

Reading Film and Television (CULT1029) (W51240) (CULT1028) (W51241)

[View Online](#)

Adams, J. & ProQuest (Firm). (2015). O Brother, Where Art Thou? The Hayseed Epic. In The cinema of the Coen brothers: hard-boiled entertainments: Vol. Directors' Cuts (pp. 148–161). Wallflower Press.

<https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=1980197>

All that mise en scène allows: Douglas Sirk's expressive use of gesture. (n.d.). BFI Sight & Sound.

<http://www.bfi.org.uk/news-opinion/sight-sound-magazine/comment/bradlands/all-heaven-allows-douglas-sirk-mise-en-scene>

Allen, R. C., & Gomery, D. (1985). Film history: theory and practice. McGraw-Hill.

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

Babington, B., & Evans, P. W. (1985). Blue skies and silver linings: aspects of the Hollywood musical. Manchester University Press.

Baker, S., Mavlian, S., Harbin, N., John, E., & Tate Modern (Gallery). (2016). The radical eye: modernist photography from the Sir Elton John Collection. Tate Publishing.

Balio, T. (1995). Grand design: Hollywood as a modern business enterprise, 1930-1939: Vol. History of the American cinema. University of California Press.

Balio, T. & ebrary, Inc. (1985). The American film industry (Rev. ed) [Electronic resource]. University of Wisconsin Press.

<https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=3445105>

Barsam, R. M., & Monahan, D. (2015). Looking at movies: an introduction to film (5th ed). W.W. Norton & Company.

Belton, J. (1992). Widescreen cinema. Harvard University Press.

Benjamin, W., Leslie, E., & ProQuest (Firm). (2015). On photography. Reaktion Books.

<https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=4438926>

Bordwell, D. (n.d.). Three Dimensions of Film Narrative. In Poetics of Cinema (pp. 1–56).

http://www.davidbordwell.net/books/poetics_03narrative.pdf

Bordwell, D. (1988). Narration in the fiction film. Routledge.

Bordwell, D., Staiger, J., & Thompson, K. (1988a). *The classical Hollywood cinema: film style & mode of production to 1960*. Routledge.

Bordwell, D., Staiger, J., & Thompson, K. (1988b). *The classical Hollywood cinema: film style & mode of production to 1960*. Routledge.

Bordwell, D., Thompson, K., & Smith, J. (2017). *Film art: an introduction* (11th ed). McGraw-Hill Education.

Brookes, I. (2009). The Eye of Power: POSTWAR FORDISM AND THE PANOPTIC CORPORATION IN. *Journal of Popular Film and Television*, 37(4), 150–160.
<https://doi.org/10.1080/01956050903227928>

Brothers, C. (1997). *War and photography: a cultural history*. Routledge.

Brown, M., Luhrmann, B., Baron, F., Pearce, C., Bazmark Design (Firm), & Twentieth Century-Fox Film Corporation. (2002). *Moulin Rouge!* [Videorecording]. Twentieth Century Fox.

<https://login.learningonscreen.ac.uk/wayfless.php?entityID=https%3A%2F%2Fidp.nottingham.ac.uk%2Fshibboleth&target=https%3A%2F%2Flearningonscreen.ac.uk%2Fondemand%2Findex.php%2Fprog%2F0162EB0B%3Fbcast%3D50745328>

Butler, J. G. (2012). *Television: critical methods and applications* (4th ed) [Electronic resource]. Routledge.

<http://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=957900>

Byars, J. (1991). *All that Hollywood allows: re-reading gender in 1950s melodrama*. Routledge.

Coen, J. & Universal Pictures (Firm). (2001). *O brother, where art thou?* (Special ed) [Videorecording]. Momentum Pictures.

<https://login.learningonscreen.ac.uk/wayfless.php?entityID=https%3A%2F%2Fidp.nottingham.ac.uk%2Fshibboleth&target=https%3A%2F%2Flearningonscreen.ac.uk%2Fondemand%2Findex.php%2Fprog%2F001FF6A5%3Fbcast%3D3018768>

Cohan, S. (2002). *Hollywood musicals: the film reader*: Vol. In focus--Routledge film readers. Routledge.

Cook, D. A. (2016a). *A history of narrative film* (5th ed). W.W. Norton & Company.

Cook, D. A. (2016b). *A history of narrative film* (5th ed). W.W. Norton & Company.

Du Maurier, D. (2003). *Rebecca*: Vol. Virago modern classics. Virago.

Dunleavy, T. (2009). *Television drama: form, agency, innovation*. Palgrave Macmillan.

Eisenstein, S., Aleksandrov, G. V., Antonov, A. P., Shostakovich, D. D., Barskiĭ, V., Gomorov, M., & Soviet Union. Gosudarstvennyĭ komitet po kinematografii. (2000). *The Battleship Potemkin* [Videorecording]. Eureka Video.

<https://login.learningonscreen.ac.uk/wayfless.php?entityID=https%3A%2F%2Fidp.nottingham.ac.uk%2Fshibboleth&target=https%3A%2F%2Flearningonscreen.ac.uk%2Fondemand%2Findex.php%2Fprog%2F001FF6A5%3Fbcast%3D3018768>

and%2Findex.php%2Fprog%2F01FCF8C0%3Fbcast%3D99885053

Fabe, M. (2004). The Art of Montage: Sergei Eisenstein's Battleship Potemkin. In Closely watched films: an introduction to the art of narrative film technique. University of California Press.

<https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=1711019>

Fabe, M. & ebrary. (2004). Closely watched films: an introduction to the art of narrative film technique. University of California Press.

<https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=1711019>

Fauer, J. (2008). Cinematographer style: the complete interviews. American Society of Cinematographers.

Feuer, J. (1993). The Hollywood musical (2nd ed). Indiana University Press.

Filmsite Movie Review: Citizen Kane. (n.d.). <https://www.filmsite.org/citi.html>

Geiger, J., & Rutsky, R. L. (2013). Film analysis: a Norton reader (2nd ed). W.W. Norton.

Gledhill, C. & British Film Institute. (1987). Home is where the heart is: studies in melodrama and the woman's film. British Film Institute.

Gomery, D. & British Film Institute. (2005). The Hollywood studio system: a history. BFI Publishing.

Grant, B. K. (2008). Auteurs and authorship: a film reader. Blackwell Publishing.

Grant, B. K. & ebrary, Inc. (2012). Film genre reader IV [Electronic resource]. University of Texas Press.

<https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=3443619>

Gray, H. (1960). The Ontology of the Photographic Image. *Film Quarterly*, 13(4), 4–9.
<https://doi.org/10.2307/1210183>

Gunning, T. (1991). D.W. Griffith and the origins of American narrative film: the early years at Biograph. University of Illinois Press.

Hanson, H. (2007a). Hollywood heroines: women in film noir and the female gothic film. I.B. Tauris.

Hanson, H. (2007b). Narrative Journeys of the Female Gothic Heroine. In *Hollywood Heroines : Women in Film Noir and the Female Gothic Film* (pp. 63–96). I.B.Tauris.

Hitchcock, A., Selznick, D. O., Du Maurier, D., & FremantleMedia. (2007). *Rebecca* (Digitally remastered ed) [Videorecording]. FremantleMedia.

<https://login.learningonscreen.ac.uk/wayfless.php?entityID=https%3A%2F%2Fidp.nottingham.ac.uk%2Fshibboleth&target=https%3A%2F%2Flearningonscreen.ac.uk%2Fondemand%2Findex.php%2Fprog%2F000B52ED%3Fbcast%3D131653129>

Hopkins, L. & ebrary, Inc. (2005). Screening the gothic (1st ed) [Electronic resource].

University of Texas Press.

<https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=3443053>

Hubbert, J. (2011). The Recession Soundtrack: From Albums to Auteurs, Songs to Serialism (1960-1977). In Celluloid Symphonies: Texts and Contexts in Film Music History (1st ed, pp. 289-314). University of California Press.

<https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=646810>

Jelavich, P. & ebrary, Inc. (1996). Berlin cabaret: Vol. Studies in cultural history (1st Harvard University Press pbk. ed) [Electronic resource]. Harvard University Press.
<https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=3300725>

Kael, P. (n.d.). Raising Kane—I | The New Yorker.

<https://www.newyorker.com/magazine/1971/02/20/raising-kane-i>

Kael, P. & British Film Institute. (2002). Raising Kane. Methuen Publishing.

Kawin, B. F. (1992). How movies work. University of California Press.

Keating, P. (2010). Hollywood lighting from the silent era to film noir: Vol. Film and culture. Columbia University Press.

Keating, P. (Ed.). (2014). Cinematography (Vol. 3). Rutgers University Press.

Kessler, K. (2010). Destabilizing the Hollywood musical: music, masculinity and mayhem. Palgrave Macmillan.

Kinder, M. (2002). Moulin Rouge. Film Quarterly, 55(3), 52-59.
<https://doi.org/10.1525/fq.2002.55.3.52>

Kirby, T., Rodley, C., Lee, D., 2 Entertain Video (Firm), & British Broadcasting Corporation. (2009). The genius of photography [Videorecording]. 2 entertain Video.
<https://learningonscreen.ac.uk/ondemand/playlists/349429>

Kirkegaard, J. V. (2004). Preston Sturges □ Great Director profile □ Senses of Cinema
<http://sensesofcinema.com/2004/great-directors/sturges/>

Klinger, B. (1994). Melodrama and meaning: history, culture, and the films of Douglas Sirk. Indiana University Press.

Landy, M. (1991). Imitations of life: a reader on film and television melodrama: Vol. Contemporary film and television series. Wayne State University Press.

Langford, B. (2010a). Introduction. In Post-Classical Hollywood: Film Industry, Style and Ideology since 1945 (1st ed, pp. xi-xviii). Edinburgh University Press.
<https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=615832>

Langford, B. (2010b). Part 1: Hollywood in Transition. In Post-Classical Hollywood: Film Industry, Style and Ideology since 1945 (1st ed, pp. 1-95). Edinburgh University Press.
<https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=615832>

Le Fanu, M. (1998). On Editing. *POV*, 6, 5–19.
http://pov.imv.au.dk/Issue_06/section_1/artc1A.html

Liman, D., Crowley, P., Gladstein, R. N., Gilroy, T., Herron, W. B., Damon, M., & Universal Pictures (Firm). (2004). *The Bourne identity* (Special ed) [Videorecording]. Universal.
<https://login.learningonscreen.ac.uk/wayfless.php?entityID=https%3A%2F%2Fidp.nottingham.ac.uk%2Fshibboleth&target=https%3A%2F%2Flearningonscreen.ac.uk%2Fondemand%2Findex.php%2Fprog%2F004CB0E1%3Fbcast%3D135977631>

Lisa Kernan. (2004). *Coming Attractions : Reading American Movie Trailers*. University of Texas Press.
<https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=3443122>

Maltby, R. (2003). *Hollywood cinema* (2nd ed). Blackwell Publishing.

Marshall, B., & Stilwell, R. J. (2000). *Musicals: Hollywood and beyond*. Intellect.

McCullin, D., & Sontag, S. (2003). *Don McCullin*. Jonathan Cape.

Mercer, J., & Shingler, M. (2004). *Melodrama: genre, style, sensibility*: Vol. Short cuts. Wallflower.

Monaco, J. (2009). *How to read a film: movies, media, and beyond : art, technology, language, history, theory* (4th ed., completely rev. and expanded). Oxford University Press.

Mundy, J. (1999). *Popular music on screen: from the Hollywood musical to music video*: Vol. Music and society. Manchester University Press.

Neale, S. (2000). *Genre and Hollywood*. Routledge.
[http://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=240335](https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=240335)

Neale, S. (2002). *Genre and contemporary Hollywood*. British Film Institute.

Neale, S. (2015). Gestures, Movements and Actions in *Rio Bravo*. In *Howard Hawks: new perspectives* (pp. 110–121). BFI.

Neale, S. & MyiLibrary. (2012). *The classical Hollywood reader* [Electronic resource]. Routledge.
<https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=1075077>

Netburn, S., Greene, F., Shapiro, M., & Andrew J. Kuehn Jr. Foundation. (2005). *Coming attractions: a history of the movie trailer* [Videorecording]. Andrew J. Kuehn Jr. Foundation.

Perkins, V. F. (1972). *Film as film: understanding and judging movies*: Vol. Pelican original. Penguin.

Perkins, V. F. (2006). *Moments of Choice*. Rouge 9.
http://www.rouge.com.au/9/moments_choice.html

Philip Booth. (2007). Hemingway's 'The Killers' and Heroic Fatalism: From Page to Screen (Thrice). *Literature/Film Quarterly*, 35(1). <https://bit.ly/2B4WC0I>

Ray, N., Weisbart, D., Stern, S., Dean, J., Wood, N., Warner Bros. Pictures (1923-1967), & Warner Home Video (Firm). (2000). Rebel without a cause [Videorecording]. Warner Home Video.

<https://login.learningonscreen.ac.uk/wayfless.php?entityID=https%3A%2F%2Fidp.nottingham.ac.uk%2Fshibboleth&target=https%3A%2F%2Flearningonscreen.ac.uk%2Fondemand%2Findex.php%2Fprog%2F000C8F9C%3Fbcast%3D46695138>

Ryall, T. (2015). Hawks and the Western. In Howard Hawks: new perspectives (pp. 97-109). BFI.

Ryan, D. C. (n.d.). Dreams of Postmodernism and Thoughts of Mortality: A Twenty-Fifth Anniversary Retrospective of Blade Runner. *Senses of Cinema*.
<http://sensesofcinema.com/2007/feature-articles/blade-runner/>

Salt, B. (2009). Film style and technology: history and analysis (3rd ed). Starword.

Schatz, T. (1997). Boom and bust: the American cinema in the 1940s: Vol. History of the American cinema. Charles Scribner's Sons.

Schatz, T. (1998). The genius of the system: Hollywood filmmaking in the studio era. Faber and Faber.

Scheibel, W. (2016). Rebel masculinities of star/director/text: James Dean, Nicholas Ray, and. *Journal of Gender Studies*, 25(2), 125-140.
<https://doi.org/10.1080/09589236.2014.916203>

Scott, R., Fancher, H., Peoples, D. W., Perenchio, J., Ford, H., Dick, P. K., Ladd Company, Warner Bros, Warner Home Video (UK), & Blade Runner Partnership (firm). (2007). Blade runner: the final cut (Ultimate collector's ed) [Videorecording]. Warner Home Video.
<https://login.learningonscreen.ac.uk/wayfless.php?entityID=https%3A%2F%2Fidp.nottingham.ac.uk%2Fshibboleth&target=https%3A%2F%2Flearningonscreen.ac.uk%2Fondemand%2Findex.php%2Fprog%2F0002E219%3Fbcast%3D55376018>

Sirk, D. (2007). Directed by Douglas Sirk [Videorecording]. Universal Studios.

Sirk, D., & Halliday, J. (1971). Sirk on Sirk: interviews with Jon Halliday: Vol. Cinema one. Secker and Warburg in association with the British Film Institute.

Sirk, D. & Universal Pictures Company. (2007). All that heaven allows [Videorecording]. In Directed by Douglas Sirk. Universal Studios.
<https://login.learningonscreen.ac.uk/wayfless.php?entityID=https%3A%2F%2Fidp.nottingham.ac.uk%2Fshibboleth&target=https%3A%2F%2Flearningonscreen.ac.uk%2Fondemand%2Findex.php%2Fprog%2F00199901%3Fbcast%3D98655032>

Sontag, S. (1979). On photography. Penguin.

Staiger, J. (1995). The studio system: Vol. Rutgers depth of field series. Rutgers University Press.

Sturges, P., Paramount Publix Corporation, & Universal Studios Home Video (Firm). (2005). Sullivan's travels [Videorecording]. Universal Studios Home Video.

Taylor, R. (2014). Production History. In Battleship Potemkin : The Film Companion (1st ed., pp. 1-13). I.B.Tauris.

Thompson, K., & Bordwell, D. (2010). Film history: an introduction (3rd ed., International ed). McGraw-Hill Higher Education.

Welles, O., Universal Pictures (UK) Ltd, & RKO Radio Pictures. (2003). Citizen Kane (Special ed) [Videorecording]. Universal Pictures (U.K.).

<https://login.learningonscreen.ac.uk/wayfless.php?entityID=https%3A%2F%2Fidp.nottingham.ac.uk%2Fshibboleth&target=https%3A%2F%2Flearningonscreen.ac.uk%2Fondemand%2Findex.php%2Fprog%2F01787544%3Fbcast%3D120790147>

Wells, L. & MyiLibrary. (2015). Photography: a critical introduction (5th ed) [Electronic resource]. Routledge.

<https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=1968918>

Wilder, B., Diamond, I. A. L., Deutsch, A., Lemmon, J., MacLaine, S., MacMurray, F., Metro-Goldwyn-Mayer, United Artists Corporation, Mirisch Company, & MGM Home Entertainment Inc. (2001). The apartment [Videorecording]. MGM Home Entertainment.