

FI301: Film Aesthetics (Term 2)

[View Online](#)

'2001: A Space Odyssey (1968)'. n.d. BBC4.

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

Ara Osterweil. 2006. 'Osterweil, Ara: Caché'. *Film Quarterly* 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.

Arroyo, Jose. n.d. '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/>.

Bailey, Matt. n.d. 'Gaspar Noe: Great Director Profile'.

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

Barker, Jennifer M., and Adam Cottrel. 2015. 'Eyes at the Back of His Head: Precarious Masculinity and the Modern Tracking Shot'. *Paragraph* 38 (1): 86–100.

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

Bazin, André, Dudley Andrew, Hugh Gray, and Jean Renoir. 2005. *What Is Cinema?: Volume 1*. Berkeley: University of California Press.

<http://site.ebrary.com/lib/warwick/Doc?id=10793606>.

Benson-Allott, Caetlin. n.d. '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>.

Bolter, Jay David, and Richard Grusin. 1999. 'Immediacy, Hypermediacy and Remediation'. In *Remediation: Understanding New Media*, 20–50. Cambridge, Mass: MIT Press.

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

Bordwell, David. n.d. 'Intensified Continuity'. *Film Quarterly* 55 (3): 16–28.

<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/212288659/24D9796861F54E8DPQ/2?accountid=14888>.

Braudy, Leo, and Marshall Cohen. 1999. *Film Theory and Criticism: Introductory Readings*. 5th ed. Oxford: Oxford University Press.

Brinkema, Eugenia. n.d. 'Irreversible'.

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

Brinkema, Eugenie. 2014a. *The Forms of the Affects*. Durham: Duke University Press.

———. 2014b. *The Forms of the Affects*. Durham: Duke University Press.

http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2750546.

Brooker, Will. 2012. *Hunting the Dark Knight: Twenty-First Century Batman*. London: I.B. Tauris.

Brottman, MikitaSterritt, David. n.d. 'Irréversible'. *Film Quarterly* 57 (2): 37–42.

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

Burke, Liam. 2015a. *The Comic Book Film Adaptation: Exploring Modern Hollywood's Leading Genre*. Electronic resource. Jackson: University Press of Mississippi.

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__Orightresult__U__X0?lang=eng&suite=cobalt.

———. 2015b. *The Comic Book Film Adaptation: Exploring Modern Hollywood's Leading Genre*. Jackson, [Mississippi]: University Press of Mississippi.

<http://site.ebrary.com/lib/warwick/Doc?id=11042995>.

Carruthers, L. 2011. 'M. Bazin et Le Temps: Reclaiming the Timeliness of Cinematic Time'. *Screen* 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>.

Chibnall, Steve. 2014. 'If You Build It, She Will Come: An Appreciation of Baz Luhrmann's *The Great Gatsby* (2013)'. *Adaptation* 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>.

Cook, Pam. n.d. 'Within and without: *The Great Gatsby*'s 3D Experience'.

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

Coppola, Sofia, Roman Coppola, Youree Henley, Emma Watson, Leslie Mann, Taissa Farmiga, NALA Films, et al. 2013a. 'The Bling Ring'. Videorecording. [U.K.]: StudioCanal.

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

———. 2013b. 'The Bling Ring'. Videorecording. [U.K.]: StudioCanal.

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

'Digital Media in Cinema Journal, 1995–2008'. 2009. *Cinema Journal* 49 (1): 154–60.

<http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/25619755?Search=yes&resul>

tlItemClick=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.

Drouot, Stéphane, Christophe Rossignon, Gaspar Noé, Monica Bellucci, Vincent Cassel, Albert Dupontel, Philippe Nahon, et al. 2005. 'Irreversible'. Videorecording. [France]: StudioCanal Vidéo.

Elliott, Kamilla. 2003. 'Analogy and Category'. In *Rethinking the Novel/Film Debate*, 9–30. Cambridge, United Kingdom: Cambridge University Press.
<https://contentstore.cla.co.uk/secure/link?id=e4583768-5820-e711-80c9-005056af4099>.

Elsaesser, Thomas. 2013. 'The "Return" of 3-D: On Some of the Logics and Genealogies of the Image in the Twenty-First Century'. *Critical Inquiry* 39 (2): 217–46.
<https://doi.org/10.1086/668523>.

'Eyes Wide Shut (1999)'. n.d. ITV2.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/000F6BB1?bcast=90625108>.

Fenner, David E. W. 2005. 'Why Was There So Much Ugly Art in the Twentieth Century?' *The Journal of Aesthetic Education* 39 (2): 13–26.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3527402?seq=1#page_scan_tab_contents.

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

Frey, mattias. n.d. 'Michael Haneke: Great Director Profile: Senses of Cinema'.
<http://sensesofcinema.com/2010/great-directors/michael-haneke/>.

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

Galt, Rosalind. 2011a. *Pretty: Film and the Decorative Image*. Vol. Film and culture. New York: Columbia University Press.

———. 2011b. *Pretty: Film and the Decorative Image*. New York: Columbia University Press. http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2540370.

———. n.d. *Pretty: Film and the Decorative Image*. Vol. Film and culture. New York: Columbia University Press. <http://warw.ebib.com/patron/FullRecord.aspx?p=895150>.

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

- Gordon, Ian, Mark Jancovich, and Matthew P. McAllister. 2007. *Film and Comic Books*. 1st ed. Jackson: University Press of Mississippi.
- Gordon, Ian, Mark Jancovich, Matthew P. McAllister, and ebrary, Inc. 2007. *Film and Comic Books*. Electronic resource. 1st ed. Jackson: University Press of Mississippi.
<http://ebookcentral.proquest.com/lib/WARW/detail.action?docID=840334>.
- Griffiths, Alison. n.d. '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>.
- Hagener, malte. n.d. 'Cinephilia in the Age of the Post-Cinematographic'.
http://www.photogenie.be/photogenie_blog/article/cinephilia-age-post-cinematographic.
- Hall, Stuart. 1997. 'The Work of Representation'. In *Representation: Cultural Representations and Signifying Practices*, Culture, media, and identities:13–75. London: Sage in association with the Open University.
<https://contentstore.cla.co.uk/secure/link?id=ab893111-9a43-e611-80bd-0cc47a6bddeb>.
- Haneke, Michael, Daniel Auteuil, Juliette Binoche, Maurice Bénichou, Annie Girardot, Bernard Le Coq, Walid Afkir, et al. 2006. 'Hidden'. Videorecording. [London]: Artificial Eye.
- 'Hidden (2005)'. n.d. Channel 4.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00C9377F?bcast=69333958>.
- Jenkins, Henry. 2008. *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press.
- . n.d. *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>.
- Korine, Harmony, Chris Hanley, Jordan Gertner, David Zander, Charles-Marie Anthonioz, James Franco, Selena Gomez, et al. 2013. *Spring Breakers*. Videorecording. [Widescreen ed.]. Santa Monica, Calif: Lionsgate.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/05BDE942?bcast=116797790>.
- . n.d. 'Spring Breakers'. Videorecording. [U.K.]: Universal.
- Kristen Daly. 2010. 'Cinema 3.0: The Interactive-Image'. *Cinema Journal* 50 (1): 81–98.
<http://0-muse.jhu.edu.pugwash.lib.warwick.ac.uk/article/405349>.
- Luhrmann, Baz, Craig Pearce, Barrie Osborne, Bruce Berman, Leonardo DiCaprio, Tobey Maguire, Carey Mulligan, et al. 2013. 'The Great Gatsby'. Videorecording. Burbank, CA: Distributed by Warner Home Video.
- Manovich, Lev. 2002. 'What Is Cinema?' In *The Language of New Media*, 1st MIT Press pbk. ed, Leonardo:286–333. Cambridge, Mass: MIT Press.
<https://contentstore.cla.co.uk/secure/link?id=388a2956-ae43-e611-80bd-0cc47a6bddeb>.
- McCloud, Scott. 1994. *Understanding Comics: The Invisible Art*. 1st HarperPerennial ed. New York: HarperPerennial.

'Memento (2000)'. n.d. BBC2 England.

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

Nesselson, Lisa. n.d. 'Irreversible'. *Variety* 387 (3).

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

Nichols, Bill. 1976. *Movies and Methods: An Anthology*. Berkeley, Calif: University of California Press.

Paronnaud, Vincent, Xavier Rigault, Marc-Antoine Robert, Chiara Mastroianni, Catherine Deneuve, Danielle Darrieux, Simon Abkarian, et al. 2008. 'Persepolis'. Videorecording. [S.I.]: Optimum Releasing.

Perkins, V F. 2005. 'Where Is the World?: The Horizon of Events in Movie Fiction'. In *Style and Meaning: Studies in the Detailed Analysis of Film*, 16–41. Manchester: Manchester University Press. <http://www2.warwick.ac.uk/services/library/search/extracts/fi/fi301>.

'Persepolis (2007)'. n.d. FilmFour.

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

Prince, Stephen. n.d. '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>.

Proctor, William. n.d. 'Avengers Assembled: The Marvel Transmedia Universe'.

<https://www.nottingham.ac.uk/scope/documents/2014/february/filmrevfeb2014.pdf>.

Purse, Lisa. 2013a. *Digital Imaging in Popular Cinema*. Edinburgh: Edinburgh University Press.

———. 2013b. *Digital Imaging in Popular Cinema*. Electronic resource. Edinburgh: Edinburgh University Press. <http://warw.eblib.com/patron/FullRecord.aspx?p=1126596>.

———. 2013c. 'The Digital in Three Dimensions'. Electronic resource. In *Digital Imaging in Popular Cinema*, 129–51. Edinburgh: Edinburgh University Press.

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

Rooney, Brendan, and Eilis Hennessy. 2013. 'Actually in the Cinema: A Field Study Comparing Real 3D and 2D Movie Patrons' Attention, Emotion, and Film Satisfaction'. *Media Psychology* 16 (4): 441–60.

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

Ross, M. 2013. 'Stereoscopic Visuality: Where Is the Screen, Where Is the Film?'

Convergence: The International Journal of Research into New Media Technologies 19 (4): 406–14. <http://journals.sagepub.com/doi/abs/10.1177/1354856513494178>.

Sandifer, Philip. 2011. 'Out of the Screen and into the Theater: 3-D Film as Demo'. *Cinema Journal* 50 (3): 62–78.

http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/41240714?seq=1#page_scan_tab

_contents.

Scott Higgins. 2012. '3D in Depth: Coraline, Hugo, and a Sustainable Aesthetic'. *Film History: An International Journal* 24 (2): 196–209.
<http://0-muse.jhu.edu.pugwash.lib.warwick.ac.uk/article/479268>.

'Scott Pilgrim vs the World (2010)'. n.d. Channel 4.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/02FA5FBF?bcast=122280015>.

Sharrett, Christopher. 2005. 'Cache'. *Cinéaste* 31 (1): 60–84.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/41689944?seq=1#page_scan_tab_contents.

Smaill, Belinda. 2013. 'Sofia Coppola'. *Feminist Media Studies* 13 (1): 148–62.
<http://0-www.tandfonline.com.pugwash.lib.warwick.ac.uk/doi/abs/10.1080/14680777.2011.595425>.

Sousanis, Nick. 2015. *Unflattening*. Cambridge, Massachusetts: Harvard University Press.
Stam, Robert. 2000. 'Beyond Fidelity'. In *Film Adaptation*, 54–76. London: Athlone.
<https://contentstore.cla.co.uk/secure/link?id=e851c813-5820-e711-80c9-005056af4099>.

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

'The Rules of Attraction (2002)'. n.d. Channel 4.
<https://learningonscreen.ac.uk/ondemand/index.php/prog/005C7AD3?bcast=68490192>.

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

Wells, Paul. 1998. *Understanding Animation*. London: Routledge.

William Paul. 1993. 'The Aesthetics of Emergence Original Text'. *Film History* 5 (3): 321–55.
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3815145?seq=1#page_scan_tab_contents.