

FI301: Film Aesthetics (Term 2)

[View Online](#)

1

Korine H, Hanley C, Gertner J, et al. Spring breakers. [Widescreen ed.]. Santa Monica, Calif: 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**: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

5

Fenner DEW. Why Was There So Much Ugly Art in the Twentieth Century? The Journal of Aesthetic Education 2005;**39**

:13-26.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. 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**

: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, et al. What is cinema?: Volume 1. Berkeley: : 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. Berkeley, Calif: : University of California Press 1976.

12

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

.http://0-literature.proquest.com/pugwash.lib.warwick.ac.uk/searchFulltext.do?id=R03863356&divLevel=0&queryId=2969134856244&trailId=1590C9E738F&areaa=criticism&forward=critref_ft

13

Sharrett C. Cache. Cinéaste 2005;**31**

:60–84.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. 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**
:37–42.<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/212237776?accountid=14888>

17

Nesselson, Lisa. Irreversible. Variety; **387**
. <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: : 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**:70-4.<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 M-A, et al. Persepolis. 2008.

26

Persepolis (2007).

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

27

Stam R. Beyond fidelity. In: Film adaptation. London: : 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. Jackson: : University Press of Mississippi 2007.

29

Gordon I, Jancovich M, McAllister MP, et al. Film and comic books. 1st ed. Jackson: : 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. New York: : HarperPerennial 1994.

31

Wells P. Understanding animation. London: : 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. Cambridge, Mass: : 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, United Kingdom: : 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**
: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. Cambridge, Mass: : 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. Cambridge, Massachusetts: : 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. Jackson: : 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

41

Burke L. The comic book film adaptation: exploring modern Hollywood's leading genre. Jackson, [Mississippi]: : 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**: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.
;:8–16.<https://www.nottingham.ac.uk/scope/documents/2014/february/filmrevfeb2014.pdf>

44

Purse L. Digital imaging in popular cinema. Edinburgh: : Edinburgh University Press 2013.

45

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

46

Brooker W. Hunting the Dark Knight: twenty-first century Batman. London: : I.B. Tauris 2012.

47

Jenkins H. Convergence culture: where old and new media collide. New York: : New York University Press 2008.

48

Jenkins H. Convergence culture: where old and new media collide. New York: : 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.

2013.<https://learningonscreen.ac.uk/ondemand/index.php/prog/06392FC9?bcast=122071770>

50

Coppola S, Coppola R, Henley Y, et al. The bling ring.

2013.<https://learningonscreen.ac.uk/ondemand/index.php/prog/06392FC9?bcast=122071770>

51

Galt R. Pretty: film and the decorative image. New York: : Columbia University Press 2011.

52

Galt R. Pretty: film and the decorative image. New York: : Columbia University Press 2011.

http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2540370

53

Galt R. Pretty: film and the decorative image. New York: : Columbia University Press

<http://warw.eblib.com/patron/FullRecord.aspx?p=895150>

54

Digital Media in Cinema Journal, 1995–2008. Cinema Journal 2009;**49**

:154–60.<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**:148–62.<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*. Durham: : Duke University Press 2014.

58

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

59

Geuens, Jean-Pierre. *The Grand Style*. *Film Quarterly*; **58**: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*. London: : Sage in association with the Open University 1997. 13–75.<https://contentstore.cla.co.uk/secure/link?id=ab893111-9a43-e611-80bd-0cc47a6bd>

deb

61

Barker JM, Cottrel A. Eyes at the Back of His Head: Precarious Masculinity and the Modern Tracking Shot. Paragraph 2015;**38**
: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. 2013.

64

Purse L. The Digital in three dimensions. In: Digital Imaging in Popular Cinema. Edinburgh: : Edinburgh University Press 2013.
129–51.<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**
:62–78.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**:217–46. doi:10.1086/668523

68

Scott Higgins. 3D in Depth: Coraline, Hugo, and a Sustainable Aesthetic. *Film History: An International Journal* 2012;**24**: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**: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**:94–7.<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**:441–60.<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**: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**
:321-55.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**
:406-14.<http://journals.sagepub.com/doi/abs/10.1177/1354856513494178>

75

Braudy L, Cohen M. Film theory and criticism: introductory readings. 5th ed. Oxford: : Oxford University Press 1999.