MA1051: Film and Television Histories



1

Thompson K, Bordwell D. Film History: An Introduction. Fourth edition. McGraw-Hill Education; 2019.

2.

Lister M, Dovey J, Giddings S, Grant I, Kelly K. New Media: A Critical Introduction. 2nd ed. Routledge; 2009.

3.

Lister M, Dovey J, Giddings S, Grant I, Kelly K. New Media: A Critical Introduction. Routledge; 2009. https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=3709 28

4.

Marvin C. Introduction. In: When Old Technologies Were New: Thinking About Electric Communication in the Late Nineteenth Century. Oxford University Press; 1990:3-9.

5.

Marvin C. Introduction. In: When Old Technologies Were New: Thinking About Electric Communication in the Late Nineteenth Century. Oxford University Press; 1990:3-9. https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=2733 86

Gunning T. 'Now You See It, Now You Don't': The Temporality of the Cinema of Attractions. The Velvet Light Trap. 1993;32:3-12.

http://search.proquest.com/fiaf/docview/1306635666/D4FD361BCB3E42F6PQ/5? accountid = 11455

7.

Bennett J. 'Your Window-on-the-World': The Emergence of Red-Button Interactive Television in the UK. Convergence: The International Journal of Research into New Media Technologies. 2008;14(2):161-182. doi:10.1177/1354856507087942

8.

Thibault G. Streaming: A Media Hydrogrophy of Televisual Flows. VIEW Journal of European Television History and Culture. 2015;4(7):110-119. https://doaj.org/article/349ad7e21d8b477582e6be7aaced943e

9.

Boddy W. New Media and Popular Imagination: Launching Radio, Television, and Digital Media in the United States. Vol Oxford television studies. Oxford University Press; 2004.

10.

Gunning T. Re-Newing Old Technologies: Astonishment, Second Nature and the Uncanny in Technology from the Previous Turn of the Century. In: Rethinking Media Change: The Aesthetics of Transition. MIT Press; 2004:39-60.

11.

Brown T. The DVD of Attractions?: The Lion King and the Digital Theme Park. In: Film and Television After DVD. Vol 15. Routledge; 2008:81-100.

12.

Brown T. The DVD of Attractions?: The Lion King and the Digital Theme Park. In: Film and

Television After DVD. Vol 15. Routledge; 2008:81-100. https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=3484 71

13.

Spigel L. Make Room for TV: Television and the Family Ideal in Postwar America. University of Chicago Press; 1992.

14.

Spigel L. Make Room for TV: Television and the Family Ideal in Postwar America. University of Chicago Press; 1992. http://hdl.handle.net/2027/heb.08240

15.

Uricchio W. Old Media as New Media: Television. In: The New Media Book. British Film Institute; 2002:219-230.

16.

MacDowell J. Notes on Quirky. Published online 2010. https://warwick.ac.uk/fac/arts/film/movie/contents/notes on quirky.pdf

17.

Elsa

sser T, Barker A. Early Cinema: Space, Frame, Narrative. BFI; 1990.

18.

Fell JL. Film Before Griffith. University of California Press; 1983.

19.

Musser C. Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company

London
. University of California Press; 1992.
20.
Musser C. Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company . University of California Press; 1991. http://ark.cdlib.org/ark:/13030/ft3q2nb2gw/
21.
Porter ES. Before the Nickelodeon: The Early Cinema of Edwin S. Porter. Published online 1982.
22.
Abel R. Silent Film. Athlone; 1996.
23.
Everson WK. American Silent Film. Da Capo; 1998.
24.
Grieveson L, Kramer P. The Silent Cinema Reader. Routledge; 2004.

Fischer L. Sunrise: A Song of Two Humans. BFI Publishing; 1998. https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=6265636

26.

Koszarski R. An Evening's Entertainment: The Age of the Silent Feature Picture, 1915-1928. Vol History of the American cinema. Scribner; 1990.

27.

Usai PC. Silent Cinema: An Introduction. BFI; 2000.

28.

Whissel K. Picturing American Modernity: Traffic, Technology, and the Silent Cinema. Duke University Press; 2008.

29.

Whissel K. Picturing American Modernity: Traffic, Technology, and the Silent Cinema. Duke University Press; 2008.

https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1170630

30.

Schatz T. The Genius of the System: Hollywood Film-Making in the Studio Era. Simon & Schuster; 1989.

31.

Gomery D. The Hollywood Studio System: A History. BFI; 2005.

32.

Robertson P. Guilty Pleasures: Feminist Camp From Mae West to Madonna. I.B. Tauris; 1996.

33.

Langford B. Post-Classical Hollywood: Film Industry, Style and Ideology Since 1945. Edinburgh University Press; 2010.

34.

Langford B. Post-Classical Hollywood: Film Industry, Style and Ideology Since 1945. Edinburgh University Press; 2010.

https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=615832

Casper D. Postwar Hollywood, 1946-1962. Blackwell; 2007.

36.

Shaw T. Hollywood's Cold War. University of Massachusetts Press; 2007.

37.

Shaw T. Hollywood's Cold War. Edinburgh University Press; 2007. https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=320443

38.

Man G. 1975 Movies and Conflicting Ideologies. In: American Cinema of the 1970s: Themes and Variations. Berg; 2007:135-156.

39.

Man G. 1975 Movies and Conflicting Ideologies. In: American Cinema of the 1970s: Themes and Variations. Rutgers University Press; 2007:135-156. http://hdl.handle.net/2027/heb.08007

40.

Langford B. Post-Classical Hollywood: Film Industry, Style and Ideology Since 1945. Edinburgh University Press; 2010.

41.

Langford B. Post-Classical Hollywood: Film Industry, Style and Ideology Since 1945. Edinburgh University Press; 2010. https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=615832

Lev P. American Films of the '70s: Conflicting Visions. University of Texas Press; 2000.

43.

Slater TJ. One Flew Over the Cuckoo's Nest: A Tale of Two Decades. In: Film and Literature: A Comparative Approach to Adaptation. Vol Studies in comparative literature. Texas Tech University Press; 1988.

44.

Ellis J. Seeing Things: Television in the Age of Uncertainty. I. B. Tauris; 2000.

45.

Berwanger D. The Third World. In: Television: An International History. Oxford University Press; 1995:309-330.

46.

Berwanger D. The Third World. In: Television: An International History. Oxford University Press; 1995:309-330.

47.

Kato H. Japan. In: Television: An International History. Oxford University Press; 1995.

48.

Kato H. Japan. In: Television: An International History. Oxford University Press; 1995.

49.

Pearson R. Cult Television as Digital Television's Cutting Edge. In: Television as Digital Media. Vol Console-ing passions. Duke University Press; 2011:105-131.

Pearson R. Cult Television as Digital Television's Cutting Edge. In: Television as Digital Media. Vol Console-ing passions. Duke University Press; 2011:105-131. https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=1172303

51.

Goddard P. Hancock's Half Hour: A Watershed in British Television Comedy. In: Popular Television in Britain: Studies in Cultural History. British Film Institute; 1991:75-87.

52.

Langford B. 'Our Usual Impasse': The Episodic Situation Comedy Revisited. In: Popular Television Drama: Critical Perspectives. Manchester University Press; 2005:15-33.

53.

Spigel L. Make Room for TV: Television and the Family Ideal in Postwar America. University of Chicago Press; 1992.

54.

Spigel L. Make Room for TV: Television and the Family Ideal in Postwar America. University of Chicago Press; 1992. http://hdl.handle.net/2027/heb.08240

55.

Ellis J. Documentary: Witness and Self-Revelation. Routledge; 2012.

56.

Ellis J. Documentary: Witness and Self-Revelation. Routledge; 2012. http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203808467

Hall J. 'Don't You Ever Just Watch?': American Cinema Verité and Don't Look Back. In: Documenting the Documentary. Vol Contemporary film and television series. Wayne State University Press; 1998:223-237.

58.

Chapman J. Definitions: Issues and Influences. In: Issues in Contemporary Documentary. Polity; 2009:8-28.

59.

Rothman W. Cinema-Verité in America. In: Documentary Film Classics. Vol Cambridge studies in film. Cambridge University Press; 1997.

60.

Cooke L. Popular Drama and Social Realism, 1955-61. In: British Television Drama: A History. BFI Publishing; 2003:29-55.

61.

Cooke L. British Television Drama: A History. 2nd Edition. BFI Publishing; 2015. https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=5400892

62.

Ellis J. Is it Possible to Construct a Canon of Television Programmes? In: Re-Viewing Television History: Critical Issues in Television Historiography. I. B. Tauris; 2007:15-26.

63.

Ellis J. Is it Possible to Construct a Canon of Television Programmes? In: Re-Viewing Television History: Critical Issues in Television Historiography. I. B. Tauris; 2007:15-26. https://www-vlebooks-com.ezproxy01.rhul.ac.uk/Vleweb/Product/Index/2040080?page=0

Marwick A. The Sixties: Cultural Revolution in Britain, France, Italy, and the United States, C. 1958-C. 1974. Oxford University Press; 1998.

65.

Ang I. Dallas and the Melodramatic Imagination. In: Watching Dallas: Soap Opera and the Melodramatic Imagination. Routledge; 2005:51-86.

66.

Ang I. Dallas and the Melodramatic Imagination. In: Watching Dallas: Soap Opera and the Melodramatic Imagination. Routledge; 2005:51-84. https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1395 429

67.

Silj A. East of Dallas: The European Challenge to American Television. BFI; 1988.

68.

Abel R. Cinégraphie and the Search for Specificity. In: French Film Theory and Criticism: Volume 1, 1907-1939. Princeton University Press; 1993:195-223.

69.

Antoine-Dunne J, Quigley P. The Montage Principle: Eisenstein in New Cultural and Critical Contexts. Vol Critical studies. Rodopi; 2004.

70.

Rohdie S. Montage. Vol Cinema aesthetics. Manchester University Press; 2006.

71.

Townsend C. 'The Art I Love is the Art of Cowards' in 'Entr'acte and the Politics of Death and Remembrance in France after World War One. Science as Culture. 2009;18(3):281-296. doi:10.1080/09505430903123040

72.

Nelson RJ. Reflections in a Broken Mirror: Varda's Cléo de 5 à 7. The French Review. 1983;56(5):735-743. http://www.jstor.org/stable/390912

73.

Nowell-Smith G. Making Waves: New Cinemas of the 1960s. Continuum; 2008.

74.

Graham P, Vincendeau G. The French New Wave: Critical Landmarks. New and expanded ed. British Film Institue/Palgrave Macmillan; 2009.

75.

Badley L, Palmer RB. Traditions in World Cinema. Rutgers University Press; 2006.

76.

Badley L, Palmer RB. Traditions in World Cinema. Edinburgh University Press; 2006. https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=275802

77.

Berry C, Farquhar MA. China on Screen: Cinema and Nation. Columbia University Press; 2006. https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=895220

78.

Berry C, Farquhar MA. China on Screen: Cinema and Nation. Hong Kong University Press; 2006. https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=677267

Berghahn D. No Place Like Home? or Impossible Homecomings in the Films of Fatih Akin. New Cinemas: Journal of Contemporary Film. 2007;4(3):141-157. doi:10.1386/ncin.4.3.141 1

80.

Berghahn D, Sternberg C. European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe. Palgrave Macmillan; 2010.

81.

Berghahn D, Sternberg C. European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe. Palgrave Macmillan; 2010. http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=299864

82.

Desai J. Beyond Bollywood: The Cultural Politics of South Asian Diasporic Film. Routledge; 2004.

83.

Desai J. Beyond Bollywood: The Cultural Politics of South Asian Diasporic Film. Routledge; 2004. https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=200847

84

Durovicová N, Newman KE. World Cinemas, Transnational Perspectives. 1st ed. Routledge; 2010.

85.

Durovicová N, Newman KE. World Cinemas, Transnational Perspectives. Routledge; 2010. https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=449452

Korte B, Sternberg C. Bidding for the Mainstream?: Black and Asian British Film Since the 1990s. Vol Internationale Forschungen zur allgemeinen und vergleichenden Literaturwissenschaft. Rodopi; 2004.

87.

Hauser K. A Tale of Two Cities. In: Shadow Sites: Photography, Archaeology, and the British Landscape, 1927-1955. Vol Oxford historical monographs. Oxford University Press; 2007:255-279.

88

Hauser K. A Tale of Two Cities. In: Shadow Sites: Photography, Archaeology, and the British Landscape, 1927-1955. Oxford University Press; 2007:255-279. https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=415760

89.

Aldgate A, Richards J. Why We Fight: A Canterbury Tale. In: Best of British: Cinema and Society From 1930 to the Present. Vol Cinema and society. New ed. Tauris; 1999:79-94.

90.

Aldgate A, Richards J. Why We Fight: A Canterbury Tale. In: Best of British: Cinema and Society From 1930 to the Present. I. B. Tauris; 1999:79-94. https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=6765 10

91.

Murphy R. Realism and Tinsel: Cinema and Society in Britain, 1939-1948. Vol Cinema and society. Routledge; 1989.

92.

Murphy R. Realism and Tinsel: Cinema and Society in Britain 1939-1949. Routledge; 1989. https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=179234

93.

Richards J. The Unknown Thirties: An Alternative History of the British Cinema, 1929-1939. Vol Cinema and society. Tauris; 1998.

94.

Napper L. British Cinema and Middlebrow Culture in the Interwar Years. Vol Exeter studies in film history. University of Exeter Press; 2009.

95.

Napper L. British Cinema and Middlebrow Culture in the Interwar Years. 1st Edition. University of Exeter Press; 2015. https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=1982372

96.

Morris N. Jurassic Park: Another Monster Hit. In: The Cinema of Steven Spielberg: Empire of Light. Vol Directors cuts. Wallflower; 2007.

97.

Hills M. From the Box in the Corner to the Box Set on the Shelf. New Review of Film and Television Studies. 2007;5(1):41-60. doi:10.1080/17400300601140167

98.

Bennett J, Brown T. Film and Television After DVD. Routledge; 2009.

99.

Bennett J, Brown T. Film and Television After DVD. Routledge; 2008. http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=145741

Caldwell J. Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration. In: Television After TV: Essays on a Medium in Transition. Vol Console-ing passions. Duke University Press; 2004:41-74.

101.

Caldwell J. Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration. In: Television After TV: Essays on a Medium in Transition. Duke University Press; 2004:41-74.

https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1168060

102.

Ellis J. TV FAQ: Uncommon Answers to Common Questions About TV. I B Tauris; 2007.

103.

Ellis J. TV FAQ: Uncommon Answers to Common Questions About TV. I.B. Tauris; 2007. https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=676714

104.

Kompare D. Publishing Flow: DVD Box sets and the Reconception of Television. Television & New Media. 2006;7(4):335-360. doi:10.1177/1527476404270609

105.

Lotz AD. The Television Will Be Revolutionized. Second edition. New York University Press; 2014.

106.

Lotz AD. The Television Will Be Revolutionized. New York University Press; 2007. http://hdl.handle.net/2027/heb.08239

McDonald K, Smith-Rowsey D. The Netflix Effect: Technology and Entertainment in the 21st Century. Bloomsbury Academic; 2018.

108.

McDonald K, Smith-Rowsey D. The Netflix Effect: Technology and Entertainment in the 21st Century. Bloomsbury Academic; 2016.

https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4542 879

109.

Tryon C. On-Demand Culture: Digital Delivery and the Future of Movies. Rutgers University Press; 2013.

110.

Tryon C. On-Demand Culture: Digital Delivery and the Future of Movies. Rutgers University Press; 2013. https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1184490

111.

Iles C. Between the Still and Moving Image. In: Into the Light: The Projected Image in American Art, 1964-1977. Whitney Museum of American Art; 2001.

112

Eamon C. Anthony McCall: The Solid Light Films and Related Works. Northwestern University Press; 2005.

113.

Joseph BW. 'My Mind Split Open': Andy Warhol's Exploding Plastic Inevitable. In: X-Screen: Film Installations and Actions in the 1960s and 1970s. Walther König; 2004:14-43.

Michalka M. 'Shoot at the Audience!': Projection and Participation in the late 1960s. In: X-Screen: Film Installations and Actions in the 1960s and 1970s. Walther König; 2004:90-117.

115.

Snickars P, Vonderau P. The YouTube Reader. Vol Mediehistoriskt. National Library of Sweden; 2009.

116.

Manovich L. The Practice of Everyday (Media) Life. In: Lovink G, Niederer S, eds. Video Vortex Reader: Responses to YouTube. Vol #4. Third edition. Institute of Network Cultures; 2008:33-43.

117.

Goriunova O. Art Platforms and Cultural Production on the Internet. Vol Routledge research in cultural and media studies. Routledge; 2012.

118.

Goriunova O. Art Platforms and Cultural Production on the Internet. Vol 35. Routledge; 2012.

119.

Rheingold H. The Virtual Community: Homesteading on the Electronic Frontier. Rev. ed. MIT Press; 2000.

120.

Goriunova O, Shulgin A. Glitch. In: Software Studies: A Lexicon. MIT; 2008:110-119.

Menkman R. The Glitch Moment(um). Published online 2011. http://networkcultures.org/_uploads/NN%234_RosaMenkman.pdf

122.

Menkman R. The Glitch Studies Manifesto. In: Video Vortex Reader II: Moving Images Beyond Youtube.; 2011:336-346.

123.

Doane MA. The Indexical and the Concept of Medium Specificity. differences. 2007;18(1):128-152. doi:10.1215/10407391-2006-025

124.

Krapp P. Noise Channels: Glitch and Error in Digital Culture. Vol v. 37. University of Minnesota Press; 2011. https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=819530

125.

Uricchio W. The Algorithmic Turn: Photosynth, Augmented Reality and the Changing Implications of the Image. Visual Studies. 2011;26(1):25-35. doi:10.1080/1472586X.2011.548486

126.

Pink S. Sensory Digital Photography: Re-Thinking 'Moving' and the Image. Visual Studies. 2011;26(1):4-13. doi:10.1080/1472586X.2011.548484

127.

Anthony AD. Early African-American Filmmakers. In: Bridges M, Robson C, eds. Silent Women: Pioneers of Cinema. Supernova Books; 2016.