

# MA2051: Women's Cinema

View Online



Arnold, Andrea, 'Fish Tank' (Artificial eye, 2010)

———, 'Fish Tank | Box of Broadcasts' (BBC2 England, 2009)

<<https://learningonscreen.ac.uk/ondemand/index.php/prog/01768AB8?bcast=68831645>>

Arzner, Dorothy, 'Dance Girl Dance' (Turner Home Entertainment, 2007)

———, 'Dance, Girl, Dance | Box of Broadcasts' (BBC2 England, 2017)

<<https://learningonscreen.ac.uk/ondemand/index.php/prog/0008CBD7?bcast=124315906>>

Blichert, Frederick, "'Jennifer's Body' Would Kill If It Came Out Today | VICE', 2018

<[https://www.vice.com/en\\_us/article/qv99y3/jennifers-body-would-kill-if-it-came-out-today](https://www.vice.com/en_us/article/qv99y3/jennifers-body-would-kill-if-it-came-out-today)>

Bolton, Lucy, 'A Phenomenology of Girlhood: Being Mia in Fish Tank', in *International Cinema and the Girl: Local Issues, Transnational Contexts*, ed. by Fiona Handyside and Kate E. Taylor-Jones (New York: Palgrave Macmillan, 2015), Global cinema

Breillat, Catherine, 'Romance' ([S.I.]: Bluelight, 2000)

Buchanan, Kyle, 'The Toughest Scene I Wrote: Mark Boal on Zero Dark Thirty's Torturous Opening | Vulture'

<<http://www.vulture.com/2013/02/toughest-scene-zero-dark-thirtys-mark-boal.html#>>

Burgoyne, Robert, 'The Violated Body and Affect in Zero Dark Thirty', in *The Philosophy of War Films*, ed. by David LaRocca (Lexington, Kentucky: University Press of Kentucky, 2014)

Campion, Jane, 'The Piano' ([S.I.]: Optimum Releasing, 1993)

———, 'The Piano | Box of Broadcasts' (Arte, 1993)

<<https://learningonscreen.ac.uk/ondemand/index.php/prog/000584DB?bcast=108335316>>

Cook, Samantha, 'Girl Dance Dance | Film Reference'

<<http://www.filmreference.com/Films-Dah-Deu/Dance-Girl-Dance.html#>>

Ellender, Claire, 'Transporting the Aquarium: Overcoming the Challenges of Subtitling Andrea Arnold's Fish Tank into French [Open Access]', *Translation Journal*, 15.3 (2007)

<<http://translationjournal.net/journal/57subtitling.htm>>

Ellis, John, 'Visions | YouTube', 1984

<[https://www.youtube.com/watch?feature=em-upload\\_owner&v=R1zatfNiDBM&app=desktop](https://www.youtube.com/watch?feature=em-upload_owner&v=R1zatfNiDBM&app=desktop)>

Fowler, Catherine, 'Towards Pleasure, Developing Style: Orlando and The Tango Lesson', in Sally Potter (Urbana: University of Illinois Press, 2009), Contemporary film directors, 55–86

———, 'Towards Pleasure, Developing Style: Orlando and The Tango Lesson', in Sally Potter (Baltimore: University of Illinois Press, 2008), pp. 55–86

<<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3414168>>

Gorbman, Claudia, 'Music in The Piano', in Jane Campion's *The Piano* (Cambridge: Cambridge University Press, 2000), The Cambridge University Press film handbooks series

———, 'Music in The Piano', in Jane Campion's *The Piano* (Cambridge, U.K.: Cambridge University Press, 2000) <<http://hdl.handle.net/2027/heb.07683>>

Greenwald, Maggie, 'The Ballad of Little Jo' ([S.I.]: Umbrella Entertainment, 2013)

Handyside, Fiona, and Kate E. Taylor-Jones, 'A Phenomenology of Girlhood: Being Mia in Fish Tank', in *International Cinema and the Girl: Local Issues, Transnational Contexts* (Basingstoke: Palgrave Macmillan, 2016)

<<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781137388926>>

Hirsch, Pam, 'Written on the Body', *Feminist Media Studies*, 14.3 (2014), 470–84

<<http://www.tandfonline.com/doi/abs/10.1080/14680777.2012.737345#.V3uMxdlrLcs>>

Hughes, Timothy, 'The Unheightened Moment: Work, Duration and Women's Point of View in Meek's Cutoff', in *Critical Perspectives on the Western: From A Fistful of Dollars to Django Unchained*

J. Robert Burgoyne, 'The Violated Body and Affect in Zero Dark Thirty', in *The Philosophy of War Films* (Lexington: University Press of Kentucky, 2014)

<<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1869117>>

Johnston, Claire, and Claire Johnston, *The Work of Dorothy Arzner: Towards a Feminist Cinema* (London: British Film Institute, 1975)

Johnston, Claire, Laura Mulvey, and Lynda Myles, 'Women's Film Festival', 26th Edinburgh International Film Festival Programme, 1972

<<https://copac.jisc.ac.uk/search?isn=0963-794X&rn=2>>

Kusama, Karyn, *Jennifer's Body* (20th Century Fox Home Ent, 2012)

———, 'Jennifer's Body | Box of Broadcasts' (FilmFour, 2009)

<<https://learningonscreen.ac.uk/ondemand/index.php/prog/017777E1?bcast=123261869>>

Langford, M., 'Allegory and the Aesthetics of Becoming-Woman in Marziyeh Meshkini's *The Day I Became a Woman*', *Camera Obscura: Feminism, Culture, and Media Studies*, 22.1 64 (2007), 1-41 <<https://doi.org/10.1215/02705346-2006-019>>

Lupino, Ida, *'Hard, Fast and Beautiful'* ([S.I.]: Warner Brothers, 2009)

Mayne, Judith, 'Dance, Girls, Dance', in *Directed by Dorothy Arzner* (Indiana: Indiana University Press, 1995), *Women artists in film*, 131-47

McHugh, Kathleen, 'The Piano: Surrealism, Melodrama, and Mimetic Infection', in *Jane Campion* (Urbana: University of Illinois Press, 2007), *Contemporary film directors*, 79-92

'Meek's Cutoff | Box of Broadcasts' (FilmFour, 2010)  
<<https://learningonscreen.ac.uk/ondemand/index.php/prog/028782D2?bcast=114062981>>

Merck, Mandy, 'Hard, Fast and Beautiful', in *Queen of the B's: Ida Lupino Behind the Camera* (Trowbridge, Wilts: Flicks, 1995), *Cinema voices*

Meshkini, Marziyeh, *'The Day I Became a Woman'* ([S.I.]: Artificial Eye, 2002)

Modleski, Tania, 'A Woman's Gotta Do ... What a Man's Gotta Do? Cross-Dressing in the Western', in *Old Wives' Tales: And Other Women's Stories* (New York: New York University Press, 1998)

———, 'Axe the Piano Player', in *Old Wives' Tales: Feminist Re-Visions of Film and Other Fictions* (London: I. B. Tauris, 1999), pp. 31-46

Mulvey, Laura, 'Visual Pleasure and Narrative Cinema', in *Visual and Other Pleasures*, 2nd ed (Basingstoke: Palgrave Macmillan, 1989), *Language, discourse, society*

Paszkiewicz, Katarzyna, 'When the Woman Directs (a Horror Film)', in *Women Do Genre in Film and Television*, ed. by Mary Harrod and Katarzyna Paszkiewicz (New York: Routledge, Taylor & Francis Group, 2017), cxvii, 41-56

Pidduck, J, 'Travels With Sally Potter's *Orlando*: Gender, Narrative, Movement', *Screen*, 38.2 (1997), 172-89 <<https://doi.org/10.1093/screen/38.2.172>>

Piotrowska, Agnieszka, 'Zero Dark Thirty - "War Autism" or an Ethical Act', in *Embodied Encounters: New Approaches to Psychoanalysis and Cinema*, ed. by Agnieszka Piotrowska (London: Routledge, 2015)

———, 'Zero Dark Thirty - "War Autism" or an Ethical Act', in *Embodied Encounters: New Approaches to Psychoanalysis and Cinema*, 2014  
<<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1843554>>

Potter, Sally, *'Orlando: Based on the Novel by Virginia Woolf'* ([S.I.]: Artificial Eye, 2003)

Reichardt, Kelly, *'Meek's Cutoff'* (Soda Pictures, 2011)

Taylor-Johnson, Sam, *'Fifty Shades of Grey'* ([S.I.]: Universal Studios, 2015)

———, 'Fifty Shades of Grey | Box of Broadcasts', 2015

<<https://learningonscreen.ac.uk/ondemand/index.php/prog/0EC63817?bcast=126620835>>

Wilson, Elizabeth, 'Gorgeous Girls', in *Love Game* (Serpent's Tail, 2014), pp. 146–55

Wilson, Emma, 'Deforming Femininity: Catherine Breillat's *Romance*', in *France on Film: Reflections on Popular French Cinema* (London: Wallflower, 2001)

'You Probably Owe "Jennifer's Body" An Apology | BuzzFeed'

<<https://www.buzzfeednews.com/article/louispeitzman/jennifers-body-diablo-cody-karyn-k-usama-feminist-horror>>