

MA1051: Film and Television Histories

View Online



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

———, *Silent Film* (London: Athlone, 1996)

Aldgate, Anthony, and Jeffrey Richards, 'Why We Fight: A Canterbury Tale', in *Best of British: Cinema and Society From 1930 to the Present*, New ed (London: Tauris, 1999), Cinema and society, 79-94

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

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

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

Anthony, Aimee Dixon, 'Early African-American Filmmakers', in *Silent Women: Pioneers of Cinema*, ed. by Melody Bridges and Cheryl Robson (Twickenham: Supernova Books, 2016)

Antoine-Dunne, Jean, and Paula Quigley, *The Montage Principle: Eisenstein in New Cultural and Critical Contexts* (Amsterdam: Rodopi, 2004), Critical studies

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

———, *Traditions in World Cinema* (Edinburgh: Edinburgh University Press, 2006)
<<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=275802>>

Bennett, James, '"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 (2008), 161-82 <<https://doi.org/10.1177/1354856507087942>>

Bennett, James, and Tom Brown, *Film and Television After DVD* (New York: Routledge, 2009)

———, *Film and Television After DVD* (New York, NY: Routledge, 2008)
<<http://ezproxy01.rhul.ac.uk/login?url=http://lib.mylibrary.com?id=145741>>

Berghahn, Daniela, 'No Place Like Home? Or Impossible Homecomings in the Films of Fatih Akin', *New Cinemas: Journal of Contemporary Film*, 4.3 (2007), 141-57
<https://doi.org/10.1386/ncin.4.3.141_1>

Berghahn, Daniela, and Claudia Sternberg, *European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe* (Basingstoke: Palgrave Macmillan, 2010)

———, *European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe* (Basingstoke: Palgrave Macmillan, 2010)
<<http://ezproxy01.rhul.ac.uk/login?url=http://lib.mylibrary.com?id=299864>>

Berry, Chris, and Mary Ann Farquhar, *China on Screen: Cinema and Nation* (New York: Columbia University Press, 2006)
<<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=895220>>

———, *China on Screen: Cinema and Nation* (Aberdeen, Hong Kong: Hong Kong University Press, 2006) <<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=677267>>

Berwanger, Dietrich, 'The Third World', in *Television: An International History* (Oxford: Oxford University Press, 1995), pp. 309-30

———, 'The Third World', in *Television: An International History* (Oxford: Oxford University Press, 1995), pp. 309-30

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

Brown, Tom, 'The DVD of Attractions?: The Lion King and the Digital Theme Park', in *Film and Television After DVD* (New York, NY: Routledge, 2008), xv, 81-100

———, 'The DVD of Attractions?: The Lion King and the Digital Theme Park', in *Film and Television After DVD* (New York, NY: Routledge, 2008), xv, 81-100
<<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=348471>>

Caldwell, John, '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, 2004), Console-ing passions, 41-74

———, '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, 2004), pp. 41-74
<<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1168060>>

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

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

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

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

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

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

Doane, Mary Ann, 'The Indexical and the Concept of Medium Specificity', *Differences*, 18.1 (2007), 128-52 <<https://doi.org/10.1215/10407391-2006-025>>

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

———, *World Cinemas, Transnational Perspectives* (New York: Routledge, 2010)
<<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=449452>>

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

Ellis, John, *Documentary: Witness and Self-Revelation* (London: Routledge, 2012)

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

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

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

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

———, *TV FAQ: Uncommon Answers to Common Questions About TV* (London: I B Tauris, 2007)

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

Elsa

sser, Thomas, and Adam Barker, *Early Cinema: Space, Frame, Narrative* (London: BFI, 1990)

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

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

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

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

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

Goriunova, Olga, *Art Platforms and Cultural Production on the Internet* (New York: Routledge, 2012), *Routledge research in cultural and media studies*

———, *Art Platforms and Cultural Production on the Internet* (New York: Routledge, 2012), xxxv

Goriunova, Olga, and Alexei Shulgin, 'Glitch', in *Software Studies: A Lexicon* (Cambridge, Mass: MIT, 2008), pp. 110–19

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

Grieverson, Lee, and Peter Kramer, *The Silent Cinema Reader* (London: Routledge, 2004)

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

———, '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, 2004), pp. 39–60

Hall, Jeanne, "'Don't You Ever Just Watch?": American Cinema Verité and Don't Look Back', in *Documenting the Documentary* (Detroit: Wayne State University Press, 1998), *Contemporary film and television series*, 223–37

Hauser, Kitty, 'A Tale of Two Cities', in *Shadow Sites: Photography, Archaeology, and the*

British Landscape, 1927-1955 (Oxford: Oxford University Press, 2007), Oxford historical monographs, 255-79

———, 'A Tale of Two Cities', in *Shadow Sites: Photography, Archaeology, and the British Landscape, 1927-1955* (Oxford: Oxford University Press, 2007), pp. 255-79
<<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=415760>>

Hills, Matt, 'From the Box in the Corner to the Box Set on the Shelf', *New Review of Film and Television Studies*, 5.1 (2007), 41-60 <<https://doi.org/10.1080/17400300601140167>>

Iles, Chrissie, '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, 2001)

Joseph, Branden W., "'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, 2004), pp. 14-43

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

———, 'Japan', in *Television: An International History* (Oxford: Oxford University Press, 1995)

Kompare, Derek, 'Publishing Flow: DVD Box Sets and the Reconceptation of Television', *Television & New Media*, 7.4 (2006), 335-60
<<https://doi.org/10.1177/1527476404270609>>

Korte, Barbara, and Claudia Sternberg, *Bidding for the Mainstream?: Black and Asian British Film Since the 1990s* (Amsterdam: Rodopi, 2004), *Internationale Forschungen zur allgemeinen und vergleichenden Literaturwissenschaft*

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

Krapp, Peter, *Noise Channels: Glitch and Error in Digital Culture* (Minneapolis: University of Minnesota Press, 2011), v. 37
<<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=819530>>

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

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

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

———, *Post-Classical Hollywood: Film Industry, Style and Ideology Since 1945* (Edinburgh:

Edinburgh University Press, 2010)

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

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

Lister, Martin, Jon Dovey, Seth Giddings, Iain Grant, and Kieran Kelly, *New Media: A Critical Introduction*, 2nd ed (London: Routledge, 2009)

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

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

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

MacDowell, James, 'Notes on Quirky', 2010
<https://warwick.ac.uk/fac/arts/film/movie/contents/notes_on_quirky.pdf>

Man, Glenn, '1975 Movies and Conflicting Ideologies', in *American Cinema of the 1970s: Themes and Variations* (Oxford: Berg, 2007), pp. 135–56

———, '1975 Movies and Conflicting Ideologies', in *American Cinema of the 1970s: Themes and Variations* (New Brunswick, N.J.: Rutgers University Press, 2007), pp. 135–56
<<http://hdl.handle.net/2027/heb.08007>>

Manovich, Lev, 'The Practice of Everyday (Media) Life', in *Video Vortex Reader: Responses to YouTube*, ed. by Geert Lovink and Sabinet Niederer, Third edition (Amsterdam: Institute of Network Cultures, 2008), #4, 33–43

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

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

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

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

- , *The Netflix Effect: Technology and Entertainment in the 21st Century* (New York: Bloomsbury Academic, 2016)
<<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4542879>>
- Menkman, Rosa, 'The Glitch Moment(Um)' (Amsterdam: Institute of Network Cultures, 2011) <http://networkcultures.org/_uploads/NN%234_RosaMenkman.pdf>
- , 'The Glitch Studies Manifesto', in *Video Vortex Reader II: Moving Images Beyond Youtube*, 2011, pp. 336–46
- Michalka, Matthias, "'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, 2004), pp. 90–117
- Morris, Nigel, 'Jurassic Park: Another Monster Hit', in *The Cinema of Steven Spielberg: Empire of Light* (London: Wallflower, 2007), Directors cuts
- Murphy, Robert, *Realism and Tinsel: Cinema and Society in Britain, 1939-1948* (London: Routledge, 1989), Cinema and society
- , *Realism and Tinsel: Cinema and Society in Britain 1939-1949* (London: Routledge, 1989) <<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=179234>>
- Musser, Charles, *Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company* (University of California Press, 1992)
- , *Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company* ([Place of publication not identified]: University of California Press, 1991)
<<http://ark.cdlib.org/ark:/13030/ft3q2nb2gw/>>
- Napper, Lawrence, *British Cinema and Middlebrow Culture in the Interwar Years* (Exeter, UK: University of Exeter Press, 2009), Exeter studies in film history
- , *British Cinema and Middlebrow Culture in the Interwar Years*, 1st Edition (Exeter: University of Exeter Press, 2015)
<<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1982372>>
- Nelson, Roy Jay, 'Reflections in a Broken Mirror: Varda's Cléo de 5 à 7', *The French Review*, 56.5 (1983), 735–43 <<http://www.jstor.org/stable/390912>>
- Nowell-Smith, Geoffrey, *Making Waves: New Cinemas of the 1960s* (New York: Continuum, 2008)
- Pearson, Roberta, 'Cult Television as Digital Television's Cutting Edge', in *Television as Digital Media* (Durham, [N.C.]: Duke University Press, 2011), Console-ing passions, 105–31
- , 'Cult Television as Digital Television's Cutting Edge', in *Television as Digital Media* (Durham, [N.C.]: Duke University Press, 2011), Console-ing passions, 105–31
<<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1172303>>

- Pink, Sarah, 'Sensory Digital Photography: Re-Thinking "Moving" and the Image', *Visual Studies*, 26.1 (2011), 4-13 <<https://doi.org/10.1080/1472586X.2011.548484>>
- Porter, Edwin S., 'Before the Nickelodeon: The Early Cinema of Edwin S. Porter' (London: BFI, 1982)
- Rheingold, Howard, *The Virtual Community: Homesteading on the Electronic Frontier*, Rev. ed (Cambridge, Mass: MIT Press, 2000)
- Richards, Jeffrey, *The Unknown Thirties: An Alternative History of the British Cinema, 1929-1939* (London: Tauris, 1998), *Cinema and society*
- Robertson, Pamela, *Guilty Pleasures: Feminist Camp From Mae West to Madonna* (London: I.B.Tauris, 1996)
- Rohdie, Sam, *Montage* (Manchester: Manchester University Press, 2006), *Cinema aesthetics*
- Rothman, William, 'Cinema-Verité in America', in *Documentary Film Classics* (Cambridge: Cambridge University Press, 1997), *Cambridge studies in film*
- Schatz, Thomas, *The Genius of the System: Hollywood Film-Making in the Studio Era* (London: Simon & Schuster, 1989)
- Shaw, Tony, *Hollywood's Cold War* (Amherst, Mass: University of Massachusetts Press, 2007)
- , *Hollywood's Cold War* (Edinburgh: Edinburgh University Press, 2007) <<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=320443>>
- Silj, Alessandro, *East of Dallas: The European Challenge to American Television* (London: BFI, 1988)
- Slater, Thomas J., '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, 1988), *Studies in comparative literature*
- Snickars, Pelle, and Patrick Vonderau, *The YouTube Reader* (National Library of Sweden, 2009), *Mediehistoriskt*
- Spigel, Lynn, *Make Room for TV: Television and the Family Ideal in Postwar America* (Chicago: University of Chicago Press, 1992)
- , *Make Room for TV: Television and the Family Ideal in Postwar America* (Chicago: University of Chicago Press, 1992) <<http://hdl.handle.net/2027/heb.08240>>
- , *Make Room for TV: Television and the Family Ideal in Postwar America* (Chicago: University of Chicago Press, 1992)
- , *Make Room for TV: Television and the Family Ideal in Postwar America* (Chicago: University of Chicago Press, 1992) <<http://hdl.handle.net/2027/heb.08240>>

Thibault, Ghislain, 'Streaming: A Media Hydrography of Televisual Flows', *VIEW Journal of European Television History and Culture*, 4.7 (2015), 110-19
<<https://doaj.org/article/349ad7e21d8b477582e6be7aaced943e>>

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

Townsend, Christopher, "'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 (2009), 281-96 <<https://doi.org/10.1080/09505430903123040>>

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

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

Uricchio, William, 'Old Media as New Media: Television', in *The New Media Book* (London: British Film Institute, 2002), pp. 219-30

———, 'The Algorithmic Turn: Photosynth, Augmented Reality and the Changing Implications of the Image', *Visual Studies*, 26.1 (2011), 25-35
<<https://doi.org/10.1080/1472586X.2011.548486>>

Usai, Paolo Cherchi, *Silent Cinema: An Introduction* (London: BFI, 2000)

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

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