

MLitt in Film & TV Studies: Core Course

View Online



1.

Skam, Season 1, Episode 1, English Subtitles.

2.

Skam, Season 1, Episode 2, English Subtitles.

3.

Awkward Black Girl | Episode 1 - The Stop Sign.

4.

Awkward Black Girl | Episode 2 - The Job.

5.

Awkward Black Girl | Episode 3 - The Hallway.

6.

Awkward Black Girl | Episode 4 - The Icebreaker.

7.

Awkward Black Girl | Episode 5 - The Dance.

8.

How To Become A Superstar Vlogger | Pls Like - Episode 1 - YouTube.

9.

Fashion and Beauty | Pls Like - Episode 2 - YouTube.

10.

BBC - The Social, The Response to Blair's Story.

11.

BBC - The Social, The Joys Of Family Life | Planet Janet.

12.

BBC - The Social, Marjolein Robertson | BBC The Social Short Stuff's COMEDY BATTLE.

13.

BBC - The Social, I Got My Own House Elf!

14.

Creeber, G. It's not TV, it's online drama: The return of the intimate screen. *International Journal of Cultural Studies* **14**, 591-606 (2011).

15.

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

16.

Jenkins, H. The Cultural Logic of Media Convergence. *International Journal of Cultural Studies* **7**, 33-43 (2004).

17.

Television as digital media. vol. *Console-ing Passions* (Duke University Press, 2011).

18.

Shooting Stars. <https://www.imdb.com/title/tt0018392/> (1928).

19.

Mabel at the Wheel (1914).

20.

Street, S. *British cinema in documents*. (Routledge, 2000).

21.

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

22.

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

23.

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

24.

Hutchinson, P. 'This slapstick looks ridiculous in the making': when silent movies went meta.

<https://www.theguardian.com/film/2015/oct/05/shooting-stars-silent-movies-about-movies-london-film-festival-anthony-asquith> (2015).

25.

Harrison, R. Anthony Asquith's Shooting Stars Makes Dazzling Début on BFI Blu-ray and DVD.

<http://www.brentonfilm.com/reviews/anthony-asquiths-shooting-stars-makes-dazzling-debut-on-bfi-blu-ray-and-dvd> (2016).

26.

The Angels' Share (2012).

27.

The Sage handbook of film studies. (SAGE, 2008).

28.

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

29.

Au revoir Taipei. <https://www.imdb.com/title/tt1291125/> (2010).

30.

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

31.

Thomas, R. Indian Cinema: Pleasures and Popularity. *Screen* **26**, 116–131 (1985).

32.

Shohat, E. & Stam, R. *Unthinking Eurocentrism: multiculturalism and the media*. vol. Sightlines (Routledge, 2014).

33.

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

34.

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

35.

McLuhans Wake by Kevin McMahon (2002). *The 4 Laws of Media & Marshal McLuhan*.

36.

Kittler, F. A. *Gramophone, film, typewriter*. vol. *Writing science* (Stanford University Press, 1999).

37.

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

38.

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

39.

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

40.

Elements of the Essay Film on Vimeo. (2014).

41.

Pass the Salt - Christian Keathley.

42.

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

43.

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-locomotive/>.

44.

McGoff, J. Women's Time-Image | [in]Transition.

<http://mediacommons.org/intransition/2018/04/30/womens-time-image>.

45.

de Fren, A. Fembot in a Red Dress | [in]Transition.

<http://mediacommons.org/intransition/fembot-red-dress>.

46.

Necsus | Videographic scene analyses, part 1.

<https://necsus-ejms.org/videographic-scene-analyses-part-1/>.

47.

The language and style of film criticism. (Routledge, 2011).

48.

Kiss, M. & van den Berg, T. Film Studies in Motion: From Audiovisual Essay to Academic Research. <http://scalar.usc.edu/works/film-studies-in-motion/index>.

49.

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

50.

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

51.

Johnson, D. INVITING AUDIENCES IN. *New Review of Film and Television Studies* **5**, 61-80 (2007).

52.

New media: theories and practices of digitextuality. (Routledge, 2015).

53.

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

54.

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

55.

Doctor Who (1963) - An Uearthly Child: Part One.

56.

Doctor Who (2014) - World Enough and Time.

57.

Doctor Who (2014) - The Doctor Falls.

58.

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

59.

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

60.

Ghostwatch. <https://www.imdb.com/title/tt0200659/> (1992).

61.

Bite Back on Ghostwatch (Part 1) - YouTube.

62.

Bite Back on Ghostwatch (Part 2) - YouTube.

63.

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

64.

Sconce, J. *Haunted media: electronic presence from telegraphy to television*. vol. *Console-ing passions* (Duke University Press, 2000).

65.

Steward, T. & Zborowski, J. (G)hosting Television: Ghostwatch and its Medium. *Journal of British Cinema and Television* **11**, 189–212 (2014).

66.

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

67.

Modern Times (1936).

68.

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

69.

Maltby, R., Stokes, M. & Allen, R. C. *Going to the movies: Hollywood and the social experience of cinema*. (University of Exeter Press, 2007).

70.

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

71.

Rushton, R. Early, classical and modern cinema: absorption and theatricality. *Screen* **45**, 226–244 (2004).

72.

Cannadine, D. *History and the media*. (Palgrave Macmillan, 2004).

73.

Cannadine, D. *History and the media*. (Palgrave Macmillan, 2004).

74.

Bell, E. & Gray, A. *Televising history: mediating the past in postwar Europe*. (Palgrave Macmillan, 2010).

75.

Macdonald, M. Performing memory on television: documentary and the 1960s. *Screen* **47**, 327–345 (2006).

76.

A handbook of media and communication research: qualitative and quantitative methodologies. (Routledge, 2012).

77.

Szczepanik, P. & Vonderau, P. *Behind the screen: inside European production cultures*. (Palgrave Macmillan, 2013).

78.

Advancing media production research: shifting sites, methods, and politics. vol. *Global transformations in media and communication research* (Palgrave Macmillan, 2016).

79.

Morley, D. Unanswered Questions in Audience Research. *The Communication Review* **9**,

101-121 (2006).

80.

Geraghty, C. & Lusted, D. The television studies book. (Arnold, 1998).

81.

Bordwell, D., Thompson, K. & Smith, J. Film art: an introduction. (McGraw-Hill, 2013).

82.

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

83.

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

84.

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