

# 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.

3.

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=370928>

4.

Marvin C. Introduction. In: 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. In: 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=273386>

6.

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):161-82.

8.

Thibault G. Streaming: A Media Hydrography of Televisual Flows. *VIEW Journal of European Television History and Culture* [Internet]. 2015;4(7):110-9. 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*. Vol. Oxford television studies. 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. In: *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. In: *Film and Television After DVD*. New York, NY: Routledge; 2008. p. 81-100.

12.

Brown T. The DVD of Attractions?: The Lion King and the Digital Theme Park. In: 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=348471>

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. In: The New Media Book. London: British Film Institute; 2002. p. 219–30.

16.

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

19.

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.

Grieverson 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. Vol. History of the American cinema. New York: Scribner; 1990.

27.

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.

34.

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. In: American Cinema of the 1970s: Themes and Variations. Oxford: Berg; 2007. p. 135-56.

39.

Man G. 1975 Movies and Conflicting Ideologies. In: American Cinema of the 1970s: Themes and Variations [Internet]. New Brunswick, N.J.: Rutgers University Press; 2007. p. 135-56. 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. In: 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. In: Television: An International History. Oxford: Oxford University Press; 1995. p. 309–30.

46.

Berwanger D. The Third World. In: Television: An International History. Oxford: Oxford University Press; 1995. p. 309–30.

47.

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

48.

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

49.

Pearson R. Cult Television as Digital Television's Cutting Edge. In: Television as Digital Media. Durham, [N.C.]: Duke University Press; 2011. p. 105-31.

50.

Pearson R. Cult Television as Digital Television's Cutting Edge. In: Television as Digital Media [Internet]. Durham, [N.C.]: Duke University Press; 2011. p. 105-31. 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. In: 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. In: 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.



56.

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. In: *Documenting the Documentary*. Detroit: Wayne State University Press; 1998. p. 223–37.

58.

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

59.

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

60.

Cooke L. *Popular Drama and Social Realism, 1955-61*. In: *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?* In: *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? In: 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. In: Watching Dallas: Soap Opera and the Melodramatic Imagination. London: Routledge; 2005. p. 51–86.

66.

Ang I. Dallas and the Melodramatic Imagination. In: 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=1395429>

67.

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

68.

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

69.

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

70.

Rohdie S. *Montage*. Vol. *Cinema aesthetics*. 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):281-96.

72.

Nelson RJ. Reflections in a Broken Mirror: Varda's *Cléo de 5 à 7*. *The French Review* [Internet]. 1983;56(5):735-43. 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 Institute/Palgrave Macmillan; 2009.

75.

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

76.

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.proquest.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):141-57.

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.

83.

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*. Vol. *Internationale Forschungen zur allgemeinen und vergleichenden Literaturwissenschaft*. Amsterdam: Rodopi; 2004.

87.

Hauser K. *A Tale of Two Cities*. In: *Shadow Sites: Photography, Archaeology, and the British Landscape, 1927-1955*. Oxford: Oxford University Press; 2007. p. 255-79.

88.

Hauser K. *A Tale of Two Cities*. In: *Shadow Sites: Photography, Archaeology, and the British Landscape, 1927-1955* [Internet]. Oxford: Oxford University Press; 2007. p. 255-79. Available from: <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*. New ed. London: Tauris; 1999. p. 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 [Internet]. London: I. B. Tauris; 1999. p. 79-94. Available from:

<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=676510>

91.

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

92.

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

<https://ebookcentral.proquest.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. London: Tauris; 1998.

94.

Napper L. British Cinema and Middlebrow Culture in the Interwar Years. Vol. Exeter studies in film history. 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. In: The Cinema of Steven Spielberg: Empire of Light. London: 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.

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. In: *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. In: *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=676714>

104.

Kompare D. Publishing Flow: DVD Box sets and the Reconception of Television. *Television & New Media*. 2006;7(4):335–60.

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/heh.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=4542879>

109.

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

110.



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. In: 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. In: 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. In: 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. Vol. Mediehistoriskt. 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.

117.

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

118.

Goriunova O. Art platforms and cultural production on the Internet. Vol. 35. 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. In: Software Studies: A Lexicon. Cambridge, Mass: MIT; 2008. p. 110-9.

121.

Menkman R. The Glitch Moment(um) [Internet]. Amsterdam: Institute of Network Cultures; 2011. Available from: [http://networkcultures.org/\\_uploads/NN%234\\_RosaMenkman.pdf](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. p. 336-46.

123.

Doane MA. The Indexical and the Concept of Medium Specificity. differences. 2007;18(1):128-52.

124.

Krapp P. Noise Channels: Glitch and Error in Digital Culture [Internet]. Vol. v. 37. 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.