

FI301: Film Aesthetics (Term 2)

[View Online](#)

'2001: A Space Odyssey (1968)' (no date). BBC4. Available at:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/004BC6CB?bcast=120684070>.

Ara Osterweil (2006) 'Osterweil, Ara: Caché', *Film Quarterly*, 59(4). Available at:
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, J. (no date) *The Place Beyond the Pines* (Derek Cianfrance, USA, 2012) : First Impressions. Available at:
<https://notesonfilm1.com/2013/05/02/the-place-beyond-the-pines-derek-cianfrance-usa-2012/>.

Bailey, M. (no date) Gaspar Noe: Great Director profile. Available at:
<http://sensesofcinema.com/2003/great-directors/noe/>.

Barker, J.M. and Cottrel, A. (2015) 'Eyes at the Back of His Head: Precarious Masculinity and the Modern Tracking Shot', *Paragraph*, 38(1), pp. 86–100. Available at:
<http://0-www.euppublishing.com.pugwash.lib.warwick.ac.uk/doi/10.3366/para.2015.0148>.

Bazin, A. et al. (2005) *What is cinema?: Volume 1*. Berkeley: University of California Press. Available at: <http://site.ebrary.com/lib/warwick/Doc?id=10793606>.

Benson-Allott, Caetlin (no date) 'Old Tropes in New Dimensions: Stereoscopy and Franchise Spectatorship', *Film Criticism*, 37(38), pp. 12–29. Available at:
<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/1429243961/15DFDA3CA04C45B5PQ/5?accountid=14888>.

Bolter, J.D. and Grusin, R. (1999) 'Immediacy, hypermediacy and remediation', in *Remediation: understanding new media*. Cambridge, Mass: MIT Press, pp. 20–50. Available at:
<https://contentstore.cla.co.uk/secure/link?id=358652b1-eb2d-e911-80cd-005056af4099>.

Bordwell, David (no date) 'Intensified Continuity', *Film Quarterly*, 55(3), pp. 16–28. Available at:
<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/212288659/24D9796861F54E8DPQ/2?accountid=14888>.

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

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

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

Brinkema, E. (no date) 'Irreversible'. Available at: <http://www.nottingham.ac.uk/scope/documents/2004/august-2004/film-rev-aug-2004.pdf#page=10>.

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

Brottman, MikitaSterritt, David (no date) 'Irréversible', *Film Quarterly*, 57(2), pp. 37–42. Available at: <http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/212237776?accountid=14888>.

Burke, L. (2015a) *The comic book film adaptation: exploring modern Hollywood's leading genre* [electronic resource]. Jackson: University Press of Mississippi. Available at: 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.

Burke, L. (2015b) *The comic book film adaptation: exploring modern Hollywood's leading genre*. Jackson, [Mississippi]: University Press of Mississippi. Available at: <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), pp. 13–29. Available at: <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, S. (2014) 'If You Build It, She Will Come: An Appreciation of Baz Luhrmann's *The Great Gatsby* (2013)', *Adaptation*, 7(1), pp. 94–97. Available at: <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, P. (no date) *Within and without: The Great Gatsby's 3D experience*. Available at: <https://fashionintofilm.wordpress.com/2013/06/02/within-and-without-the-great-gatsbys-3d-experience/>.

Coppola, S. et al. (2013a) 'The bling ring'. [U.K.]: StudioCanal. Available at: <https://learningonscreen.ac.uk/ondemand/index.php/prog/06392FC9?bcast=122071770>.

Coppola, S. et al. (2013b) 'The bling ring'. [U.K.]: StudioCanal. Available at: <https://learningonscreen.ac.uk/ondemand/index.php/prog/06392FC9?bcast=122071770>.

'Digital Media in Cinema Journal, 1995–2008' (2009) *Cinema Journal*, 49(1), pp. 154–160. Available at:

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.

Drouot, S. et al. (2005) 'Irreversible'. [France]: StudioCanal Vidéo.

Elliott, K. (2003) 'Analogy and category', in *Rethinking the novel/film debate*. Cambridge, United Kingdom: Cambridge University Press, pp. 9–30. Available at: <https://contentstore.cla.co.uk/secure/link?id=e4583768-5820-e711-80c9-005056af4099>.

Elsaesser, T. (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), pp. 217–246. Available at: <https://doi.org/10.1086/668523>.

'Eyes Wide Shut (1999)' (no date). ITV2. Available at: <https://learningonscreen.ac.uk/ondemand/index.php/prog/000F6BB1?bcast=90625108>.

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

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

Frey, mattias (no date) Michael Haneke: Great Director profile: Senses of Cinema. Available at: <http://sensesofcinema.com/2010/great-directors/michael-haneke/>.

'From the Panel to the Frame: Style and Scott Pilgrim on Vimeo' (no date). Available at: <https://vimeo.com/59355775>.

Galt, R. (2011a) *Pretty: film and the decorative image*. New York: Columbia University Press.

Galt, R. (2011b) *Pretty: film and the decorative image*. New York: Columbia University Press. Available at: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb2540370.

Galt, R. (no date) *Pretty: film and the decorative image*. New York: Columbia University Press. Available at: <http://warw.ebib.com/patron/FullRecord.aspx?p=895150>.

Geuens, Jean-Pierre (no date) 'The Grand Style', *Film Quarterly*, 58(4), pp. 27–38. Available at: <http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/212308828?accountid=14888>.

Gordon, I. et al. (2007) Film and comic books [electronic resource]. 1st ed. Jackson: University Press of Mississippi. Available at:
<http://ebookcentral.proquest.com/lib/WARW/detail.action?docID=840334>.

Gordon, I., Jancovich, M. and McAllister, M.P. (2007) Film and comic books. 1st ed. Jackson: University Press of Mississippi.

Griffiths, Alison (no date) 'Sensual Vision: 3-D, Medieval Art, and the Cinematic Imaginary', Film Criticism, 37(38), pp. 60–85. Available at:
<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/1429244023/ECF6365A850349D4PQ/7?accountid=14888>.

Hagener, malte (no date) Cinephilia in the Age of the Post-Cinematographic. Available at:
http://www.photogenie.be/photogenie_blog/article/cinephilia-age-post-cinematographic.

Hall, S. (1997) 'The work of representation', in Representation: cultural representations and signifying practices. London: Sage in association with the Open University, pp. 13–75. Available at:
<https://contentstore.cla.co.uk/secure/link?id=ab893111-9a43-e611-80bd-0cc47a6bddeb>.
Haneke, M. et al. (2006) 'Hidden'. [London]: Artificial Eye.

'Hidden (2005)' (no date). Channel 4. Available at:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00C9377F?bcast=69333958>.

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

Jenkins, H. (no date) Convergence culture: where old and new media collide. New York: New York University Press. Available at:
<http://0-hdl.handle.net.pugwash.lib.warwick.ac.uk/2027/heh.05936.0001.001>.

Korine, H. et al. (2013) Spring breakers [videorecording]. [Widescreen ed.]. Santa Monica, Calif: Lionsgate. Available at:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/05BDE942?bcast=116797790>.

Korine, H. et al. (no date) 'Spring breakers'. [U.K.]: Universal.

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

Luhrmann, B. et al. (2013) 'The great Gatsby'. Burbank, CA: Distributed by Warner Home Video.

Manovich, L. (2002) 'What is cinema?', in The language of new media. 1st MIT Press pbk. ed. Cambridge, Mass: MIT Press, pp. 286–333. Available at:
<https://contentstore.cla.co.uk/secure/link?id=388a2956-ae43-e611-80bd-0cc47a6bddeb>.
McCloud, S. (1994) Understanding comics: the invisible art. 1st HarperPerennial ed. New York: HarperPerennial.

'Memento (2000)' (no date). BBC2 England. Available at:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00152293?bcast=121115603>.

- Nesselson, Lisa (no date) 'Irreversible', *Variety*, 387(3). Available at:
<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/236201344/7CB8A6BD3784A89PQ/59?accountid=14888>.
- Nichols, B. (1976) *Movies and methods: an anthology*. Berkeley, Calif: University of California Press.
- Paronnaud, V. et al. (2008) 'Persepolis'. [S.l.]: 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*. Manchester: Manchester University Press, pp. 16–41. Available at:
<http://www2.warwick.ac.uk/services/library/search/extracts/fi/fi301>.
- 'Persepolis (2007)' (no date). FilmFour. Available at:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/01184EA9?bcast=108633706>.
- Prince, Stephen (no date) 'True Lies Perceptual Realism, Digital Images, and Film Theory', *Film Quarterly (ARCHIVE)*, 49(3), pp. 27–37. Available at:
<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/223097348?accountid=14888>.
- Proctor, W. (no date) *Avengers Assembled: the Marvel transmedia universe*. Available at:
<https://www.nottingham.ac.uk/scope/documents/2014/february/filmrevfeb2014.pdf>.
- Purse, L. (2013a) *Digital imaging in popular cinema*. Edinburgh: Edinburgh University Press.
- Purse, L. (2013b) *Digital Imaging in Popular Cinema* [electronic resource]. Edinburgh: Edinburgh University Press. Available at:
<http://warw.eblib.com/patron/FullRecord.aspx?p=1126596>.
- Purse, L. (2013c) 'The Digital in three dimensions', in *Digital Imaging in Popular Cinema*. Edinburgh: Edinburgh University Press, pp. 129–151. Available at:
<https://contentstore.cla.co.uk/secure/link?id=5cffa316-c343-e611-80bd-0cc47a6bddeb>.
- Rooney, B. and Hennessy, E. (2013) 'Actually in the Cinema: A Field Study Comparing Real 3D and 2D Movie Patrons' Attention, Emotion, and Film Satisfaction', *Media Psychology*, 16(4), pp. 441–460. Available at:
<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), pp. 406–414. Available at:
<http://journals.sagepub.com/doi/abs/10.1177/1354856513494178>.
- Sandifer, P. (2011) 'Out of the Screen and into the Theater: 3-D Film as Demo', *Cinema Journal*, 50(3), pp. 62–78. Available at:
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), pp. 196–209. Available at: <http://0-muse.jhu.edu.pugwash.lib.warwick.ac.uk/article/479268>.

'Scott Pilgrim vs the World (2010)' (no date). Channel 4. Available at: <https://learningonscreen.ac.uk/ondemand/index.php/prog/02FA5FBF?bcast=122280015>.

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

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

Sousanis, N. (2015) *Unflattening*. Cambridge, Massachusetts: Harvard University Press.

Stam, R. (2000) 'Beyond fidelity', in *Film adaptation*. London: Athlone, pp. 54–76. Available at: <https://contentstore.cla.co.uk/secure/link?id=e851c813-5820-e711-80c9-005056af4099>.

'The Place Beyond the Pines (2012)' (no date). FilmFour. Available at: <https://learningonscreen.ac.uk/ondemand/index.php/prog/05E16604?bcast=123319535>.

'The Rules of Attraction (2002)' (no date). Channel 4. Available at: <https://learningonscreen.ac.uk/ondemand/index.php/prog/005C7AD3?bcast=68490192>.

'Transmedia Synergies - Remediating Films and Video Games on Vimeo' (no date). Available at: <https://vimeo.com/43326496>.

Wells, P. (1998) *Understanding animation*. London: Routledge.

William Paul (1993) 'The Aesthetics of Emergence Original text', *Film History*, 5(3), pp. 321–355. Available at: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3815145?seq=1#page_scan_tab_contents.