

FI301: Film Aesthetics (Term 2)

View Online



1.

Korine, H., Hanley, C., Gertner, J., Zander, D., Anthonioz, C.-M., Franco, J., Gomez, S., Hudgens, V., Korine, R., Benson, A., Debie, B., Skrillex, Annapurna Productions, Hero Entertainment (Firm), Muse Productions, Rabbit Bandini Productions (Firm), Radar Pictures, Lions Gate Home Entertainment: Spring breakers. Lionsgate, Santa Monica, Calif (2013).

2.

Korine, H., Hanley, C., Gertner, J., Zander, D., Anthonioz, C.-M., Franco, J., Gomez, S., Hudgens, V., Korine, R., Benson, A., Debie, B., Skrillex, Hero Entertainment (Firm), Muse Productions, Radar Pictures, Universal-International (Firm): Spring breakers.

3.

Kristen Daly: Cinema 3.0: The Interactive-Image. Cinema Journal. 50, 81-98 (2010).

4.

Hagener, malte: Cinephilia in the Age of the Post-Cinematographic,
http://www.photogenie.be/photogenie_blog/article/cinephilia-age-post-cinematographic.

5.

Fenner, D.E.W.: Why Was There So Much Ugly Art in the Twentieth Century? The Journal of Aesthetic Education. 39, 13-26 (2005).

6.

Haneke, M., Auteuil, D., Binoche, J., Bénichou, M., Girardot, A., Le Coq, B., Afkir, W., Makedonsky, L., Duval, D., Richard, N., Podalydès, D., Maïga, A., Films du losange (Firm): 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*. 52, 13–29 (2011).

9.

Bazin, A., Andrew, D., Gray, H., Renoir, J.: *What is cinema?: Volume 1*. University of California Press, Berkeley (2005).

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, Berkeley, Calif (1976).

12.

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

13.

Sharrett, C.: *Cache*. *Cinéaste*. 31, 60–84 (2005).

14.

Drouot, S., Rossignon, C., Noé, G., Bellucci, M., Cassel, V., Dupontel, A., Nahon, P., Prestia, J., Debie, B., Bangalter, T., Culkovic, L., Juteau, A., Muse Productions, Blacklist Films, Studio Canal+, Nord-Ouest Production, 120 Films, Cinémas de la zone (Firm): 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.

17.

Nesselson, Lisa: Irreversible. *Variety*. 387, .

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, V.F.: Where is the world?: the horizon of events in movie fiction. In: *Style and meaning: studies in the detailed analysis of film*. pp. 16–41. Manchester University Press, Manchester (2005).

23.

Fradley, M.: Digital Time: Recent Work in Film Theory. *Film Quarterly*. 64, 70–74 (2010).

24.

Bailey, M.: Gaspar Noe: Great Director profile,

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

25.

Paronnaud, V., Rigault, X., Robert, M.-A., Mastroianni, C., Deneuve, C., Darrieux, D., Abkarian, S., Lopes, G., Jérosme, F., Elmaleh, A., Mlekuz, M., Satrapi, M., Optimum Releasing (Firm): *Persepolis*, (2008).

26.

Persepolis (2007),

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

27.

Stam, R.: Beyond fidelity. In: *Film adaptation*. pp. 54–76. Athlone, London (2000).

28.

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

29.

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

30.

McCloud, S.: Understanding comics: the invisible art. HarperPerennial, New York (1994).

31.

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

32.

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

33.

Bolter, J.D., Grusin, R.: Immediacy, hypermediacy and remediation. In: Remediation: understanding new media. pp. 20–50. MIT Press, Cambridge, Mass (1999).

34.

Elliott, K.: Analogy and category. In: Rethinking the novel/film debate. pp. 9–30. Cambridge University Press, Cambridge, United Kingdom (2003).

35.

Bordwell, David: Intensified Continuity. Film Quarterly. 55, 16–28.

36.

Manovich, L.: What is cinema? In: The language of new media. pp. 286–333. MIT Press, Cambridge, Mass (2002).

37.

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

38.

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

41.

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

42.

Prince, Stephen: True Lies Perceptual Realism, Digital Images, and Film Theory. Film Quarterly (ARCHIVE). 49, 27–37.

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, Edinburgh (2013).

45.

Purse, L.: Digital Imaging in Popular Cinema. Edinburgh University Press, Edinburgh (2013).

46.

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

47.

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

48.

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

49.

Coppola, S., Coppola, R., Henley, Y., Watson, E., Mann, L., Farmiga, T., NALA Films, Studio Canal, Pathé Distribution Limited, Tohokushinsha Film Corporation, Tobis Filmkunst GmbH., American Zoetrope (Firm): The bling ring,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/06392FC9?bcast=122071770>, (2013).

50.

Coppola, S., Coppola, R., Henley, Y., Watson, E., Mann, L., Farmiga, T., NALA Films, Studio Canal, Pathé Distribution Limited, Tohokushinsha Film Corporation, Tobis Filmkunst GmbH., American Zoetrope (Firm): *The bling ring*, <https://learningonscreen.ac.uk/ondemand/index.php/prog/06392FC9?bcast=122071770>, (2013).

51.

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

52.

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

53.

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

54.

Digital Media in Cinema Journal, 1995–2008. *Cinema Journal*. 49, 154–160 (2009).

55.

Small, B.: Sofia Coppola. *Feminist Media Studies*. 13, 148–162 (2013).

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, Durham (2014).

58.

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

59.

Geuens, Jean-Pierre: *The Grand Style*. *Film Quarterly*. 58, 27–38.

60.

Hall, S.: *The work of representation*. In: *Representation: cultural representations and signifying practices*. pp. 13–75. Sage in association with the Open University, London (1997).

61.

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

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., Berman, B., DiCaprio, L., Maguire, T., Mulligan, C., Edgerton, J., Fisher, I., Clarke, J., Debicki, E., Thompson, J., Bachchan, A., Duggan, S., Martin, C., Villa, M., Ballantine, J., Redmond, J., Armstrong, C., Fitzgerald, F.S., Jay-Z, Warner Bros. Pictures (1969-), Village Roadshow Pictures, Arts and Entertainment Network, Bazmark Films (Firm), Red Wagon Entertainment (Firm), Warner Home Video (Firm): *The great Gatsby*, (2013).

64.

Purse, L.: *The Digital in three dimensions*. In: *Digital Imaging in Popular Cinema*. pp. 129–151. Edinburgh University Press, Edinburgh (2013).

65.

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

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*. 39, 217–246 (2013). <https://doi.org/10.1086/668523>.

68.

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

69.

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

70.

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

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*. 16, 441–460 (2013).

72.

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

73.

William Paul: The Aesthetics of Emergence Original text. *Film History*. 5, 321–355 (1993).

74.

Ross, M.: Stereoscopic visuality: Where is the screen, where is the film? *Convergence: The International Journal of Research into New Media Technologies*. 19, 406–414 (2013).

75.

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