

# FI301: Film Aesthetics (Term 2)

[View Online](#)

---

1.

Korine H, Hanley C, Gertner J, et al. Spring Breakers. [Widescreen ed.]. Lionsgate; 2013.  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/05BDE942?bcast=116797790>

2.

Korine H, Hanley C, Gertner J, et al. Spring breakers.

3.

Kristen Daly. Cinema 3.0: The Interactive-Image. Cinema Journal. 2010;50(1):81-98.  
<http://0-muse.jhu.edu.pugwash.lib.warwick.ac.uk/article/405349>

4.

Hagener malte. Cinephilia in the Age of the Post-Cinematographic.  
[http://www.photogenie.be/photogenie\\_blog/article/cinephilia-age-post-cinematographic](http://www.photogenie.be/photogenie_blog/article/cinephilia-age-post-cinematographic)

5.

Fenner DEW. Why Was There So Much Ugly Art in the Twentieth Century? The Journal of Aesthetic Education. 2005;39(2):13-26.  
[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3527402?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3527402?seq=1#page_scan_tab_contents)

6.

Haneke M, Auteuil D, Binoche J, et al. Hidden. Published online 2006.

7.

Hidden (2005).

<https://learningonscreen.ac.uk/ondemand/index.php/prog/00C9377F?bcast=69333958>

8.

Carruthers L. M. Bazin et le temps: reclaiming the timeliness of cinematic time. *Screen*. 2011;52(1):13-29.

<https://0-academic.oup.com.pugwash.lib.warwick.ac.uk/screen/article-abstract/52/1/13/1668875/M-Bazin-et-le-temps-reclaiming-the-timeliness-of?redirectedFrom=fulltext>

9.

Bazin A, Andrew D, Gray H, Renoir J. *What Is Cinema?: Volume 1*. University of California Press; 2005. <http://site.ebrary.com/lib/warwick/Doc?id=10793606>

10.

Frey mattias. Michael Haneke: Great Director profile: Senses of Cinema.

<http://sensesofcinema.com/2010/great-directors/michael-haneke/>

11.

Nichols B. *Movies and Methods: An Anthology*. University of California Press; 1976.

12.

Ara Osterweil. Osterweil, Ara: *Caché*. *Film Quarterly*. 2006;59(4).

[http://0-literature.proquest.com.pugwash.lib.warwick.ac.uk/searchFulltext.do?id=R03863356&divLevel=0&queryId=2969134856244&trailId=1590C9E738F&are=a=criticism&forward=critref\\_ft](http://0-literature.proquest.com.pugwash.lib.warwick.ac.uk/searchFulltext.do?id=R03863356&divLevel=0&queryId=2969134856244&trailId=1590C9E738F&are=a=criticism&forward=critref_ft)

13.

Sharrett C. *Cache*. *Cinéaste*. 2005;31(1):60-84.

[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/41689944?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/41689944?seq=1#page_scan_tab_contents)

14.

Drouot S, Rossignon C, Noé G, et al. Irreversible. Published online 2005.

15.

Brinkema E. Irreversible.

<http://www.nottingham.ac.uk/scope/documents/2004/august-2004/film-rev-aug-2004.pdf#page=10>

16.

Brottman, Mikita Sterritt, David. Irréversible. Film Quarterly. 57(2):37-42.

<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/212237776?accountid=14888>

17.

Nesselson, Lisa. Irreversible. Variety. 387(3).

<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/236201344/7CB8A6BD3784A89PQ/59?accountid=14888>

18.

Eyes Wide Shut (1999).

<https://learningonscreen.ac.uk/ondemand/index.php/prog/000F6BB1?bcast=90625108>

19.

2001: A Space Odyssey (1968).

<https://learningonscreen.ac.uk/ondemand/index.php/prog/004BC6CB?bcast=120684070>

20.

Memento (2000).

<https://learningonscreen.ac.uk/ondemand/index.php/prog/00152293?bcast=121115603>

21.

The Rules of Attraction (2002).

<https://learningonscreen.ac.uk/ondemand/index.php/prog/005C7AD3?bcast=68490192>

22.

Perkins VF. Where is the world?: the horizon of events in movie fiction. In: Style and Meaning: Studies in the Detailed Analysis of Film. Manchester University Press; 2005:16-41. <http://www2.warwick.ac.uk/services/library/search/extracts/fi/fi301>

23.

Fradley M. Digital Time: Recent Work in Film Theory. Film Quarterly. 2010;64(1):70-74. <http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/756038777?accountid=14888>

24.

Bailey M. Gaspar Noe: Great Director profile.

<http://sensesofcinema.com/2003/great-directors/noe/>

25.

Paronnaud V, Rigault X, Robert MA, et al. Persepolis. Published online 2008.

26.

Persepolis (2007).

<https://learningonscreen.ac.uk/ondemand/index.php/prog/01184EA9?bcast=108633706>

27.

Stam R. Beyond fidelity. In: Film Adaptation. Athlone; 2000:54-76.

<https://contentstore.cla.co.uk/secure/link?id=e851c813-5820-e711-80c9-005056af4099>

28.

Gordon I, Jancovich M, McAllister MP. Film and Comic Books. 1st ed. University Press of Mississippi; 2007.

29.

Gordon I, Jancovich M, McAllister MP, ebrary, Inc. Film and Comic Books. 1st ed. University Press of Mississippi; 2007.

<http://ebookcentral.proquest.com/lib/WARW/detail.action?docID=840334>

30.

McCloud S. Understanding Comics: The Invisible Art. 1st HarperPerennial ed. HarperPerennial; 1994.

31.

Wells P. Understanding Animation. Routledge; 1998.

32.

Scott Pilgrim vs the World (2010).

<https://learningonscreen.ac.uk/ondemand/index.php/prog/02FA5FBF?bcast=122280015>

33.

Bolter JD, Grusin R. Immediacy, hypermediacy and remediation. In: Remediation: Understanding New Media. MIT Press; 1999:20-50.

<https://contentstore.cla.co.uk/secure/link?id=358652b1-eb2d-e911-80cd-005056af4099>

34.

Elliott K. Analogy and category. In: Rethinking the Novel/Film Debate. Cambridge University Press; 2003:9-30.

<https://contentstore.cla.co.uk/secure/link?id=e4583768-5820-e711-80c9-005056af4099>

35.

Bordwell, David. Intensified Continuity. *Film Quarterly*. 55(3):16-28.  
<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/212288659/24D9796861F54E8DPQ/2?accountid=14888>

36.

Manovich L. What is cinema? In: *The Language of New Media*. Vol Leonardo. 1st MIT Press pbk. ed. MIT Press; 2002:286-333.  
<https://contentstore.cla.co.uk/secure/link?id=388a2956-ae43-e611-80bd-0cc47a6bddeb>

37.

From the Panel to the Frame: Style and Scott Pilgrim on Vimeo.  
<https://vimeo.com/59355775>

38.

Sousanis N. *Unflattening*. Harvard University Press; 2015.

39.

Transmedia Synergies - Remediating Films and Video Games on Vimeo.  
<https://vimeo.com/43326496>

40.

Burke L. *The Comic Book Film Adaptation: Exploring Modern Hollywood's Leading Genre*. University Press of Mississippi; 2015.  
[http://encore.lib.warwick.ac.uk/iii/encore/search/C\\_\\_SThe%20comic%20book%20film%20adaptation\\_\\_Ff%3Afacetfields%3Atitle%3Atitle%3Atitle%3A%3A\\_\\_Ff%3Afacetmediatype%3Ah%3Ah%3AE-Book%3A%3A\\_\\_Ff%3Afacetcloud%3Acomic%20strip%20characters%20in%20motion%20pictures%3Acomic%20strip%20characters%20in%20motion%20pictures%3Acomic%20strip%20characters%20in%20motion%20pictures%3A%3A\\_\\_Orighresult\\_\\_U\\_\\_X0?lang=eng&suite=cobalt](http://encore.lib.warwick.ac.uk/iii/encore/search/C__SThe%20comic%20book%20film%20adaptation__Ff%3Afacetfields%3Atitle%3Atitle%3Atitle%3A%3A__Ff%3Afacetmediatype%3Ah%3Ah%3AE-Book%3A%3A__Ff%3Afacetcloud%3Acomic%20strip%20characters%20in%20motion%20pictures%3Acomic%20strip%20characters%20in%20motion%20pictures%3Acomic%20strip%20characters%20in%20motion%20pictures%3A%3A__Orighresult__U__X0?lang=eng&suite=cobalt)

41.

Burke L. The Comic Book Film Adaptation: Exploring Modern Hollywood's Leading Genre. University Press of Mississippi; 2015. <http://site.ebrary.com/lib/warwick/Doc?id=11042995>

42.

Prince, Stephen. True Lies Perceptual Realism, Digital Images, and Film Theory. Film Quarterly (ARCHIVE). 49(3):27-37.  
<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/223097348?accountid=14888>

43.

Proctor W. Avengers Assembled: the Marvel transmedia universe.  
<https://www.nottingham.ac.uk/scope/documents/2014/february/filmrevfeb2014.pdf>

44.

Purse L. Digital Imaging in Popular Cinema. Edinburgh University Press; 2013.

45.

Purse L. Digital Imaging in Popular Cinema. Edinburgh University Press; 2013.  
<http://warw.eblib.com/patron/FullRecord.aspx?p=1126596>

46.

Brooker W. Hunting the Dark Knight: Twenty-First Century Batman. I.B. Tauris; 2012.

47.

Jenkins H. Convergence Culture: Where Old and New Media Collide. New York University Press; 2008.

48.

Jenkins H. Convergence Culture: Where Old and New Media Collide. New York University Press <http://0-hdl.handle.net.pugwash.lib.warwick.ac.uk/2027/heb.05936.0001.001>

49.

Coppola S, Coppola R, Henley Y, et al. The bling ring. Published online 2013.  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/06392FC9?bcast=122071770>

50.

Coppola S, Coppola R, Henley Y, et al. The bling ring. Published online 2013.  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/06392FC9?bcast=122071770>

51.

Galt R. Pretty: Film and the Decorative Image. Vol Film and culture. Columbia University Press; 2011.

52.

Galt R. Pretty: Film and the Decorative Image. Columbia University Press; 2011.  
[http://encore.lib.warwick.ac.uk/iii/encore/record/C\\_\\_Rb2540370](http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2540370)

53.

Galt R. Pretty: Film and the Decorative Image. Vol Film and culture. Columbia University Press <http://warw.ebib.com/patron/FullRecord.aspx?p=895150>

54.

Digital Media in Cinema Journal, 1995-2008. Cinema Journal. 2009;49(1):154-160.  
[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/25619755?Search=yes&resultItemClick=true&searchText=no:1&searchText=AND&searchText=sp:154&searchText=AND&searchText=vo:49&searchText=AND&searchText=year:2009&searchUri=%2Faction%2FdoBasicSearch%3Famp%3D%26Query%3Dno%253A1%2BAND%2Bsp%253A154%2BAND%2Bvo%253A49%2BAND%2Byear%253A2009%26ymod%3DYour%2Binbound%2Blink%2Bdid%2Bnot%2Bhave%2Ban%2Bexact%2Bmatch%2Bin%2Bour%2Bdatabase.%2BBut%2Bbased%2Bon%2Bthe%2Belements%2Bwe%2Bcould%2Bmatch%252C%2Bwe%2Bhave%2Breturned%2Bthe%2Bfollowing%2Bresults.&seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/25619755?Search=yes&resultItemClick=true&searchText=no:1&searchText=AND&searchText=sp:154&searchText=AND&searchText=vo:49&searchText=AND&searchText=year:2009&searchUri=%2Faction%2FdoBasicSearch%3Famp%3D%26Query%3Dno%253A1%2BAND%2Bsp%253A154%2BAND%2Bvo%253A49%2BAND%2Byear%253A2009%26ymod%3DYour%2Binbound%2Blink%2Bdid%2Bnot%2Bhave%2Ban%2Bexact%2Bmatch%2Bin%2Bour%2Bdatabase.%2BBut%2Bbased%2Bon%2Bthe%2Belements%2Bwe%2Bcould%2Bmatch%252C%2Bwe%2Bhave%2Breturned%2Bthe%2Bfollowing%2Bresults.&seq=1#page_scan_tab_contents)

55.

Smaill B. Sofia Coppola. *Feminist Media Studies*. 2013;13(1):148-162.  
<http://0-www.tandfonline.com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/14680777.2011.595425>

56.

The Place Beyond the Pines (2012).  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/05E16604?bcast=123319535>

57.

Brinkema E. *The Forms of the Affects*. Duke University Press; 2014.

58.

Brinkema E. *The Forms of the Affects*. 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)

59.

Geuens, Jean-Pierre. The Grand Style. *Film Quarterly*. 58(4):27-38.  
<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/212308828?accountid=14888>

60.

Hall S. The work of representation. In: *Representation: Cultural Representations and Signifying Practices*. Vol Culture, media, and identities. Sage in association with the Open University; 1997:13-75.  
<https://contentstore.cla.co.uk/secure/link?id=ab893111-9a43-e611-80bd-0cc47a6bddeb>

61.

Barker JM, Cottrel A. *Eyes at the Back of His Head: Precarious Masculinity and the Modern*

Tracking Shot. Paragraph. 2015;38(1):86-100.

<http://0-www.euppublishing.com.pugwash.lib.warwick.ac.uk/doi/10.3366/para.2015.0148>

62.

Arroyo J. The Place Beyond the Pines (Derek Cianfrance, USA, 2012) : First Impressions.

<https://notesonfilm1.com/2013/05/02/the-place-beyond-the-pines-derek-cianfrance-usa-2012/>

63.

Luhrmann B, Pearce C, Osborne B, et al. The great Gatsby. Published online 2013.

64.

Purse L. The Digital in three dimensions. In: Digital Imaging in Popular Cinema. Edinburgh University Press; 2013:129-151.

<https://contentstore.cla.co.uk/secure/link?id=5cffa316-c343-e611-80bd-0cc47a6bddeb>

65.

Sandifer P. Out of the Screen and into the Theater: 3-D Film as Demo. Cinema Journal. 2011;50(3):62-78.

[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/41240714?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/41240714?seq=1#page_scan_tab_contents)

66.

Cook P. Within and without: The Great Gatsby's 3D experience.

<https://fashionintofilm.wordpress.com/2013/06/02/within-and-without-the-great-gatsbys-3d-experience/>

67.

Elsaesser T. The "Return" of 3-D: On Some of the Logics and Genealogies of the Image in the Twenty-First Century. Critical Inquiry. 2013;39(2):217-246. doi:10.1086/668523

68.

Scott Higgins. 3D in Depth: Coraline, Hugo, and a Sustainable Aesthetic. *Film History: An International Journal*. 2012;24(2):196-209.

<http://0-muse.jhu.edu.pugwash.lib.warwick.ac.uk/article/479268>

69.

Griffiths, Alison. Sensual Vision: 3-D, Medieval Art, and the Cinematic Imaginary. *Film Criticism*. 37(38):60-85.

<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/1429244023/ECF6365A850349D4PQ/7?accountid=14888>

70.

Chibnall S. If You Build It, She Will Come: An Appreciation of Baz Luhrmann's *The Great Gatsby* (2013). *Adaptation*. 2014;7(1):94-97.

<https://0-academic.oup.com.pugwash.lib.warwick.ac.uk/adaptation/article/7/1/94/2641993/If-You-Build-It-She-Will-Come-An-Appreciation-of>

71.

Rooney B, Hennessy E. Actually in the Cinema: A Field Study Comparing Real 3D and 2D Movie Patrons' Attention, Emotion, and Film Satisfaction. *Media Psychology*. 2013;16(4):441-460.

<http://0-www.tandfonline.com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/15213269.2013.838905>

72.

Benson-Allott, Caetlin. Old Tropes in New Dimensions: Stereoscopy and Franchise Spectatorship. *Film Criticism*. 37(38):12-29.

<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/1429243961/15DFDA3CA04C45B5PQ/5?accountid=14888>

73.

William Paul. The Aesthetics of Emergence

Original text. *Film History*.

1993;5(3):321-355.

[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3815145?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3815145?seq=1#page_scan_tab_contents)

74.

Ross M. Stereoscopic visuality: Where is the screen, where is the film? *Convergence: The International Journal of Research into New Media Technologies*. 2013;19(4):406-414.  
<http://journals.sagepub.com/doi/abs/10.1177/1354856513494178>

75.

Braudy L, Cohen M. *Film Theory and Criticism: Introductory Readings*. 5th ed. Oxford University Press; 1999.