

Here are a few links that may be useful for your Oral Presentation. These are definitely NOT all that are available, but a few that I found initially; look at the source in parentheses – that will give you an idea of its usefulness. Use these, or search for others – but be sure your sources are professional and/or academic – not fan based.

[Here is the reminder for how to access these resources](#), including KCLS resources on page 2).

### ***In the Mood for Love***

[“... Simply because you're near me: Love, Chungking Express and In the Mood for Love”](#) (*CineAction*)

[“Psychoanalysis and the scene of love: Lars and the Real Girl, In the Mood for Love, and Mulholland Drive”](#) (*Film & History*)

[“Trapped in the Present: Time in the Films of Wong Kar-Wai”](#) (*Film Criticism*)

[“Of love and the City”](#) (*Film Comment*)

[“CHAPTER 14 Love in Ruins: Spectral Bodies in Wong Kar-wai's In the Mood for Love”](#) (*Embodied Modernities: Corporeality, Representation, and Chinese Cultures*)

[“Wong Kar-wai”](#) (*BOMB*)

[“Lies and Loneliness: An Interview with Tony Leung Chiu Wai”](#) (*Cinéaste*)

### ***Let the Right One In***

[“Warm-Blooded: True Blood and Let the Right One In”](#) (*Film Quarterly*)

[“Vampires, vampires, everywhere!”](#) (*Phi Kappa Phi Forum*)

[“Childhood's end: Let the Right One In and other deaths of innocence”](#) (*Cineaste*)

[“Tomas Alfredson: outside the frame”](#) (*Spectator*)

[“It's in the blood: the eternal popularity of Dracula & Co. is a sign of the recurring struggles of us mortals”](#) (*U.S. Catholic*)

[“Suckers”](#) (*The New Yorker*)

[“The mirror and the window: the seduction of innocence and Gothic coming of age in "Lat Den Ratte Komma In/Let the Right One In”](#) (*Gothic Studies*)

### ***The Social Network***

[“The Dislike Button”](#) (*Film Quarterly*)

[“Revenge of the Nerd”](#) (*Film Comment*)

[“Review: The Social Network”](#) (*Cinéaste*) a critical review

[“‘The Social Network’ and the Crowdfund Act: Zuckerberg, Saverin, and venture capitalists' dilution of the crowd”](#) (*Vanderbilt Journal of Entertainment and Technology Law*)

[“Tiny life: technology and masculinity in the films of David Fincher”](#) (*Journal of Film and Video*)

[“Curating the timeline: veracity and verisimilitude in the social network”](#) (*Screen Education*)

[“Influencing People”](#) (*The New Yorker*)