

Film & TV Studies: Core Course

[View Online](#)

-
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. 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).
<https://doi.org/10.1080/17400309.2011.521716>.
 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, <http://theses.gla.ac.uk/2326/>, (2010).

9.

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

10.

Klinger, B.: Film history terminable and interminable: recovering the past in reception studies. *Screen*. 38, 107–128 (1997). <https://doi.org/10.1093/screen/38.2.107>.

11.

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

12.

Higson, A.: The Concept of National Cinema. *Screen*. 30, 36–47 (1989). <https://doi.org/10.1093/screen/30.4.36>.

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: Legitimizing 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). <https://doi.org/10.1177/136787790100400404>.

17.

Brunson, C.: Problems with quality. Screen. 31, 67–90 (1990). <https://doi.org/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. 7, 325–339 (2004). <https://doi.org/10.1177/1367549404044786>.

19.

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

20.

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

21.

Mulgan, G.: The question of quality. BFI Publishing, London (1990).

22.

Geraghty, C.: Aesthetics and Quality in Popular Television Drama. *International Journal of Cultural Studies*. 6, 25–45 (2003). <https://doi.org/10.1177/1367877903006001002>.

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*. 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). <https://doi.org/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, A.D.: Postfeminist Television Criticism: Rehabilitating Critical Terms and Identifying Postfeminist Attributes. Feminist Media Studies. 1, 105–121 (2001).
<https://doi.org/10.1080/14680770120042891>.

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).
<https://doi.org/10.1093/screen/31.4.408>.

33.

Silva, K., Mendes, K.: Editorial: HBO's Girls. Feminist Media Studies. 13, 355–355 (2013).
<https://doi.org/10.1080/14680777.2013.771874>.

34.

Grdešić, M.: "I'm Not the Ladies!": Metatextual commentary in Girls.'. Feminist Media Studies. 13, 355–358 (2013). <https://doi.org/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. 13, 359–362 (2013).
<https://doi.org/10.1080/14680777.2013.771881>.

36.

Bell, K.: "Obvie, We're the Ladies!" Postfeminism, privilege and HBO's newest Girls.

Feminist Media Studies. 13, 363–366 (2013).
<https://doi.org/10.1080/14680777.2013.771886>.

37.

DeCarvalho, L.J.: Hannah and Her Entitled Sisters: (Post)feminism, (post)recession, and. Feminist Media Studies. 13, 367–370 (2013).
<https://doi.org/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. 13, 370–374 (2013).
<https://doi.org/10.1080/14680777.2013.771891>.

39.

Caldwell, J.T., Dawson Books: Production culture: industrial reflexivity and critical practice in film and television. 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). <https://doi.org/10.1177/0163443712449499>.

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*. St Andrews Film Studies, St. Andrews (2010).

49.

Marlow-Mann, A.: *Archival film festivals*. 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. 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, <https://vimeo.com/90150897>.

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.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. 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. 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.

Christie, I. ed: Audiences: defining and researching screen entertainment reception. 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). <https://doi.org/10.1093/screen/hjq023>.

73.

Hallam, J.: Film, space and place: researching a city in film. *New Review of Film and Television Studies*. 8, 277–296 (2010). <https://doi.org/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*. 17, 7–18 (2005).

75.

Allen, R.C.: Relocating American film history: The 'problem' of the empirical'. *Cultural Studies*. 20, 48–88 (2006). <https://doi.org/10.1080/09502380500492590>.

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. University of Illinois Press, Urbana, IL (2010).

80.

Ince, K.: Five directors: auteurism from Assayas to Ozon. 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). <https://doi.org/10.1215/08992363-2006-036>.

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*. 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*. 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). <https://doi.org/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*. 9, 333–356 (2012). <https://doi.org/10.3366/jbctv.2012.0094>.

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). <https://doi.org/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). <https://doi.org/10.1111/j.1467-923X.2005.00701.x>.

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>.

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).