

Film & TV Studies: Core Course

[View Online](#)

Allen, Robert C. 'Relocating American Film History: The "Problem" of the Empirical'. *Cultural Studies* 20.1 (2006): 48-88. Web.

Allen, Robert Clyde, and Douglas Gomery. *Film History: Theory and Practice*. Boston, MA: McGraw-Hill, 1985. Print.

Andrews, Hannah and Dawson Books. *Television and British Cinema: Convergence and Divergence since 1990*. Basingstoke, Hampshire: Palgrave Macmillan, 2014. Web.
<<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.gla.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/9781137311177>>.

Archibald, David. '"The Angels" Share at the Cannes Film Festival'. *NECSUS: European Journal of Media Studies* Autumn (2012): n. pag. Web.
<http://www.necsus-ejms.org/angelsshare2012cannes_1339/>.

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

Basu, Paul. *Highland Homecomings: Genealogy and Heritage Tourism in the Scottish Diaspora*. London: Routledge, 2007. Print.

Bell, Katherine. '"Obvie, We're the Ladies!" Postfeminism, Privilege and HBO's Newest Girls.' *Feminist Media Studies* 13.2 (2013): 363-366. Web.

Berlant, L. 'Nearly Utopian, Nearly Normal: Post-Fordist Affect in *La Promesse* and *Rosetta*'. *Public Culture* 19.2 (2007): 273-301. Web.

Berridge, Susan. 'Serialised Sexual Violence in Teen Television Drama Series'. N.p., 2010. Web. <<http://theses.gla.ac.uk/2326/>>.

Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. 10th international ed. New York, N.Y.: McGraw-Hill, 2013. Print.

---. *Film Art: An Introduction*. 10th international ed. New York, N.Y.: McGraw-Hill, 2013. Print.

Boym, Svetlana. *The Future of Nostalgia*. New York, N.Y.: Basic Books, 2001. Print.

Brunson, C. 'Problems with Quality'. Screen 31.1 (1990): 67–90. Web.

Caldwell, John Thornton and Dawson Books. Production Culture: Industrial Reflexivity and Critical Practice in Film and Television. Console-ing passions. Durham, NC: Duke University Press, 2008. Web.

<<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.gla.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780822388968>>.

Chambers, Jamie. "'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 7.1 (2014): 45–69. Web.

<http://journals.qmu.ac.uk/index.php/IJOSTS/article/view/184/pdf_18>.

Christie, Ian, ed. Audiences: Defining and Researching Screen Entertainment Reception. The key debates : mutations and appropriations in European film studies. Amsterdam: Amsterdam University Press, 2012. Web. <<http://oopen.org/search?identifier=433954>>.

Cooper, Sarah. 'Mortal Ethics: Reading Levinas with the Dardenne Brothers'. Film-Philosophy 11.2 (2007): n. pag. Web.

<<http://www.film-philosophy.com/index.php/f-p/article/view/88/73>>.

Couldry, Nick, Anna McCarthy, and Dawson Books. MediaSpace: Place, Scale, and Culture in a Media Age. Comedia. London: Routledge, 2004. Web.

<<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.gla.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203010228>>.

Creekmur, Corey K. 'Compilation and Found-Footage Traditions'. [in]Transition n. pag. Web.

<<http://mediacommons.futureofthebook.org/intransition/2014/06/28/compilation-and-found-footage-traditions>>.

Curran, James, and Michael Gurevitch. Mass Media and Society. 4th ed. London: Hodder Arnold, 2005. Print.

Daalmans, Serena. "'I'm Busy Trying to Become Who I Am": Self-Entitlement and the City in HBO's Girls.'". Feminist Media Studies 13.2 (2013): 359–362. Web.

Deamer, David and Ebooks Corporation Limited. Deleuze, Japanese Cinema, and the Atom Bomb: The Spectre of Impossibility. Thinking cinema. New York: Bloomsbury, 2014. Web.

<<http://gla.ebilib.com/patron/FullRecord.aspx?p=1718523>>.

DeCarvalho, Lauren J. 'Hannah and Her Entitled Sisters: (Post)Feminism, (Post)Recession, And'. Feminist Media Studies 13.2 (2013): 367–370. Web.

Dickinson, Margaret, and Sylvia Harvey. 'Film Policy in the United Kingdom: New Labour at the Movies'. The Political Quarterly 76.3 (2005): 420–429. Web.

Donnelly, K. J. 'Tracking British Television: Pop Music as Stock Soundtrack to the Small Screen'. Popular Music 21.3 (2002): 331–343. Web.

<<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/853722>>.

Easthope, Antony. *British Post-Structuralism since 1968*. London: Routledge, 1988. Print.

Ebooks Corporation Limited. *International Business and Tourism: Global Issues, Contemporary Interactions*. Ed. Tim Coles and Colin Michael Hall. Routledge International Series in Tourism, Business and Management. Abingdon, Oxon: Routledge, 2008. Web. <<http://GLA.ebib.com/patron/FullRecord.aspx?p=327292>>.

Ellis, J. 'Art, Culture and Quality Terms for a Cinema in the Forties and Seventies'. *Screen* 19.3 (1978): 9–50. Web.

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

Galt, Rosalind, Karl Schoonover, and Dawson Books. *Global Art Cinema: New Theories and Histories*. Oxford: Oxford University Press, 2010. Web. <<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.gla.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780199726295>>.

Gauthier, Philippe. 'What Will Film Studies Be? Film Caught between the Television Revolution and the Digital Revolution'. *New Review of Film and Television Studies* 12.3 (2014): 229–233. Web.

Geraghty, Christine. 'Aesthetics and Quality in Popular Television Drama'. *International Journal of Cultural Studies* 6.1 (2003): 25–45. Web.

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

---. 'Video Essays on Films: A Multiprotagonist Manifesto (Film Studies For Free)'. N.p., n.d. Web. <<http://filmstudiesforfree.blogspot.co.uk/2009/07/video-essays-on-films-multiprotagonist.html>>.

Grant, Catherine, and Christian Keathley. 'The Use of an Illusion : Childhood Cinephilia, Object Relations, and Videographic Film Studies'. *Photogénie* n. pag. Web. <http://www.photogenie.be/photogenie_blog/article/use-illusion>.

Grdešić, Maša. '"I'm Not the Ladies!": Metatextual Commentary in Girls.''. *Feminist Media Studies* 13.2 (2013): 355–358. Web.

Griffiths, Trevor and Ebooks Corporation Limited. *The Cinema and Cinema-Going in Scotland, 1896-1950*. Edinburgh: Edinburgh University Press, 2012. Web. <<http://GLA.ebib.com/patron/FullRecord.aspx?p=1126577>>.

Hallam, Julia. 'Film, Space and Place: Researching a City in Film'. *New Review of Film and Television Studies* 8.3 (2010): 277–296. Web.

Higson, A. 'The Concept of National Cinema'. *Screen* 30.4 (1989): 36–47. Web.

Hill, John. "'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* 9.3 (2012): 333–356. Web.

Hills, Matt. 'Listening from behind the Sofa? The (Un)Earthly Roles of Sound in BBC Wales'. *New Review of Film and Television Studies* 9.1 (2011): 28–41. Web.

Hinck, Ashley. 'Framing the Video Essay as Argument'. N.p., n.d. Web.
<<http://www.teachingmedia.org/framing-the-video-essay-as-argument/>>.

Ince, Kate. *Five Directors: Auteurism from Assayas to Ozon. French film directors.* Manchester: Manchester University Press, 2008. Print.

'Indiegogo: Crowdfund to Make Your Film Idea a Reality'. N.p., n.d. Web.
<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>.

Iordanova, Dina, and Ruby Cheung. *Film Festivals and Imagined Communities. Film festival yearbook.* St. Andrews: St Andrews Film Studies, 2010. Print.

---. *Film Festivals and Imagined Communities. Film festival yearbook.* St. Andrews: St Andrews Film Studies, 2010. Print.

Jacobs, J. 'Issues of Judgement and Value in Television Studies'. *International Journal of Cultural Studies* 4.4 (2001): 427–447. Web.

Jacobs, Jason, Steven Peacock, and Ebooks Corporation Limited. *Television Aesthetics and Style.* New York, NY: Bloomsbury Academic, 2013. Web.
<<http://www.GLA.ebib.com/patron/FullRecord.aspx?p=1224263>>.

---. *Television Aesthetics and Style.* New York, NY: Bloomsbury Academic, 2013. Web.
<<http://www.GLA.ebib.com/patron/FullRecord.aspx?p=1224263>>.

Jelin, Elizabeth. *State Repression and the Struggles for Memory.* London: Latin America Bureau, 2003. Print.

Jensen, Klaus Bruhn. *A Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies.* 2nd ed. London: Routledge, 2012. Print.

'Journal of British Cinema and Television - Special Issue: "Good Television"'. 3.1 (2006): n. pag. Web. <<http://www.euppublishing.com.ezproxy.lib.gla.ac.uk/toc/jbctv/3/1>>.

Kelly, Lisa W. 'Professionalising the British Film Industry: The UK Film Council and Public Support for Film Production'. *International Journal of Cultural Policy* (2015): 1–16. Web.

'Kickstarter - Discover Project Film & Video / Documentary'. N.p., n.d. Web.
<<https://www.kickstarter.com/discover/categories/documentary>>.

Klevan, Andrew, and Alex Clayton. *The Language and Style of Film Criticism.* Abingdon,

Oxon: Routledge, 2011. Print.

Klinger, Barbara. 'Film History Terminable and Interminable: Recovering the Past in Reception Studies'. *Screen* 38.2 (1997): 107–128. Web.

Lavik, Erlend. 'The Video Essay: The Future of Academic Film and Television Criticism? | Frames Cinema Journal'. *Frames cinema journal* 1 n. pag. Web.
<<http://framescinemajournal.com/article/the-video-essay-the-future/>>.

Lee, Kevin B. 'Elements of the Essay Film'. Web. <<https://vimeo.com/90150897>>.

---. 'Video Essay: The Essay Film - Some Thoughts of Discontent | Sight & Sound | BFI'. N.p., n.d. Web.
<<http://www.bfi.org.uk/news-opinion/sight-sound-magazine/features/deep-focus/video-essay-essay-film-some-thoughts>>.

Lotz, Amanda D. 'Postfeminist Television Criticism: Rehabilitating Critical Terms and Identifying Postfeminist Attributes'. *Feminist Media Studies* 1.1 (2001): 105–121. Web.

Lovink, Geert, Nathaniel Tkacz, and Patricia de Vries. *MoneyLab Reader: An Intervention in Digital Economy*. Institute of Network Cultures, 2015. Web.
<<http://networkcultures.org/blog/publication/moneylab-reader-an-intervention-in-digital-economy/>>.

Lury, Karen. *Interpreting Television*. London: Hodder Arnold, 2005. Print.

---. *Interpreting Television*. London: Hodder Arnold, 2005. Print.

Magor, M., and P. Schlesinger. "'For This Relief Much Thanks." Taxation, Film Policy and the UK Government'. *Screen* 50.3 (2009): 299–317. Web.

Mai, Joseph. Jean-Pierre and Luc Dardenne. *Contemporary film directors*. Urbana, IL: University of Illinois Press, 2010. Print.

Maltby, Richard. 'On the Prospect of Writing Cinema History from Below'. *Tijdschrift voor Mediageschiedenis* 9.2 (2006): 74–96. Print.

Maltby, Richard, Daniël Biltereyst, and Philippe Meers. *Explorations in New Cinema History: Approaches and Case Studies*. Chichester, West Sussex: Wiley-Blackwell, 2011. Print.

Marlow-Mann, Alex. *Archival Film Festivals*. *Film Festival Yearbook*. St Andrews: St Andrews Film Studies, 2013. Print.

McCabe, Janet, and Kim Akass. *Quality TV: Contemporary American Television and Beyond*. London: I.B. Tauris, 2007. Print.

McLoone, Martin, and John Hill. *Big Picture, Small Screen: The Relations between Film and Television*. *Acamedia research monograph*. Luton: University of Luton Press, 1996. Print.

Meers, P., D. Biltereyst, and L. Van De Vijver. 'Metropolitan vs Rural Cinemagoing in Flanders, 1925-75'. *Screen* 51.3 (2010): 272–280. Web.

Mellencamp, Patricia and NetLibrary, Inc. *Logics of Television: Essays in Cultural Criticism. Theories of contemporary culture.* Bloomington, Ind: Indiana University Press, 1990. Web. <<http://ezproxy.lib.gla.ac.uk/login?url=http://www.netlibrary.com/urlapi.asp?action=summary&v=1&bookid=599>>.

Monteiro, Maria Conceição et al. *Além Dos Limites : Ensaio Para o Século XXI.* Rio de Janeiro: EdUERJ, 2013. Print.

Mulgan, Geoff. *The Question of Quality. The Broadcasting debate.* London: BFI Publishing, 1990. Print.

Musser, Charles. 'The Early Cinema of Edwin Porter'. *Cinema Journal* 19.1 (1979): n. pag. Web. <<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/1225418>>.

Nelson, Robin. *State of Play: Contemporary 'High-End' TV Drama.* Manchester: Manchester University Press, 2007. Web. <<http://ezproxy.lib.gla.ac.uk/login?url=http://dx.doi.org/10.7228/manchester/9780719073106.001.0001>>.

Newman, Michael Z., Elana Levine, and Ebooks Corporation Limited. *Legitimizing Television: Media Convergence and Cultural Status.* London: Routledge, 2012. Web. <<http://www.gla.ebilib.com/patron/FullRecord.aspx?p=817212>>.

Nygaard, Taylor. 'Girls Just Want to Be "Quality": HBO, Lena Dunham and Girls' Conflicting Brand Identity.'. *Feminist Media Studies* 13.2 (2013): 370–374. Web.

Pantenburg, Volker. '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." N.p., n.d. Web. <<http://wayward-cloud.blogspot.de/2014/04/instruments-of-vision.html>>.

Petley, J. 'From Brit-Flicks to Shit-Flicks: The Cost of Public Subsidy'. *Journal of popular British cinema* 5.1 (1998): 37–52. Print.

Rosenstone, Robert A. and Dawson Books. *History on Film/Film and History. History : concepts, theories and practice.* Harlow: Longman/Pearson, 2006. Web. <<http://www.dawsonera.com/guard/protected/dawson.jsp?name=University%20of%20Glasgow&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781405898690>>.

Rowe, K. K. 'Roseanne: Unruly Woman as Domestic Goddess'. *Screen* 31.4 (1990): 408–419. Web.

Ruoff, Jeffrey. *Coming Soon to a Festival near You: Programming Film Festivals.* St. Andrews: St Andrews Film Studies, 2012. Print.

---. *Coming Soon to a Festival near You: Programming Film Festivals.* St. Andrews: St Andrews Film Studies, 2012. Print.

Sampson, Benjamin. 'Layers of Paradox in F For Fake'. [in] *Transition* n. pag. Web. <<http://mediacommons.futureofthebook.org/intransition/2014/02/27/layers-paradox-f-fake-benjamin-sampson>>.

Schlotterbeck, Jesse. 'What Happens When Real People Start Getting Cinematic: Laguna Beach and Contemporary T.V. Aesthetics'. *Scope : An online journal of film and television studies* 12 n. pag. Web.
 <<http://www.nottingham.ac.uk/scope/documents/2008/october-2008/schlotterbeck.pdf>>.
 Silva, Kumarini, and Kaitlynn Mendes. 'Editorial: HBO's Girls'. *Feminist Media Studies* 13.2 (2013): 355–355. Web.

Sørensen, I. E. 'Crowdsourcing and Outsourcing: The Impact of Online Funding and Distribution on the Documentary Film Industry in the UK'. *Media, Culture & Society* 34.6 (2012): 726–743. Web.

'Spanner Films'. N.p., n.d. Web. <<http://www.spannerfilms.net/>>.

Stork, Matthias. 'In Touch with the Film Object: Cinephilia, the Video Essay, and Chaos Cinema | Frames Cinema Journal'. *Frames Cinema Journal* 1 n. pag. Web.
 <<http://framescinemajournal.com/article/in-touch-with-the-film-object/>>.

Toulmin, Vanessa, and Martin Loiperdinger. 'Is It You? Recognition, Representation and Response in Relation to the Local Film'. *Film History* 17.1 (2005): 7–18. Web.
 <<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/3815465>>.

Tzanelli, Rodanthi and Dawson Books. *The Cinematic Tourist: Explorations in Globalization, Culture and Resistance*. International library of sociology. London: Routledge, 2007. Web.
 <<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.gla.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203940105>>.

Urry, John, and Jonas Larsen. *The Tourist Gaze 3.0*. 3rd ed. Los Angeles, Calif: SAGE, 2011. Web.
 <<http://ezproxy.lib.gla.ac.uk/login?url=http://knowledge.sagepub.com/view/the-tourist-gaze-3-0-3e/SAGE.xml>>.

Valck, Marijke de, and Jan Teurlings. *After the Break: Television Theory Today*. Amsterdam University Press, 2013. Web.
 <https://www.google.co.uk/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0CCUQFjAAahUKEwjnwsaOp_nHAhUMoYAKHcj_D3k&url=http%3A%2F%2Fwww.oapen.org%2Fdownload%3Ftype%3Ddocument%26docid%3D445119&usg=AFQjCNHFD7M7wny5y9KGL4mNuUIQ7XLRRRA&sig2=hKBtidVL8FckqqN1VImYTA&cad=rja>.

Wheatley, H. 'The Limits of Television?: Natural History Programming and the Transformation of Public Service Broadcasting'. *European Journal of Cultural Studies* 7.3 (2004): 325–339. Web.