

# FI908: Screen Cultures and Methods

View Online



- 
1.  
All That Heaven Allows (1955).
  2.  
Wyman, J. et al. All that heaven allows. (2007).
  3.  
Fassbinder, R. W. et al. Ali, fear eats the soul. vol. Criterion collection (Criterion Collection, 2003).
  4.  
Far from Heaven (2002).
  5.  
Klinger, B. The Many Faces of Melodrama. in Melodrama and meaning: history, culture, and the films of Douglas Sirk 11–20 (Indiana University Press, 1994).
  6.  
Gibbs, J. E. Mise-en-scène: film style and interpretation. vol. Short cuts (Wallflower, 2002).

7.

Lynn Spigel. Installing the Television Set: Popular Discourses on Television and Domestic Space, 1948–1955. *Camera Obscura* **6**, 9–46 (1988).

8.

Sontag, S. Against Interpretation. in *Against interpretation, and other essays* 3–14 (Eyre & Spottiswoode, 1967).

9.

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

10.

Halliday, J. *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%3Aha%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%3Aha%3AHalliday++Conversations+with+Jon+Halliday) (1997).

11.

Mulvey, L. *Visual and other pleasures*. vol. *Language, discourse, society* (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).

20.

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

21.

Ellis, J. *Visible fictions: cinema, television, video*. (Routledge, 1992).

22.

Hartley, J. *Uses of television*. (Routledge, 1999).

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* **31**, 69–90 (2017).

25.

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

26.

Pertierra, A. C. & Turner, G. *Locating television: zones of consumption*. (Routledge, 2013).

27.

Rodan, D. *Large, sleek, slim, stylish flat screens: Privatized space and the televisual experience*. *Continuum* **23**, 367–382 (2009).

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).

30.

Spigel, L. *Make room for TV: television and the family ideal in postwar America*. (University of Chicago Press, 1992).

31.

Tichi, C. *Electronic hearth: creating an American television culture*. (Oxford University Press, 1991).

32.

Andrews, H. *Television and British cinema: convergence and divergence since 1990*. (Palgrave Macmillan, 2014).

33.

Andrews, H. *On the Grey Box: Broadcasting Experimental Film and Video on Channel 4's. Visual Culture in Britain* **12**, 203–218 (2011).

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).

38.

Niessen, N. Lives of cinema: against its 'death'. *Screen* **52**, 307–326 (2011).

39.

Rodowick, D. N. *The virtual life of film*. (Harvard University Press, 2007).

40.

Stokes, J. C. *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).

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* **47**, 38–41 (2011).

45.

Brunsdon, C. Pedagogies of the feminine: feminist teaching and women's genres. *Screen* **32**, 364–381 (1991).

46.

Gumbrecht, H. U. & Pfeiffer, K. L. Materialities of communication. vol. Writing science (Stanford University Press, 1994).

47.

Sedgwick, E. K. Touching feeling: affect, pedagogy, performativity. vol. Series Q. (Duke University Press, 2003).

48.

Scarlet Street (1945).

49.

Perkins, V. F. "How" is "What". in Film as film: understanding and judging movies 116-133 (Penguin, 1972).

50.

Martin, A. Guess-Work: Scarlet Street. *Movie: A Journal of Film Criticism* **3**, (2012).

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, G. M. 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 (Wayne State University Press, 2006).

58.

Coen, J., Coen, E., Macy, W. H. & McDormand, F. Fargo. (2004).

59.

Clayton, A. & Klevan, A. Introduction: The language and style of film criticism. in The language and style of film criticism (Routledge, 2011).

60.

Goerge Toles. Obvious mysteries in Fargo. Michigan Quarterly Review **38**, (1999).

61.

Britton, A. & Grant, B. K. Britton on film: the complete film criticism of Andrew Britton. vol. Contemporary approaches to film and television series (Wayne State University Press,



2009).

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).

64.

Clayton, A. & Klevan, A. The language and style of film criticism. (Routledge, 2011).

65.

Please read: V.F. Perkins, 'Must We Say What They Mean? Film Criticism and Interpretation'. *Movie* **34**, 1-6 (1990).

66.

Perkins, V. F. 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.

69.

Spacey, K. House of cards [videorecording].

70.

Williams, R. Chapter 4: 'Programming: distribution and flow'. in *Television: technology and cultural form* 78–118 (Routledge, 1990).

71.

Ellis, J. *Visible fictions: cinema, television, video*. (Routledge, 1992).

72.

Mittell, J. *Complex TV: the poetics of contemporary television storytelling*. (New York University Press, 2015).

73.

Newcomb, H. M. & Hirsch, P. M. Television as a cultural forum: Implications for research\*. *Quarterly Review of Film Studies* **8**, 45–55 (1983).

74.

Caldwell, J. T. Excessive Style: The Crisis of Network Television. in *Televisuality: style, crisis, and authority in American television* vol. *Communication, media, and culture* 3–31 (Rutgers University Press, 1995).

75.

Bennett, J. & Strange, N. Television as digital media. vol. *Console-ing passions* (Duke University Press, 2011).

76.

Browne, N. The political economy of the television (super) text. *Quarterly Review of Film Studies* **9**, 174–182 (1984).

77.

Buonanno, M. *The age of television: experiences and theories*. (Intellect, 2008).

78.

Caldwell, J. T. & 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).

81.

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

82.

Fiske, J. *Television culture*. (Routledge, 2011).

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* **5**, 41-60 (2007).

85.

Jacobs, J. Issues of judgement and value in television studies. *International Journal of Cultural Studies* **4**, 427–447 (2001).

86.

Bennett, J. & Strange, N. Television as digital media. vol. *Console-ing passions* (Duke University Press, 2011).

87.

Lury, K. *Interpreting television*. (Hodder Arnold, 2005).

88.

*The Netflix effect: technology and entertainment in the 21st century*. (Bloomsbury Academic, an imprint of Bloomsbury Publishing Inc, 2016).

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).

91.

Spigel, L. My TV Studies . . . Now Playing on a You Tube Site Near You. *Television & New Media* **10**, 149–153 (2009).

92.

Spigel, L. & Olsson, J. *Television after TV: essays on a medium in transition*. vol. *Console-ing passions* (Duke University Press, 2004).

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*. (Routledge, 1990).

95.

Wood, H. Television is happening. *European Journal of Cultural Studies* **10**, 485–506 (2007).

96.

Turner, G. & Tay, J. *Television studies after tv: understanding television in the post-broadcast era*. (Routledge, 2009).

97.

Corner, John. Finding data, reading patterns, telling stories: issues in the historiography of television. *Media, Culture & Society*; **25**, (2003).

98.

Wheatley, H. *Re-viewing television history: critical issues in television historiography*. (I. B. Tauris, 2007).

99.

Lynn Spigel. Installing the Television Set: Popular Discourses on Television and Domestic Space, 1948–1955. *Camera Obscura* **6**, 9–46 (1988).

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* **47**, 137–144 (2008).

103.

Jacobs, J. The intimate screen: early British television drama. vol. Oxford television studies (Oxford University Press, 2000).

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* **1**, 3–12 (2006).

106.

Moran, J. Armchair nation: an intimate history of Britain in front of the TV. (Profile Books, 2013).

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* **47**, 152–158 (2008).

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*; **13**, 99–120 (2016).

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* **18**, 29–52 (2007).

115.

Metz, C. On the Impression of Reality in the Cinema. in *Film language: a semiotics of the cinema* 3–15 (Oxford University Press, 1974).

116.

Bazin, A. & Gray, H. What is cinema? (University of California Press, 2005).

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).

121.

Friedberg, A. The virtual window: from Alberti to Microsoft. (MIT Press, 2006).

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).

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. et al. *American gods: Complete season one*. (2017).

127.

Sobchack, V. C. *Carnal thoughts: embodiment and moving image culture*. (University of California Press, 2004).

128.

Brinkema, E. *The forms of the affects*. (Duke University Press, 2014).

129.

Caldwell, J. T. *Televisuality: style, crisis, and authority in American television*. vol. *Communication, media, and culture* (Rutgers University Press, 1995).

130.

Elsaesser, T. & Hagener, M. *Film theory: an introduction through the senses*. (Routledge, 2010).

131.

Gorton, K. *Media audiences: television, meaning and emotion*. vol. *Media topics* (Edinburgh University Press, 2009).

132.

Hemmings, C. INVOKING AFFECT. *Cultural Studies* **19**, 548–567 (2005).

133.

Marks, L. U. *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* **14**, 279–284 (2015).

135.

Plantinga, C. R. *Moving viewers: American film and the spectator's experience*. (University of California Press, 2009).

136.

Senses of cinema.

137.

Shaviro, S. *The cinematic body. vol. Theory out of bounds* (University of Minnesota Press, 1993).

138.

Gregg, M. & Seigworth, G. J. *The affect theory reader*. (Duke University Press, 2010).

139.

Shouse, E. Feeling, Emotion, Affect. *M/C Journal* **8**, (2005).

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* **8**, 92–107 (2013).

141.

Williams, Linda. Film Bodies: Gender, Genre, and Excess. *Film Quarterly (ARCHIVE)* **44**,..

142.

Ozu, Y. et al. The Noriko trilogy. (2004).

143.

Late Spring (1949).

144.

Ozu, Y. et al. Late autumn. (2006).

145.

Bordwell, D. Towards Intrinsic Norms. in *Ozu and the poetics of cinema* 73–88 (BFI Publishing, 1988).

146.

Burch, N. Ozu Yasujiro. in *To the distant observer: form and meaning in the Japanese cinema* 154–185 (Scolar Press, 1979).

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).

150.

Desser, D. Ozu's Tokyo story. vol. Cambridge film handbooks series (Cambridge University Press, 1997).

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).

154.

Hitoto, Y. et al. Café Lumière.

155.

Kiarostami, A. Five Dedicated to Ozu. (2003).

156.

Wenders, W. Tokyo-Ga.

[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) (1985).

157.

Jarmusch, J., Koduh, Y., Nagase, M., Hawkins, S. J., & Channel Four (Great Britain). *Mystery train*. (1993).

158.

Denis, C. et al. *35 rhums: 35 shots of rum*. (2008).

159.

Kore-eda, H. et al. *Still walking*. (2008).

160.

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

161.

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

162.

Nagib, L. The Politics of Slowness and the Traps of Modernity. in *Slow cinema* (eds. De Luca, T. & Jorge, N. B.) vol. Traditions in world cinema 25–46 (Edinburgh University Press, 2016).

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.

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).

167.

Song Hwee LIM. Domesticating Time: Gendered Temporalities in Hou Hsiao-hsien's *Café Lumière*. *Frontiers of Literary Studies in China* **10**, 36–57 (2016).

168.

Lee, V. P. Y. East Asian cinemas: regional flows and global transformations. (Palgrave Macmillan, 2011).

169.

Slow cinema. vol. Traditions in world cinema (Edinburgh University Press, 2016).

170.

Ozu international: essays on the global influences of a Japanese auteur. (Bloomsbury, An imprint of Bloombury Publishing Inc, 2015).

171.

Hollywood puzzle films. vol. AFI film readers (Routledge, 2014).

172.

Ozu international: essays on the global influences of a Japanese auteur. (Bloomsbury, An imprint of Bloombury Publishing Inc, 2015).

173.

Wu, I. Remapping Ozu's Tokyo? The Interplay between History and Memory in Hou Hsiao-Hsien's *Café Lumière*. *Asian Cinema* **19**, 172–181 (2008).