

CO2604 Media Genres

View Online



1.

Chandler, D. An Introduction to Genre Theory.

2.

Frow, J. Genre. in Genre 72–99 (Routledge, 2015).

3.

Frow, J. Genre. vol. The new critical idiom (Routledge, Taylor & Francis Group, 2015).

4.

Neale, S. & British Film Institute. Genre. (British Film Institute, 1980).

5.

Altman, R. & British Film Institute. Film/genre. (BFI Publishing, 1999).

6.

Curran, J. & Gurevitch, M. Mass media and society. in Mass media and society 267–284 (Edward Arnold, 1991).

7.

The television genre book. (Palgrave Macmillan on behalf of the British Film Institute, 2015).

8.

O'Sullivan, T. Key concepts in communication and cultural studies. vol. Studies in culture and communication (Routledge, 1994).

9.

Curti, L. Genre and gender. *Cultural Studies* **2**, 152–167 (1988).

10.

The shifting definitions of genre: essays on labeling films, television shows and media. (McFarland & Company, Inc., Publishers, 2008).

11.

Hjarvard, S. The Mediatization of Society. A Theory of the Media as Agents of Social and Cultural Change | Nordicom [via the Wayback Machine]. (2008).

12.

Hodkinson, P. Media, culture and society: an introduction. (SAGE, 2017).

13.

Lacey, N. Narrative and genre: key concepts in media studies. (Palgrave, 2000).

14.

Mittell, Jason. Genre and television: from cop shows to cartoons in American culture. (Routledge, 2004).

15.

Boyd-Barrett, O. & Newbold, C. Approaches to media: a reader. (E. Arnold, 1995).

16.

Seiter, E. Remote control: television, audiences, and cultural power. (Routledge, 2013).

17.

Braudy, L. Film: a critical introduction. in Film: a critical introduction 381–406 (Laurence King, 2011).

18.

Buscombe, E. The Idea of Genre in the American Cinema. Screen **11**, 33–45 (1970).

19.

Cook, P. The cinema book. in The cinema book 137–234 (British Film Institute, 2007).

20.

Grant, B. K. Film genre: from iconography to ideology. vol. Short cuts (Wallflower, 2007).

21.

Grant, B. K. Film genre reader IV. (University of Texas Press, 2012).

22.

Hayward, S. Cinema studies: the key concepts. (Routledge, Taylor & Francis Group, 2018).

23.

Deborah, Knight. Making sense of genre. <http://xroads.virginia.edu/~DRBR2/knight.html>.

24.

Langford, B. *Film genre: Hollywood and beyond*. (Edinburgh University Press, 2005).

25.

Neale, S. *Genre and contemporary Hollywood*. (BFI Pub, 2002).

26.

Williams, L. *Film Bodies: Gender, Genre and Excess*. 2–13.

27.

Thussu, D. K. *News as entertainment: the rise of global infotainment*. (SAGE, 2007).

28.

Burton, G. & ProQuest (Firm). *Media and society: critical perspectives*. (Open University Press, 2010).

29.

Abercrombie, N. *Television and society*. (Polity Press, 1996).

30.

Allan, S. *News culture*. (McGraw-Hill/Open University Press, 2010).

31.

Allen, R. C. *Channels of discourse, reassembled: television and contemporary criticism*. (Routledge, 1992).

32.

Boyd-Barrett, O. & Rantanen, T. The globalization of news. (Sage Publications, 1998).

33.

Cohen, S. & Young, J. The manufacture of news: social problems, deviance and the mass media. vol. 4 (Constable, 1981).

34.

Conboy, M. Journalism: a critical history. (Sage Publications, 2004).

35.

The television genre book. (Palgrave Macmillan on behalf of the British Film Institute, 2015).

36.

Curran, J. & Gurevitch, M. Mass media and society. (Arnold, 2000).

37.

Curran, J. & Seaton, J. Power without responsibility: press, broadcasting and the internet in Britain. (Routledge, Taylor & Francis Group, 2018).

38.

ZCommunications » Propaganda And The BBC.
<https://zcomm.org/znetarticle/propaganda-and-the-bbc-by-alex-doherty/>.

39.

Edwards, D. & Cromwell, D. Newspeak in the 21st century. (Pluto, 2009).

40.

Herman, E. S. & Chomsky, N. *Manufacturing consent: the political economy of the mass media*. (Vintage, 1994).

41.

Scannell, P. Public service broadcasting and modern public life. *Media, Culture & Society* **11**, 135–166 (1989).

42.

Lee, J. Subversive sitcoms: Roseanne as inspiration for feminist resistance. *Women's Studies* **21**, 87–101 (1992).

43.

Saha, A. Citizen Smith more than Citizen Kane? Genres-in-progress and the cultural politics of difference. *South Asian Popular Culture* **11**, 97–102 (2013).

44.

Abbas, T. 'Last of the dinosaurs': Citizen Khan as institutionalisation of Pakistani stereotypes in British television comedy. *South Asian Popular Culture* **11**, 85–90 (2013).

45.

The television genre book. (Palgrave Macmillan on behalf of the British Film Institute, 2015).

46.

Feasey, R. & ProQuest (Firm). *From happy homemaker to desperate housewives: motherhood and popular television*. (Anthem Press, 2012).

47.

Corner, J. & Harvey, S. Television times: a reader. in Television times: a reader 111–116 (Arnold, 1996).

48.

HENRY, M. 'Don't Ask me, I'm Just a Girl': Feminism, Female Identity, and The Simpsons. *The Journal of Popular Culture* **40**, 272–303 (2007).

49.

Howells, R. 'Is it Because I is Black?' Race, Humour and the Polysemiology of Ali G. *Historical Journal of Film, Radio and Television* **26**, 155–177 (2006).

50.

Lockyer, S. & Pickering, M. *Beyond a joke: the limits of humour*. (Palgrave Macmillan, 2005).

51.

Huq, R. Situating Citizen Khan : Shifting representations of Asians onscreen and the outrage industry in the social media age. *South Asian Popular Culture* **11**, 77–83 (2013).

52.

Husband, C. Humour in society: resistance and control. in *Humour in society: resistance and control* 149–178 (Macmillan, 1988).

53.

Lewis, J. *The ideological octopus: an exploration of television and its audience*. (Routledge, 1991).

54.

Lockyer, S. From toothpick legs to dropping vaginas: Gender and sexuality in Joan Rivers' stand-up comedy performance. *Comedy Studies* **2**, 113–123 (2011).

55.

Gender and humor: interdisciplinary and international perspectives. vol. 63 (Routledge, 2014).

56.

Lockyer, S. Comedy matters: On the impact of comedy. HUMOR **29**, (2016).

57.

Lockyer, S. & Pickering, M. Beyond a joke: the limits of humour. (Palgrave Macmillan, 2005).

58.

Malik, S. Representing black Britain: a history of black and Asian images on British television. (SAGE Publications, 2002).

59.

Lockyer, S. Reading Little Britain: comedy matters on contemporary television. (I. B. Tauris, 2010).

60.

Medhurst, A. The Colour black: black images in British television. in The Colour black: black images in British television 15–21 (BFI, 1989).

61.

Lockyer, S. & Pickering, M. Beyond a joke: the limits of humour. (Palgrave Macmillan, 2005).

62.

Sisson, G. From humor to horror: genre and narrative purpose in abortion stories on American television. *Feminist Media Studies* 1-18 (2017)
doi:10.1080/14680777.2017.1414864.

63.

Tyler, I. "Chav Mum Chav Scum". *Feminist Media Studies* **8**, 17-34 (2008).

64.

Ang, I. & Couling, D. *Watching Dallas: soap opera and the melodramatic imagination*. (Routledge, 1989).

65.

Harrington, C. L. Soap Opera, Then and Now. *Sociology Compass* **10**, 109-118 (2016).

66.

ELAINE ASTON and IAN CLARKE. Feminist theory and the matriarchal soap: *EastEnders*. *Critical Survey* **6**, 211-217 (1994).

67.

Madill, A. & Goldmeier, R. *EastEnders*. *International Journal of Cultural Studies* **6**, 471-494 (2003).

68.

Feasey, R. & ProQuest (Firm). *From happy homemaker to desperate housewives: motherhood and popular television*. (Anthem Press, 2012).

69.

Brunsdon, C. *Lifestyling Britain*. *International Journal of Cultural Studies* **6**, 5-23 (2003).

70.

Buckingham, D. & British Film Institute. *Public secrets: EastEnders and its audience*. (BFI Books, 1987).

71.

Philo, G. *Message received: Glasgow Media Group research, 1993-1998*. (Longman, 1999).

72.

Henderson, L. *Social issues in television fiction*. (Edinburgh University Press, 2007).

73.

Hobson, D. *Soap opera*. (Polity, 2003).

74.

McNicholas, A. *Wrenching the Machine Around: EastEnders, the BBC and Institutional Change*. *Media, Culture & Society* **26**, 491–512 (2004).

75.

Meyers, E. *Don't Cry because it's Over, Smile because it Was:" American Soap Operas and Convergence Culture*. *Critical Studies in Media Communication* **32**, 333–346 (2015).

76.

Malik, S. *Representing black Britain: a history of black and Asian images on British television*. (SAGE Publications, 2002).

77.

Scannell, P. *The social eye of television, 1946-1955*. *Media, Culture & Society* **1**, 97–106 (1979).

78.

Chapman, J. Issues in contemporary documentary. (Polity, 2009).

79.

Chapman, J. Issues in contemporary documentary. in Issues in contemporary documentary 28–47 (Polity, 2009).

80.

Corner, J. Television form and public address. (Edward Arnold, 1995).

81.

Hall, S. & University of Birmingham. Centre for Contemporary Cultural Studies. Culture, media, language: working papers in cultural studies, 1972-79. (Routledge, 1992).

82.

Brunt, R. & Cere, R. Postcolonial media culture in Britain. (Palgrave Macmillan, 2011).

83.

Neale, S. & British Film Institute. Genre. (British Film Institute, 1980).

84.

Philo, G. Seeing and believing: the influence of television. (Routledge, 1990).

85.

Norman, Swallow. Factual Television. (Focal Press).

86.

Williams, R. *Culture and society 1780-1950*. (Columbia University Press, 1983).

87.

Gender, race, and class in media: a critical reader. (SAGE Publications, Inc, 2015).

88.

Williams, R. *A Lecture on Realism*. **18**, (1977).

89.

Jerslev, A. *Realism and 'reality' in film and media*. in *Realism and 'reality' in film and media vol. 2002* 159–192 (Museum Tusulanum Press, University of Copenhagen, 2002).

90.

Skeggs, B. & Wood, H. *Reacting to reality television: performance, audience and value*. (Routledge, 2012).

91.

Allen, K. & Mendick, H. *Keeping it Real? Social Class, Young People and 'Authenticity' in Reality TV*. *Sociology* **47**, 460–476 (2013).

92.

Biressi, Anita & Nunn, Heather. *Reality TV: realism and revelation*. (Wallflower, 2005).

93.

Andrejevic, M. *Reality TV: the work of being watched*. (Rowman & Littlefield, 2004).

94.

Palmer, G. Exposing lifestyle television: the big reveal. (Ashgate, 2008).

95.

Wood, H., Skeggs, B., & British Film Institute. Reality television and class. in Reality television and class 197–209 (Palgrave Macmillan, 2011).

96.

Dovey, J. Freakshow: first person media and factual television. (Pluto Press, 2000).

97.

Grindstaff, L. Media scandals: morality and desire in the popular culture marketplace. in Media scandals: morality and desire in the popular culture marketplace 164–202 (Polity, 1997).

98.

Palmer, G. Understanding reality television. in Understanding reality television 173–190 (Routledge, 2004).

99.

Jensen, T. Welfare Commonsense, Poverty Porn and Doxosophy. Sociological Research Online **19**, 1–7 (2014).

100.

The Politics of Reality Television: Global Perspectives. (Routledge).

101.

Brunt, R. & Cere, R. Postcolonial media culture in Britain. in Postcolonial media culture in Britain 41–55 (Palgrave Macmillan, 2011).

102.

Malik, S. The Indian Family on UK Reality Television. *Television & New Media* **14**, 510–528 (2013).

103.

Murray, S. & Ouellette, L. *Reality TV: remaking television culture*. (New York University Press, 2009).

104.

Skeggs, B. & Wood, H. *Reacting to reality television: performance, audience and value*. (Routledge, 2012).

105.

The Routledge companion to media and gender. in *The Routledge companion to media and gender* (eds. Carter, C., Steiner, L. & McLaughlin, L.) 269–279 (Routledge, 2014).

106.

Turner, G. The mass production of celebrity. *International Journal of Cultural Studies* **9**, 153–165 (2006).

107.

Woods, F. Classed Femininity, Performativity, and Camp in British Structured Reality Programming. *Television & New Media* **15**, 197–214 (2014).

108.

Attwood, F. *Sex media*. (Polity Press, 2018).

109.

S., Maddison. From porno-topia to total information awareness, or what forces really govern access to porn? | *Lawrence & Wishart*. **52**, (2004).

110.

Attwood, F. Pornography and objectification. *Feminist Media Studies* **4**, 7–19 (2004).

111.

Attwood, F. Immersion: 'extreme' texts, animated bodies and the media. *Media, Culture & Society* **36**, 1186–1195 (2014).

112.

Attwood, F. Porn.com: making sense of online pornography. vol. v. 48 (Peter Lang, 2010).

113.

Attwood, F. & Smith, C. Porn Studies: an introduction. *Porn Studies* **1**, 1–6 (2014).

114.

Attwood, F. & Walters, C. Fifty Shades and the law: Regulating sex and sex media in the UK. *Sexualities* **16**, 974–979 (2013).

115.

Gill, R. Media, Empowerment and the 'Sexualization of Culture' Debates. *Sex Roles* **66**, 736–745 (2012).

116.

Gill, R. The Sexualisation of Culture? *Social and Personality Psychology Compass* **6**, 483–498 (2012).

117.

Gender, agency, and coercion. (Palgrave Macmillan, 2013).

118.

Harvey, L. & Gill, R. New femininities: postfeminism, neoliberalism and subjectivity. in *New femininities: postfeminism, neoliberalism and subjectivity* (ed. Scharff, C.) 52–67 (Palgrave Macmillan, 2013).

119.

Paasonen, S. Labors of love: netporn, Web 2.0 and the meanings of amateurism. *New Media & Society* **12**, 1297–1312 (2010).

120.

Smith, C. & Attwood, F. Anti/pro/critical porn studies. *Porn Studies* **1**, 7–23 (2014).

121.

Tibbals, C. A. Gonzo, trannys, and teens – current trends in US adult content production, distribution, and consumption. *Porn Studies* **1**, 127–135 (2014).

122.

Mark, Andrejevic. The work of being watched: Interactive media and the exploitation of self-disclosure.
<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.513.4411&rep=rep1&type=pdf>.

123.

Duffy, B. E. & Hund, E. "Having it All" on Social Media: Entrepreneurial Femininity and Self-Branding Among Fashion Bloggers. *Social Media + Society* **1**, (2015).

124.

Duffy, B. E. Gendering The Labor Of Social Media Production. *Feminist Media Studies* **15**, 710–714 (2015).

125.

Harvey, L., Ringrose, J. & Gill, R. Swagger, Ratings and Masculinity: Theorising the Circulation of Social and Cultural Value in Teenage Boys' Digital Peer Networks. *Sociological Research Online* **18**, 1–11 (2013).

126.

Harvey, L., Ringrose, J. & Gill, R. Swagger, Ratings and Masculinity: Theorising the Circulation of Social and Cultural Value in Teenage Boys' Digital Peer Networks. *Sociological Research Online* **18**, 1–11 (2013).

127.

Arcy, J. Emotion work: considering gender in digital labor. *Feminist Media Studies* **16**, 365–368 (2016).

128.

Bell, V. Performativity and Belonging. *Theory, Culture & Society* **16**, 1–10 (1999).

129.

Brown, R. & Gregg, M. The pedagogy of regret: Facebook, binge drinking and young women. *Continuum* **26**, 357–369 (2012).

130.

Buckingham, D. *Youth, identity, and digital media*. (MIT Press, 2008).

131.

Castells, M. *The rise of the network society*. vol. v. 1 (Blackwell Publishers, 2000).

132.

Elias, A. S. & Gill, R. Beauty surveillance: The digital self-monitoring cultures of neoliberalism. *European Journal of Cultural Studies* (2017)

doi:10.1177/1367549417705604.

133.

Fenton, N. *New media, old news: journalism & democracy in the digital age*. (SAGE, 2010).

134.

Hodkinson, P. Interactive online journals and individualization. *New Media & Society* **9**, 625–650 (2007).

135.

Jarrett, K. *Feminism, labour and digital media: the digital housewife*. vol. 33 (Routledge, 2016).

136.

Lewis, J. & West, A. 'Friending': London-based undergraduates' experience of Facebook. *New Media & Society* **11**, 1209–1229 (2009).

137.

Livingstone, S. Taking risky opportunities in youthful content creation: teenagers' use of social networking sites for intimacy, privacy and self-expression. *New Media & Society* **10**, 393–411 (2008).

138.

Livingstone, S. & Brake, D. R. On the Rapid Rise of Social Networking Sites: New Findings and Policy Implications. *Children & Society* **24**, 75–83 (2010).

139.

Lopez, L. K. The radical act of 'mommy blogging': redefining motherhood through the blogosphere. *New Media & Society* **11**, 729–747 (2009).

140.

Luckman, S. The Aura of the Analogue in a Digital Age: Women's Crafts, Creative Markets and Home-Based Labour After Etsy. *Cultural Studies Review* **19**, (2013).

141.

Luckman, S. Women's Micro-Entrepreneurial Homeworking. *Australian Feminist Studies* **30**, 146–160 (2015).

142.

Lüders, M., Prøitz, L. & Rasmussen, T. Emerging personal media genres. *New Media & Society* **12**, 947–963 (2010).

143.

McNeill, L. Teaching an Old Genre New Tricks: The Diary on the Internet. *Biography* **26**, 24–47 (2003).

144.

Dawn, Shepherd, C., Miller. Blogging as Social Action: A Genre Analysis of the Weblog. https://conservancy.umn.edu/bitstream/handle/11299/172818/Miller_Blogging%20as%20Social%20Action.pdf?sequence=1&isAllowed=y.

145.

Murthy, D. Twitter: Microphone for the masses? *Media, Culture & Society* **33**, 779–789 (2011).

146.

Negra, D. & Tasker, Y. Gendering the recession: media and culture in an age of austerity. in *Gendering the recession: media and culture in an age of austerity* 136–160 (Duke University Press, 2014).

147.

Z, Papcharissi. *The Virtual Sphere: The Internet as Public Sphere*.

148.

St Louis, B. ON 'THE NECESSITY AND THE "IMPOSSIBILITY" OF IDENTITIES'. *Cultural Studies* **23**, 559–582 (2009).

149.

The post-fordist sexual contract: working and living in contingency. (Palgrave Macmillan, 2016).

150.

Woodward, K. *Understanding identity*. (Arnold, 2002).

151.

Miller, C. R. Genre as social action. *Quarterly Journal of Speech* **70**, 151–167 (1984).

152.

Rian, J. Music, politics and identity: from Cool Britannia to Grime4Corbyn. *Soundings* 50–61 (2017).

153.

White, J. *Urban music and entrepreneurship: beats, rhymes and young people's enterprise*. vol. 193 (Routledge, 2017).

154.

Street, J. Music and politics. in *Music and politics* 79–97 (Polity, 2012).

155.

Bramwell, R. UK hip-hop, grime and the city: the aesthetics and ethics of London's rap scenes. vol. 14 (Routledge, 2015).

156.

Chang, J. Can't stop won't stop: a history of the hip-hop generation. (Ebury, 2007).

157.

Blackness in Britain. vol. 15 (Routledge, 2016).

158.

Dedman, T. Agency in UK hip-hop and grime youth subcultures – peripherals and purists. *Journal of Youth Studies* **14**, 507–522 (2011).

159.

Gilroy, P. After empire: melancholia or convivial culture? (Routledge, 2004).

160.

D, Hancox. Stand Up Tall: Dizzee Rascal and the Birth of Grime. (2013).

161.

Gentrification X: how an academic argument became the people's protest | Cities | The Guardian.
<https://www.theguardian.com/cities/2016/jan/12/gentrification-argument-protest-backlash-urban-generation-displacement>.

162.

Party politics: why grime defines the sound of protest in 2016 | Music | The Guardian.
<https://www.theguardian.com/music/2016/feb/18/party-politics-why-grime-defines-the-sound-of-protest-in-2016>.