

# Film & TV Studies: Core Course

View Online



---

1

Bordwell D, Thompson K. Film art: an introduction. 10th international ed. New York, N.Y.: McGraw-Hill 2013.

2

Bordwell D, Thompson K. Film art: an introduction. 10th international ed. New York, N.Y.: McGraw-Hill 2013.

3

Lury K. Interpreting television. London: Hodder Arnold 2005.

4

Mellencamp P, NetLibrary, Inc. Logics of television: essays in cultural criticism. Bloomington, Ind: Indiana University Press 1990.

5

Hills M. Listening from behind the sofa? The (un)earthly roles of sound in BBC Wales'. New Review of Film and Television Studies. 2011;9:28-41. doi: 10.1080/17400309.2011.521716

6

Donnelly KJ. Tracking British Television: Pop Music as Stock Soundtrack to the Small Screen. Popular Music. 2002;21:331-43.

7

Lury K. *Interpreting television*. London: Hodder Arnold 2005.

8

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

9

Deamer D, Ebooks Corporation Limited. *Deleuze, Japanese cinema, and the atom bomb: the spectre of impossibility*. New York: Bloomsbury 2014.

10

Klinger B. Film history terminable and interminable: recovering the past in reception studies. *Screen*. 1997;38:107–28. doi: 10.1093/screen/38.2.107

11

Ellis J. Art, Culture and Quality Terms for a Cinema in the Forties and Seventies. *Screen*. 1978;19:9–50. doi: 10.1093/screen/19.3.9

12

Higson A. The Concept of National Cinema. *Screen*. 1989;30:36–47. doi: 10.1093/screen/30.4.36

13

Jacobs J, Peacock S, Ebooks Corporation Limited. *Television aesthetics and style*. New York, NY: Bloomsbury Academic 2013.

14

Jacobs J, Peacock S, Ebooks Corporation Limited. *Television aesthetics and style*. New York,

NY: Bloomsbury Academic 2013.

15

Newman MZ, Levine E, Ebooks Corporation Limited. Legitimizing television: media convergence and cultural status. London: Routledge 2012.

16

Jacobs J. Issues of judgement and value in television studies. *International Journal of Cultural Studies*. 2001;4:427-47. doi: 10.1177/136787790100400404

17

Brunson C. Problems with quality. *Screen*. 1990;31:67-90. doi: 10.1093/screen/31.1.67

18

Wheatley H. The Limits of Television?: Natural History Programming and the Transformation of Public Service Broadcasting. *European Journal of Cultural Studies*. 2004;7:325-39. doi: 10.1177/1367549404044786

19

Couldry N, McCarthy A, Dawson Books. *MediaSpace: place, scale, and culture in a media age*. London: Routledge 2004.

20

*Journal of British Cinema and Television* - Special issue: 'Good television'. 2006;3.

21

Mulgan G. *The question of quality*. London: BFI Publishing 1990.

22

Geraghty C. Aesthetics and Quality in Popular Television Drama. *International Journal of Cultural Studies*. 2003;6:25–45. doi: 10.1177/1367877903006001002

23

McCabe J, Akass K. *Quality TV: contemporary american television and beyond*. London: I.B. Tauris 2007.

24

Nelson R. *State of play: contemporary 'high-end' TV drama*. Manchester: Manchester University Press 2007.

25

Valck M de, Teurlings J. *After the Break: Television Theory Today*. Amsterdam University Press 2013.

26

McLoone M, Hill J. *Big picture, small screen: the relations between film and television*. Luton: University of Luton Press 1996.

27

Andrews H, Dawson Books. *Television and British cinema: convergence and divergence since 1990*. Basingstoke, Hampshire: Palgrave Macmillan 2014.

28

Gauthier P. What will film studies be? Film caught between the television revolution and the digital revolution. *New Review of Film and Television Studies*. 2014;12:229–33. doi: 10.1080/17400309.2014.942065

29

Schlotterbeck J. What Happens When Real People Start Getting Cinematic: Laguna Beach and Contemporary T.V. Aesthetics. *Scope : An online journal of film and television studies*.

30

Lotz AD. Postfeminist Television Criticism: Rehabilitating Critical Terms and Identifying Postfeminist Attributes. *Feminist Media Studies*. 2001;1:105–21. doi: 10.1080/14680770120042891

31

Curran J, Gurevitch M. *Mass media and society*. 4th ed. London: Hodder Arnold 2005.

32

Rowe KK. Roseanne: unruly woman as domestic goddess. *Screen*. 1990;31:408–19. doi: 10.1093/screen/31.4.408

33

Silva K, Mendes K. Editorial: HBO's *Girls*. *Feminist Media Studies*. 2013;13:355–355. doi: 10.1080/14680777.2013.771874

34

Grdešić M. "I'm Not the Ladies!": Metatextual commentary in *Girls*.'. *Feminist Media Studies*. 2013;13:355–8. doi: 10.1080/14680777.2013.771878

35

Daalmans S. "I'm Busy Trying to Become Who I Am": Self-entitlement and the city in HBO's *Girls*.'. *Feminist Media Studies*. 2013;13:359–62. doi: 10.1080/14680777.2013.771881

36

Bell K. "Obvie, We're the Ladies!" Postfeminism, privilege and HBO's newest *Girls*. *Feminist Media Studies*. 2013;13:363–6. doi: 10.1080/14680777.2013.771886

37

DeCarvalho LJ. Hannah and Her Entitled Sisters: (Post)feminism, (post)recession, and Feminist Media Studies. 2013;13:367-70. doi: 10.1080/14680777.2013.771889

38

Nygaard T. Girls Just Want to be "Quality": HBO, Lena Dunham and Girls' conflicting brand identity.'. Feminist Media Studies. 2013;13:370-4. doi: 10.1080/14680777.2013.771891

39

Caldwell JT, Dawson Books. Production culture: industrial reflexivity and critical practice in film and television. Durham, NC: Duke University Press 2008.

40

Chambers J. 'On the Side of the Angels?': Ken Loach, The Angels' Share, and the pursuit of new forms of politically-engaged cinema. International Journal of Scottish Theatre and Screen. 2014;7:45-69.

41

Archibald D. 'The Angels' Share at the Cannes Film Festival. NECSUS: European Journal of Media Studies. Published Online First: 2012.

42

Lovink G, Tkacz N, de Vries P. MoneyLab Reader: An Intervention in Digital Economy. Institute of Network Cultures 2015.

43

Sørensen IE. Crowdsourcing and outsourcing: the impact of online funding and distribution on the documentary film industry in the UK. Media, Culture & Society. 2012;34:726-43. doi: 10.1177/0163443712449499

44

Jensen KB. A handbook of media and communication research: qualitative and quantitative methodologies. 2nd ed. London: Routledge 2012.

45

Spanner Films. <http://www.spannerfilms.net/>

46

Kickstarter - Discover Project Film & Video / Documentary.  
<https://www.kickstarter.com/discover/categories/documentary>

47

Indiegogo: Crowdfund to make your Film idea a reality.  
[https://www.indiegogo.com/explore#/browse/film?quick\\_filter=trending&location=everywhere&project\\_type=all&percent\\_funded=all&goal\\_type=all&more\\_options=false&status=all](https://www.indiegogo.com/explore#/browse/film?quick_filter=trending&location=everywhere&project_type=all&percent_funded=all&goal_type=all&more_options=false&status=all)

48

Iordanova D, Cheung R. Film festivals and imagined communities. St. Andrews: St Andrews Film Studies 2010.

49

Marlow-Mann A. Archival film festivals. St Andrews: St Andrews Film Studies 2013.

50

Ruoff J. Coming soon to a festival near you: programming film festivals. St. Andrews: St Andrews Film Studies 2012.

51

Iordanova D, Cheung R. Film festivals and imagined communities. St. Andrews: St Andrews

Film Studies 2010.

52

Ruoff J. Coming soon to a festival near you: programming film festivals. St. Andrews: St Andrews Film Studies 2012.

53

Klevan A, Clayton A. The language and style of film criticism. Abingdon, Oxon: Routledge 2011.

54

Lavik E. The Video Essay: The Future of Academic Film and Television Criticism? | Frames Cinema Journal. Frames cinema journal.

55

Lee KB. Video essay: The essay film - some thoughts of discontent | Sight & Sound | BFI. <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/features/deep-focus/video-essay-essay-film-some-thoughts>

56

Lee KB. Elements of the Essay Film.

57

Pantenburg V. The Wayward Cloud: Instruments of Vision. Pantenburg, Volker. 2014. 'Instruments of Vision [An interview with Cristina Álvarez López (Spain) and Adrian Martin (Australia) on Audiovisual Essay Work.]' <http://wayward-cloud.blogspot.de/2014/04/instruments-of-vision.html>

58

Sampson B. Layers of paradox in F For Fake. [in]Transition.



59

Creekmur CK. Compilation and Found-Footage Traditions. [in]Transition.

60

Hinck A. Framing the Video Essay as Argument.  
<http://www.teachingmedia.org/framing-the-video-essay-as-argument/>

61

Stork M. In Touch with the Film Object: Cinephilia, the Video Essay, and Chaos Cinema | Frames Cinema Journal. Frames Cinema Journal.

62

Grant C, Keathley C. The Use of an Illusion : Childhood cinephilia, object relations, and videographic film studies. Photogénie.

63

Grant C. Video Essays on Films: A Multiprotagonist Manifesto (Film Studies For Free).  
<http://filmstudiesforfree.blogspot.co.uk/2009/07/video-essays-on-films-multiprotagonist.html>

64

Grant C. Video Essays and Scholarly Remix: Film Scholarship's Emergent Forms - Audiovisual Film Studies, Pt 2 (Film Studies For Free).  
<http://filmstudiesforfree.blogspot.co.uk/2012/03/video-essays-and-scholarly-remix-film.html>

65

Jelin E. State repression and the struggles for memory. London: Latin America Bureau 2003.

66

Boym S. The future of nostalgia. New York, N.Y.: Basic Books 2001.

67

Rosenstone RA, Dawson Books. History on film/film and history. Harlow: Longman/Pearson 2006.

68

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

69

Christie I, editor. Audiences: defining and researching screen entertainment reception. Amsterdam: Amsterdam University Press 2012.

70

Griffiths T, Ebooks Corporation Limited. The cinema and cinema-going in Scotland, 1896-1950. Edinburgh: Edinburgh University Press 2012.

71

Maltby R, Biltereyst D, Meers P. Explorations in new cinema history: approaches and case studies. Chichester, West Sussex: Wiley-Blackwell 2011.

72

Meers P, Biltereyst D, Van De Vijver L. Metropolitan vs rural cinemagoing in Flanders, 1925-75. Screen. 2010;51:272-80. doi: 10.1093/screen/hjq023

73

Hallam J. Film, space and place: researching a city in film. New Review of Film and

Television Studies. 2010;8:277–96. doi: 10.1080/17400309.2010.499768

74

Toulmin V, Loiperdinger M. Is It You? Recognition, Representation and Response in Relation to the Local Film. *Film History*. 2005;17:7–18.

75

Allen RC. Relocating American film history: The 'problem' of the empirical'. *Cultural Studies*. 2006;20:48–88. doi: 10.1080/09502380500492590

76

Maltby R. On the Prospect of Writing Cinema History from Below. *Tijdschrift voor Mediageschiedenis*. 2006;9:74–96.

77

Cooper S. Mortal Ethics: Reading Levinas with the Dardenne Brothers. *Film-Philosophy*. 2007;11.

78

Monteiro MC, Giucci G, Besner N, et al. *Além dos limites : ensaios para o século XXI*. Rio de Janeiro: EdUERJ 2013.

79

Mai J. Jean-Pierre and Luc Dardenne. Urbana, IL: University of Illinois Press 2010.

80

Ince K. *Five directors: auteurism from Assayas to Ozon*. Manchester: Manchester University Press 2008.

81

Berlant L. Nearly Utopian, Nearly Normal: Post-Fordist Affect in *La Promesse* and *Rosetta*. *Public Culture*. 2007;19:273–301. doi: 10.1215/08992363-2006-036

82

Galt R, Schoonover K, Dawson Books. *Global art cinema: new theories and histories*. Oxford: Oxford University Press 2010.

83

Basu P. *Highland homecomings: genealogy and heritage tourism in the Scottish diaspora*. London: Routledge 2007.

84

Ebooks Corporation Limited. *International business and tourism: global issues, contemporary interactions*. Abingdon, Oxon: Routledge 2008.

85

Urry J, Larsen J. *The tourist gaze 3.0*. 3rd ed. Los Angeles, Calif: SAGE 2011.

86

Tzanelli R, Dawson Books. *The cinematic tourist: explorations in globalization, culture and resistance*. London: Routledge 2007.

87

Magor M, Schlesinger P. 'For this relief much thanks.' Taxation, film policy and the UK government. *Screen*. 2009;50:299–317. doi: 10.1093/screen/hjp017

88

Hill J. 'This is for the Batmans as well as the Vera Drakes' : Economics, Culture and UK Government Film Production Policy in the 2000s. *Journal of British Cinema and Television*.

2012;9:333–56. doi: 10.3366/jbctv.2012.0094

89

Kelly LW. Professionalising the British film industry: the UK Film Council and public support for film production. *International Journal of Cultural Policy*. 2015;1–16. doi: 10.1080/10286632.2015.1015532

90

Petley J. From Brit-flicks to Shit-flicks: The Cost of Public Subsidy. *Journal of popular British cinema*. 1998;5:37–52.

91

Dickinson M, Harvey S. Film Policy in the United Kingdom: New Labour at the Movies. *The Political Quarterly*. 2005;76:420–9. doi: 10.1111/j.1467-923X.2005.00701.x

92

Barratt J. On sustainability: UK film policy after the UK Film Council | Bigger Picture Research. 2010.  
<http://www.biggerpictureresearch.net/2010/12/on-sustainability-uk-film-policy-after-the-uk-film-council.html>

93

Allen RC, Gomery D. *Film history: theory and practice*. Boston, MA: McGraw-Hill 1985.

94

Musser C. The Early Cinema of Edwin Porter. *Cinema Journal*. 1979;19.

95

Easthope A. *British post-structuralism since 1968*. London: Routledge 1988.