Film & TV Studies: Core Course

1.

Bordwell, D. & Thompson, K. Film Art: An Introduction. (McGraw-Hill, New York, N.Y., 2013).

2.

Bordwell, D. & Thompson, K. Film Art: An Introduction. (McGraw-Hill, New York, N.Y., 2013).

3.

Lury, K. Interpreting Television. (Hodder Arnold, London, 2005).

4.

Mellencamp, P. & NetLibrary, Inc. Logics of Television: Essays in Cultural Criticism. vol. Theories of contemporary culture (Indiana University Press, Bloomington, Ind, 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 **9**, 28–41 (2011).

6.

Donnelly, K. J. Tracking British Television: Pop Music as Stock Soundtrack to the Small Screen. Popular Music **21**, 331–343 (2002).

7.

Lury, K. Interpreting Television. (Hodder Arnold, London, 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. vol. Thinking cinema (Bloomsbury, New York, 2014).

10.

Klinger, B. Film history terminable and interminable: recovering the past in reception studies. Screen **38**, 107–128 (1997).

11.

Ellis, J. Art, Culture and Quality Terms for a Cinema in the Forties and Seventies. Screen **19**, 9–50 (1978).

12.

Higson, A. The Concept of National Cinema. Screen **30**, 36–47 (1989).

13.

Jacobs, J., Peacock, S., & Ebooks Corporation Limited. Television Aesthetics and Style. (Bloomsbury Academic, New York, NY, 2013).

14.

Jacobs, J., Peacock, S., & Ebooks Corporation Limited. Television Aesthetics and Style.

(Bloomsbury Academic, New York, NY, 2013).

15.

Newman, M. Z., Levine, E., & Ebooks Corporation Limited. Legitimating Television: Media Convergence and Cultural Status. (Routledge, London, 2012).

16.

Jacobs, J. Issues of judgement and value in television studies. International Journal of Cultural Studies **4**, 427–447 (2001).

17.

Brunson, C. Problems with quality. Screen **31**, 67–90 (1990).

18.

Wheatley, H. The Limits of Television?: Natural History Programming and the Transformation of Public Service Broadcasting. European Journal of Cultural Studies **7**, 325–339 (2004).

19.

Couldry, N., McCarthy, A., & Dawson Books. MediaSpace: Place, Scale, and Culture in a Media Age. vol. Comedia (Routledge, London, 2004).

20.

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

21.

Mulgan, G. The Question of Quality. vol. The Broadcasting debate (BFI Publishing, London, 1990).

22.

Geraghty, C. Aesthetics and Quality in Popular Television Drama. International Journal of Cultural Studies **6**, 25–45 (2003).

23.

McCabe, J. & Akass, K. Quality TV: Contemporary American Television and Beyond. (I.B. Tauris, London, 2007).

24.

Nelson, R. State of Play: Contemporary 'High-End' TV Drama. (Manchester University Press, Manchester, 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. vol. Acamedia research monograph (University of Luton Press, Luton, 1996).

27.

Andrews, H. & Dawson Books. Television and British Cinema: Convergence and Divergence since 1990. (Palgrave Macmillan, Basingstoke, Hampshire, 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 **12**, 229–233 (2014).

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, A. D. Postfeminist Television Criticism: Rehabilitating Critical Terms and Identifying Postfeminist Attributes. Feminist Media Studies **1**, 105–121 (2001).

31.

Curran, J. & Gurevitch, M. Mass Media and Society. (Hodder Arnold, London, 2005).

32.

Rowe, K. K. Roseanne: unruly woman as domestic goddess. Screen **31**, 408–419 (1990).

33.

Silva, K. & Mendes, K. Editorial: HBO's Girls. Feminist Media Studies **13**, 355–355 (2013).

34.

Grdešić, M. "I'm Not the Ladies!": Metatextual commentary in Girls.'. Feminist Media Studies **13**, 355–358 (2013).

35.

Daalmans, S. "I'm Busy Trying to Become Who I Am": Self-entitlement and the city in HBO's Girls.'. Feminist Media Studies **13**, 359–362 (2013).

36.

Bell, K. "Obvie, We're the Ladies!"Postfeminism, privilege and HBO's newest Girls. Feminist Media Studies **13**, 363–366 (2013).

37.

DeCarvalho, L. J. Hannah and Her Entitled Sisters: (Post)feminism, (post)recession, and. Feminist Media Studies **13**, 367–370 (2013).

38.

Nygaard, T. Girls Just Want to be "Quality": HBO, Lena Dunham and Girls' conflicting brand identity.'. Feminist Media Studies **13**, 370–374 (2013).

39.

Caldwell, J. T. & Dawson Books. Production Culture: Industrial Reflexivity and Critical Practice in Film and Television. vol. Console-ing passions (Duke University Press, Durham, NC, 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 **7**, 45–69 (2014).

41.

Archibald, D. 'The Angels' Share at the Cannes Film Festival. NECSUS: European Journal of Media Studies (2012).

42.

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

43.

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**, 726–743 (2012).

44.

Jensen, K. B. A Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies. (Routledge, London, 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.

48.

Iordanova, D. & Cheung, R. Film Festivals and Imagined Communities. vol. Film festival yearbook (St Andrews Film Studies, St. Andrews, 2010).

49.

Marlow-Mann, A. Archival Film Festivals. vol. Film Festival Yearbook (St Andrews Film Studies, St Andrews, 2013).

50.

Ruoff, J. Coming Soon to a Festival near You: Programming Film Festivals. (St Andrews Film Studies, St. Andrews, 2012).

51.

Iordanova, D. & Cheung, R. Film Festivals and Imagined Communities. vol. Film festival yearbook (St Andrews Film Studies, St. Andrews, 2010).

52.

Ruoff, J. Coming Soon to a Festival near You: Programming Film Festivals. (St Andrews Film Studies, St. Andrews, 2012).

53.

Klevan, A. & Clayton, A. The Language and Style of Film Criticism. (Routledge, Abingdon, Oxon, 2011).

54.

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

55.

Lee, K. B. 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, K. B. 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, C. K. 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.ht
ml.

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.htm
l.

65.

Jelin, E. State Repression and the Struggles for Memory. (Latin America Bureau, London,
2003).

66.

Boym, S. The Future of Nostalgia. (Basic Books, New York, N.Y., 2001).

67.

Rosenstone, R. A. & Dawson Books. History on Film/Film and History. vol. History : concepts, theories and practice (Longman/Pearson, Harlow, 2006).

68.

Fuller-Seeley, K. H. & American Council of Learned Societies. Hollywood in the Neighborhood: Historical Case Studies of Local Moviegoing. (University of California Press, Berkeley, 2008).

69.

Audiences: Defining and Researching Screen Entertainment Reception. vol. The key debates : mutations and appropriations in European film studies (Amsterdam University Press, Amsterdam, 2012).

70.

Griffiths, T. & Ebooks Corporation Limited. The Cinema and Cinema-Going in Scotland, 1896-1950. (Edinburgh University Press, Edinburgh, 2012).

71.

Maltby, R., Biltereyst, D. & Meers, P. Explorations in New Cinema History: Approaches and Case Studies. (Wiley-Blackwell, Chichester, West Sussex, 2011).

72.

Meers, P., Biltereyst, D. & Van De Vijver, L. Metropolitan vs rural cinemagoing in Flanders, 1925-75. Screen **51**, 272–280 (2010).

73.

Hallam, J. Film, space and place: researching a city in film. New Review of Film and Television Studies **8**, 277–296 (2010).

74.

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

75.

Allen, R. C. Relocating American film history: The 'problem' of the empirical'. Cultural Studies **20**, 48–88 (2006).

76.

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

77.

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

78.

Monteiro, M. C., Giucci, G., Besner, N., & Universidade do Estado do Rio de Janeiro. Além Dos Limites : Ensaios Para o Século XXI. (EdUERJ, Rio de Janeiro, 2013).

79.

Mai, J. Jean-Pierre and Luc Dardenne. vol. Contemporary film directors (University of Illinois Press, Urbana, IL, 2010).

80.

Ince, K. Five Directors: Auteurism from Assayas to Ozon. vol. French film directors (Manchester University Press, Manchester, 2008).

81.

Berlant, L. Nearly Utopian, Nearly Normal: Post-Fordist Affect in La Promesse and Rosetta. Public Culture **19**, 273–301 (2007).

82.

Galt, R., Schoonover, K., & Dawson Books. Global Art Cinema: New Theories and Histories. (Oxford University Press, Oxford, 2010).

83.

Basu, P. Highland Homecomings: Genealogy and Heritage Tourism in the Scottish Diaspora . (Routledge, London, 2007).

84.

Ebooks Corporation Limited. International Business and Tourism: Global Issues, Contemporary Interactions. vol. Routledge International Series in Tourism, Business and Management (Routledge, Abingdon, Oxon, 2008).

85.

Urry, J. & Larsen, J. The Tourist Gaze 3.0. (SAGE, Los Angeles, Calif, 2011).

86.

Tzanelli, R. & Dawson Books. The Cinematic Tourist: Explorations in Globalization, Culture and Resistance. vol. International library of sociology (Routledge, London, 2007).

87.

Magor, M. & Schlesinger, P. 'For this relief much thanks.' Taxation, film policy and the UK government. Screen **50**, 299–317 (2009).

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 **9**, 333–356 (2012).

89.

Kelly, L. W. Professionalising the British film industry: the UK Film Council and public support for film production. International Journal of Cultural Policy 1–16 (2015) 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 **5**, 37–52 (1998).

91.

Dickinson, M. & Harvey, S. Film Policy in the United Kingdom: New Labour at the Movies. The Political Quarterly **76**, 420–429 (2005).

92.

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

93.

Allen, R. C. & Gomery, D. Film History: Theory and Practice. (McGraw-Hill, Boston, MA, 1985).

94.

Musser, C. The Early Cinema of Edwin Porter. Cinema Journal **19**, (1979).

95.

Easthope, A. British Post-Structuralism since 1968. (Routledge, London, 1988).