MLitt in Film & TV Studies: Core Course



[1]

Anthony Asquith's Shooting Stars Makes Dazzling Début on BFI Blu-ray and DVD: 2016. http://www.brentonfilm.com/reviews/anthony-asquiths-shooting-stars-makes-dazzling-debut-on-bfi-blu-ray-and-dvd.

[2]

Au revoir Taipei: 2010. https://www.imdb.com/title/tt1291125/.

[3]

Bell, E. and Gray, A. 2010. Televising history: mediating the past in postwar Europe. Palgrave Macmillan.

[4]

Bennett, J. and Strange, N. eds. 2011. Television as digital media. Duke University Press.

[5]

Berridge, S. 2010. Serialised sexual violence in teen television drama series.

[6]

Bordwell, D. et al. 2013. Film art: an introduction. McGraw-Hill.

[7]

Caldwell, J.T. and Everett, A. eds. 2015. New media: theories and practices of digitextuality . Routledge.

[8]

Cannadine, D. 2004. History and the media. Palgrave Macmillan.

[9]

Cannadine, D. 2004. History and the media. Palgrave Macmillan.

[10]

Clayton, A. and Klevan, A. eds. 2011. The language and style of film criticism. Routledge.

[11]

Creeber, G. 2011. It's not TV, it's online drama: The return of the intimate screen. International Journal of Cultural Studies. 14, 6 (Nov. 2011), 591–606. DOI:https://doi.org/10.1177/1367877911402589.

[12]

Deamer, D. 2014. Deleuze, Japanese cinema, and the atom bomb: the spectre of impossibility. Bloomsbury.

[13]

Dennison, S. and Lim, S.H. 2006. Remapping world cinema: identity, culture and politics in film. Wallflower.

[14]

Donald, J. and Renov, M. eds. 2008. The Sage handbook of film studies. SAGE.

[15]

Ellis, J. 2000. Seeing things: television in the age of uncertainty. I.B. Tauris.

[16]

Fantômas: In the Shadow of the Guillotine: 1913. https://www.imdb.com/title/tt0002844/.

[17]

Fembot in a Red Dress | [in]Transition: http://mediacommons.org/intransition/fembot-red-dress.

[18]

Film Studies in Motion: From Audiovisual Essay to Academic Research: http://scalar.usc.edu/works/film-studies-in-motion/index.

[19]

Geraghty, C. and Lusted, D. 1998. The television studies book. Arnold.

[20]

Ghostwatch: 1992. https://www.imdb.com/title/tt0200659/.

[21]

Gledhill, C. 2003. Reframing British cinema, 1918-1928: between restraint and passion. British Film Institute.

[22]

Hills, M. 2007. FROM THE BOX IN THE CORNER TO THE BOX SET ON THE SHELF. New Review of Film and Television Studies. 5, 1 (Apr. 2007), 41–60.

DOI:https://doi.org/10.1080/17400300601140167.

[23]

It's Not all Content: Television as Television in Industry and Education: 2015. http://cstonline.net/its-not-all-content-television-as-television-in-industry-and-education-by-sarah-arnold/.

[24]

Jenkins, H. 2006. Convergence culture: where old and new media collide. New York University Press.

[25]

Jenkins, H. 2004. The Cultural Logic of Media Convergence. International Journal of Cultural Studies. 7, 1 (Mar. 2004), 33–43. DOI:https://doi.org/10.1177/1367877904040603.

[26]

Jensen, K.B. ed. 2012. A handbook of media and communication research: qualitative and quantitative methodologies. Routledge.

[27]

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.

[28]

Kittler, F.A. 1999. Gramophone, film, typewriter. Stanford University Press.

[29]

Lury, K. 2005. Interpreting television. Hodder Arnold.

[30]

Macdonald, M. 2006. Performing memory on television: documentary and the 1960s. Screen. 47, 3 (Jan. 2006), 327–345. DOI:https://doi.org/10.1093/screen/hjl025.

[31]

Maltby, R. et al. 2007. Going to the movies: Hollywood and the social experience of cinema . University of Exeter Press.

[32]

Martin-Jones, D. 2011. Deleuze and world cinemas: transworld cinema/transworld Deleuze. Continuum International Publishing Group.

[33]

Mazierska, E. 2018. Contemporary cinema and neoliberal ideology. Routledge.

[34]

McCarthy, A. and American Council of Learned Societies 2001. Ambient television: visual culture and public space. Duke University Press.

[35]

Mittell, Jason Narrative Complexity in Contemporary American Television. Velvet Light Trap . 29–40.

[36]

Morgan, C. 1928. Anthony Asquith's Film: Son of Late Statesman Produces Picture That Meets With Praise in Britain A Genuine Shadow Tale. New York Times. (Mar. 1928).

[37]

Morley, D. 2006. Unanswered Questions in Audience Research. The Communication Review. 9, 2 (Jul. 2006), 101–121. DOI:https://doi.org/10.1080/10714420600663286.

[38]

Nagib, L. and Bloomsbury (Firm) 2011. World cinema and the ethics of realism. Continuum.

[39]

Necsus | Film studies in the groove? Rhythmising perception in Carnal Locomotive - Catherine Grant:

https://necsus-ejms.org/film-studies-in-the-groove-rhythmising-perception-in-carnal-locomo tive/.

[40]

Necsus | Videographic scene analyses, part 1: https://necsus-ejms.org/videographic-scene-analyses-part-1/.

[41]

Parikka, J. 2012. What is media archaeology?. Polity Press.

[42]

Paterson, C. et al. eds. 2016. Advancing media production research: shifting sites, methods, and politics. Palgrave Macmillan.

[43]

ProQuest (Firm) 2011. Media archaeology: approaches, applications, and implications. University of California Press.

[44]

Rushton, R. 2004. Early, classical and modern cinema: absorption and theatricality. Screen . 45, 3 (Sep. 2004), 226–244. DOI:https://doi.org/10.1093/screen/45.3.226.

[45]

Sconce, J. 2000. Haunted media: electronic presence from telegraphy to television. Duke University Press.

[46]

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

[47]

Shooting Stars: 1928. https://www.imdb.com/title/tt0018392/.

[48]

Spigel, L. 1992. Make room for TV: television and the family ideal in postwar America. University of Chicago Press.

[49]

Steward, T. and Zborowski, J. 2014. (G)hosting Television: Ghostwatch and its Medium. Journal of British Cinema and Television. 11, 2–3 (Jul. 2014), 189–212. DOI:https://doi.org/10.3366/jbctv.2014.0203.

[50]

Street, S. 2000. British cinema in documents. Routledge.

[51]

Szczepanik, P. and Vonderau, P. 2013. Behind the screen: inside European production cultures. Palgrave Macmillan.

[52]

'This slapstick looks ridiculous in the making': when silent movies went meta: 2015. https://www.theguardian.com/film/2015/oct/05/shooting-stars-silent-movies-about-movies-l

ondon-film-festival-anthony-asquith.

[53]

Thomas, R. 1985. Indian Cinema: Pleasures and Popularity. Screen. 26, 3-4 (May 1985), 116-131. DOI:https://doi.org/10.1093/screen/26.3-4.116.

[54]

Wiley Online Library (Online service) 2011. Explorations in new cinema history: approaches and case studies. Wiley-Blackwell.

[55]

Women's Time-Image | [in]Transition: http://mediacommons.org/intransition/2018/04/30/womens-time-image.

[56]

2012. 'America's Next Top Model' The Girl Who Gets Pwn'd (TV Episode.

[57]

Awkward Black Girl | Episode 1 - The Stop Sign.

[58]

Awkward Black Girl | Episode 2 - The Job.

[59]

Awkward Black Girl | Episode 3 - The Hallway.

[60]

Awkward Black Girl | Episode 4 - The Icebreaker.

[61] Awkward Black Girl | Episode 5 - The Dance. [62] BBC - The Social, I Got My Own House Elf! [63] BBC - The Social, Marjolein Robertson | BBC The Social Short Stuff's COMEDY BATTLE. [64] BBC - The Social, The Joys Of Family Life | Planet Janet. [65] BBC - The Social, The Response to Blair's Story. [66] Bite Back on Ghostwatch (Part 1) - YouTube. [67] Bite Back on Ghostwatch (Part 2) - YouTube. [68] Doctor Who (1963) - An Unearthly Child: Part One. [69]

Doctor Who (2014) - The Doctor Falls. [70] Doctor Who (2014) - World Enough and Time. BBC1 London. [71] 2014. Elements of the Essay Film on Vimeo. [72] Fashion and Beauty | Pls Like - Episode 2 - YouTube. [73] How To Become A Superstar Vlogger | Pls Like - Episode 1 - YouTube. [74] Mabel at the Wheel (1914). [75] McLuhans Wake by Kevin McMahon (2002). The 4 Laws of Media & Marshal McLuhan. [76] Modern Times (1936). Arte.

Pass the Salt - Christian Keathley.

[77]

[78]

Sherlock (2013): Season 3 Episode 1 - The Empty Hearse.

[79]

1928. 'Shooting Stars': Mr. Anthony Asquith's First Film. The Manchester Guardian. (Feb. 1928).

[80]

Skam, Season 1, Episode 1, English Subtitles.

[81]

Skam, Season 1, Episode 2, English Subtitles.

[82]

The Angels' Share (2012).

[83]

TRANSFORMERS: THE PREMAKE (complete version) - Kevin B Lee.

[84]

What Makes a Video Essay Great? - Kevin B Lee.