

MA1051: Film and Television Histories

[View Online](#)

Abel, R. (1993) 'Cinégraphie and the Search for Specificity', in *French Film Theory and Criticism: Volume 1, 1907-1939*. Princeton, N.J.: Princeton University Press, pp. 195–223.

Abel, R. (1996) *Silent Film*. London: Athlone.

Aldgate, A. and Richards, J. (1999a) 'Why We Fight: A Canterbury Tale', in *Best of British: Cinema and Society From 1930 to the Present*. New ed. London: Tauris, pp. 79–94.

Aldgate, A. and Richards, J. (1999b) 'Why We Fight: A Canterbury Tale', in *Best of British: Cinema and Society From 1930 to the Present*. London: I. B. Tauris, pp. 79–94. Available at:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=676510>.

Ang, I. (2005a) 'Dallas and the Melodramatic Imagination', in *Watching Dallas: Soap Opera and the Melodramatic Imagination*. London: Routledge, pp. 51–86.

Ang, I. (2005b) 'Dallas and the Melodramatic Imagination', in *Watching Dallas: Soap Opera and the Melodramatic Imagination*. London: Routledge, pp. 51–84. Available at:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1395429>.

Anthony, A.D. (2016) 'Early African-American Filmmakers', in M. Bridges and C. Robson (eds) *Silent women: pioneers of cinema*. Twickenham: Supernova Books.

Antoine-Dunne, J. and Quigley, P. (2004) *The Montage Principle: Eisenstein in New Cultural and Critical Contexts*. Amsterdam: Rodopi.

Badley, L. and Palmer, R.B. (2006a) *Traditions in World Cinema*. New Brunswick, NJ: Rutgers University Press.

Badley, L. and Palmer, R.B. (2006b) *Traditions in World Cinema*. Edinburgh: Edinburgh University Press. Available at:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=275802>.

Bennett, J. (2008) '"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*, 14(2), pp. 161–182. Available at:
<https://doi.org/10.1177/1354856507087942>.

Bennett, J. and Brown, T. (2008) *Film and Television After DVD*. New York, NY: Routledge. Available at: <http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=145741>.

Bennett, J. and Brown, T. (2009) *Film and Television After DVD*. New York: Routledge.

Berghahn, D. (2007) 'No Place Like Home? or Impossible Homecomings in the Films of Fatih Akin', *New Cinemas: Journal of Contemporary Film*, 4(3), pp. 141–157. Available at: https://doi.org/10.1386/ncin.4.3.141_1.

Berghahn, D. and Sternberg, C. (2010a) *European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe*. Basingstoke: Palgrave Macmillan.

Berghahn, D. and Sternberg, C. (2010b) *European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe*. Basingstoke: Palgrave Macmillan. Available at: <http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=299864>.

Berry, C. and Farquhar, M.A. (2006a) *China on Screen: Cinema and Nation*. New York: Columbia University Press. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=895220>.

Berry, C. and Farquhar, M.A. (2006b) *China on Screen: Cinema and Nation*. Aberdeen, Hong Kong: Hong Kong University Press. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=677267>.

Berwanger, D. (1995a) 'The Third World', in *Television: An International History*. Oxford: Oxford University Press, pp. 309–330.

Berwanger, D. (1995b) 'The Third World', in *Television: An International History*. Oxford: Oxford University Press, pp. 309–330.

Boddy, W. (2004) *New Media and Popular Imagination: Launching Radio, Television, and Digital Media in the United States*. Oxford: Oxford University Press.

Brown, T. (2008a) 'The DVD of Attractions?: The Lion King and the Digital Theme Park', in *Film and Television After DVD*. New York, NY: Routledge, pp. 81–100.

Brown, T. (2008b) 'The DVD of Attractions?: The Lion King and the Digital Theme Park', in *Film and Television After DVD*. New York, NY: Routledge, pp. 81–100. Available at: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=348471>.

Caldwell, J. (2004a) 'Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration', in *Television After TV: Essays on a Medium in Transition*. Durham: Duke University Press, pp. 41–74.

Caldwell, J. (2004b) 'Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration', in *Television After TV: Essays on a Medium in Transition*. Durham: Duke University Press, pp. 41–74. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1168060>.

Casper, D. (2007) *Postwar Hollywood, 1946-1962*. Malden, Mass: Blackwell.

Chapman, J. (2009) 'Definitions: Issues and Influences', in *Issues in Contemporary Documentary*. Cambridge: Polity, pp. 8–28.

Cooke, L. (2003) 'Popular Drama and Social Realism, 1955-61', in *British Television Drama: A History*. London: BFI Publishing, pp. 29–55.

Cooke, L. (2015) *British Television Drama: A History*. 2nd Edition. London: BFI Publishing. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=5400892>.

Desai, J. (2004a) *Beyond Bollywood: The Cultural Politics of South Asian Diasporic Film*. New York: Routledge.

Desai, J. (2004b) *Beyond Bollywood: The Cultural Politics of South Asian Diasporic Film*. New York: Routledge. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=200847>.

Doane, M.A. (2007) 'The Indexical and the Concept of Medium Specificity', *differences*, 18(1), pp. 128–152. Available at: <https://doi.org/10.1215/10407391-2006-025>.

Durovicová, N. and Newman, K.E. (2010a) *World Cinemas, Transnational Perspectives*. 1st ed. New York: Routledge.

Durovicová, N. and Newman, K.E. (2010b) *World Cinemas, Transnational Perspectives*. New York: Routledge. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=449452>.

Eamon, C. (2005) *Anthony McCall: The Solid Light Films and Related Works*. Evanston, IL: Northwestern University Press.

Ellis, J. (2000) *Seeing Things: Television in the Age of Uncertainty*. London: I. B. Tauris.

Ellis, J. (2007a) 'Is it Possible to Construct a Canon of Television Programmes?', in *Re-Viewing Television History: Critical Issues in Television Historiography*. London: I. B. Tauris, pp. 15–26.

Ellis, J. (2007b) 'Is it Possible to Construct a Canon of Television Programmes?', in *Re-Viewing Television History: Critical Issues in Television Historiography*. London: I. B. Tauris, pp. 15–26. Available at: <https://www-vlebooks-com.ezproxy01.rhul.ac.uk/Vleweb/Product/Index/2040080?page=0>.

Ellis, J. (2007c) *TV FAQ: Uncommon Answers to Common Questions About TV*. London: I B Tauris.

Ellis, J. (2007d) *TV FAQ: Uncommon Answers to Common Questions About TV*. London: I.B. Tauris. Available at: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=676714>.

Ellis, J. (2012a) *Documentary: Witness and Self-Revelation*. London: Routledge.

Ellis, J. (2012b) *Documentary: Witness and Self-Revelation*. London: Routledge. Available at:
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203808467>.

Elsa

esser, T. and Barker, A. (1990) *Early Cinema: Space, Frame, Narrative*. London: BFI.

Everson, W.K. (1998) *American Silent Film*. New York: Da Capo.

Fell, J.L. (1983) *Film Before Griffith*. Berkeley: University of California Press.

Fischer, L. (1998) *Sunrise: A Song of Two Humans*. London: BFI Publishing. Available at:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=6265636>.

Goddard, P. (1991) 'Hancock's Half Hour: A Watershed in British Television Comedy', in *Popular Television in Britain: Studies in Cultural History*. London: British Film Institute, pp. 75–87.

Gomery, D. (2005) *The Hollywood Studio System: A History*. London: BFI.

Goriunova, O. (2012a) *Art Platforms and Cultural Production on the Internet*. New York: Routledge.

Goriunova, O. (2012b) *Art platforms and cultural production on the Internet*. New York: Routledge.

Goriunova, O. and Shulgin, A. (2008) 'Glitch', in *Software Studies: A Lexicon*. Cambridge, Mass: MIT, pp. 110–119.

Graham, P. and Vincendeau, G. (2009) *The French New Wave: Critical Landmarks*. New and expanded ed. London: British Film Institute/Palgrave Macmillan.

Grieverson, L. and Kramer, P. (2004) *The Silent Cinema Reader*. London: Routledge.

Gunning, T. (1993) '"Now You See It, Now You Don't": The Temporality of the Cinema of Attractions', *The Velvet Light Trap*, 32, pp. 3–12. Available at:
<http://search.proquest.com/fiaf/docview/1306635666/D4FD361BCB3E42F6PQ/5?accountid=11455>.

Gunning, T. (2004) '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*. Cambridge, Mass: MIT Press, pp. 39–60.

Hall, J. (1998) '"Don't You Ever Just Watch?": American Cinema Verité and Don't Look Back', in *Documenting the Documentary*. Detroit: Wayne State University Press, pp. 223–237.

Hauser, K. (2007a) 'A Tale of Two Cities', in *Shadow Sites: Photography, Archaeology, and the British Landscape, 1927–1955*. Oxford: Oxford University Press, pp. 255–279.

Hauser, K. (2007b) 'A Tale of Two Cities', in *Shadow Sites: Photography, Archaeology, and the British Landscape, 1927-1955*. Oxford: Oxford University Press, pp. 255-279. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=415760>.

Hills, M. (2007) 'From the Box in the Corner to the Box Set on the Shelf', *New Review of Film and Television Studies*, 5(1), pp. 41-60. Available at: <https://doi.org/10.1080/17400300601140167>.

Iles, C. (2001) 'Between the Still and Moving Image', in *Into the Light: The Projected Image in American Art, 1964-1977*. New York: Whitney Museum of American Art.

Joseph, B.W. (2004) "'My Mind Split Open": Andy Warhol's Exploding Plastic Inevitable', in *X-Screen: Film Installations and Actions in the 1960s and 1970s*. Köln: Walther König, pp. 14-43.

Kato, H. (1995a) 'Japan', in *Television: An International History*. Oxford: Oxford University Press.

Kato, H. (1995b) 'Japan', in *Television: An International History*. Oxford: Oxford University Press.

Kompare, D. (2006) 'Publishing Flow: DVD Box sets and the Reconception of Television', *Television & New Media*, 7(4), pp. 335-360. Available at: <https://doi.org/10.1177/1527476404270609>.

Korte, B. and Sternberg, C. (2004) *Bidding for the Mainstream?: Black and Asian British Film Since the 1990s*. Amsterdam: Rodopi.

Koszarski, R. (1990) *An Evening's Entertainment: The Age of the Silent Feature Picture, 1915-1928*. New York: Scribner.

Krapp, P. (2011) *Noise Channels: Glitch and Error in Digital Culture*. Minneapolis: University of Minnesota Press. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=819530>.

Langford, B. (2005) "'Our Usual Impasse": The Episodic Situation Comedy Revisited', in *Popular Television Drama: Critical Perspectives*. Manchester: Manchester University Press, pp. 15-33.

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

Langford, B. (2010b) *Post-Classical Hollywood: Film Industry, Style and Ideology Since 1945*. Edinburgh: Edinburgh University Press. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=615832>.

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

Langford, B. (2010d) *Post-Classical Hollywood: Film Industry, Style and Ideology Since 1945*. Edinburgh: Edinburgh University Press. Available at:

<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=615832>.

Lev, P. (2000) *American Films of the '70s: Conflicting Visions*. Austin, TX: University of Texas Press.

Lister, M. et al. (2009a) *New Media: A Critical Introduction*. 2nd ed. London: Routledge.

Lister, M. et al. (2009b) *New Media : A Critical Introduction*. Routledge. Available at: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=370928>.

Lotz, A.D. (2007) *The Television Will Be Revolutionized*. New York: New York University Press. Available at: <http://hdl.handle.net/2027/heb.08239>.

Lotz, A.D. (2014) *The Television Will Be Revolutionized*. Second edition. New York: New York University Press.

MacDowell, J. (2010) 'Notes on Quirky'. Available at: https://warwick.ac.uk/fac/arts/film/movie/contents/notes_on_quirky.pdf.

Man, G. (2007a) '1975 Movies and Conflicting Ideologies', in *American Cinema of the 1970s: Themes and Variations*. Oxford: Berg, pp. 135–156.

Man, G. (2007b) '1975 Movies and Conflicting Ideologies', in *American Cinema of the 1970s: Themes and Variations*. New Brunswick, N.J.: Rutgers University Press, pp. 135–156. Available at: <http://hdl.handle.net/2027/heb.08007>.

Manovich, L. (2008) 'The Practice of Everyday (Media) Life', in G. Lovink and S. Niederer (eds) *Video Vortex Reader: Responses to YouTube*. Third edition. Amsterdam: Institute of Network Cultures, pp. 33–43.

Marvin, C. (1990a) 'Introduction', in *When Old Technologies Were New: Thinking About Electric Communication in the Late Nineteenth Century*. New York: Oxford University Press, pp. 3–9.

Marvin, C. (1990b) 'Introduction', in *When Old Technologies Were New: Thinking About Electric Communication in the Late Nineteenth Century*. New York: Oxford University Press, pp. 3–9. Available at: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=273386>.

Marwick, A. (1998) *The Sixties: Cultural Revolution in Britain, France, Italy, and the United States, C. 1958-C. 1974*. Oxford [England]: Oxford University Press.

McDonald, K. and Smith-Rowsey, D. (2016) *The Netflix Effect: Technology and Entertainment in the 21st Century*. New York: Bloomsbury Academic. Available at: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4542879>.

McDonald, K. and Smith-Rowsey, D. (2018) *The Netflix Effect: Technology and Entertainment in the 21st Century*. New York: Bloomsbury Academic.

- Menkman, R. (2011a) 'The Glitch Moment(um)'. Amsterdam: Institute of Network Cultures. Available at: http://networkcultures.org/_uploads/NN%234_RosaMenkman.pdf.
- Menkman, R. (2011b) 'The Glitch Studies Manifesto', in *Video Vortex Reader II: Moving Images Beyond Youtube*, pp. 336–346.
- Michalka, M. (2004) "'Shoot at the Audience!": Projection and Participation in the late 1960s', in *X-Screen: Film Installations and Actions in the 1960s and 1970s*. Köln: Walther König, pp. 90–117.
- Morris, N. (2007) 'Jurassic Park: Another Monster Hit', in *The Cinema of Steven Spielberg: Empire of Light*. London: Wallflower.
- Murphy, R. (1989a) *Realism and Tinsel: Cinema and Society in Britain, 1939-1948*. London: Routledge.
- Murphy, R. (1989b) *Realism and Tinsel: Cinema and Society in Britain 1939-1949*. London: Routledge. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=179234>.
- Musser, C. (1991) *Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company*. [Place of publication not identified]: University of California Press. Available at: <http://ark.cdlib.org/ark:/13030/ft3q2nb2gw/>.
- Musser, C. (1992) *Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company*. University of California Press.
- Napper, L. (2009) *British Cinema and Middlebrow Culture in the Interwar Years*. Exeter, UK: University of Exeter Press.
- Napper, L. (2015) *British Cinema and Middlebrow Culture in the Interwar Years*. 1st Edition. Exeter: University of Exeter Press. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1982372>.
- Nelson, R.J. (1983) 'Reflections in a Broken Mirror: Varda's *Cléo de 5 à 7*', *The French Review*, 56(5), pp. 735–743. Available at: <http://www.jstor.org/stable/390912>.
- Nowell-Smith, G. (2008) *Making Waves: New Cinemas of the 1960s*. New York: Continuum.
- Pearson, R. (2011a) 'Cult Television as Digital Television's Cutting Edge', in *Television as Digital Media*. Durham, [N.C.]: Duke University Press, pp. 105–131.
- Pearson, R. (2011b) 'Cult Television as Digital Television's Cutting Edge', in *Television as Digital Media*. Durham, [N.C.]: Duke University Press, pp. 105–131. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1172303>.
- Pink, S. (2011) 'Sensory Digital Photography: Re-Thinking "Moving" and the Image', *Visual Studies*, 26(1), pp. 4–13. Available at: <https://doi.org/10.1080/1472586X.2011.548484>.
- Porter, E.S. (1982) *Before the Nickelodeon: The Early Cinema of Edwin S. Porter*. London:

BFI.

Rheingold, H. (2000) *The Virtual Community: Homesteading on the Electronic Frontier*. Rev. ed. Cambridge, Mass: MIT Press.

Richards, J. (1998) *The Unknown Thirties: An Alternative History of the British Cinema, 1929-1939*. London: Tauris.

Robertson, P. (1996) *Guilty Pleasures: Feminist Camp From Mae West to Madonna*. London: I.B.Tauris.

Rohdie, S. (2006) *Montage*. Manchester: Manchester University Press.

Rothman, W. (1997) 'Cinema-Verité in America', in *Documentary Film Classics*. Cambridge: Cambridge University Press.

Schatz, T. (1989) *The Genius of the System: Hollywood Film-Making in the Studio Era*. London: Simon & Schuster.

Shaw, T. (2007a) *Hollywood's Cold War*. Amherst, Mass: University of Massachusetts Press.

Shaw, T. (2007b) *Hollywood's Cold War*. Edinburgh: Edinburgh University Press. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=320443>.

Silj, A. (1988) *East of Dallas: The European Challenge to American Television*. London: BFI.

Slater, T.J. (1988) 'One Flew Over the Cuckoo's Nest: A Tale of Two Decades', in *Film and Literature: A Comparative Approach to Adaptation*. Lubbock, Tex: Texas Tech University Press.

Snickars, P. and Vonderau, P. (2009) *The YouTube Reader*. National Library of Sweden.

Spigel, L. (1992a) *Make Room for TV: Television and the Family Ideal in Postwar America*. Chicago: University of Chicago Press.

Spigel, L. (1992b) *Make Room for TV: Television and the Family Ideal in Postwar America*. Chicago: University of Chicago Press. Available at: <http://hdl.handle.net/2027/heb.08240>.

Spigel, L. (1992c) *Make Room for TV: Television and the Family Ideal in Postwar America*. Chicago: University of Chicago Press.

Spigel, L. (1992d) *Make Room for TV: Television and the Family Ideal in Postwar America*. Chicago: University of Chicago Press. Available at: <http://hdl.handle.net/2027/heb.08240>.

Thibault, G. (2015) 'Streaming: A Media Hydrography of Televisual Flows', *VIEW Journal of European Television History and Culture*, 4(7), pp. 110–119. Available at: <https://doaj.org/article/349ad7e21d8b477582e6be7aaced943e>.

Thompson, K. and Bordwell, D. (2019) *Film History: An Introduction*. Fourth edition. New York, NY: McGraw-Hill Education.

Townsend, C. (2009) "'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*, 18(3), pp. 281–296. Available at: <https://doi.org/10.1080/09505430903123040>.

Tryon, C. (2013a) *On-Demand Culture: Digital Delivery and the Future of Movies*. New Brunswick, New Jersey: Rutgers University Press.

Tryon, C. (2013b) *On-Demand Culture: Digital Delivery and the Future of Movies*. New Brunswick: Rutgers University Press. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1184490>.

Uricchio, W. (2002) 'Old Media as New Media: Television', in *The New Media Book*. London: British Film Institute, pp. 219–230.

Uricchio, W. (2011) 'The Algorithmic Turn: Photosynth, Augmented Reality and the Changing Implications of the Image', *Visual Studies*, 26(1), pp. 25–35. Available at: <https://doi.org/10.1080/1472586X.2011.548486>.

Usai, P.C. (2000) *Silent Cinema: An Introduction*. London: BFI.

Whissel, K. (2008a) *Picturing American Modernity: Traffic, Technology, and the Silent Cinema*. Durham, N.C.: Duke University Press.

Whissel, K. (2008b) *Picturing American Modernity: Traffic, Technology, and the Silent Cinema*. Durham: Duke University Press. Available at: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1170630>.