, NY: Peter Lang, 2011 [Online]. Available: <https://contentstore.cla.co.uk//secure/link?id=7f69365d-cb40-e911-80cd-005056af4099>

[50]

R. Stam and L. Spence, 'Colonialism, Racism and Representation', *Screen*, vol. 24, no. 2, pp. 2-20, Mar. 1983, doi: 10.1093/screen/24.2.2.

[51]

S. Ponzanesi and M. R. Waller, *Postcolonial cinema studies*. Abingdon, Oxon: Routledge, 2012.

[52]

B. Ashcroft, G. Griffiths, and H. Tiffin, *Key concepts in post-colonial studies*, vol. *Key concepts series* (Routledge). London: Routledge, 1998.

[53]

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

[54]

E. W. Said, *Orientalism*. London: 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*, no. 58, 2003 [Online]. Available: <https://ezproxy.lib.gla.ac.uk/login?url=https://www.jstor.org/stable/4548098>

[56]

J. Sharpe, 'Gender, Nation, and Globalization in Monsoon Wedding and Dilwale Dulhania Le Jayenge', *Meridians: feminism, race, transnationalism*, vol. 6, no. 1, pp. 58–81, 2005, doi: 10.1353/mer.2005.0032.

[57]

S. Roy, 'Beyond Crossover Films: Bride and Prejudice and the Problems of Representing Postcolonial India in a Neoliberal World', *The Journal of Popular Culture*, vol. 49, no. 5, pp. 984–1002, Oct. 2016, doi: 10.1111/jpcu.12466.

[58]

J. M. Barker and American Council of Learned Societies, *The tactile eye: touch and the cinematic experience*. Berkeley: University of California Press, 2009 [Online]. Available: <https://ezproxy.lib.gla.ac.uk/login?url=https://hdl.handle.net/2027/heb.08197>

[59]

G. J. Seigworth, *The affect theory reader*. Durham, NC: Duke University Press, 2010 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1172305>

[60]

L. U. Marks, *The skin of the film: intercultural cinema, embodiment, and the senses*. Durham, NC: Duke University Press, 2000 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1167652>

[61]

V. C. Sobchack and American Council of Learned Societies, *Carnal thoughts: embodiment*

and moving image culture. Berkeley: University of California Press, 2004 [Online]. Available: <https://ezproxy.lib.gla.ac.uk/login?url=https://hdl.handle.net/2027/heb.08034>

[62]

D. N. Rodowick, *The virtual life of film*. Cambridge, Mass: Harvard University Press, 2007 [Online]. Available: <https://ezproxy.lib.gla.ac.uk/login?url=https://hdl.handle.net/2027/heb.08243>

[63]

S. Shaviro, *Post cinematic affect*. Ropley: Zero Books, 2010 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=664329>

[64]

S. Shaviro, *Post cinematic affect*. Ropley: Zero Books, 2010 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=664329>

[65]

L. Manovich and American Council of Learned Societies, *The language of new media*, 1st MIT Press pbk. ed., vol. Leonardo. Cambridge, Mass: MIT Press, 2002 [Online]. Available: <http://ezproxy.lib.gla.ac.uk/login?url=http://hdl.handle.net/2027/heb.31966>

[66]

M. J. P. Wolf and B. Perron, *The video game theory reader*. New York, NY: Routledge, 2003 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1461087>

[67]

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

[68]

M. J. P. Wolf, *The medium of the video game*, 1st ed. Austin, TX: University of Texas Press,

2001.

[69]

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

[70]

J. Juul, *The art of failure: an essay on the pain of playing video games*, vol. *Playful thinking*. Cambridge, Massachusetts: MIT Press, 2013 [Online]. Available: <https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9780262313124>

[71]

M. Aaron, *Spectatorship: the power of looking on*, vol. *Short cuts* (London, England). London: Wallflower, 2006.

[72]

A. Easthope, *Contemporary film theory*, vol. *Longman critical readers*. London: Longman, 1993.

[73]

P. T. Rosen, *Narrative, apparatus, ideology: a film theory reader*. New York, N.Y.: Columbia University Press, 1986.

[74]

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

[75]

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

[76]

L. Braudy and M. Cohen, *Film theory and criticism: introductory readings*, 7th ed. New York: Oxford University Press, 2009.

[77]

P. Cook, M. Bernink, and British Film Institute, *The cinema book*, 2nd ed. London: British Film Institute Publishing, 1999.

[78]

J. Hill and P. C. Gibson, *The Oxford guide to film studies*. New York, N.Y.: Oxford University Press, 1998.

[79]

J. Nelmes, *Introduction to film studies*, 5th ed. London: Routledge, 2012.

[80]

J. Hollows, P. Hutchings, and M. Jancovich, *The film studies reader*. London: Arnold, 2000.

[81]

D. Bogle, *Toms, coons, mulattoes, mammies, & bucks: an interpretive history of Blacks in American films*, 4th ed. New York, N.Y.: Continuum, 2003.

[82]

M. Haskell, *From reverence to rape: the treatment of women in the movies*, 2nd ed. Chicago: University of Chicago Press, 1987.

[83]

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

[84]

M. Barrett and British Sociological Association, *Ideology and cultural production*, vol. *Explorations in sociology*. London: Croom Helm, 1979.

[85]

V. Russo, *The celluloid closet: homosexuality in the movies*, Rev. ed. New York: Perennial Library, 1987.

[86]

D. Carson, L. Dittmar, and J. R. Welsch, *Multiple voices in feminist film criticism*. Minneapolis, Minn: University of Minnesota Press, 1994.

[87]

E. A. Kaplan, *Feminism and film*, vol. *Oxford readings in feminism*. Oxford: Oxford University Press, 2000.

[88]

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

[89]

H. Radner and R. Stringer, *Feminism at the movies: understanding gender in contemporary popular cinema*. New York, NY: Routledge, 2011.

[90]

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

[91]

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

[92]

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

[93]

S. Cohan, I. R. Hark, and Ebooks Corporation Limited, *Screening the male: exploring masculinities in Hollywood cinema*. London: Routledge, 1992 [Online]. Available: http://www.GLA.eblib.com/EBLWeb/patron/?target=patron&extendedid=E_338076_0

[94]

R. Dyer, *White*. London: Routledge, 1997.

[95]

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

[96]

B. K. Grant, *Shadows of doubt: negotiations of masculinity in American genre films*. Detroit: Wayne State University Press, 2011 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=3416510>

[97]

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

[98]

D. Peberdy, *Masculinity and film performance: Male angst in contemporary American cinema*. Basingstoke: Palgrave Macmillan, 2011 [Online]. Available:

<https://ezproxy.lib.gla.ac.uk/login?url=https://link.springer.com/book/10.1057/9780230308701>

[99]

P. Powrie, A. Davies, and B. Babington, *The trouble with men: masculinities in European and Hollywood cinema*. London: Wallflower, 2004.

[100]

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

[101]

Y. Tasker, *Spectacular bodies: gender, genre, and the action cinema*, vol. A Comedia book. London: Routledge, 1993.

[102]

R. Dyer, *White*. London: Routledge, 1997.

[103]

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

[104]

E. Shohat and R. Stam, *Unthinking Eurocentrism: multiculturalism and the media*, Second edition., vol. Sightlines. London: Routledge, 2014 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1707455>

[105]

R. Stam and L. Spence, 'Colonialism, Racism and Representation', *Screen*, vol. 24, no. 2, pp. 2–20, Mar. 1983, doi: 10.1093/screen/24.2.2.

[106]

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

[107]

H. M. Benshoff and S. Griffin, *Queer cinema: the film reader*, vol. In focus--Routledge film readers. New York: Routledge, 2004.

[108]

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

[109]

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

[110]

C. R. Acland and Ebooks Corporation Limited, *Screen traffic: movies, multiplexes, and global culture*. Durham, North Carolina: Duke University Press, 2003 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1167926>

[111]

I. Ang and Dawson Books, *Living room wars: rethinking media audiences for a postmodern world*. London: Routledge, 1996 [Online]. Available: <https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9780203129432>

[112]

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

[113]

J. Bobo, Black women as cultural readers, vol. Film and culture. New York, N.Y.: Columbia University Press, 1995.

[114]

G. Branston, Cinema and cultural modernity, vol. Issues in cultural and media studies. Buckingham: Open University Press, 2000.

[115]

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

[116]

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

[117]

K. H. Fuller-Seeley and American Council of Learned Societies, Hollywood in the neighborhood: historical case studies of local moviegoing. Berkeley: University of California Press, 2008 [Online]. Available: <http://ezproxy.lib.gla.ac.uk/login?url=http://hdl.handle.net/2027/heb.08082>

[118]

M. Gillespie, Television, ethnicity and cultural change, vol. Comedia (Routledge). London: Routledge, 1995.

[119]

M. Hansen and American Council of Learned Societies, Babel and Babylon: spectatorship in American silent film. Cambridge, Mass: Harvard University Press, 1991 [Online]. Available: <https://ezproxy.lib.gla.ac.uk/login?url=https://hdl.handle.net/2027/heb.08219>

[120]

M. Jancovich, L. Faire, and S. Stubbings, *The place of the audience: cultural geographies of film consumption*. London: British Film Institute, 2003.

[121]

D. Morley, *Television, audiences and cultural studies*. London: Routledge, 1992 [Online]. Available:
<https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9780203398357>

[122]

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

[123]

C. Musser, *The emergence of cinema: the American screen to 1907*, vol. v. 1. New York, N.Y.: Charles Scribner's Sons, 1990 [Online]. Available:
https://link.gale.com/apps/pub/5FED/GVRL?sid=gale_marc&u=glasuni

[124]

V. Nightingale and K. Ross, *Critical readings: media and audiences*, vol. *Issues in cultural and media studies*. Maidenhead: Open University Press, 2003.

[125]

K. Ross and V. Nightingale, *Media and audiences: new perspectives*, vol. *Issues in cultural and media studies*. Buckingham: Open University Press, 2003.

[126]

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

[127]

J. Stacey, *Star gazing: Hollywood cinema and female spectatorship*. London: Routledge, 1994 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1539525>

[128]

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

[129]

J. Caughie, 'Telephilia and Distraction: Terms of Engagement', *Journal of British Cinema and Television*, vol. 3, no. 1, pp. 5–18, May 2006, doi: 10.3366/JBCTV.2006.3.1.5.

[130]

C. Hemmings, 'Invoking Affect', *Cultural Studies*, vol. 19, no. 5, pp. 548–567, Sep. 2005, doi: 10.1080/09502380500365473.

[131]

L. U. Marks, *The skin of the film: intercultural cinema, embodiment, and the senses*. Durham, NC: Duke University Press, 2000 [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1167652>

[132]

A. Smit, *Broadcasting the body: affect, embodiment and bodily excess on contemporary television*. 2010 [Online]. Available: <https://theses.gla.ac.uk/2278/>

[133]

I. Tyler, R. Coleman, and D. Ferreday, 'Commentary And Criticism', *Feminist Media Studies*, vol. 8, no. 1, pp. 85–99, Mar. 2008, doi: 10.1080/14680770801899226.