

FI908: Screen Cultures and Methods

View Online



-
1.
All That Heaven Allows (1955).
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0001483A?bcast=95712924>

 2.
Wyman J, Hudson R, Moorehead A, et al. All that heaven allows. Published online 2007.

 3.
Fassbinder RW, Mira B, Ben Salem EH, et al. Ali, Fear Eats the Soul. Vol Criterion collection. Criterion Collection; 2003.

 4.
Far from Heaven (2002).
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0054E252?bcast=74586582>

 5.
Klinger B. The Many Faces of Melodrama. In: Melodrama and Meaning: History, Culture, and the Films of Douglas Sirk. Indiana University Press; 1994:11-20.
<https://contentstore.cla.co.uk/secure/link?id=8f1afd4b-f599-e711-80cb-005056af4099>

 6.
Gibbs JE. Mise-En-Scène: Film Style and Interpretation. Vol Short cuts. Wallflower; 2002.
<http://WARW.ebib.com/patron/FullRecord.aspx?p=927987>

7.

Lynn Spigel. Installing the Television Set: Popular Discourses on Television and Domestic Space, 1948-1955. *Camera Obscura*. 1988;6(1 16):9-46. doi:10.1215/02705346-6-1_16-9
10.1215/02705346-6-1_16-9

8.

Sontang S. Against Interpretation. In: *Against Interpretation, and Other Essays*. Eyre & Spottiswoode; 1967:3-14.
<https://contentstore.cla.co.uk/secure/link?id=1d2e7487-799c-e711-80cb-005056af4099>

9.

Evans VL. *Douglas Sirk, Aesthetic Modernism and the Culture of Modernity*. Edinburgh University Press; 2017.

10.

Halliday J. *Conversations with Jon Halliday*. Published 1997.
https://www.amazon.co.uk/s/ref=nb_sb_noss?url=search-alias%3Dstripbooks&field-keywords=halliday++Conversations+with+Jon+Halliday&rh=n%3A266239%2Ck%3Aha%3AHalliday++Conversations+with+Jon+Halliday

11.

Mulvey L. *Visual and Other Pleasures*. Vol Language, discourse, society. 2nd ed. Palgrave Macmillan; 2008.

12.

Mulvey L. *Death 24x a Second: Stillness and the Moving Image*. Reaktion Books; 2006.

13.

Willemsen P, British Film Institute. *Looks and Frictions: Essays in Cultural Studies and Film Theory*. Vol Perspectives. Indiana University Press; 1994.

14.

Landy M. *Imitations of Life: A Reader on Film & Television Melodrama. Vol Contemporary film and television series.* Wayne State University Press; 1991.

15.

Gibbs J, Pye D. *Style and Meaning: Studies in the Detailed Analysis of Film.* Manchester University Press; 2005.

16.

Lehman P. *Close Viewings: An Anthology of New Film Criticism.* Florida State University Press; 1990.

17.

Gibbs J, Pye D. *Style and Meaning: Studies in the Detailed Analysis of Film.* Manchester University Press; 2005.

18.

The Cine-Files. <http://issue4.thecine-files.com/>

19.

Buonanno M. *The Age of Television: Experiences and Theories.* Intellect; 2008.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2684701

20.

Corner J. *Critical Ideas in Television Studies. Vol Oxford television studies.* Clarendon Press; 1999.

21.

Ellis J. *Visible Fictions: Cinema, Television, Video*. Rev. ed. Routledge; 1992.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2882155

22.

Hartley J. *Uses of Television*. Routledge; 1999.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2881799

23.

Morley D. *Family Television: Cultural Power and Domestic Leisure*. Vol Comedia. Routledge; 1988.

24.

Nixon S. Life in the kitchen: Television advertising, the housewife and domestic modernity in Britain, 1955–1969. *Contemporary British History*. 2017;31(1):69-90.
doi:10.1080/13619462.2016.1245619

25.

Corner J. *Popular Television in Britain: Studies in Cultural History*. BFI Publishing; 1991.

26.

Pertierra AC, Turner G. *Locating Television: Zones of Consumption*. Routledge; 2013.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2724171

27.

Rodan D. Large, sleek, slim, stylish flat screens: Privatized space and the televisual experience. *Continuum*. 2009;23(3):367-382. doi:10.1080/10304310902884050

28.

Geller M, *New Museum of Contemporary Art* (New York, N.Y.). *From Receiver to Remote Control: The TV Set*. New Museum of Contemporary Art

29.

Silverstone R. *Television and Everyday Life*. Routledge; 1994.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2698500

30.

Spigel L. *Make Room for TV: Television and the Family Ideal in Postwar America*. University of Chicago Press; 1992. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2756011

31.

Tichi C. *Electronic Hearth: Creating an American Television Culture*. Oxford University Press; 1991. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2905968

32.

Andrews H. *Television and British Cinema: Convergence and Divergence since 1990*. Palgrave Macmillan; 2014. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2722218

33.

Andrews H. *On the Grey Box: Broadcasting Experimental Film and Video on Channel 4's. Visual Culture in Britain*. 2011;12(2):203-218. doi:10.1080/14714787.2011.575262

34.

Barr C, British Film Institute. *All Our Yesterdays: 90 Years of British Cinema*. BFI Publishing; 1986.

35.

Barr C, British Film Institute. *All Our Yesterdays: 90 Years of British Cinema*. BFI Publishing; 1986.

36.

McLoone M, Hill J. Big Picture, Small Screen: The Relations between Film and Television. Vol Acamedia research monograph. University of Luton Press; 1996.

37.

Klinger B. Beyond the Multiplex: Cinema, New Technologies, and the Home. University of California Press; 2006. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2668425

38.

Niessen N. Lives of cinema: against its 'death'. Screen. 2011;52(3):307-326. doi:10.1093/screen/hjr023

39.

Rodowick DN. The Virtual Life of Film. Harvard University Press; 2007. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2667173

40.

Stokes JC. On Screen Rivals: Cinema and Television in the United States and Britain. Macmillan; 1999.

41.

Grainge P. Ephemeral Media: Transitory Screen Culture from Television to YouTube. BFI; 2011.

42.

Johnson C. Branding Television. Vol Comedia. Routledge; 2012. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2807202

43.

Ahmed S. Making Feminist Points. <https://feministkilljoys.com/2013/09/11/making-feminist-points/>

44.

DAVID BORDWELL. NEVER THE TWAIN Why can't cinephiles and academics just get along? SHALL MEET. *Film Comment*. 2011;47(3):38-41.
<http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/43459668?refreqid=search%3A350b5d35038cc5cd230d7262e379c3dc>

45.

Brunsdon C. Pedagogies of the feminine: feminist teaching and women's genres. *Screen*. 1991;32(4):364-381. doi:10.1093/screen/32.4.364

46.

Gumbrecht HU, Pfeiffer KL. *Materialities of Communication. Vol Writing science*. Stanford University Press; 1994.

47.

Sedgwick EK. *Touching Feeling: Affect, Pedagogy, Performativity. Vol Series Q*. Duke University Press; 2003.

48.

Scarlet Street (1945).
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00017964?bcast=76007713>

49.

Perkins VF. "How" is "What". In: *Film as Film: Understanding and Judging Movies*. Penguin. Penguin; 1972:116-133.
<https://contentstore.cla.co.uk/secure/link?id=16d966f4-3d99-e711-80cb-005056af4099>

50.

Martin A. Guess-Work: Scarlet Street. *Movie: A Journal of Film Criticism*. 2012;3.
http://www2.warwick.ac.uk/fac/arts/film/movie/contents/scarlet_st._final.2.pdf

51.

Cameron I. *The Movie Book of Film Noir*. Studio Vista; 1992.

52.

Gibbs J, Pye D. *Style and Meaning: Studies in the Detailed Analysis of Film*. Manchester University Press; 2005.

53.

Martin A. *Mise En Scène and Film Style: From Classical Hollywood to New Media Art*. Vol Palgrave close readings in film and television. Palgrave Macmillan; 2014.

54.

Pye D, Leigh J, Smith S. *Close-up 02*. Wallflower; 2007.

55.

Thomas D. *Reading Hollywood: Spaces and Meanings in American Film*. Vol Short cuts. Wallflower; 2001.

56.

Wilson GM. *Narration in Light: Studies in Cinematic Point of View*. Johns Hopkins University Press; 1986.

57.

Wood R. *Personal Views: Explorations in Film*. Vol Contemporary approaches to film and television series. Rev. ed. Wayne State University Press; 2006.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2999423

58.

Coen J, Coen E, Macy WH, McDormand F. *Fargo*. Published online 2004.

59.

Clayton A, Klevan A. Introduction: The language and style of film criticism. In: *The Language and Style of Film Criticism*. Routledge; 2011.
<https://contentstore.cla.co.uk/secure/link?id=ceb19b4d-5920-e711-80c9-005056af4099>

60.

Goerge Toles. Obvious mysteries in Fargo. *Michigan Quarterly Review*. 1999;38(4).
https://0-literature-proquest-com.pugwash.lib.warwick.ac.uk/searchFulltext.do?id=R01593801&divLevel=0&queryId=3010753398631&trailId=15DE4F2BB9B&area=abell&forward=critref_ft

61.

Britton A, Grant BK. *Britton on Film: The Complete Film Criticism of Andrew Britton*. Vol Contemporary approaches to film and television series. Wayne State University Press; 2009. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2988759

62.

Carroll N. *On Criticism*. Vol Thinking in action. Routledge; 2009.

63.

Luhr W. *The Coen Brothers' Fargo*. Vol The Cambridge University Press film handbooks series. Cambridge University Press; 2004.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2668201

64.

Clayton A, Klevan A. *The Language and Style of Film Criticism*. Routledge; 2011.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2585945

65.

Please read: V.F. Perkins, 'Must We Say What They Mean? Film Criticism and

Interpretation'. *Movie*. 1990;34:1-6.

<https://contentstore.cla.co.uk/secure/link?id=565b4837-7a9c-e711-80cb-005056af4099>

66.

Perkins VF. *Film as Film: Understanding and Judging Movies*. Vol A Pelican original. Penguin; 1972.

67.

Stam R. *Film Theory: An Introduction*. Blackwell; 2000.

68.

Grayson Perry: *Divided Britain*.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/0F03831C?bcast=124243314>

69.

Spacey K. *House of cards* [videorecording].

70.

Williams R. Chapter 4: 'Programming: distribution and flow'. In: *Television: Technology and Cultural Form*. 2nd ed. Routledge; 1990:78-118.

<https://contentstore.cla.co.uk/secure/link?id=4c8eb77a-c497-e711-80cb-005056af4099>

71.

Ellis J. *Visible Fictions: Cinema, Television, Video*. Rev. ed. Routledge; 1992.

http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2882155

72.

Mittell J. *Complex TV: The Poetics of Contemporary Television Storytelling*. New York

University Press; 2015. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3087566

73.

Newcomb HM, Hirsch PM. Television as a cultural forum: Implications for research*. Quarterly Review of Film Studies. 1983;8(3):45-55. doi:10.1080/10509208309361170

74.

Caldwell JT. Excessive Style: The Crisis of Network Television. In: Televisuality: Style, Crisis, and Authority in American Television. Vol Communication, media, and culture. Rutgers University Press; 1995:3-31.
<https://contentstore.cla.co.uk/secure/link?id=8327195d-5720-e711-80c9-005056af4099>

75.

Bennett J, Strange N. Television as Digital Media. Vol Console-ing passions. Duke University Press; 2011. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2680993

76.

Browne N. The political economy of the television (super) text. Quarterly Review of Film Studies. 1984;9(3):174-182. doi:10.1080/10509208409361210

77.

Buonanno M. The Age of Television: Experiences and Theories. Intellect; 2008.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2684701

78.

Caldwell JT, Everett A. New Media: Theories and Practices of Digitextuality. Vol AFI film readers. Routledge; 2003.

79.

Corner J. Critical Ideas in Television Studies. Vol Oxford television studies. Clarendon Press;

1999.

80.

Bennett J, Strange N. Television as Digital Media. Vol Console-ing passions. Duke University Press; 2011. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2680993

81.

Kaplan EA. Regarding Television: Critical Approaches : An Anthology. Vol The American Film Institute monograph series. University Publications of America; 1983.

82.

Fiske J. Television Culture. 2nd ed. Routledge; 2011.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2586371

83.

Geraghty C, Lusted D. The Television Studies Book. Arnold; 1998.

84.

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

85.

Jacobs J. Issues of judgement and value in television studies. International Journal of Cultural Studies. 2001;4(4):427-447. doi:10.1177/136787790100400404

86.

Bennett J, Strange N. Television as Digital Media. Vol Console-ing passions. Duke University Press; 2011. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2680993

87.

Lury K. *Interpreting Television*. Hodder Arnold; 2005.

88.

McDonald K, Smith-Rowsey D, eds. *The Netflix Effect: Technology and Entertainment in the 21st Century*. Bloomsbury Academic, an imprint of Bloomsbury Publishing Inc; 2016.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3030558

89.

Mellencamp P. *Logics of Television: Essays in Cultural Criticism*. Vol Theories of contemporary culture. Indiana University Press; 1990.

90.

Spigel L, Olsson J. *Television after TV: Essays on a Medium in Transition*. Vol Console-ing passions. Duke University Press; 2004.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2876268

91.

Spigel L. *My TV Studies . . . Now Playing on a You Tube Site Near You*. *Television & New Media*. 2009;10(1):149-153. doi:10.1177/1527476408325895

92.

Spigel L, Olsson J. *Television after TV: Essays on a Medium in Transition*. Vol Console-ing passions. Duke University Press; 2004.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2876268

93.

Couldry N, McCarthy A. *MediaSpace: Place, Scale, and Culture in a Media Age*. Vol Comedia. Routledge; 2004.

94.

Williams R, Williams E. *Television: Technology and Cultural Form*. 2nd ed. Routledge; 1990.

95.

Wood H. Television is happening. *European Journal of Cultural Studies*. 2007;10(4):485-506. doi:10.1177/1367549407081956

96.

Turner G, Tay J. *Television Studies after Tv: Understanding Television in the Post-Broadcast Era*. Routledge; 2009. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2876267

97.

Corner, John. Finding data, reading patterns, telling stories: issues in the historiography of television. *Media, Culture & Society*; . 2003;25(2). <http://0-journals.sagepub.com.pugwash.lib.warwick.ac.uk/doi/pdf/10.1177/01634437030252006>

98.

Wheatley H. *Re-Viewing Television History: Critical Issues in Television Historiography*. I. B. Tauris; 2007. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2876271

99.

Lynn Spigel. Installing the Television Set: Popular Discourses on Television and Domestic Space, 1948–1955. *Camera Obscura*. 1988;6(1 16):9-46. doi:10.1215/02705346-6-1_16-9
10.1215/02705346-6-1_16-9

100.

Bignell J, Lacey S. *Popular Television Drama: Critical Perspectives*. Manchester University Press; 2005.

101.

Hilmes M. *The Television History Book*. British Film Institute; 2003.

102.

Amy Holdsworth. 'Television Resurrections': Television and Memory. *Cinema Journal*. 2008;47(3):137-144. <http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/30136121>

103.

Jacobs J. *The Intimate Screen: Early British Television Drama*. Vol Oxford television studies. Oxford University Press; 2000.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2664100

104.

Creeber G. *Tele-Visions: An Introduction to Studying Television*. BFI; 2006.

105.

Lacey S. Some Thoughts on Television History and Historiography: A British Perspective. *Critical Studies in Television: The International Journal of Television Studies*. 2006;1(1):3-12. doi:10.7227/CST.1.1.3

106.

Moran J. *Armchair Nation: An Intimate History of Britain in Front of the TV*. Profile Books; 2013. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2876349

107.

Gillis S, Hollows J. *Feminism, Domesticity and Popular Culture*. Vol Routledge advances in sociology. Routledge; 2008.

108.

Rachel Moseley and Helen Wheatley. Is Archiving a Feminist Issue? *Historical Research and the Past, Present, and Future of Television Studies*. *Cinema Journal*. 2008;47(3):152-158.

<http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/30136123>

109.

Corner J. *Popular Television in Britain: Studies in Cultural History*. BFI Publishing; 1991.

110.

Cannadine D, University of London. Institute of Historical Research. *History and the Media*. Palgrave Macmillan; 2004.

111.

Wallace, Richard. John Cura: Pioneer of the Television Archive. *Journal of British Cinema & Television*; . 2016;13(1):99-120.
<http://0-search.ebscohost.com.pugwash.lib.warwick.ac.uk/login.aspx?direct=true&db=edb&AN=112339087&site=eds-live&group=trial>

112.

Bruno G. *Atlas of Emotion: Journeys in Art, Architecture and Film*. Verso; 2007.

113.

Kar Wai Wong. *Grandmaster* [videorecording].

114.

Gunning T. Moving Away from the Index: Cinema and the Impression of Reality. *differences* . 2007;18(1):29-52. doi:10.1215/10407391-2006-022

115.

Metz C. On the Impression of Reality in the Cinema. In: *Film Language: A Semiotics of the Cinema*. Oxford University Press; 1974:3-15.
<https://contentstore.cla.co.uk/secure/link?id=e12e9083-4f99-e711-80cb-005056af4099>

116.

Bazin A, Gray H. What Is Cinema? University of California Press; 2005.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2756261

117.

Crary J. Techniques of the Observer: On Vision and Modernity in the Nineteenth Century. Vol October books. MIT Press; 1990.

118.

Visual Studies Workshop. Afterimage.

119.

Elsaesser T. Film History as Media Archaeology: Tracking Digital Cinema. Vol Film culture in transition. Amsterdam University Press; 2016.

120.

Elsaesser T, Hagener M. Film Theory: An Introduction through the Senses. Routledge; 2010. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3076220

121.

Friedberg A. The Virtual Window: From Alberti to Microsoft. MIT Press; 2006.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2756081

122.

Kracauer S. Theory of Film: The Redemption of Physical Reality. Oxford University Press; 1965.

123.

Manovich L. The Language of New Media. Vol Leonardo series. MIT Press; 2001.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2851616

124.

Mulvey L. *Death 24x a Second: Stillness and the Moving Image*. Reaktion Books; 2006.

125.

Stam R. *Film Theory: An Introduction*. Blackwell; 2000.

126.

Fuller B, Green M, Gaiman N, et al. *American gods: Complete season one*. Published online 2017.

127.

Sobchack VC. *Carnal Thoughts: Embodiment and Moving Image Culture*. University of California Press; 2004. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2668155

128.

Brinkema E. *The Forms of the Affects*. Duke University Press; 2014.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2750546

129.

Caldwell JT. *Televisuality: Style, Crisis, and Authority in American Television*. Vol Communication, media, and culture. Rutgers University Press; 1995.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2848118

130.

Elsaesser T, Hagen M. *Film Theory: An Introduction through the Senses*. Routledge; 2010. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3076220

131.

Gorton K. Media Audiences: Television, Meaning and Emotion. Vol Media topics. Edinburgh University Press; 2009. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2796985

132.

Hemmings C. INVOKING AFFECT. Cultural Studies. 2005;19(5):548-567. doi:10.1080/09502380500365473

133.

Marks LU. The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses. Duke University Press; 2000.

134.

Ndalianis A. A Disturbing Feast for the Senses. Journal of Visual Culture. 2015;14(3):279-284. doi:10.1177/1470412915607928

135.

Plantinga CR. Moving Viewers: American Film and the Spectator's Experience. University of California Press; 2009. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2668563

136.

Senses of cinema. <http://sensesofcinema.com/issues/>

137.

Shaviro S. The Cinematic Body. Vol Theory out of bounds. University of Minnesota Press; 1993. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2914101

138.

Gregg M, Seigworth GJ. The Affect Theory Reader. Duke University Press; 2010. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2747774

139.

Shouse E. Feeling, Emotion, Affect. *M/C Journal*. 2005;8(6).
<http://www.journal.media-culture.org.au/0512/03-shouse.php>

140.

Smit A. Visual Effects and Visceral Affect: 'Tele-Affectivity' and the Intensified Intimacy of Contemporary Television. *Critical Studies in Television: The International Journal of Television Studies*. 2013;8(3):92-107. doi:10.7227/CST.8.3.8

141.

Williams, Linda. Film Bodies: Gender, Genre, and Excess. *Film Quarterly (ARCHIVE)*. 44(4).
<https://0-search-proquest-com.pugwash.lib.warwick.ac.uk/docview/223102636?accountid=14888>

142.

Ozu Y, Noda K, Atsuta Y, Ryū C, Hara S, Sugimura H. The Noriko trilogy. Published online 2004.

143.

Late Spring (1949).
<https://learningonscreen.ac.uk/ondemand/index.php/prog/01BC3002?bcast=90546390>

144.

Ozu Y, Noda K, Hara S, et al. Late autumn. Published online 2006.

145.

Bordwell D. Towards Intrinsic Norms. In: *Ozu and the Poetics of Cinema*. BFI Publishing; 1988:73-88.
<https://contentstore.cla.co.uk/secure/link?id=18aa4f69-049b-e811-80cd-005056af4099>

146.

Burch N. Ozu Yasujiro. In: To the Distant Observer: Form and Meaning in the Japanese Cinema. Scolar Press; 1979:154-185.
<https://contentstore.cla.co.uk/secure/link?id=76e8cecb-5720-e711-80c9-005056af4099>

147.

Schrader P. Transcendental Style in Film: Ozu, Bresson, Dreyer. Da Capo; 1988.

148.

Phillips A, Stringer J. Japanese Cinema: Texts and Contexts. Routledge; 2007.

149.

Russell C. Classical Japanese Cinema Revisited. Continuum; 2011.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2824993

150.

Desser D. Ozu's Tokyo Story. Vol Cambridge film handbooks series. Cambridge University Press; 1997. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2668747

151.

Eleftheriotis D, Needham G. Asian Cinemas: A Reader and Guide. Edinburgh University Press; 2006.

152.

Richie D. Ozu. University of California Press; 1974.

153.

Ozu Y, Noda K. Tokyo Story: The Ozu/Noda Screenplay.; 2003.
https://www.amazon.co.uk/Tokyo-Story-Screenplay-16-Oct-2003-Paperback/dp/B013PREW8K/ref=sr_1_1?ie=UTF8&qid=1505207011&sr=8-1&keywords=Tokyo+Story%3A+The+Ozu%2FNoda+Screenplay

154.

Hitoto Y, Hsiao-hsien H, T'ien-Wen C, et al. *Café Lumière*.

155.

Kiarostami A. *Five Dedicated to Ozu*. Published online 2003.

https://www.amazon.co.uk/Five-Dedicated-Ozu-Region-NTSC/dp/B000QCU520/ref=sr_1_1?s=books&ie=UTF8&qid=1505207321&sr=8-1&keywords=Five+Dedicated+to+Ozu

156.

Wenders W. *Tokyo-Ga*. Published 1985.

https://www.amazon.co.uk/Tokyo-Ga-Chishu-Ryu/dp/B00ESQBU6A/ref=sr_1_1?s=books&ie=UTF8&qid=1505207424&sr=8-1&keywords=Tokyo-Ga+wim+Wenders%2C+1985

157.

Jarmusch J, Koduh Y, Nagase M, Hawkins SJ, Channel Four (Great Britain). *Mystery train*. Published online 1993.

158.

Denis C, Pesery B, Fargeau JP, et al. *35 rhums: 35 shots of rum*. Published online 2008. <https://learningonscreen.ac.uk/ondemand/index.php/prog/01407544?bcast=89004719>

159.

Kore-eda H, Abe H, Natsukawa Y, et al. *Still walking*. Published online 2008.

160.

Bordwell D. 'Watch Again! Look well! Look! (For Ozu)'. Published 2013.

<http://www.davidbordwell.net/blog/2013/12/12/watch-again-look-well-look-for-ozu/>

161.

Rosenbaum J. Is Ozu Slow? Published 2000.
<http://sensesofcinema.com/2000/feature-articles/ozu-2/>

162.

Nagib L. The Politics of Slowness and the Traps of Modernity. In: De Luca T, Jorge NB, eds. Slow Cinema. Vol Traditions in world cinema. Edinburgh University Press; 2016:25-46.
<https://contentstore.cla.co.uk/secure/link?id=8835f723-6e98-e711-80cb-005056af4099>

163.

Graf A. The Cinema of Wim Wenders: The Celluloid Highway. Vol Directors' cuts. Wallflower Press; 2002.

164.

Udden J. No Man an Island: The Cinema of Hou Hsiao-Hsien. Hong Kong University Press; 2009.

165.

De Luca T, Jorge NB, eds. Slow Cinema. Vol Traditions in world cinema. Edinburgh University Press; 2016.

166.

Gott M, Schilt T, Rascaroli L. Open Roads, Closed Borders: The Contemporary French-Language Road Movie. Intellect; 2013.
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2659958

167.

Song Hwee LIM. Domesticating Time: Gendered Temporalities in Hou Hsiao-hsien's Café Lumière. *Frontiers of Literary Studies in China*. 2016;10(1):36-57.
doi:10.3868/s010-005-016-0003-4

168.

Lee VPY. *East Asian Cinemas: Regional Flows and Global Transformations*. Palgrave Macmillan; 2011. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2702797

169.

De Luca T, Jorge NB, eds. *Slow Cinema. Vol Traditions in world cinema*. Edinburgh University Press; 2016.

170.

Stein W, Di Paolo M, eds. *Ozu International: Essays on the Global Influences of a Japanese Auteur*. Bloomsbury, An imprint of Bloombury Publishing Inc; 2015.
<http://lib.myilibrary.com/ProductDetail.aspx?id=752606&entityid=https://idp.warwick.ac.uk/idp/shibboleth>

171.

Buckland W, ed. *Hollywood Puzzle Films. Vol AFI film readers*. Routledge; 2014.

172.

Stein W, Di Paolo M, eds. *Ozu International: Essays on the Global Influences of a Japanese Auteur*. Bloomsbury, An imprint of Bloombury Publishing Inc; 2015.
<http://lib.myilibrary.com/ProductDetail.aspx?id=752606&entityid=https://idp.warwick.ac.uk/idp/shibboleth>

173.

Wu I fen. *Remapping Ozu's Tokyo? The Interplay between History and Memory in Hou Hsiao-Hsien's Café Lumière*. *Asian Cinema*. 2008;19(1):172-181.
[doi:10.1386/ac.19.1.172_1](https://doi.org/10.1386/ac.19.1.172_1)