

HA1114 Realism and the Cinema

View Online



[1]

Hallam, Julia and Marshment, Margaret, *Realism and popular cinema*, vol. *Inside popular film*. Manchester: Manchester University Press, 2000.

[2]

S. Hayward, 'Realism: Chapter', in *Cinema studies: the key concepts*, 2nd ed., vol. *Key concepts series*, London: Routledge, 2000, pp. 334–334.

[3]

R. Lapsley and M. Westlake, 'Realism: Chapter', in *Film theory: an introduction*, vol. *Images of culture*, Manchester: Manchester University Press, 1988, pp. 156–180 [Online].

Available:

https://blackboard.le.ac.uk/bbcswebdav/pid-727207-dt-content-rid-1815038_5/library/eReserves/HA1114/HA1114_24151.pdf

[4]

A. Tudor, 'The Many Mythologies of Realism', *Screen*, vol. 13, no. 1, pp. 27–36, Mar. 1972, doi: 10.1093/screen/13.1.27.

[5]

R. Williams, 'Realism: Chapter', in *Keywords: a vocabulary of culture and society*, Rev. and Expanded ed., London: Fontana, 1988, pp. 216–221.

[6]

Williams, Christopher, *Realism and the cinema: a reader*, vol. BFI readers in film studies. London: Routledge and Kegan Paul [for] British Film Institute, 1980.

[7]

A. Rodrigues, L. F. da Hora, F. Meirelles, and K. Lund, 'Cidade de Deus =: City of God'. Buena Vista Home Entertainment, [S.l., 2003.

[8]

R. Armstrong, 'What is Realism?: Chapter', in *Understanding realism*, vol. *Understanding the moving image*, London: BFI, 2005, pp. 1-10.

[9]

S. M. Hart, *Latin American cinema*. London: Reaktion Books, 2014 [Online]. Available: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5663029690002746&institutionId=2746&customerId=2745

[10]

T. Shary and A. Seibel, *Youth culture in global cinema*, 1st ed. Austin: University of Texas Press, 2007 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10245828>

[11]

L. Nagib, *Brazil on screen: cinema novo, new cinema, utopia*, vol. *Tauris world cinema series*. London: I. B. Tauris, 2007 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10217783>

[12]

L. Nagib and University of Oxford. Centre for Brazilian Studies, *The new Brazilian cinema*. London: I.B. Tauris in Association with the Centre for Brazilian Studies, University of Oxford, 2003.

[13]

G. Kantaris and R. O'Bryen, Latin American popular culture: politics, media, affect, vol. Colección Támesis. Woodbridge, Suffolk: Tamesis, 2013 [Online]. Available: <http://site.ebrary.com/lib/leicester/Doc?id=10748380>

[14]

L. Nagib, World cinema and the ethics of realism. London: Continuum International Pub. Group, 2011.

[15]

Maggiorani, Lamberto and De Sica, Vittorio, 'Ladri di biciclette =: Bicycle thieves', vol. Arrow films world. Arrow Films, S.I.], 1948.

[16]

C. Zavattini, 'Some Ideas on the Cinema: Chapter', in Vittorio De Sica: contemporary perspectives, vol. Toronto Italian studies, Toronto: University of Toronto Press, 2000, pp. 50-61.

[17]

Bazin, André and Cardullo, Bert, André Bazin and Italian neorealism. New York: Continuum, 2011 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://lib.myilibrary.com/detail.asp?id=330775>

[18]

Bondanella, Peter, The films of Roberto Rossellini, vol. Cambridge film classics. Cambridge: Cambridge University Press, 1993.

[19]

Cardullo, Bert, Vittorio De Sica: director, actor, screenwriter. Jefferson, N.C.: McFarland, 2002.

[20]

Celli, Carlo and Cottino-Jones, Marga, A new guide to Italian cinema, 1st ed., vol. Italian and Italian American studies. New York: Palgrave Macmillan, 2007 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10167438>

[21]

M. Fabe, 'Italian Neorealism: De Sica's The Bicycle Thief: Chapter', in Closely watched films: an introduction to the art of narrative film technique, Berkeley, Calif: University of California Press, 2004, pp. 99-119.

[22]

Forgacs, David, Rome open city (Roma città aperta), vol. BFI film classics. London: British Film Institute, 2000.

[23]

Giovacchini, Saverio and Sklar, Robert, Global neorealism: the transnational history of a film style. Jackson: University Press of Mississippi, 2011 [Online]. Available: <http://site.ebrary.com/lib/leicester/Doc?id=10508856>

[24]

Gordon, Robert Samuel Clive, Bicycle thieves, vol. BFI film classics. London: BFI, 2008.

[25]

Gottlieb, Sidney, Roberto Rossellini's Rome open city, vol. Cambridge film handbooks. Cambridge: Cambridge University Press, 2004.

[26]

M. Harper, 'Adaptation by Degree: A Study of Vittorio de Sica's Bicycle Theives: Chapter of Impure Cinema', in Impure Cinema: Intermedial and Intercultural Approaches to Film, London: I.B.Tauris & Co Ltd, 30AD, pp. 121-133 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://lib.myilibrary.com?id=548399>

[27]

Hillier, Jim, *Cahiers du cinéma: the 1950s : neo-realism, Hollywood, new wave*, vol. Harvard film studies. Cambridge, Mass: Harvard University Press, 1985.

[28]

Landy, Marcia, *Italian film*, vol. National film traditions. Cambridge: Cambridge University Press, 2000.

[29]

Marcus, Millicent, *Italian film in the light of neorealism*. Princeton, N.J.: Princeton University Press, 1986.

[30]

G. Nowell-Smith, 'Bicycle Thieves: Chapter', in *Film Analysis*, New York: WW Norton & Co, 1968, pp. 422-438.

[31]

Snyder, Stephen J. and Curle, Howard, *Vittorio De Sica: contemporary perspectives*, vol. Toronto Italian studies. Toronto: University of Toronto Press, 2000.

[32]

Overbey, David, *Springtime in Italy: a reader on neo-realism*. London: Talisman Books, 1978.

[33]

Shiel, Mark, *Italian neorealism: rebuilding the cinematic city*, vol. Short cuts. London: Wallflower, 2006.

[34]

K. Thompson, 'Realism in the Cinema: Bicycle Thieves, Chapter', in *Breaking the glass armor: neoformalist film analysis*, Princeton, N.J.: Princeton University Press, 1988, pp. 197–217.

[35]

Wagstaff, Christopher, *Italian neorealist cinema: an aesthetic approach*, vol. Toronto Italian studies. Toronto: University of Toronto Press, 2007 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10295298>

[36]

Aitken, Ian, *Realist film theory and cinema: the nineteenth-century Lukácsian and intuitionist realist traditions*. Manchester: Manchester University Press, 2006 [Online]. Available: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5662274370002746&institutionId=2746&customerId=2745

[37]

Andrew, Dudley, *André Bazin*. New York: Columbia University Press, 1990.

[38]

Andrew, Dudley and Joubert-Laurencin, Hervé, *Opening Bazin: postwar film theory and its afterlife*. Oxford: Oxford University Press, 2011.

[39]

Andrew, Dudley, *What cinema is!: Bazin's quest and its charge*, vol. Blackwell manifestos. Oxford: Wiley-Blackwell, 2010.

[40]

Bazin, André and Cardullo, Bert, *Bazin at work: major essays and reviews from the forties and fifties*. London: Routledge, 1997.

[41]

A. Bazin, 'Evolution of the Language of Cinema', in *Film Theory and Criticism*, Oxford: Oxford University Press, 2008, pp. 41–53 [Online]. Available: https://blackboard.le.ac.uk/bbcswebdav/pid-1025237-dt-content-rid-2561166_5/library/eReserves/HA1114/HA1114_34955.pdf

[42]

Bazin, André and Gray, Hugh, *What is cinema?: Volume 1*. Berkeley, Calif: University of California Press, 1992.

[43]

Bazin, André, *What is cinema?: Volume 2*. Berkeley, Calif: University of California Press, 1992.

[44]

D. Bordwell, 'Against the Seventh Art: André Bazin and the Dialectical Program: Chapter', in *On the history of film style*, Cambridge, Mass: Harvard University Press, 1997, pp. 46–82.

[45]

Cardullo, Bert, *Cinematic illusions: realism, subjectivity, and the avant-garde*. Newcastle: Cambridge Scholars, 2008.

[46]

Cardullo, Bert, *Soundings on cinema: speaking to film and film artists*, vol. SUNY series, horizons of cinema. Albany, N.Y.: State University of New York Press, 2008.

[47]

Deleuze, Gilles, *Cinema: 2: The time-image*. London: The Athlone Press, 1989.

[48]

Kracauer, Siegfried, *Theory of film: the redemption of physical reality*. Princeton, N.J.: Princeton University Press, 1997.

[49]

De Sica, Vittorio, Cigoli, Emilio, De Ambrosis, Luciano, Pola, Isa, and Zavattini, Cesare, '*I bambini ci guardano =: The children are watching us*', vol. Criterion collection. Criterion, [S.I.], 1944.

[50]

Antonioni, Michelangelo, Bosé, Lucia, and Girotti, Massimo, '*Cronaca di un amore =: The story of a love affair*', vol. Tribute to Antonioni series. Mr Bongo films, S.I., 1950.

[51]

Rossellini, Roberto, Meschke, Edmund, Hinz, Ingetraud, Grüger, Franz, and Aprà, Adriano, *Germania anno zero =: Germany year zero*, Special edition., vol. Roberto Rossellini's war trilogy. [S.I.]: Criterion, 1948.

[52]

De Sica, Vittorio, Barnabò, Guglielmo, Gramatica, Emma, Bovo, Brunella, De Sica, Manuel, and Zavattini, Cesare, '*Miracolo a Milano =: Miracle in Milan*'. Arrow films, [S.I.], 1951.

[53]

Visconti, Luchino, Girotti, Massimo, and Calamai, Clara, '*Ossessione*'. British Film Institute, London], 1942.

[54]

Sazio, Carmela, Rossellini, Roberto, Aprà, Adriano, and Gallagher, Tag, Paisà =: *Paisan*, Special edition., vol. Roberto Rossellini's war trilogy. [S.I.]: Criterion, 1946.

[55]

Sazio, Carmela and Rossellini, Roberto, '*Paisà*', vol. Roberto Rossellini's war trilogy. Cine

Città, S.I.], 1946.

[56]

De Santis, Giuseppe, Dowling, Doris, and Gassman, Vittorio, 'Riso amaro =: Bitter rice', vol. Grande cinema Italiano. 20th Century Fox Home Entertainment, [S.I.], 1949.

[57]

Fabrizi, Aldo, Rossellini, Roberto, Bondanella, Peter, Aprà, Adriano, and Shiel, Mark, Roma, città aperta =: Rome, open city, Special edition., vol. Roberto Rossellini's war trilogy. [S.I.]: Criterion, 1945.

[58]

Fabrizi, Aldo and Rossellini, Roberto, 'Roma, città aperta =: Rome, open city', vol. Roberto Rossellini's war trilogy. Arrow, [S.I.], 1945.

[59]

Smordoni, Rinaldo, Interlenghi, Franco, and De Sica, Vittorio, 'Sciuscià =: Shoeshine', vol. Master of cinema. Eureka video, [S.I.], 1946.

[60]

Visconti, Luchino, 'La terra trema =: The earth trembles'. BFI, London, 1948.

[61]

De Sica, Vittorio, Zavattini, Cesare, Battisti, Carlo, Casilio, Maria Pia, and Gennari, Lina, 'Umberto D.' Nouveaux Pictures, S.I.], 1952.

[62]

R. Bresson, F. Leterrier, C. Le Clainche, and A. Devigny, 'Un condamné à mort s'est échappé, ou, Le vent souffle où il vent =: A man escaped', vol. Artificial eye. Artificial Eye, [S.I.], 2008.

[63]

D. Bordwell and K. Thompson, 'Function of Film Sound: A Man Escaped: Chapter', in *Film art: an introduction*, 7th ed., McGraw-Hill, 2004, pp. 377–385.

[64]

B. Price, *Neither god nor master: Robert Bresson and radical politics*. Minneapolis [Minn.]: University of Minnesota Press, 2011 [Online]. Available: <http://site.ebrary.com/lib/leicester/Doc?id=10460997>

[65]

B. Cardullo, *Five French filmmakers: Renoir, Bresson, Tati, Truffaut, Rohmer : essays and interviews*. Newcastle: Cambridge Scholars, 2008.

[66]

J. E. Cunneen, *Robert Bresson: a spiritual style in film*. New York: Continuum International Pub. Group, 2003.

[67]

K. Reader, *Robert Bresson*, vol. *French film directors*. Manchester: Manchester University Press, 2000.

[68]

Altman, Rick, *Cinema/sound*, vol. *Yale french studies*. New Haven, Conn: Yale French Studies, 1980.

[69]

Altman, Rick, *Sound theory, sound practice*, vol. *AFI film readers*. New York, N.Y.: Routledge, 1992.

[70]

R. Barsam and D. Monahan, 'Sound: Chapter', in *Looking at Movies*, New York: WW Norton & Co, 11AD, pp. 387–430.

[71]

J. Beck, 'Citing the Sound', *Journal of Popular Film and Television*, vol. 29, no. 4, pp. 156–163, Jan. 2002, doi: 10.1080/01956050209601021.

[72]

J. Belton, 'Technology and Aesthetics of Film Sound: Chapter', in *Film sound: theory and practice*, New York, N.Y.: Columbia University Press, 1985, pp. 63–72 [Online]. Available: https://blackboard.le.ac.uk/bbcswebdav/pid-1025238-dt-content-rid-2557301_5/library/eReserves/HA1114/HA1114_34957.pdf

[73]

D. Bordwell and K. Thompson, 'Sound in the Cinema: Chapter', in *Film art: an introduction*, 10th ed., International ed., New York, N.Y.: McGraw-Hill, 2013.

[74]

F. Casetti, 'Cinema and Reality: Chapter', in *Theories of cinema, 1945-1995*, Austin, Tex: University of Texas Press, 1999, pp. 21–42.

[75]

Chion, Michel and Gorbman, Claudia, *Audio-vision: sound on screen*. New York, N.Y.: Columbia University Press, 1994.

[76]

S. Eisenstein, V. Pudovkin, and G. Alexandrov, 'Statement on Sound: Chapter', in *Film theory and criticism: introductory readings*, 7th ed., Oxford: Oxford University Press, 2008, pp. 315–317.

[77]

Farnell, Andy, *Designing sound*. Cambridge, Mass: MIT Press, 2010 [Online]. Available: <http://site.ebrary.com/lib/leicester/Doc?id=10562043>

[78]

J.-P. Geuens, 'Sound: Chapter', in *Film production theory*, vol. SUNY series, cultural studies in cinema/video, Albany: State University of New York Press, 2000, pp. 197-224 [Online]. Available: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5664950710002746&institutionId=2746&customerId=2745

[79]

Gomery, Douglas, *The coming of sound: a history*. New York: Routledge, 2005 [Online]. Available: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5664089160002746&institutionId=2746&customerId=2745

[80]

Kerins, Mark, *Beyond Dolby (stereo): cinema in the digital sound age*. Bloomington: Indiana University Press, 2010 [Online]. Available: <http://site.ebrary.com/lib/leicester/Doc?id=10437995>

[81]

O'Brien, Charles, *Cinema's conversion to sound: technology and film style in France and the U.S.* Bloomington: Indiana University Press, 2005 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10118516>

[82]

Sergi, Gianluca, *The Dolby era: film sound in contemporary Hollywood*, vol. *Inside popular film*. Manchester: Manchester University Press, 2004.

[83]

Utterson, Andrew, Technology and culture, the film reader, vol. In focus: Routledge film readers. London: Routledge, 2005.

[84]

B. Robert, 'L'Argent'. 1983.

[85]

R. Bresson, 'The Devil, Probably'. 1977.

[86]

R. Bresson, H. Balsan, and L. Simon, 'Lancelot du Lac', vol. Artificial eye. Artificial eye, [S.I.].

[87]

R. Bresson, G. Bernanos, N. Nortier, J.-C. Guilbert, and M. Cardinal, 'Mouchette'. Nouveaux Pictures, [S.I.], 2004.

[88]

R. Bresson, M. LaSalle, M. Green, P. Leymarie, and F. Dostoyevsky, 'Pickpocket', vol. Artificial eye. Artificial Eye, [S.I.], 2005.

[89]

Eisenstein, Sergei, Vassiliev, Dmitri, and Cherkasov, Nikolaï, 'Aleksandr Nevsky =: Alexander Nevsky'. Eureka Video, [S.I.], 1938.

[90]

Brando, Marlon, Sheen, Martin, Coppola, Francis Ford, and Conrad, Joseph, 'Apocalypse now redux'. Studiocanal, [S.I.], 1979.

[91]

F. F. Coppola, 'Apocalypse Now'. 1979.

[92]

R. Mamoulian, 'Applause'. 1929.

[93]

P. Strickland, 'Berberian Sound Studio'. 2012.

[94]

Hitchcock, Alfred, Onda, Anny, Longden, John, and Bennett, Charles, 'Blackmail'. Kinowelt Home Entertainment, S.I., 1929.

[95]

B. De Palma, 'Blow Out'. 1980.

[96]

Fauchois, René, Renoir, Jean, and Simon, Michel, 'Boudu sauvé des eaux =: Boudu saved from drowning'. Optimum Releasing, [S.I.], 1932.

[97]

Nichols, Mike et al., 'The graduate'. Optimum Classic, [S.I.], 1967.

[98]

H. Jennings, 'Listen to Britain', Humphrey Jennings collection: Listen to Britain, Diary for Timothy, I was a fireman. Film First, [United Kingdom], 1942.

[99]

Scorsese, Martin, De Niro, Robert, and Keitel, Harvey, 'Mean streets'. Universal, [S.I.], 1973.

[100]

Welles, Orson, Heston, Charlton, Leigh, Janet, and Masterson, Whit, 'Touch of evil'. Universal, [S.I.], 1958.

[101]

Cuarón, Alfonso, Owen, Clive, Moore, Julianne, and Caine, Michael, 'Children of men'. Universal Pictures, [S.I.], 2006.

[102]

S. Prince, 'Painting with Digital Light: Chapter', in Digital visual effects in cinema: the seduction of reality, New Brunswick, N.J.: Rutgers University Press, 2012, pp. 56–98 [Online]. Available: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5664951060002746&institutionId=2746&customerId=2745

[103]

M. Allen, 'Fixing it in Digital: Chapter', in Contemporary US cinema, vol. Inside film, Harlow: Longman, 2003, pp. 201–223.

[104]

Dixon, Wheeler W. and Foster, Gwendolyn Audrey, 21st century Hollywood: movies in the era of transformation. New Brunswick, N.J.: Rutgers University Press, 2011 [Online]. Available: <http://site.ebrary.com/lib/leicester/Doc?id=10535582>

[105]

A. Friedberg, 'The End of Cinema: Multimedia and Technological Change: Chapter', in Reinventing film studies, London: Arnold, 2000, pp. 438–452.

[106]

T. Gunning, 'Moving away from the Index: Cinema and the Impression of Reality: Chapter', in *The film theory reader: debates and arguments*, London: Routledge, 2010, pp. 255–269.

[107]

Hanson, Matt, *The end of celluloid: film futures in the digital age*. Mies, Switzerland: RotoVision, 2004.

[108]

L. Manovich, 'Old Media as New Media: Chapter', in *The new media book*, London: British Film Institute, 2002, pp. 209–218 [Online]. Available: https://blackboard.le.ac.uk/bbcswebdav/pid-354313-dt-content-rid-514951_5/library/eReserves/HA1114/HA1114%20-%20Doc%207.pdf

[109]

H. Jenkins, 'The Work of Theory in the Age of Digital Transformation: Chapter', in *A companion to film theory*, vol. Blackwell companions in cultural studies, Malden, Mass: Blackwell, 1999, pp. 234–261.

[110]

Lister, Martin, *New media: a critical introduction*, 2nd ed. London: Routledge, 2009 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://www.myilibrary.com?id=190114>

[111]

L. Manovich, 'Digital Cinema and the History of a Moving Image: Chapter', in *The film theory reader: debates and arguments*, London: Routledge, 2010, pp. 245–254.

[112]

Manovich, Lev, *The language of new media*. Cambridge, Mass: MIT, 2001.

[113]

Purse, Lisa, Digital imaging in popular cinema. Edinburgh: Edinburgh University Press, 2013.

[114]

Rodowick, David Norman, The virtual life of film. Cambridge, Mass: Harvard University Press, 2007 [Online]. Available:
<http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10318536>

[115]

Rombes, Nicholas, Cinema in the digital age. London: Wallflower, 2009.

[116]

Utterson, Andrew, From IBM to MGM: cinema at the dawn of the digital age. London: Palgrave Macmillan, 2011.

[117]

Vernallis, Carol, Herzog, Amy, and Richardson, John, Eds., The Oxford handbook of sound and image in digital media, vol. Oxford handbooks in music. Oxford: Oxford University Press, 2013.

[118]

Willis, Holly, New digital cinema: reinventing the moving image, vol. Short cuts series. London: Wallflower Press, 2005.

[119]

Stephen Prince, 'The Emergence of Filmic Artifacts: Cinema and Cinematography in the Digital Era', Film Quarterly, vol. 57, no. 3, pp. 24-33, 2004 [Online]. Available:
[http://www.jstor.org/stable/10.1525/fq.2004.57.3.24?Search=yes&resultItemClick=true&searchText="stephen prince"&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3D%2522stephen%2Bprince%2522%26amp%3Bfilter%3Djid%253A10.2307%252Fj100159%26amp%3BSearch%3DSearch%26amp%3Bwc%3Don%26amp%3Bfc%3Doff%26amp%3BglobalSearch%3D%26amp%3BsbBox%3D%26amp%3BsbjBox%3D%26amp%3BsbpBox%3D](http://www.jstor.org/stable/10.1525/fq.2004.57.3.24?Search=yes&resultItemClick=true&searchText='stephen prince'&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3D%2522stephen%2Bprince%2522%26amp%3Bfilter%3Djid%253A10.2307%252Fj100159%26amp%3BSearch%3DSearch%26amp%3Bwc%3Don%26amp%3Bfc%3Doff%26amp%3BglobalSearch%3D%26amp%3BsbBox%3D%26amp%3BsbjBox%3D%26amp%3BsbpBox%3D)

[120]

Stephen Prince, 'True Lies: Perceptual Realism, Digital Images, and Film Theory', *Film Quarterly*, vol. 49, no. 3, pp. 27–37, 1996 [Online]. Available: [http://www.jstor.org/stable/10.2307/1213468?Search=yes&resultItemClick=true&searchText="stephenprince"&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3D%2522stephen%2Bprince%2522%26amp%3Bfilter%3Djid%253A10.2307%252Fj100159%26amp%3BSearch%3DSearch%26amp%3Bwc%3Don%26amp%3Bfc%3Doff%26amp%3BglobalSearch%3D%26amp%3BsbBox%3D%26amp%3BsbjBox%3D%26amp%3BsbpBox%3D](http://www.jstor.org/stable/10.2307/1213468?Search=yes&resultItemClick=true&searchText=stephenprince)

[121]

Cruise, Tom, Foxx, Jamie, and Mann, Michael, 'Collateral'. Paramount / Dreamworks Home Entertainment, S.I., 2004.

[122]

Eastwood, Clint, Phillippe, Ryan, Bradford, Jesse, and Beach, Adam, 'Flags of our fathers', vol. Battle for Iwo Jima. Warner Bros. Home Entertainment, [S.I.], 2007.

[123]

Zemeckis, Robert, Groom, Winston, Hanks, Tom, Wright, Robin, Sinise, Gary, and Field, Sally, 'Forrest Gump', vol. Widescreen collection. Paramount, [S.I.], 1994.

[124]

A. Cuarón, G. Clooney, and S. Bullock, 'Gravity'. Warner Home Video, [S.I.], 2014.

[125]

C. Nolan, 'Inception DVD'. 2010.

[126]

M. Bay, 'Pearl Harbor'. 2001.

[127]

Ross, Gary, Maguire, Tobey, Macy, William H., and Witherspoon, Reese, 'Pleasantville'. New Line Home Video, S.I.], 1998.

[128]

Fincher, David, Gyllenhaal, Jake, and Downey, Robert, 'Zodiac'. Warner Home Video, [S.I.], 2007.

[129]

Broomfield, Nicholas and Churchill, Joan, 'Soldier girls', vol. Documenting icons. Metrodome, [S.I.], 1981.

[130]

B. Nichols, 'How Can We Describe the Observational, Participatory, Reflexive and Performative Modes of Documentary Film: Chapter', in Introduction to documentary, 2nd ed., Bloomington: Indiana University Press, 2010, pp. 172-211 [Online]. Available: <http://site.ebrary.com/lib/leicester/Doc?id=10437993>

[131]

Beattie, Keith, D. A. Pennebaker, vol. Contemporary film directors. Urbana: University of Illinois Press, 2011 [Online]. Available: <http://site.ebrary.com/lib/leicester/Doc?id=10532354>

[132]

Benson, Thomas W. and Anderson, Carolyn, Reality fictions: the films of Frederick Wiseman, 2nd ed. Carbondale, Ill: Southern Illinois University Press, 2002.

[133]

Broomfield, Nicholas and Wood, Jason, Nick Broomfield: documenting icons. London: Faber and Faber, 2005.

[134]

Corner, John, *The art of record: a critical introduction to documentary*. Manchester: Manchester University Press, 1996.

[135]

Cousins, Mark and Macdonald, Kevin, *Imagining reality: the Faber book of documentary*, Rev. ed. London: Faber, 2006.

[136]

D. Gomery and R. C. Allen, 'Case Study: The Beginnings of American Cinema Verité: Chapter', in *Film history: theory and practice*, Boston, Mass: McGraw-Hill, 1985, pp. 215-241.

[137]

Eaton, Michael, *Anthropology, reality, cinema: the films of Jean Rouch*. London: British Film Institute, 1979.

[138]

Geiger, Jeffrey, *American documentary film: projecting the nation*. Edinburgh: Edinburgh University Press, 2011 [Online]. Available:
http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5663962600002746&institutionId=2746&customerId=2745

[139]

Grierson, John, 'First Principles of Documentary', in *Grierson on documentary*, Abridged ed., London: Faber, 1979.

[140]

J. Hall, 'Realism as a Style in Cinema Verite: A Critical Analysis of "Primary"', *Cinema Journal*, vol. 30, no. 4, Summer 1991, doi: 10.2307/1224885.

[141]

D. MacDougall, 'Beyond Observational Cinema: Chapter', in *Movies and methods: an anthology*, vol. 2, Berkeley, Calif: University of California Press, 1985, pp. 274–285.

[142]

Mamber, Stephen, *Cinéma vérité in America: studies in uncontrolled documentary*, vol. MIT press classic. Milton Keynes: Lightning Source.

[143]

B. Nichols, 'The Voice of Documentary: Chapter', in *New challenges for documentary*, Berkeley, Calif: University of California Press, 1988, pp. 48–63.

[144]

O'Connell, P. J., *Robert Drew and the development of cinema verite in America*. Carbondale, Ill: Southern Illinois University Press, 2010 [Online]. Available: <http://site.ebrary.com/lib/leicester/Doc?id=10575417>

[145]

Rouch, Jean and Feld, Steven, *Ciné-ethnography*, vol. Visible evidence. Minneapolis: University of Minnesota Press, 2003 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10151154>

[146]

Saunders, Dave, Visiting tutor in film studies at Royal Holloway, University of London [2007], *Direct cinema: observational documentary and the politics of the sixties*. London: Wallflower, 2007.

[147]

Wiseman, Frederick and Grant, Barry Keith, *Five films by Frederick Wiseman: Titicut follies, High school, Welfare, High school II, Public housing*. Berkeley, Calif: University of California

Press, 2006.

[148]

Tinkcom, Matthew and British Film Institute, Grey Gardens. London: Palgrave Macmillan on behalf of the British Film Institute, 2011.

[149]

Tyree, J. M., Salesman, vol. BFI film classics. London: BFI, 2012.

[150]

Vogels, Jonathan B., The direct cinema of David and Albert Maysles. Carbondale [Ill.]: Southern Illinois University Press, 2005 [Online]. Available: <http://site.ebrary.com/lib/leicester/Doc?id=10469367>

[151]

Ward, Paul, Documentary: the margins of reality, vol. Short cuts. London: Wallflower, 2005.

[152]

B. Winston, The documentary film book. Basingstoke, United Kingdom: Palgrave Macmillan, 2013.

[153]

Broomfield, Nicholas and Churchill, Joan, 'Aileen: life and death of a serial killer'. Documentary, broadcast 22:00, 11/05/2004, Channel 4.

[154]

Broomfield, Nicholas, 'Chicken ranch', vol. Documenting icons. Metrodome, S.I.].

[155]

Broomfield, Nicholas, 'His big white self'. Documentary, broadcast 21:00, 27/02/2006, More4.

[156]

Broomfield, Nicholas and Churchill, Joan, 'Juvenile liaison', vol. Nick Broomfield : the early works. Metrodome, [S.I.], 2006.

[157]

Broomfield, Nicholas, 'Monster in a box', vol. Nick Broomfield : the early works. Metrodome, [S.I.], 1991.

[158]

Broomfield, Nicholas, 'Proud to be British', vol. Nick Broomfield : the early works. Metrodome, [S.I.], 2006.

[159]

Broomfield, Nicholas and Churchill, Joan, 'Tattooed tears', vol. Nick Broomfield : the early works. Metrodome, [S.I.], 2006.

[160]

Broomfield, Nicholas, 'Tracking down Maggie', vol. Documenting icons. Metrodome, S.I.].

[161]

Broomfield, Nicholas, 'The leader, his driver, and the driver's wife', vol. Documenting icons. Metrodome, S.I.], 1991.

[162]

Wintonick, Peter, 'Cinéma vérité: defining the moment, the story of non-fiction

filmmaking'. Beckmann Visual Publishing, Ramsey, Isle of Man, 2006.

[163]

Rouch, Jean and Morin, Edgar, 'Chronique d'un été (Paris 1960) =: Chronicle of a summer'. Argos Films, [S.I.], 2005.

[164]

Rouch, Jean, 'Jean Rouch, Ciné-Rencontre', vol. Geste cinématographique. Editions Montparnasse, [S.I.], 2005.

[165]

Rouch, Jean, 'Jean Rouch, Ciné-Rouch', vol. Geste cinématographique. Editions Montparnasse, [S.I.], 2005.

[166]

Rouch, Jean, 'Jean Rouch, Ciné-Transe, Ciné-Conte', vol. Geste cinématographique. Editions Montparnasse, [S.I.], 2005.

[167]

Shuker, Gregory, Leacock, Richard, Lipscomb, James, Pennebaker, D. A., and Ryden, Hope, Crisis, vol. The Robert Drew collection. [S.I.]: DocuRama, 1963.

[168]

Dylan, Bob, Pennebaker, D. A., and Neuwirth, Bob, 'Don't look back'. Columbia, [S.I.], 1967.

[169]

Sucsy, Michael, Barrymore, Drew, Lange, Jessica, and Rozema, Patricia, Grey Gardens [2009]. [S.I.]: HBO, 2009.

[170]

Hovde, Ellen, Maysles, Albert, Maysles, David, Bouvier Beale, Edith, and Bouvier Beale, Edith 'Little Edie', 'Grey Gardens [1975]', vol. Masters of cinema. Eureka!, [S.I.], 1975.

[171]

Kopple, Barbara, Arthur, Paul, and Weisberger, Jon, 'Harlan County U.S.A', vol. Criterion collection. Criterion Collection, [S.I.], 1976.

[172]

Drew, Robert, Leacock, Richard, Humphrey, Hubert H., Kennedy, John F., and Onassis, Jacqueline Kennedy, Primary, vol. Robert Drew collection. [S.I.]: Docurama, 1960.

[173]

Maysles, Albert, Maysles, David, and Zwerin, Charlotte, 'Salesman', vol. Masters of cinema. Eureka!, [London], 1969.

[174]

Pennebaker, D. A., Hegedus, Chris, Stephanopoulos, George, and Carville, James, 'The war room', vol. Criterion collection. Criterion Collection, [S.I.], 1993.

[175]

Morris, Errol, 'The thin blue line', vol. Errol Morris collection. Optimum, [S.I.], 1988.

[176]

L. Williams, 'Mirrors without Memories: Truth, History, and the New Documentary', Film Quarterly, vol. 46, no. 3, pp. 9-21, Apr. 1993, doi: 10.2307/1212899. [Online]. Available: <http://www.jstor.org/stable/1212899>

[177]

Austin, Thomas, Watching the world: screen documentary and audiences. Manchester:

Manchester University Press, 2007 [Online]. Available:
<http://site.ebrary.com/lib/leicester/Doc?id=10627215>

[178]

M. Baker, 'Errol Morris, American Iconoclast: Chapter', in *Documentary in the digital age*, Oxford: Elsevier Focal, 2006, pp. 1–26.

[179]

D. Bordwell and K. Thompson, 'The Thin Blue Line: Chapter', in *Film art: an introduction*, 7th ed., Boston, Mass: McGraw-Hill, 2004, pp. 446–452.

[180]

Bruzzi, Stella, *New documentary: a critical introduction*, 2nd ed. Abingdon: Routledge, 2006 [Online]. Available:
<http://ezproxy.lib.le.ac.uk/login?url=http://www.myilibrary.com?id=55327>

[181]

Cunningham, Megan, *The art of the documentary: ten conversations with leading directors, cinematographers, editors, and producers*, vol. *Voices that matter*. Berkeley, Calif: New Riders, 2005.

[182]

R. R. Curry, 'Errol Morris' Construction of Innocence in "The Thin Blue Line"', *Rocky Mountain Review of Language and Literature*, vol. 49, no. 2, 1995, doi: 10.2307/1347983.

[183]

Z. Druick, 'The courtroom and the closet in *The Thin Blue Line* and *Capturing the Friedmans*', *Screen*, vol. 49, no. 4, pp. 440–449, Dec. 2008, doi: 10.1093/screen/hjn054.

[184]

De Jong, Wilma, Austin, Thomas, and De Jong, Wilma, Rethinking documentary: new perspectives and practices. Buckingham: Open University, 2008 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10246334>

[185]

De Jong, Wilma, Austin, Thomas, and De Jong, Wilma, Rethinking documentary: new perspectives and practices. Buckingham: Open University, 2008 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10246334>

[186]

C. Fallon, 'Several Sides of Errol Morris', *Film Quarterly*, vol. 65, no. 4, pp. 48-52, Jun. 2012, doi: 10.1525/FQ.2012.65.4.48.

[187]

V. LoBrutto, 'Birth of a Non-Fiction Style: The Thin Blue Line: Chapter', in *Becoming film literate: the art and craft of motion pictures*, Westport, Conn: Praeger, 2005, pp. 305-311.

[188]

B. Nichols, 'Documentary: Chapter', in *The cinema book*, 3rd ed., London: British Film Institute, 2007, pp. 81-83.

[189]

C. Plantinga, 'American Documentary in the 1980s: Chapter', in *A new pot of gold: Hollywood under the electronic rainbow, 1980-1989*, vol. *History of the American cinema*, New York, N.Y.: Charles Scribner's Sons, 2000, pp. 370-389 [Online]. Available: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665230250002746&institutionId=2746&customerId=2745

[190]

T. Rafferty, 'The Thin Blue Line: Chapter', in *Imagining reality: the Faber book of documentary*, Rev. ed., London: Faber, 2006 [Online]. Available:

https://blackboard.le.ac.uk/bbcswebdav/pid-1025239-dt-content-rid-2569442_5/library/eReserves/HA1114/HA1114_35111.pdf

[191]

M. Renov, 'New Subjectivities: Documentary and Self-Representation in the Post-Vérité Age: Chapter', in *The subject of documentary*, vol. *Visible evidence*, Minneapolis, Minn: University of Minnesota Press, 2004, pp. 171–181.

[192]

Rothman, William, *Three documentary filmmakers: Errol Morris, Ross McElwee, Jean Rouch*, vol. *Suny series horizons of cinema*. Albany, N.Y.: State University of New York Press, 2009.

[193]

Rothman, William, *Three documentary filmmakers: Errol Morris, Ross McElwee, Jean Rouch*, vol. *Suny series horizons of cinema*. Albany, N.Y.: State University of New York Press, 2009.

[194]

S. Rosenheim, 'Interrotroning History: Errol Morris and the Documentary of the Future: Chapter', in *The historical film: history and memory in media*, vol. *Rutgers depth of field series*, New Brunswick, N.J.: Rutgers University Press, 2001, pp. 316–330.

[195]

Vice, Sue, *Shoah*, vol. *BFI film classics*. London: BFI, 2011.

[196]

Morris, Errol and McNamara, Robert S, 'The fog of war'. Columbia Tristar Home Entertainment, S.I., 2003.

[197]

Morris, Errol, 'Gates of heaven', vol. Errol Morris collection. Optimum, [S.I.], 1986.

[198]

Morris, Errol, Leutcher, Fred, and Pelt, R. J. van, 'Mr. Death: the rise and fall of Fred A. Leuchter'. Artefact Media, [S.I.], 1999.

[199]

Morris, Errol, 'Standard operating procedure'. Sony, [S.I.], 2008.

[200]

E. Morris, 'The Unknown Known'. 2013.

[201]

Morris, Errol, 'Vernon, Florida', vol. Errol Morris collection. Optimum, [S.I.], 1981.

[202]

Moore, Michael, 'Bowling for Columbine'. Momentum pictures, [S.I.], 2002.

[203]

Moore, Michael, 'Capitalism: a love story'. Paramount Home Entertainment, [S.I.], 2010.

[204]

Moore, Michael, 'Fahrenheit 9/11'. Optimum Home Entertainment, [S.I.], 2004.

[205]

Moore, Michael, 'Roger and me'. Motion picture, Sky Cinema 2 television.

[206]

Moore, Michael, Cervantes, Reggie, and Bush, George W., 'Sicko'. Optimum, [S.I.], 2007.

[207]

Jarecki, Andrew, 'Capturing the Friedmans'. Tartan Video, [S.I.], 2003.

[208]

Varda, Agnès, 'Les Glaneurs et la glaneuse =: The gleaners and I'. Zeitgeist Video, [S.I.], 2002.

[209]

Treadwell, Timothy and Herzog, Werner, 'Grizzly Man'. Revolver Entertainment, [S.I.], 2005.

[210]

Layton, Bart, O'Brian, Adam, and Bourdin, Frédéric, 'The imposter'. Revolver Entertainment, London, 2012.

[211]

Livingston, Jennie and Dangerous to know, 'Paris is burning', vol. DTK. Dangerous To Know, London, 1994.

[212]

Lanzmann, Claude, 'Shoah: a film', vol. Masters of cinema. Eureka!, [S.I.], 1985.

[213]

Spurlock, Morgan, 'Super size me'. Tartan video, [S.I.], 2005.

[214]

Caouette, Jonathan, Van Sant, Gus, and Mitchell, John Cameron, 'Tarnation'. Optimum Home Entertainment, [S.I.], 2003.

[215]

Wexler, Mark S., 'Tell them who you are'. Metrodome, [S.I.], 2004.

[216]

Zidane, Zinédine, Gordon, Douglas, and Parreno, Philippe, 'Zidane un portrait du 21e siècle =: Zidane a 21st century portrait', vol. Artificial eye. Artificial eye, [S.I.], 2006.

[217]

Reisz, Karel, Sillitoe, Alan, Finney, Albert, and Murphy, Robert, 'Saturday night and Sunday morning'. British Film Institute, [S.I.], 1960.

[218]

A. Marwick, 'Room at the Top, Saturday Night and Sunday Morning, and the "Cultural Revolution" in Britain', *Journal of Contemporary History*, vol. 19, no. 1, pp. 127-152, Jan. 1984 [Online]. Available: <http://www.jstor.org/stable/260428>

[219]

Aldgate, Anthony, *Censorship and the permissive society: British cinema and theatre, 1955-1965*. Oxford: Clarendon Press, 1995.

[220]

Aldgate, Anthony and Richards, Jeffrey, *Best of British: cinema and society from 1930 to the present*, New ed., vol. Cinema and society series. London: I.B.Tauris, 2009 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10424556>

[221]

Barr, Charles and British Film Institute, *All our yesterdays: 90 years of British cinema*. London: BFI Publishing, 1986.

[222]

Durgnat, Raymond, *A mirror for England: British movies from austerity to affluence*, 2nd ed., vol. BFI silver. London: BFI, 2011.

[223]

Gardner, Colin, Karel Reisz, vol. *British film makers*. Manchester: Manchester University Press, 2006.

[224]

Harper, Sue and Porter, Vincent, *British cinema of the 1950s: the decline of deference*. Oxford: Oxford University Press, 2007.

[225]

A. Higson, 'Space, Place, Spectacle: Landscape and Townscape in the "Kitchen Sink" Film: Chapter', in *Dissolving views: key writings in British cinema*, vol. *Rethinking British cinema*, London: Cassell, 1996, pp. 133–156.

[226]

J. Hill, 'Working Class Realism I: Chapter', in *Sex, class and realism: British cinema 1956-1963*, vol. *bfi books*, London: British Film Institute, 1986, pp. 127–144 [Online]. Available:
https://blackboard.le.ac.uk/bbcswebdav/pid-529674-dt-content-rid-641595_5/library/eReserves/HA1114/HA1114%20-%20Doc%2012.pdf

[227]

'*Journal of British Cinema and Television*', vol. 11, no. 2–3 [Online]. Available:
<http://www.euppublishing.com/toc/jbctv/11/2-3>

[228]

P. Kael, 'Britain: Commitment and the Strait-Jacket', *Film Quarterly*, vol. 15, no. 1, pp. 4-13, Oct. 1961, doi: 10.2307/1210560.

[229]

Lacey, Stephen, *British realist theatre: the new wave in its context 1956-1965*. London: Routledge, 1995 [Online]. Available: <http://site.ebrary.com/lib/leicester/Doc?id=10057538>

[230]

Laing, Stuart, *Representations of working-class life 1957-1964*. London: Macmillan, 1986.

[231]

Lay, Samantha, *British social realism: from documentary to Brit grit*. London: Wallflower, 2002.

[232]

MacKillop, I. D. and Sinyard, Neil, *British cinema of the 1950s: a celebration*. Manchester: Manchester University Press, 2003 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10074858>

[233]

Murphy, Robert, *The British cinema book*, 3rd ed. London: Palgrave Macmillan on behalf of the British Film Institute, 2009.

[234]

R. Murphy, 'A Savage Story of Lust and Ambition: Chapter', in *Sixties British cinema*, vol. The history of the British film, London: BFI Publishing, 1992, pp. 10-33 [Online]. Available: https://blackboard.le.ac.uk/bbcswebdav/pid-529723-dt-content-rid-654814_5/library/eRese

ves/HA1114/HA1114%20-%20Doc%2014.PDF

[235]

Shail, Robert, Tony Richardson. Manchester: Manchester University Press, 2012.

[236]

Spicer, Andrew, Typical men: the representation of masculinity in popular British cinema, vol. Cinema and society. London: I.B. Tauris Publishers, 2001 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10133040>

[237]

Street, Sarah, British national cinema, 2nd ed., vol. National cinemas series. London: Routledge, 2009 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://www.myilibrary.com?id=212501>

[238]

Tucker, David, British social realism in the arts since 1940. Basingstoke: Palgrave Macmillan, 2011 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://www.palgraveconnect.com/doifinder/10.1057/9780230306387>

[239]

Walker, Alexander, Hollywood, England: the British film industry in the sixties. London: Orion, 2005.

[240]

Schlesinger, John, Courtenay, Tom, Waterhouse, Keith, and Christie, Julie, 'Billy Liar'. Warner Home Video, [S.I.], 1963.

[241]

Anderson, Lindsay, Owen, Alun, and Ford Motor Company, 'Every day except Christmas', vol. Look at Britain. Duke Video, [S.I.], 1957.

[242]

British Film Institute, 'Free cinema one, Free cinema three'. British Film Institute, London], 1953.

[243]

British Film Institute, 'Free cinema six'. British Film Institute, London], 1959.

[244]

Schlesinger, John, Barstow, Stan, Bates, Alan, Ritchie, June, and Hird, Thora, 'A kind of loving', vol. Vintage collection. Momentum Pictures, [S.I.], 1962.

[245]

Forbes, Bryan, Caron, Leslie, Bell, Tom, and Banks, Lynne Reid, 'The L-shaped room'. Optimum, [S.I.], 1962.

[246]

Richardson, Tony, Courtenay, Tom, and Sillitoe, Alan, 'The loneliness of the long distance runner'. British Film Institute, [S.I.], 1962.

[247]

Richardson, Tony, Burton, Richard, Bloom, Claire, Ure, Mary, and Osborne, John, 'Look back in anger'. Optimum Classic, [S.I.], 1958.

[248]

Clayton, Jack, Braine, John, Signoret, Simone, Harvey, Laurence, Sears, Heather, and Sinyard, Neil, 'Room at the top'. Network, [S.I.], 1959.

[249]

Tushingham, Rita, Richardson, Tony, and Delaney, Shelagh, 'A taste of honey'. Optimum Classic, [S.I.], 1961.

[250]

Anderson, Lindsay, Storey, David, Harris, Richard, and Roberts, Rachel, 'This sporting life'. Network, [S.I.], 1963.

[251]

S. Meadows, 'Dead Man's Shoes'. 2004.

[252]

D. Forrest, 'Twenty First Century Social Realism: Shane Meadows and New British Realism: Chapter', in Shane Meadows: critical essays, M. Fradley, S. Godfrey, and M. Williams, Eds. Edinburgh: Edinburgh University Press, 2013, pp. 35-49 [Online]. Available: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665222270002746&institutionId=2746&customerId=2745

[253]

Dave, Paul, Visions of England: class and culture in contemporary cinema, vol. Talking images series. Oxford: Berg, 2006 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10375890>

[254]

G. Fuller, 'Boys to Men: Shane Meadows Caps His 10-Year Exploration of Working-Class Masculinity in Crisis with This is England', Film Comment, vol. 43, no. 4.

[255]

S. Hall, 'BFI Screenonline: Meadows, Shane (1973-) Biography'. [Online]. Available: <http://www.screenonline.org.uk/people/id/461763/>

[256]

J. Hallam, 'Film, Class and National Identity: Re-Imagining communities in the Age of Devolution: Chapter', in *British cinema: past and present*, London: Routledge, 2000, pp. 261–273.

[257]

J. Hill, 'From the New Wave to "Brit-Grit": Continuity and Difference in Working Class Realism: Chapter', in *British cinema: past and present*, London: Routledge, 2000, pp. 249–259.

[258]

J. Howe, 'Shorts and the real world', *Journal of Media Practice*, vol. 4, no. 3, pp. 177–180, Mar. 2004.

[259]

'*Journal of British Cinema and Television*', vol. 10, no. 4 [Online]. Available: <http://www.euppublishing.com/toc/jbctv/10/4>

[260]

S. Lay, 'Good intentions, high hopes and low budgets: Contemporary social realist film-making in Britain', *New Cinemas: Journal of Contemporary Film*, vol. 5, no. 3, pp. 231–244, Nov. 2007.

[261]

Leggott, James, *Contemporary British cinema: from heritage to horror*, vol. Short cuts. London: Wallflower, 2008.

[262]

C. Monk, 'From Underworld to Underclass: Crime and British Cinema in the 1990s: Chapter', in *British crime cinema*, vol. British popular cinema, London: Routledge, 1999, pp. 172–188 [Online]. Available: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5664950400002746&institutionId=2746&customerId=2745

[263]

J. Newsinger, 'Structure and Agency: Shane Meadows and the New Regional Production Sectors: Chapter', in Shane Meadows, Edinburgh: Edinburgh University Press, 31AD [Online]. Available:
http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665215520002746&institutionId=2746&customerId=2745

[264]

K. Ogborn, 'Pathways into the Industry: Chapter', in British cinema of the 90s, London: BFI Publishing, 2000.

[265]

Russell, Dave, Looking north: northern England and the national imagination, vol. Studies in popular culture. Manchester: Manchester University Press, 2004.

[266]

M. Wayne, 'The Performing Northern Working Class in British Cinema: Cultural Representation and its Political Economy', Quarterly Review of Film and Video, vol. 23, no. 4, pp. 287-297, Aug. 2006, doi: 10.1080/10509200690897572.

[267]

Meadows, Shane, Carlyle, Robert, Ifans, Rhys, Burke, Kathy, and Tomlinson, Ricky, 'Once upon a time in the Midlands'. Cinema Club/FilmFour DVD, [S.I.], 2002.

[268]

S. Meadows, 'A Room For Romeo Brass'. 2004.

[269]

S. Meadows, 'Small Time / Where's the Money Ronnie!' 1996.

[270]

S. Meadows, 'Somers Town'. 2008.

[271]

S. Meadows, 'This is England'. 2006.

[272]

S. Meadows, '24 7: Twenty Four Seven'. 1997.

[273]

Arnold, Andrea, Dickie, Kate, and Curran, Tony, 'Red road'. Verve Pictures, [S.I.], 2006.

[274]

S. Daldrey, 'Billy Elliot (Special Edition)'. 2000.

[275]

Corbijn, Anton, Riley, Sam, and Morton, Samantha, 'Control'. Momentum Pictures, [S.I.], 2007.

[276]

M. Fassbender, K. Jarvis, and A. Arnold, 'Fish tank', vol. Artificial eye. Artificial Eye, [S.I.], 2010.

[277]

J. McKoen, 'Frozen DVD'. 2005.

[278]

P. A. Williams, 'London to Brighton'. 2006.

[279]

B. Eltringham, 'This Is Not A Love Song'. 2003.

[280]

Moritzen, Henning, Thomsen, Ulrich, and Vinterberg, Thomas, 'Festen =: The celebration'. Metrodome Video, [S.I.], 1998.

[281]

J. Geuens, 'Dogma 95: A manifesto for our times', Quarterly Review of Film and Video, vol. 18, no. 2, pp. 191-202, Apr. 2001, doi: 10.1080/10509200109361523.

[282]

L. Badley, 'Danish Dogma: "Truth" and Cultural Politics: Chapter', in Traditions in world cinema, vol. Traditions in world cinema, Edinburgh: Edinburgh University Press, 2006, pp. 80-94 [Online]. Available: https://blackboard.le.ac.uk/bbcswebdav/pid-235254-dt-content-rid-713308_5/library/eReserves/HA1114/HA1114%20-%20Doc%2018.pdf

[283]

Badley, Linda, Lars von Trier, vol. Contemporary film directors. Urbana, Ill: University of Illinois Press, 2011 [Online]. Available: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5663774820002746&institutionId=2746&customerId=2745

[284]

Bainbridge, Caroline, The cinema of Lars von Trier: authenticity and artifice, vol. Directors' cuts. London: Wallflower, 2007.

[285]

S. Chaudhuri, 'Dogme Brothers: Lars von Trier and Thomas Vinterberg: Chapter', in New punk cinema, vol. Traditions in world cinema, Edinburgh: Edinburgh University Press, 2005,

pp. 153–167 [Online]. Available:
https://blackboard.le.ac.uk/bbcswebdav/pid-529725-dt-content-rid-641597_5/library/eReserves/HA1114/HA1114%20-%20Doc%2015.pdf

[286]

S. Chaudhuri, 'Scandinavian Cinema: Chapter', in *Contemporary world cinema: Europe, the Middle East, East Asia and South Asia*, Edinburgh: Edinburgh University Press, 2005, pp. 34–53.

[287]

Hjort, Mette and Bondebjerg, Ib, *The Danish directors: dialogues on a contemporary national cinema*. Bristol, UK: Intellect, 2001 [Online]. Available:
<http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10120745>

[288]

Hjort, Mette, Lone Scherfig's 'Italian for beginners', vol. *Nordic film classics*. Seattle, Wash: University of Washington Press, 2010.

[289]

Hjort, Mette, *On The five obstructions*, vol. *Dekalog*. London: Wallflower, 2008.

[290]

Hjort, Mette and MacKenzie, Scott, *Purity and provocation: Dogma 95*. London: British Film Institute, 2003.

[291]

Hjort, Mette, *Small nation, global cinema: the new Danish cinema*, vol. *Public worlds*. Minneapolis: University of Minnesota Press, 2005 [Online]. Available:
<http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10151328>

[292]

Jerslev, Anne, Realism and 'reality' in film and media, vol. Northern lights film and media studies yearbook. Copenhagen: Museum Tusculanum Press, University of Copenhagen, 2002.

[293]

R. T. Kelly, 'Danish Cinema: Chapter', in The cinema book, 3rd ed., London: British Film Institute, 2007, pp. 196–198.

[294]

Kelly, Richard, The name of this book is Dogme95. London: Faber and Faber, 2000.

[295]

G. McNab, 'The Big Tease: Article', Sight and sound: international film magazine, vol. 9, no. 2, pp. 16–18, 1999.

[296]

J. Orr, 'New Directions in European Cinema: Chapter', in European cinema, Oxford: Oxford University Press, 2004, pp. 299–317.

[297]

Rockwell, John and British Film Institute, The idiots, vol. British Film Institute. London: BFI Pub, 2003.

[298]

Simons, Jan, Playing the waves: Lars Von Trier's game cinema, vol. Film culture in transition. Amsterdam: Amsterdam University Press, 2007 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10281440>

[299]

Simons, Jan, *Playing the waves: Lars Von Trier's game cinema*, vol. *Film culture in transition*. Amsterdam: Amsterdam University Press, 2007 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10281440>

[300]

Stevenson, Jack, *Lars von Trier*, vol. *World directors / British Film Institute*. London: British Film Institute, 2002.

[301]

Trier, Lars von and Björkman, Stig, *Trier on von Trier*. London: Faber and Faber, 2003.

[302]

Trier, Lars Von, Watson, Emily, Skarsgård, Stellan, and Cartlidge, Katrin, 'Breaking the waves'. Pathé, [S.I.], 1996.

[303]

Leth, Jørgen and Trier, Lars von, 'De fem benspænd =: The five obstructions'. ICA projects, [S.I.], 2004.

[304]

Trier, Lars von, Jørgensen, Bodil, Albinus, Jens, and Hassing, Anne Louise, 'Idioterne =: The idiots'. Tartan Video, [S.I.], 1998.

[305]

Scherfig, Lone, Støvelbæk, Anette, and Berthelsen, Anders W., 'Italiensk for begyndere =: Italian for beginners'. Pathé, [S.I.], 2000.

[306]

Korine, Harmony, Herzog, Werner, and Bremner, Ewen, 'Julien donkey-boy'. Tartan Video, [S.I.], 1999.

[307]

Levring, Kristian, Bohringer, Romane, and Anderson, Miles, 'The King is alive'. Pathé, [S.I.], 2000.

[308]

Berthelsen, Anders W., Hjejle, Iben, Kragh-Jacobsen, Søren, and Jensen, Anders Thomas, 'Mifunes sidste sang'. Sony pictures classics, S.I.], 1999.

[309]

Bier, Susanne, Mikkelsen, Mads, and Richter, Sonja, 'Elsker dig for evigt =: Open hearts'. ICON, [S.I.], 2002.

[310]

Mungiu, Cristian, Marinca, Anamaria, Vasiliu, Laura, and Ivanov, Vlad, '4 luni, 3 saptamâni si 2 zile =: 4 months, 3 weeks and 2 days'. Artificial Eye, S.I.], 2007.

[311]

O. Godeanu-Kenworthy and O. Popescu-Sandu, 'From minimalist representation to excessive interpretation: Contextualizing 4 Months, 3 Weeks and 2 Days', *Journal of European Studies*, vol. 44, no. 3, pp. 225–248, Sep. 2014, doi: 10.1177/0047244114524148.

[312]

D. Andrews, 'Pursuing Cinema in the Twenty-First Century: Chapter', in *What cinema is!:* Bazin's quest and its charge, vol. Blackwell manifestos, Oxford: Wiley-Blackwell, 2010, pp. 48–65.

[313]

B. Cardullo, 'New Romanian Cinema: Chapter', in *European directors and their films: essays on cinema*, Lanham: Scarecrow Press, Inc, 2012, pp. 327–338 [Online]. Available: <http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&pack>

age_service_id=5664781010002746&institutionId=2746&customerId=2745

[314]

Imre, Anikó, A companion to Eastern European cinemas, vol. The Wiley-Blackwell companions to national cinemas. Chichester, U.K.: Wiley-Blackwell, 2012 [Online]. Available: <http://site.ebrary.com/lib/leicester/Doc?id=10593125>

[315]

Iordanova, Dina and British Film Institute, Cinema of flames: Balkan film, culture and the media. London: British Film Institute, 2001.

[316]

Iordanova, Dina, Cinema of the other Europe: the industry and artistry of East Central European film. London: Wallflower Press, 2003.

[317]

Iordanova, Dina, The cinema of the Balkans, vol. 24 frames. London: Wallflower, 2006.

[318]

M. Oleszyk, 'Living in a goldfish bowl', Sight and sound: international film magazine, vol. 18, no. 1, pp. 12-12, 2008 [Online]. Available: <http://search.ebscohost.com/login.aspx?direct=true&db=aft&AN=505263447&site=ehost-live>

[319]

M. Ratner, 'Stunted lives : on 4 months, 3 weeks and 2 days', Bright lights film journal, no. 59, 2008 [Online]. Available: <http://brightlightsfilm.com/59/594months.php>

[320]

I. Uricaru, '4 Months, 3 Weeks, 2 Days: The Corruption of Intimacy', Film Quarterly, vol. 61, no. 4, pp. 12-17, Jun. 2008, doi: 10.1525/fq.2008.61.4.12.

[321]

B. Walters, 'Heartbreak Hotel', *Sight and sound: international film magazine*, vol. 18, no. 1, pp. 54–55, 2008 [Online]. Available: <http://search.ebscohost.com/login.aspx?direct=true&db=aft&AN=505263471&site=ehost-live>

[322]

Wayne, Mike, *The politics of contemporary European cinema: histories, borders, diasporas*. Bristol: Intellect, 2002 [Online]. Available: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10015830>

[323]

E. Wilson, '4 Months, 3 Weeks, 2 Days: An "Abortion Movie"?', *Film Quarterly*, vol. 61, no. 4, pp. 18–23, Jun. 2008, doi: 10.1525/fq.2008.61.4.18.

[324]

C. Mungiu, 'Beyond the Hills DVD'. 2012.

[325]

Puiu, Christi, Fiscuteanu, Ion, and Gheorghiu, Luminita, 'Moartea domnului Lazarescu =: The death of Mr Lazarescu'. Tartan Video, [S.I.], 2005.

[326]

Uricaru, Ioana, Höfer, Hanno, Marculescu, Razvan, Popescu, Constantin, and Mungiu, Cristian, 'Amintiri din epoca de aur =: Tales from the golden age'. Trinity, [S.I.], 2009.

[327]

F. Henckel von Donnersmarck, U. Mühe, and S. Koch, 'Das leben der anderen =: The lives of others'. Lionsgate, [S.I.], 2006.