

FI908: Screen Cultures and Methods

View Online



[1]

'All That Heaven Allows (1955)'. FilmFour [Online]. Available:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0001483A?bcast=95712924>

[2]

J. Wyman et al., 'All that heaven allows'. Universal Pictures Video, [London?], 2007.

[3]

R. W. Fassbinder et al., *Ali, fear eats the soul*, vol. Criterion collection. [United States]: Criterion Collection, 2003.

[4]

'Far from Heaven (2002)'. FilmFour [Online]. Available:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0054E252?bcast=74586582>

[5]

B. Klinger, 'The Many Faces of Melodrama', in *Melodrama and meaning: history, culture, and the films of Douglas Sirk*, Bloomington: Indiana University Press, 1994, pp. 11-20 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=8f1afd4b-f599-e711-80cb-005056af4099>

[6]

J. E. Gibbs, *Mise-en-scène: film style and interpretation*, vol. Short cuts. London:

Wallflower, 2002 [Online]. Available:
<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*, vol. 6, no. 1 16, pp. 9-46, Jan. 1988, doi: 10.1215/02705346-6-1_16-9 10.1215/02705346-6-1_16-9. [Online]. Available: http://cameraobscura.dukejournals.org/content/6/1_16/9.citation

[8]

S. Sontang, 'Against Interpretation', in *Against interpretation, and other essays*, London: Eyre & Spottiswoode, 1967, pp. 3-14 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=1d2e7487-799c-e711-80cb-005056af4099>

[9]

V. L. Evans, *Douglas Sirk, aesthetic modernism and the culture of modernity*. Edinburgh: Edinburgh University Press, 2017.

[10]

J. Halliday, 'Conversations with Jon Halliday', 1997. [Online]. Available: 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%3Ahallday++Conversations+with+Jon+Halliday

[11]

L. Mulvey, *Visual and other pleasures*, 2nd ed., vol. *Language, discourse, society*. Basingstoke: Palgrave Macmillan, 2008.

[12]

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

[13]

P. Willemen and British Film Institute, *Looks and frictions: essays in cultural studies and film theory*, vol. Perspectives. Bloomington: Indiana University Press, 1994.

[14]

M. Landy, *Imitations of life: a reader on film & television melodrama*, vol. Contemporary film and television series. Detroit: Wayne State University Press, 1991.

[15]

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

[16]

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

[17]

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

[18]

'The Cine-Files'. [Online]. Available: <http://issue4.thecine-files.com/>

[19]

M. Buonanno, *The age of television: experiences and theories*. Bristol: Intellect, 2008
[Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2684701

[20]

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

[21]

J. Ellis, *Visible fictions: cinema, television, video*, Rev. ed. London: Routledge, 1992 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2882155

[22]

J. Hartley, *Uses of television*. London: Routledge, 1999 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2881799

[23]

D. Morley, *Family television: cultural power and domestic leisure*, vol. Comedia. London: Routledge, 1988.

[24]

S. Nixon, 'Life in the kitchen: Television advertising, the housewife and domestic modernity in Britain, 1955–1969', *Contemporary British History*, vol. 31, no. 1, pp. 69–90, Jan. 2017, doi: 10.1080/13619462.2016.1245619. [Online]. Available: <http://0-www.tandfonline.com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/13619462.2016.1245619>

[25]

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

[26]

A. C. Pertierra and G. Turner, *Locating television: zones of consumption*. London: Routledge, 2013 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2724171

[27]

D. Rodan, 'Large, sleek, slim, stylish flat screens: Privatized space and the televisual experience', *Continuum*, vol. 23, no. 3, pp. 367–382, Jun. 2009, doi:

10.1080/10304310902884050. [Online]. Available:
<http://0-www.tandfonline.com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/10304310902884050>

[28]

M. Geller and 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]

R. Silverstone, Television and everyday life. London: Routledge, 1994 [Online]. Available:
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2698500

[30]

L. Spigel, Make room for TV: television and the family ideal in postwar America. Chicago: University of Chicago Press, 1992 [Online]. Available:
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2756011

[31]

C. Tichi, Electronic hearth: creating an American television culture. New York: Oxford University Press, 1991 [Online]. Available:
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2905968

[32]

H. Andrews, Television and British cinema: convergence and divergence since 1990. Basingstoke: Palgrave Macmillan, 2014 [Online]. Available:
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2722218

[33]

H. Andrews, 'On the Grey Box: Broadcasting Experimental Film and Video on Channel 4's', Visual Culture in Britain, vol. 12, no. 2, pp. 203–218, Jul. 2011, doi:
10.1080/14714787.2011.575262. [Online]. Available:
<http://0-www.tandfonline.com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/14714787.2011.575262>

[34]

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

[35]

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

[36]

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

[37]

B. Klinger, *Beyond the multiplex: cinema, new technologies, and the home*. Berkeley: University of California Press, 2006 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2668425

[38]

N. Niessen, 'Lives of cinema: against its "death"', *Screen*, vol. 52, no. 3, pp. 307–326, Sep. 2011, doi: 10.1093/screen/hjr023. [Online]. Available: <https://0-academic-oup-com.pugwash.lib.warwick.ac.uk/screen/article-lookup/doi/10.1093/screen/hjr023>

[39]

D. N. Rodowick, *The virtual life of film*. Cambridge, Mass: Harvard University Press, 2007 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2667173

[40]

J. C. Stokes, *On screen rivals: cinema and television in the United States and Britain*. Basingstoke: Macmillan, 1999.

[41]

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

[42]

C. Johnson, *Branding television*, vol. Comedia. Abingdon, Oxon: Routledge, 2012 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2807202

[43]

S. Ahmed, 'Making Feminist Points'. [Online]. Available: <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*, vol. 47, no. 3, pp. 38-41, 2011 [Online]. Available: <http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/43459668?refreqid=search%3A350b5d35038cc5cd230d7262e379c3dc>

[45]

C. Brunsdon, 'Pedagogies of the feminine: feminist teaching and women's genres', *Screen*, vol. 32, no. 4, pp. 364-381, Dec. 1991, doi: 10.1093/screen/32.4.364. [Online]. Available: <https://0-academic-oup-com.pugwash.lib.warwick.ac.uk/screen/article/32/4/364/1679919/Pedagogies-of-the-feminine-feminist-teaching-and>

[46]

H. U. Gumbrecht and K. L. Pfeiffer, *Materialities of communication*, vol. *Writing science*. Stanford, Calif: Stanford University Press, 1994.

[47]

E. K. Sedgwick, *Touching feeling: affect, pedagogy, performativity*, vol. Series Q. Durham, N.C.: Duke University Press, 2003.

[48]

'Scarlet Street (1945)'. BBC2 England [Online]. Available:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00017964?bcast=76007713>

[49]

V. F. Perkins, "'How' is 'What'", in *Film as film: understanding and judging movies*, Penguin., Harmondsworth: Penguin, 1972, pp. 116–133 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=16d966f4-3d99-e711-80cb-005056af4099>

[50]

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

[51]

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

[52]

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

[53]

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

[54]

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

[55]

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

[56]

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

[57]

R. Wood, *Personal views: explorations in film*, Rev. ed., vol. *Contemporary approaches to film and television series*. Detroit: Wayne State University Press, 2006 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2999423

[58]

J. Coen, E. Coen, W. H. Macy, and F. McDormand, *' Fargo'*. MGM Home Entertainment, Santa Monica, CA, 2004.

[59]

A. Clayton and A. Klevan, 'Introduction: The language and style of film criticism', in *The language and style of film criticism*, Abingdon, Oxon: Routledge, 2011 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=ceb19b4d-5920-e711-80c9-005056af4099>

[60]

Goerge Toles, 'Obvious mysteries in Fargo', *Michigan Quarterly Review*, vol. 38, no. 4, 1999 [Online]. Available: 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]

A. Britton and B. K. Grant, *Britton on film: the complete film criticism of Andrew Britton*, vol. *Contemporary approaches to film and television series*. Detroit: Wayne State University Press, 2009 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2988759

[62]

N. Carroll, *On criticism*, vol. *Thinking in action*. New York: Routledge, 2009.

[63]

W. Luhr, *The Coen brothers' Fargo*, vol. *The Cambridge University Press film handbooks series*. Cambridge, U.K.: Cambridge University Press, 2004 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2668201

[64]

A. Clayton and A. Klevan, *The language and style of film criticism*. Abingdon, Oxon: Routledge, 2011 [Online]. Available: 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*, vol. 34, pp. 1-6, 1990 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=565b4837-7a9c-e711-80cb-005056af4099>

[66]

V. F. Perkins, *Film as film: understanding and judging movies*, vol. *A Pelican original*. Harmondsworth: Penguin, 1972.

[67]

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

[68]

'Grayson Perry: *Divided Britain*'. Channel 4 [Online]. Available: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0F03831C?bcast=124243314>

[69]

K. Spacey, 'House of cards [videorecording]'. .

[70]

R. Williams, 'Chapter 4: "Programming: distribution and flow"', in *Television: technology and cultural form*, 2nd ed., London: Routledge, 1990, pp. 78-118 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=4c8eb77a-c497-e711-80cb-005056af4099>

[71]

J. Ellis, *Visible fictions: cinema, television, video*, Rev. ed. London: Routledge, 1992 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2882155

[72]

J. Mittell, *Complex TV: the poetics of contemporary television storytelling*. New York: New York University Press, 2015 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3087566

[73]

H. M. Newcomb and P. M. Hirsch, 'Television as a cultural forum: Implications for research*', *Quarterly Review of Film Studies*, vol. 8, no. 3, pp. 45-55, Jun. 1983, doi: 10.1080/10509208309361170. [Online]. Available: <http://0-www.tandfonline.com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/10509208309361170>

[74]

J. T. Caldwell, 'Excessive Style: The Crisis of Network Television', in *Televisuality: style, crisis, and authority in American television*, vol. *Communication, media, and culture*, New Brunswick, N.J.: Rutgers University Press, 1995, pp. 3-31 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=8327195d-5720-e711-80c9-005056af4099>

[75]

J. Bennett and N. Strange, *Television as digital media*, vol. *Console-ing passions*. Durham, NC: Duke University Press, 2011 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2680993

[76]

N. Browne, 'The political economy of the television (super) text', *Quarterly Review of Film Studies*, vol. 9, no. 3, pp. 174–182, Jun. 1984, doi: 10.1080/10509208409361210. [Online]. Available: <http://0-www.tandfonline.com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/10509208409361210?journalCode=gqrf19>

[77]

M. Buonanno, *The age of television: experiences and theories*. Bristol: Intellect, 2008 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2684701

[78]

J. T. Caldwell and A. Everett, *New media: theories and practices of digitextuality*, vol. *AFI film readers*. New York: Routledge, 2003.

[79]

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

[80]

J. Bennett and N. Strange, *Television as digital media*, vol. *Console-ing passions*. Durham, NC: Duke University Press, 2011 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2680993

[81]

E. A. Kaplan, *Regarding television: critical approaches : an anthology*, vol. *The American Film Institute monograph series*. Frederick, MD.: University Publications of America, 1983.

[82]

J. Fiske, *Television culture*, 2nd ed. London: Routledge, 2011 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2586371

[83]

C. Geraghty and D. Lusted, *The television studies book*. London: Arnold, 1998.

[84]

M. Hills, 'FROM THE BOX IN THE CORNER TO THE BOX SET ON THE SHELF', *New Review of Film and Television Studies*, vol. 5, no. 1, pp. 41-60, Apr. 2007, doi: 10.1080/17400300601140167. [Online]. Available: <http://0-www.tandfonline.com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/17400300601140167>

[85]

J. Jacobs, 'Issues of judgement and value in television studies', *International Journal of Cultural Studies*, vol. 4, no. 4, pp. 427-447, Dec. 2001, doi: 10.1177/136787790100400404. [Online]. Available: <http://0-journals.sagepub.com.pugwash.lib.warwick.ac.uk/doi/10.1177/136787790100400404>

[86]

J. Bennett and N. Strange, *Television as digital media*, vol. *Console-ing passions*. Durham, NC: Duke University Press, 2011 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2680993

[87]

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

[88]

K. McDonald and D. Smith-Rowsey, Eds., *The Netflix effect: technology and entertainment*

in the 21st century. New York, NY: Bloomsbury Academic, an imprint of Bloomsbury Publishing Inc, 2016 [Online]. Available:
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3030558

[89]

P. Mellencamp, *Logics of television: essays in cultural criticism*, vol. *Theories of contemporary culture*. Bloomington: Indiana University Press, 1990.

[90]

L. Spigel and J. Olsson, *Television after TV: essays on a medium in transition*, vol. *Console-ing passions*. Durham: Duke University Press, 2004 [Online]. Available:
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2876268

[91]

L. Spigel, 'My TV Studies . . . Now Playing on a You Tube Site Near You', *Television & New Media*, vol. 10, no. 1, pp. 149–153, Jan. 2009, doi: 10.1177/1527476408325895. [Online]. Available:
<http://0-journals.sagepub.com.pugwash.lib.warwick.ac.uk/doi/10.1177/1527476408325895>

[92]

L. Spigel and J. Olsson, *Television after TV: essays on a medium in transition*, vol. *Console-ing passions*. Durham: Duke University Press, 2004 [Online]. Available:
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2876268

[93]

N. Couldry and A. McCarthy, *MediaSpace: place, scale, and culture in a media age*, vol. *Comedia*. London: Routledge, 2004.

[94]

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

[95]

H. Wood, 'Television is happening', *European Journal of Cultural Studies*, vol. 10, no. 4, pp. 485–506, Nov. 2007, doi: 10.1177/1367549407081956. [Online]. Available: <http://0-journals.sagepub.com.pugwash.lib.warwick.ac.uk/doi/abs/10.1177/1367549407081956>

[96]

G. Turner and J. Tay, *Television studies after tv: understanding television in the post-broadcast era*. London: Routledge, 2009 [Online]. Available: 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*, vol. 25, no. 2, 2003 [Online]. Available: <http://0-journals.sagepub.com.pugwash.lib.warwick.ac.uk/doi/pdf/10.1177/01634437030252006>

[98]

H. Wheatley, *Re-viewing television history: critical issues in television historiography*. London: I. B. Tauris, 2007 [Online]. Available: 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*, vol. 6, no. 1 16, pp. 9–46, Jan. 1988, doi: 10.1215/02705346-6-1_16-9 10.1215/02705346-6-1_16-9. [Online]. Available: http://cameraobscura.dukejournals.org/content/6/1_16/9.citation

[100]

J. Bignell and S. Lacey, *Popular television drama: critical perspectives*. Manchester: Manchester University Press, 2005.

[101]

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

[102]

Amy Holdsworth, "'Television Resurrections": Television and Memory', *Cinema Journal*, vol. 47, no. 3, pp. 137-144, 2008 [Online]. Available: <http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/30136121>

[103]

J. Jacobs, *The intimate screen: early British television drama*, vol. Oxford television studies. Oxford: Oxford University Press, 2000 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2664100

[104]

G. Creeber, *Tele-visions: an introduction to studying television*. London: BFI, 2006.

[105]

S. Lacey, 'Some Thoughts on Television History and Historiography: A British Perspective', *Critical Studies in Television: The International Journal of Television Studies*, vol. 1, no. 1, pp. 3-12, Mar. 2006, doi: 10.7227/CST.1.1.3. [Online]. Available: <http://0-journals.sagepub.com.pugwash.lib.warwick.ac.uk/doi/10.7227/CST.1.1.3>

[106]

J. Moran, *Armchair nation: an intimate history of Britain in front of the TV*. London: Profile Books, 2013 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2876349

[107]

S. Gillis and J. Hollows, *Feminism, domesticity and popular culture*, vol. Routledge advances in sociology. 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*, vol. 47, no. 3, pp. 152–158, 2008 [Online]. Available: <http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/30136123>

[109]

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

[110]

D. Cannadine and 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*, vol. 13, no. 1, pp. 99–120, 2016 [Online]. Available: <http://0-search.ebscohost.com.pugwash.lib.warwick.ac.uk/login.aspx?direct=true&db=edb&AN=112339087&site=eds-live&group=trial>

[112]

G. Bruno, *Atlas of emotion: journeys in art, architecture and film*. New York: Verso, 2007.

[113]

Kar Wai Wong, 'Grandmaster [videorecording]'. .

[114]

T. Gunning, 'Moving Away from the Index: Cinema and the Impression of Reality', *differences*, vol. 18, no. 1, pp. 29–52, Jan. 2007, doi: 10.1215/10407391-2006-022. [Online]. Available: <https://plu.mx/a/?ebsco-client=&doi=10.1215%2F10407391-2006-022>

[115]

C. Metz, 'On the Impression of Reality in the Cinema', in *Film language: a semiotics of the cinema*, New York: Oxford University Press, 1974, pp. 3-15 [Online]. Available: <https://contentstore.cla.co.uk/secure/link?id=e12e9083-4f99-e711-80cb-005056af4099>

[116]

A. Bazin and H. Gray, *What is cinema?* Berkeley: University of California Press, 2005 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2756261

[117]

J. Crary, *Techniques of the observer: on vision and modernity in the nineteenth century*, vol. October books. Cambridge, Mass: MIT Press, 1990.

[118]

Visual Studies Workshop, 'Afterimage'.

[119]

T. Elsaesser, *Film history as media archaeology: tracking digital cinema*, vol. *Film culture in transition*. Amsterdam: Amsterdam University Press, 2016.

[120]

T. Elsaesser and M. Hagener, *Film theory: an introduction through the senses*. New York: Routledge, 2010 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3076220

[121]

A. Friedberg, *The virtual window: from Alberti to Microsoft*. Cambridge, Mass: MIT Press, 2006 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2756081

[122]

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

[123]

L. Manovich, *The language of new media*, vol. Leonardo series. Cambridge, Mass: MIT Press, 2001 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2851616

[124]

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

[125]

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

[126]

B. Fuller et al., 'American gods: Complete season one'. StudioCanal, [London], 2017.

[127]

V. C. Sobchack, *Carnal thoughts: embodiment and moving image culture*. Berkeley: University of California Press, 2004 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2668155

[128]

E. Brinkema, *The forms of the affects*. Durham: Duke University Press, 2014 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2750546

[129]

J. T. Caldwell, *Televisuality: style, crisis, and authority in American television*, vol. Communication, media, and culture. New Brunswick, N.J.: Rutgers University Press, 1995 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2848118

[130]

T. Elsaesser and M. Hagener, *Film theory: an introduction through the senses*. New York: Routledge, 2010 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3076220

[131]

K. Gorton, *Media audiences: television, meaning and emotion*, vol. *Media topics*. Edinburgh: Edinburgh University Press, 2009 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2796985

[132]

C. Hemmings, 'INVOKING AFFECT', *Cultural Studies*, vol. 19, no. 5, pp. 548–567, Sep. 2005, doi: 10.1080/09502380500365473. [Online]. Available: <http://0-www.tandfonline.com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/09502380500365473>

[133]

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

[134]

A. Ndalians, 'A Disturbing Feast for the Senses', *Journal of Visual Culture*, vol. 14, no. 3, pp. 279–284, Dec. 2015, doi: 10.1177/1470412915607928.

[135]

C. R. Plantinga, *Moving viewers: American film and the spectator's experience*. Berkeley: University of California Press, 2009 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2668563

[136]

'Senses of cinema' [Online]. Available: <http://sensesofcinema.com/issues/>

[137]

S. Shaviro, *The cinematic body*, vol. *Theory out of bounds*. Minneapolis: University of Minnesota Press, 1993 [Online]. Available:
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2914101

[138]

M. Gregg and G. J. Seigworth, *The affect theory reader*. Durham, NC: Duke University Press, 2010 [Online]. Available:
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2747774

[139]

E. Shouse, 'Feeling, Emotion, Affect', *M/C Journal*, vol. 8, no. 6, 2005 [Online]. Available:
<http://www.journal.media-culture.org.au/0512/03-shouse.php>

[140]

A. Smit, 'Visual Effects and Visceral Affect: "Tele-Affectivity" and the Intensified Intimacy of Contemporary Television', *Critical Studies in Television: The International Journal of Television Studies*, vol. 8, no. 3, pp. 92–107, Nov. 2013, doi: 10.7227/CST.8.3.8. [Online]. Available: <http://0-journals.sagepub.com.pugwash.lib.warwick.ac.uk/doi/10.7227/CST.8.3.8>

[141]

Williams, Linda, 'Film Bodies: Gender, Genre, and Excess', *Film Quarterly (ARCHIVE)*, vol. 44, no. 4 [Online]. Available:
<https://0-search-proquest-com.pugwash.lib.warwick.ac.uk/docview/223102636?accountid=14888>

[142]

Y. Ozu, K. Noda, Y. Atsuta, C. Ryū, S. Hara, and H. Sugimura, 'The Noriko trilogy'. Tartan Video, London, 2004.

[143]

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

[144]

Y. Ozu et al., 'Late autumn'. Tartan Video, [S.l.], 2006.

[145]

D. Bordwell, 'Towards Intrinsic Norms', in *Ozu and the poetics of cinema*, London: BFI Publishing, 1988, pp. 73–88 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=18aa4f69-049b-e811-80cd-005056af4099>

[146]

N. Burch, 'Ozu Yasujiro', in *To the distant observer: form and meaning in the Japanese cinema*, London: Scolar Press, 1979, pp. 154–185 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=76e8cecb-5720-e711-80c9-005056af4099>

[147]

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

[148]

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

[149]

C. Russell, *Classical Japanese cinema revisited*. New York: Continuum, 2011 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2824993

[150]

D. Desser, *Ozu's Tokyo story*, vol. *Cambridge film handbooks series*. Cambridge: Cambridge University Press, 1997 [Online]. Available:

http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2668747

[151]

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

[152]

D. Richie, *Ozu*. Berkeley: University of California Press, 1974.

[153]

Y. Ozu and K. Noda, *Tokyo Story: The Ozu/Noda Screenplay*. 2003 [Online]. Available: 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]

Y. Hitoto et al., 'Café Lumière'. ICA Projects, [England].

[155]

A. Kiarostami, 'Five Dedicated to Ozu'. 2003 [Online]. Available: 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]

W. Wenders, 'Tokyo-Ga', 1985. [Online]. Available: 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]

J. Jarmusch, Y. Koduh, M. Nagase, S. J. Hawkins, and Channel Four (Great Britain), 'Mystery train'. Channel 4, [London], 1993.

[158]

C. Denis et al., '35 rhums: 35 shots of rum'. New Wave Films, [London], 2008 [Online]. Available:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/01407544?bcast=89004719>

[159]

H. Kore-eda et al., 'Still walking'. New Wave Films, [London], 2008.

[160]

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

[161]

J. Rosenbaum, 'Is Ozu Slow?', 2000. [Online]. Available:
<http://sensesofcinema.com/2000/feature-articles/ozu-2/>

[162]

L. Nagib, 'The Politics of Slowness and the Traps of Modernity', in *Slow cinema*, vol. *Traditions in world cinema*, T. De Luca and N. B. Jorge, Eds. Edinburgh: Edinburgh University Press, 2016, pp. 25-46 [Online]. Available:
<https://contentstore.cla.co.uk/secure/link?id=8835f723-6e98-e711-80cb-005056af4099>

[163]

A. Graf, *The cinema of Wim Wenders: the celluloid highway*, vol. *Directors' cuts*. London: Wallflower Press, 2002.

[164]

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

[165]

T. De Luca and N. B. Jorge, Eds., *Slow cinema*, vol. *Traditions in world cinema*. Edinburgh: Edinburgh University Press, 2016.

[166]

M. Gott, T. Schilt, and L. Rascaroli, *Open roads, closed borders: the contemporary French-language road movie*. Bristol, UK: Intellect, 2013 [Online]. Available: 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*, vol. 10, no. 1, pp. 36–57, 2016, doi: 10.3868/s010-005-016-0003-4. [Online]. Available: <http://0-booksandjournals.brillonline.com.pugwash.lib.warwick.ac.uk/content/journals/10.3868/s010-005-016-0003-4>

[168]

V. P. Y. Lee, *East Asian cinemas: regional flows and global transformations*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2011 [Online]. Available: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2702797

[169]

T. De Luca and N. B. Jorge, Eds., *Slow cinema*, vol. *Traditions in world cinema*. Edinburgh: Edinburgh University Press, 2016.

[170]

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

[171]

W. Buckland, Ed., *Hollywood puzzle films*, vol. *AFI film readers*. New York: Routledge, 2014.

[172]

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

[173]

I. Wu, 'Remapping Ozu's Tokyo? The Interplay between History and Memory in Hou Hsiao-Hsien's *Café Lumière*', *Asian Cinema*, vol. 19, no. 1, pp. 172-181, Mar. 2008, doi: 10.1386/ac.19.1.172_1. [Online]. Available:
<http://0-www.ingentaconnect.com.pugwash.lib.warwick.ac.uk/content/intellect/ac/2008/0000019/00000001/art00011>