

# 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. 2007.

3

Fassbinder RW, Mira B, Ben Salem EH, et al. Ali, fear eats the soul. [United States]: : 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. Bloomington: : 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. London: : 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**: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*. London: : 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: : Edinburgh University Press 2017.

10

Halliday J. *Conversations with Jon Halliday*. 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%3Ahalliday++Conversations+with+Jon+Halliday](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%3Ahalliday++Conversations+with+Jon+Halliday)

11

Mulvey L. *Visual and other pleasures*. 2nd ed. Basingstoke: : Palgrave Macmillan 2008.

12

Mulvey L. *Death 24x a second: stillness and the moving image*. London: : Reaktion Books 2006.

13

Willemsen P, British Film Institute. *Looks and frictions: essays in cultural studies and film*

theory. Bloomington: : Indiana University Press 1994.

14

Landy M. Imitations of life: a reader on film & television melodrama. Detroit: : Wayne State University Press 1991.

15

Gibbs J, Pye D. Style and meaning: studies in the detailed analysis of film. Manchester: : Manchester University Press 2005.

16

Lehman P. Close viewings: an anthology of new film criticism. Tallahassee, Fla: : Florida State University Press 1990.

17

Gibbs J, Pye D. Style and meaning: studies in the detailed analysis of film. Manchester: : Manchester University Press 2005.

18

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

19

Buonanno M. The age of television: experiences and theories. Bristol: : Intellect 2008.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2684701](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2684701)

20

Corner J. Critical ideas in television studies. Oxford: : Clarendon Press 1999.

21

Ellis J. Visible fictions: cinema, television, video. Rev. ed. London: : Routledge 1992.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2882155](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2882155)

22

Hartley J. Uses of television. London: : Routledge 1999.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2881799](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2881799)

23

Morley D. Family television: cultural power and domestic leisure. London: : 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**:69–90.  
doi:10.1080/13619462.2016.1245619

25

Corner J. Popular television in Britain: studies in cultural history. London: : BFI Publishing 1991.

26

Pertierra AC, Turner G. Locating television: zones of consumption. London: : Routledge 2013. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2724171](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**:367–82. 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 York: : New Museum of Contemporary Art

29

Silverstone R. Television and everyday life. London: : Routledge 1994.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2698500](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. Chicago: : University of Chicago Press 1992.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2756011](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2756011)

31

Tichi C. Electronic hearth: creating an American television culture. New York: : Oxford University Press 1991. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2905968](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2905968)

32

Andrews H. Television and British cinema: convergence and divergence since 1990. Basingstoke: : Palgrave Macmillan 2014.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2722218](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**:203–18. doi:10.1080/14714787.2011.575262

34

Barr C, British Film Institute. All our yesterdays: 90 years of British cinema. London: : BFI Publishing 1986.

35

Barr C, British Film Institute. All our yesterdays: 90 years of British cinema. London: : BFI Publishing 1986.

36

McLoone M, Hill J. Big picture, small screen: the relations between film and television. Luton: : University of Luton Press 1996.

37

Klinger B. Beyond the multiplex: cinema, new technologies, and the home. Berkeley: : University of California Press 2006.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2668425](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2668425)

38

Niessen N. Lives of cinema: against its 'death'. Screen 2011;**52**:307–26.  
doi:10.1093/screen/hjr023

39

Rodowick DN. The virtual life of film. Cambridge, Mass: : Harvard University Press 2007.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2667173](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. Basingstoke: : Macmillan 1999.

41

Grainge P. Ephemeral media: transitory screen culture from television to YouTube. London: : BFI 2011.

42

Johnson C. Branding television. Abingdon, Oxon: : Routledge 2012.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2807202](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**

: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**:364–81. doi:10.1093/screen/32.4.364

46

Gumbrecht HU, Pfeiffer KL. Materialities of communication. Stanford, Calif.: Stanford University Press 1994.

47

Sedgwick EK. Touching feeling: affect, pedagogy, performativity. Durham, N.C.: 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. Harmondsworth: Penguin 1972.

116–33. <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](http://www2.warwick.ac.uk/fac/arts/film/movie/contents/scarlet_st._final.2.pdf)

51

Cameron I. *The Movie book of film noir*. London: : Studio Vista 1992.

52

Gibbs J, Pye D. *Style and meaning: studies in the detailed analysis of film*. Manchester: : Manchester University Press 2005.

53

Martin A. *Mise en scène and film style: from classical Hollywood to new media art*. Houndmills, Basingstoke, Hampshire: : Palgrave Macmillan 2014.

54

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

55

Thomas D. *Reading Hollywood: spaces and meanings in American film*. London: : Wallflower 2001.

56

Wilson GM. *Narration in light: studies in cinematic point of view*. Baltimore: : Johns Hopkins University Press 1986.

57

Wood R. *Personal views: explorations in film*. Rev. ed. Detroit: : Wayne State University Press 2006. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2999423](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2999423)



58

Coen J, Coen E, Macy WH, et al. Fargo. 2004.

59

Clayton A, Klevan A. Introduction: The language and style of film criticism. In: The language and style of film criticism. Abingdon, Oxon: : 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**  
[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](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. Detroit: : Wayne State University Press 2009.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2988759](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2988759)

62

Carroll N. On criticism. New York: : Routledge 2009.

63

Luhr W. The Coen brothers' Fargo. Cambridge, U.K.: : Cambridge University Press 2004.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2668201](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2668201)

64

Clayton A, Klevan A. The language and style of film criticism. Abingdon, Oxon: : Routledge 2011. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2585945](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*. Harmondsworth: : Penguin 1972.

67

Stam R. *Film theory: an introduction*. Malden, Mass: : 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*. London: : 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. London: : Routledge 1992. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2882155](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2882155)

72

Mittell J. *Complex TV: the poetics of contemporary television storytelling*. New York: : New York University Press 2015. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb3087566](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**: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*. New Brunswick, N.J.: : 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*. Durham, NC: : Duke University Press 2011. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2680993](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**:174–82. doi:10.1080/10509208409361210

77

Buonanno M. *The age of television: experiences and theories*. Bristol: : Intellect 2008. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2684701](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2684701)

78

Caldwell JT, Everett A. *New media: theories and practices of digitextuality*. New York: : Routledge 2003.

79

Corner J. *Critical ideas in television studies*. Oxford: : Clarendon Press 1999.

80

Bennett J, Strange N. *Television as digital media*. Durham, NC: : Duke University Press 2011. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2680993](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2680993)

81

Kaplan EA. *Regarding television: critical approaches: an anthology*. Frederick, MD.: : University Publications of America 1983.

82

Fiske J. *Television culture*. 2nd ed. London: : Routledge 2011.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2586371](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2586371)

83

Geraghty C, Lusted D. *The television studies book*. London: : 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**:41–60. doi:10.1080/17400300601140167

85

Jacobs J. Issues of judgement and value in television studies. *International Journal of Cultural Studies* 2001;**4**:427–47. doi:10.1177/136787790100400404

86

Bennett J, Strange N. *Television as digital media*. Durham, NC: : Duke University Press 2011. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2680993](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2680993)

87

Lury K. *Interpreting television*. London: : Hodder Arnold 2005.

88

McDonald K, Smith-Rowsey D, editors. *The Netflix effect: technology and entertainment in the 21st century*. New York, NY: : Bloomsbury Academic, an imprint of Bloomsbury Publishing Inc 2016. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb3030558](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3030558)

89

Mellencamp P. *Logics of television: essays in cultural criticism*. Bloomington: : Indiana University Press 1990.

90

Spigel L, Olsson J. *Television after TV: essays on a medium in transition*. Durham: : Duke University Press 2004. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2876268](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**:149–53. doi:10.1177/1527476408325895

92

Spigel L, Olsson J. *Television after TV: essays on a medium in transition*. Durham: : Duke University Press 2004. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2876268](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*. London: : Routledge 2004.

94

Williams R, Williams E. Television: technology and cultural form. 2nd ed. London: : Routledge 1990.

95

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

96

Turner G, Tay J. Television studies after tv: understanding television in the post-broadcast era. London: : Routledge 2009. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2876267](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**. [.http://0-journals.sagepub.com.pugwash.lib.warwick.ac.uk/doi/pdf/10.1177/01634437030252006](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. London: : I. B. Tauris 2007. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2876271](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**: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: : Manchester University Press 2005.

101

Hilmes M. The television history book. London: : British Film Institute 2003.

102

Amy Holdsworth. 'Television Resurrections': Television and Memory. Cinema Journal 2008; **47**:137-44. <http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/30136121>

103

Jacobs J. The intimate screen: early British television drama. Oxford: : Oxford University Press 2000. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2664100](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2664100)

104

Creeber G. Tele-visions: an introduction to studying television. London: : 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**:3-12. doi:10.7227/CST.1.1.3

106

Moran J. Armchair nation: an intimate history of Britain in front of the TV. London: : Profile Books 2013. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2876349](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2876349)

107

Gillis S, Hollows J. Feminism, domesticity and popular culture. London: : 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**

:152-8.<http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/30136123>

109

Corner J. Popular television in Britain: studies in cultural history. London: : BFI Publishing 1991.

110

Cannadine D, University of London. Institute of Historical Research. History and the media. Houndmills, Basingstoke, Hampshire: : Palgrave Macmillan 2004.

111

Wallace, Richard. John Cura: Pioneer of the Television Archive. *Journal of British Cinema & Television*; 2016;**13**: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. New York: : 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**: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*. New York: : Oxford University Press 1974. 3-15.<https://contentstore.cla.co.uk/secure/link?id=e12e9083-4f99-e711-80cb-005056af40>



99

116

Bazin A, Gray H. What is cinema? Berkeley: : University of California Press 2005.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2756261](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.  
Cambridge, Mass: : MIT Press 1990.

118

Visual Studies Workshop. Afterimage.

119

Elsaesser T. Film history as media archaeology: tracking digital cinema. Amsterdam: :  
Amsterdam University Press 2016.

120

Elsaesser T, Hagener M. Film theory: an introduction through the senses. New York: :  
Routledge 2010. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb3076220](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3076220)

121

Friedberg A. The virtual window: from Alberti to Microsoft. Cambridge, Mass: : MIT Press  
2006. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2756081](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2756081)

122

Kracauer S. Theory of film: the redemption of physical reality. New York: : Oxford  
University Press 1965.

123

Manovich L. The language of new media. Cambridge, Mass: : MIT Press 2001.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2851616](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2851616)

124

Mulvey L. Death 24x a second: stillness and the moving image. London: : Reaktion Books 2006.

125

Stam R. Film theory: an introduction. Malden, Mass: : Blackwell 2000.

126

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

127

Sobchack VC. Carnal thoughts: embodiment and moving image culture. Berkeley: : University of California Press 2004.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2668155](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2668155)

128

Brinkema E. The forms of the affects. Durham: : Duke University Press 2014.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2750546](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2750546)

129

Caldwell JT. Televisuality: style, crisis, and authority in American television. New Brunswick, N.J.: : Rutgers University Press 1995.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2848118](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2848118)

130

Elsaesser T, Hagener M. Film theory: an introduction through the senses. New York: :

Routledge 2010. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb3076220](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3076220)

131

Gorton K. Media audiences: television, meaning and emotion. Edinburgh: : Edinburgh University Press 2009. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2796985](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2796985)

132

Hemmings C. INVOKING AFFECT. Cultural Studies 2005;**19**:548-67.  
doi:10.1080/09502380500365473

133

Marks LU. The skin of the film: intercultural cinema, embodiment, and the senses. Durham, NC: : Duke University Press 2000.

134

Ndalianis A. A Disturbing Feast for the Senses. Journal of Visual Culture 2015;**14**:279-84.  
doi:10.1177/1470412915607928

135

Plantinga CR. Moving viewers: American film and the spectator's experience. Berkeley: : University of California Press 2009.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2668563](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. Minneapolis: : University of Minnesota Press 1993.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2914101](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2914101)

138

Gregg M, Seigworth GJ. The affect theory reader. Durham, NC: : Duke University Press 2010. [http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2747774](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2747774)

139

Shouse E. Feeling, Emotion, Affect. M/C Journal 2005;**8**  
. <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**:92-107. doi:10.7227/CST.8.3.8

141

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

142

Ozu Y, Noda K, Atsuta Y, et al. The Noriko trilogy. 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. 2006.

145

Bordwell D. Towards Intrinsic Norms. In: Ozu and the poetics of cinema. London: : 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*. London: : Scholar Press 1979.

154–85. <https://contentstore.cla.co.uk/secure/link?id=76e8cecb-5720-e711-80c9-005056af4099>

147

Schrader P. *Transcendental style in film: Ozu, Bresson, Dreyer*. New York: : Da Capo 1988.

148

Phillips A, Stringer J. *Japanese cinema: texts and contexts*. London: : Routledge 2007.

149

Russell C. *Classical Japanese cinema revisited*. New York: : Continuum 2011.

[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2824993](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2824993)

150

Desser D. *Ozu's Tokyo story*. Cambridge: : Cambridge University Press 1997.

[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2668747](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2668747)

151

Eleftheriotis D, Needham G. *Asian cinemas: a reader and guide*. Edinburgh: : Edinburgh University Press 2006.

152

Richie D. *Ozu*. Berkeley: : 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](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.

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](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.

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](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, et al. Mystery train. 1993.

158

Denis C, Pesery B, Fargeau J-P, et al. 35 rhums: 35 shots of rum.

2008. <https://learningonscreen.ac.uk/ondemand/index.php/prog/01407544?bcast=89004719>

159

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

160

Bordwell D. 'Watch Again! Look well! Look! (For Ozu)'.  
2013.<http://www.davidbordwell.net/blog/2013/12/12/watch-again-look-well-look-for-ozu/>

161

Rosenbaum J. Is Ozu Slow? 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. Edinburgh: : 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. London: : Wallflower Press 2002.

164

Udden J. No man an island: the cinema of Hou Hsiao-hsien. Hong Kong: : Hong Kong University Press 2009.

165

De Luca T, Jorge NB, editors. Slow cinema. Edinburgh: : Edinburgh University Press 2016.

166

Gott M, Schilt T, Rascaroli L. Open roads, closed borders: the contemporary French-language road movie. Bristol, UK: : Intellect 2013.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2659958](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**:36–57.  
doi:10.3868/s010-005-016-0003-4

168

Lee VPY. *East Asian cinemas: regional flows and global transformations*. Houndmills, Basingstoke, Hampshire: : Palgrave Macmillan 2011.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2702797](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2702797)

169

De Luca T, Jorge NB, editors. *Slow cinema*. Edinburgh: : Edinburgh University Press 2016.

170

Stein W, Di Paolo M, editors. *Ozu international: essays on the global influences of a Japanese auteur*. New York: : Bloomsbury, An imprint of Bloomsbury Publishing Inc 2015.  
<http://lib.myilibrary.com/ProductDetail.aspx?id=752606&entityid=https://idp.warwick.ac.uk/idp/shibboleth>

171

Buckland W, editor. *Hollywood puzzle films*. New York: : Routledge 2014.

172

Stein W, Di Paolo M, editors. *Ozu international: essays on the global influences of a Japanese auteur*. New York: : Bloomsbury, An imprint of Bloomsbury Publishing Inc 2015.  
<http://lib.myilibrary.com/ProductDetail.aspx?id=752606&entityid=https://idp.warwick.ac.uk/idp/shibboleth>

173

Wu I. *Remapping Ozu's Tokyo? The Interplay between History and Memory in Hou*



Hsiao-Hsien's Café Lumière. *Asian Cinema* 2008;**19**:172–81. doi:10.1386/ac.19.1.172\_1