

MA2051: Women's Cinema

View Online



1.

Johnston C, Mulvey L, Myles L. Women's Film Festival. 26th Edinburgh International Film Festival Programme [Internet]. Edinburgh: Edinburgh International Film Festival; 1972; Available from: <https://copac.jisc.ac.uk/search?isn=0963-794X&rn=2>

2.

Cook S. Girl Dance Dance | Film Reference [Internet]. Available from: <http://www.filmreference.com/Films-Dah-Deu/Dance-Girl-Dance.html>

3.

Mayne J. Dance, Girls, Dance. Directed by Dorothy Arzner. Indiana: Indiana University Press; 1995. p. 131-147.

4.

Mulvey L. Visual Pleasure and Narrative Cinema. Visual and Other Pleasures. 2nd ed. Basingstoke: Palgrave Macmillan; 1989.

5.

Johnston C, Johnston C. The Work of Dorothy Arzner: towards a feminist cinema. London: British Film Institute; 1975.

6.

Arzner D. Dance Girl Dance. Turner Home Entertainment; 2007.

7.

Arzner D. Dance, Girl, Dance | Box of Broadcasts [Internet]. BBC2 England; 2017. Available from:

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

8.

Merck M. Hard, Fast and Beautiful. Queen of the B's: Ida Lupino Behind the Camera. Trowbridge, Wilts: Flicks; 1995.

9.

Wilson E. Gorgeous Girls. Love Game. Serpent's Tail; 2014. p. 146–155.

10.

Lupino I. Hard, Fast and Beautiful. [S.l.]: Warner Brothers; 2009.

11.

McHugh K. The Piano: Surrealism, Melodrama, and Mimetic Infection. Jane Campion. Urbana: University of Illinois Press; 2007. p. 79–92.

12.

Gorbman C. Music in The Piano. Jane Campion's The Piano. Cambridge: Cambridge University Press; 2000.

13.

Gorbman C. Music in The Piano. Jane Campion's The Piano [Internet]. Cambridge, U.K.: Cambridge University Press; 2000. Available from: <http://hdl.handle.net/2027/heb.07683>

14.

Campion J. *The Piano*. [S.l.]: Optimum Releasing; 1993.

15.

Campion J. *The Piano* | Box of Broadcasts [Internet]. Arte; 1993. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/000584DB?bcast=108335316>

16.

Modleski T. *Axe the Piano Player*. *Old Wives' Tales: Feminist Re-Visions of Film and Other Fictions*. London: I. B. Tauris; 1999. p. 31–46.

17.

Fowler C. *Towards Pleasure, Developing Style: Orlando and The Tango Lesson*. Sally Potter. Urbana: University of Illinois Press; 2009. p. 55–86.

18.

Fowler C. *Towards Pleasure, Developing Style: Orlando and The Tango Lesson*. Sally Potter [Internet]. Baltimore: University of Illinois Press; 2008. p. 55–86. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3414168>

19.

Pidduck J. *Travels With Sally Potter's Orlando: Gender, Narrative, Movement*. *Screen*. 1997;38(2):172–189.

20.

Potter S. *Orlando: Based on the Novel by Virginia Woolf*. Widescreen. [S.l.]: Artificial Eye; 2003.

21.

Ellis J. Visions | YouTube [Internet]. 1984. Available from:
https://www.youtube.com/watch?feature=em-upload_owner&v=R1zatfNiDBM&app=desktop

22.

Wilson E. Deforming Femininity: Catherine Breillat's Romance. France on Film: Reflections on Popular French Cinema. London: Wallflower; 2001.

23.

Breillat C. Romance. [S.l.]: Bluelight; 2000.

24.

Taylor-Johnson S. Fifty Shades of Grey. [S.l.]: Universal Studios; 2015.

25.

Taylor-Johnson S. Fifty Shades of Grey | Box of Broadcasts [Internet]. 2015. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0EC63817?bcast=126620835>

26.

Bolton L. A Phenomenology of Girlhood: Being Mia in Fish Tank. In: Handyside F, Taylor-Jones KE, editors. International Cinema and the Girl: Local Issues, Transnational Contexts. New York: Palgrave Macmillan; 2015.

27.

Handyside F, Taylor-Jones KE. A Phenomenology of Girlhood: Being Mia in Fish Tank. International Cinema and the Girl: Local Issues, Transnational Contexts [Internet]. Basingstoke: Palgrave Macmillan; 2016. Available from:
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781137388926>

28.

Ellender C. Transporting the Aquarium: Overcoming the Challenges of Subtitling Andrea Arnold's *Fish Tank* into French [open access]. *Translation Journal* [Internet]. 2007;15(3). Available from: <http://translationjournal.net/journal/57subtitling.htm>

29.

Hirsch P. Written on the Body. *Feminist Media Studies* [Internet]. 2014;14(3):470–484. Available from: <http://www.tandfonline.com/doi/abs/10.1080/14680777.2012.737345#.V3uMxdlrLcs>

30.

Arnold A. *Fish Tank*. Artificial eye; 2010.

31.

Arnold A. *Fish Tank* | Box of Broadcasts [Internet]. BBC2 England; 2009. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/01768AB8?bcast=68831645>

32.

Hughes T. The Unheightened Moment: Work, Duration and Women's Point of View in Meek's *Cutoff*. *Critical Perspectives on the Western: From A Fistful of Dollars to Django Unchained*.

33.

Modleski T. *A Woman's Gotta Do ... What a Man's Gotta Do? Cross-Dressing in the Western*. *Old Wives' Tales: And Other Women's Stories*. New York: New York University Press; 1998.

34.

Reichardt K. *Meek's Cutoff*. Soda Pictures; 2011.

35.

Meek's Cutoff | Box of Broadcasts [Internet]. FilmFour; 2010. Available from:

<https://learningonscreen.ac.uk/ondemand/index.php/prog/028782D2?bcast=114062981>

36.

Greenwald M. *The Ballad of Little Jo*. [S.l.]: Umbrella Entertainment; 2013.

37.

Paszkievicz K. *When the Woman Directs (a Horror Film)*. In: Harrod M, Paszkievicz K, editors. *Women Do Genre in Film and Television*. New York: Routledge, Taylor & Francis Group; 2017. p. 41-56.

38.

You Probably Owe 'Jennifer's Body' An Apology | BuzzFeed [Internet]. Available from: <https://www.buzzfeednews.com/article/louispeitzman/jennifers-body-diablo-cody-karyn-kusama-feminist-horror>

39.

Blichert F. 'Jennifer's Body' Would Kill if It Came Out Today | VICE [Internet]. 2018. Available from: https://www.vice.com/en_us/article/qv99y3/jennifers-body-would-kill-if-it-came-out-today

40.

Kusama K. *Jennifer's Body*. 20th Century Fox Home Ent; 2012.

41.

Kusama K. *Jennifer's Body* | Box of Broadcasts [Internet]. FilmFour; 2009. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/017777E1?bcast=123261869>

42.

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*. 2007;22(1 64):1-41.

43.

Meshkini M. *The Day I Became a Woman*. [S.l.]: Artificial Eye; 2002.

44.

Burgoyne R. *The Violated Body and Affect in Zero Dark Thirty*. In: LaRocca D, editor. *The Philosophy of War Films*. Lexington, Kentucky: University Press of Kentucky; 2014.

45.

J. Robert Burgoyne. *The Violated Body and Affect in Zero Dark Thirty*. *The Philosophy of War Films* [Internet]. Lexington: University Press of Kentucky; 2014. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1869117>

46.

Buchanan K. *The Toughest Scene I Wrote: Mark Boal on Zero Dark Thirty's Torturous Opening* | *Vulture* [Internet]. Available from: <http://www.vulture.com/2013/02/toughest-scene-zero-dark-thirtys-mark-boal.html#>

47.

Piotrowska A. *Zero Dark Thirty - "War Autism" or an Ethical Act*. In: Piotrowska A, editor. *Embodied Encounters: New Approaches to Psychoanalysis and Cinema*. London: Routledge; 2015.

48.

Piotrowska A. *Zero Dark Thirty - "War Autism" or an Ethical Act*. *Embodied Encounters: New Approaches to Psychoanalysis and Cinema* [Internet]. 2014. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1843554>