MA1051: Film and Television Histories

View Online



1.

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

2.

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

З.

Lister M, Dovey J, Giddings S, Grant I, Kelly K. New Media : A Critical Introduction [Internet]. Routledge; 2009. Available from:

https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=3709 28

4.

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

5.

Marvin C. Introduction. When Old Technologies Were New: Thinking About Electric Communication in the Late Nineteenth Century [Internet]. New York: Oxford University Press; 1990. p. 3–9. Available from:

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 [Internet]. 1993;32:3–12. Available from: 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.

8.

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

9.

Boddy W. New Media and Popular Imagination: Launching Radio, Television, and Digital Media in the United States. Oxford: 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. Rethinking Media Change: The Aesthetics of Transition. Cambridge, Mass: MIT Press; 2004. p. 39–60.

11.

Brown T. The DVD of Attractions?: The Lion King and the Digital Theme Park. Film and Television After DVD. New York, NY: Routledge; 2008. p. 81–100.

Brown T. The DVD of Attractions?: The Lion King and the Digital Theme Park. Film and Television After DVD [Internet]. New York, NY: Routledge; 2008. p. 81–100. Available from: 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. Chicago: University of Chicago Press; 1992.

14.

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

15.

Uricchio W. Old Media as New Media: Television. The New Media Book. London: British Film Institute; 2002. p. 219–230.

16.

MacDowell J. Notes on Quirky [Internet]. 2010. Available from: https://warwick.ac.uk/fac/arts/film/movie/contents/notes_on_quirky.pdf

17.

Elsa

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

18.

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

Musser C. Before the Nickelodeon: Edwin S. Porter and the Edison Manufacturing Company. University of California Press; 1992.

20.

Musser C. Before the Nickelodeon : Edwin S. Porter and the Edison Manufacturing Company [Internet]. [Place of publication not identified]: University of California Press; 1991. Available from: http://ark.cdlib.org/ark:/13030/ft3q2nb2gw/

21.

Porter ES. Before the Nickelodeon: The Early Cinema of Edwin S. Porter. London: BFI; 1982.

22.

Abel R. Silent Film. London: Athlone; 1996.

23.

Everson WK. American Silent Film. New York: Da Capo; 1998.

24.

Grieveson L, Kramer P. The Silent Cinema Reader. London: Routledge; 2004.

25.

Fischer L. Sunrise: A Song of Two Humans [Internet]. London: BFI Publishing; 1998. Available from: 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. New York: Scribner; 1990.

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

28.

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

29.

Whissel K. Picturing American Modernity: Traffic, Technology, and the Silent Cinema [Internet]. Durham: Duke University Press; 2008. Available from: 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. London: Simon & Schuster; 1989.

31.

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

32.

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

33.

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

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

35.

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

36.

Shaw T. Hollywood's Cold War. Amherst, Mass: University of Massachusetts Press; 2007.

37.

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

38.

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

39.

Man G. 1975 Movies and Conflicting Ideologies. American Cinema of the 1970s: Themes and Variations [Internet]. New Brunswick, N.J.: Rutgers University Press; 2007. p. 135–156. Available from: http://hdl.handle.net/2027/heb.08007

40.

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

41.

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

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

42.

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

43.

Slater TJ. One Flew Over the Cuckoo's Nest: A Tale of Two Decades. Film and Literature: A Comparative Approach to Adaptation. Lubbock, Tex: Texas Tech University Press; 1988.

44.

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

45.

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

46.

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

47.

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

48.

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

Pearson R. Cult Television as Digital Television's Cutting Edge. Television as Digital Media. Durham, [N.C.]: Duke University Press; 2011. p. 105–131.

50.

Pearson R. Cult Television as Digital Television's Cutting Edge. Television as Digital Media [Internet]. Durham, [N.C.]: Duke University Press; 2011. p. 105–131. Available from: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1172303

51.

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

52.

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

53.

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

54.

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

55.

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

Ellis J. Documentary: Witness and Self-Revelation [Internet]. London: Routledge; 2012. Available from:

http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203808467

57.

Hall J. 'Don't You Ever Just Watch?': American Cinema Verité and Don't Look Back. Documenting the Documentary. Detroit: Wayne State University Press; 1998. p. 223–237.

58.

Chapman J. Definitions: Issues and Influences. Issues in Contemporary Documentary. Cambridge: Polity; 2009. p. 8–28.

59.

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

60.

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

61.

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

62.

Ellis J. Is it Possible to Construct a Canon of Television Programmes? Re-Viewing Television

History: Critical Issues in Television Historiography. London: I. B. Tauris; 2007. p. 15–26.

63.

Ellis J. Is it Possible to Construct a Canon of Television Programmes? Re-Viewing Television History: Critical Issues in Television Historiography [Internet]. London: I. B. Tauris; 2007. p. 15–26. Available from:

https://www-vlebooks-com.ezproxy01.rhul.ac.uk/Vleweb/Product/Index/2040080?page=0

64.

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

65.

Ang I. Dallas and the Melodramatic Imagination. Watching Dallas: Soap Opera and the Melodramatic Imagination. London: Routledge; 2005. p. 51–86.

66.

Ang I. Dallas and the Melodramatic Imagination. Watching Dallas: Soap Opera and the Melodramatic Imagination [Internet]. London: Routledge; 2005. p. 51–84. Available from: 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. London: BFI; 1988.

68.

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

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

70.

Rohdie S. Montage. Manchester: 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.

72.

Nelson RJ. Reflections in a Broken Mirror: Varda's Cléo de 5 à 7. The French Review [Internet]. American Association of Teachers of FrenchAmerican Association of Teachers of French; 1983;56(5):735–743. Available from: http://www.jstor.org/stable/390912

73.

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

74.

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

75.

Badley L, Palmer RB. Traditions in World Cinema. New Brunswick, NJ: Rutgers University Press; 2006.

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

77.

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

78.

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

79.

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.

80.

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

81.

Berghahn D, Sternberg C. European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe [Internet]. Basingstoke: Palgrave Macmillan; 2010. Available from: 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. New York: Routledge; 2004.

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

84.

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

85.

Durovicová N, Newman KE. World Cinemas, Transnational Perspectives [Internet]. New York: Routledge; 2010. Available from: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=449452

86.

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

87.

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

88.

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

89.

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

Aldgate A, Richards J. Why We Fight: A Canterbury Tale. Best of British: Cinema and Society From 1930 to the Present [Internet]. London: I. B. Tauris; 1999. p. 79–94. Available from:

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. London: Routledge; 1989.

92.

Murphy R. Realism and Tinsel: Cinema and Society in Britain 1939-1949 [Internet]. London: Routledge; 1989. Available from: 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. London: Tauris; 1998.

94.

Napper L. British Cinema and Middlebrow Culture in the Interwar Years. Exeter, UK: University of Exeter Press; 2009.

95.

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

96.

Morris N. Jurassic Park: Another Monster Hit. The Cinema of Steven Spielberg: Empire of Light. London: Wallflower; 2007.

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.

98.

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

99.

Bennett J, Brown T. Film and Television After DVD [Internet]. New York, NY: Routledge; 2008. Available from: http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=145741

100.

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

101.

Caldwell J. Convergence Television: Aggregating Form and Repurposing Content in the Culture of Conglomeration. Television After TV: Essays on a Medium in Transition [Internet]. Durham: Duke University Press; 2004. p. 41–74. Available from: https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1168060

102.

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

103.

Ellis J. TV FAQ: Uncommon Answers to Common Questions About TV [Internet]. London: I.B. Tauris; 2007. Available from:

https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=6767 14

104.

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

105.

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

106.

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

107.

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

108.

McDonald K, Smith-Rowsey D. The Netflix Effect: Technology and Entertainment in the 21st Century [Internet]. New York: Bloomsbury Academic; 2016. Available from: 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. New Brunswick, New Jersey: Rutgers University Press; 2013.

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

111.

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

112.

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

113.

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

114.

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

115.

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

116.

Manovich L. The Practice of Everyday (Media) Life. In: Lovink G, Niederer S, editors. Video Vortex Reader: Responses to YouTube. Third edition. Amsterdam: Institute of Network Cultures; 2008. p. 33–43.

Goriunova O. Art Platforms and Cultural Production on the Internet. New York: Routledge; 2012.

118.

Goriunova O. Art platforms and cultural production on the Internet. New York: Routledge; 2012.

119.

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

120.

Goriunova O, Shulgin A. Glitch. Software Studies: A Lexicon. Cambridge, Mass: MIT; 2008. p. 110–119.

121.

Menkman R. The Glitch Moment(um) [Internet]. Amsterdam: Institute of Network Cultures; 2011. Available from: http://networkcultures.org/_uploads/NN%234_RosaMenkman.pdf

122.

Menkman R. The Glitch Studies Manifesto. Video Vortex Reader II: Moving Images Beyond Youtube. 2011. p. 336–346.

123.

Doane MA. The Indexical and the Concept of Medium Specificity. differences. 2007;18(1):128–152.

124.

Krapp P. Noise Channels: Glitch and Error in Digital Culture [Internet]. Minneapolis: University of Minnesota Press; 2011. Available from:

https://ebookcentral.proquest.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.

126.

Pink S. Sensory Digital Photography: Re-Thinking 'Moving' and the Image. Visual Studies. 2011;26(1):4–13.

127.

Anthony AD. Early African-American Filmmakers. In: Bridges M, Robson C, editors. Silent women: pioneers of cinema. Twickenham: Supernova Books; 2016.