

HA1114 Realism and the Cinema

[View Online](#)

-
1. Hallam, Julia & Marshment, Margaret. Realism and popular cinema. vol. Inside popular film (Manchester University Press, 2000).
 2. Hayward, S. Realism: Chapter. in Cinema studies: the key concepts vol. Key concepts series 334-334 (Routledge, 2000).
 3. Lapsley, R. & Westlake, M. Realism: Chapter. in Film theory: an introduction vol. Images of culture 156-180 (Manchester University Press, 1988).
 4. Tudor, A. The Many Mythologies of Realism. Screen **13**, 27-36 (1972).
 5. Williams, R. Realism: Chapter. in Keywords: a vocabulary of culture and society 216-221 (Fontana, 1988).
 6. Williams, Christopher. Realism and the cinema: a reader. vol. BFI readers in film studies (Routledge and Kegan Paul [for] British Film Institute, 1980).

7.

Rodrigues, A., Hora, L. F. da, Meirelles, F. & Lund, K. *Cidade de Deus* =: City of God. (2003).

8.

Armstrong, R. What is Realism?: Chapter. in Understanding realism vol. Understanding the moving image 1-10 (BFI, 2005).

9.

Hart, S. M. Latin American cinema. (Reaktion Books, 2014).

10.

Shary, T. & Seibel, A. Youth culture in global cinema. Birds that cannot fly: Childhood and youth in City of God (University of Texas Press, 2007).

11.

Nagib, L. Brazil on screen: cinema novo, new cinema, utopia. vol. Tauris world cinema series (I. B. Tauris, 2007).

12.

Nagib, L. & University of Oxford. Centre for Brazilian Studies. The new Brazilian cinema. (I.B. Tauris in Association with the Centre for Brazilian Studies, University of Oxford, 2003).

13.

Kantaris, G. & O'Bryen, R. Latin American popular culture: politics, media, affect. vol. Colección Támesis (Tamesis, 2013).

14.

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

15.

Maggiorani, Lamberto & De Sica, Vittorio. *Ladri di biciclette* =: Bicycle thieves. vol. Arrow films world (1948).

16.

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

17.

Bazin, André & Cardullo, Bert. André Bazin and Italian neorealism. (Continuum, 2011).

18.

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

19.

Cardullo, Bert. Vittorio De Sica: director, actor, screenwriter. (McFarland, 2002).

20.

Celli, Carlo & Cottino-Jones, Marga. A new guide to Italian cinema. vol. Italian and Italian American studies (Palgrave Macmillan, 2007).

21.

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

22.

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

23.

Giovacchini, Saverio & Sklar, Robert. *Global neorealism: the transnational history of a film style*. (University Press of Mississippi, 2011).

24.

Gordon, Robert Samuel Clive. *Bicycle thieves*. vol. BFI film classics (BFI, 2008).

25.

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

26.

Harper, M. *Adaptation by Degree: A Study of Vittorio de Sica's Bicycle Thieves*: Chapter of *Impure Cinema*. in *Impure Cinema: Intermedial and Intercultural Approaches to Film* 121-133 (I.B.Tauris & Co Ltd, 30AD).

27.

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

28.

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

29.

Marcus, Millicent. *Italian film in the light of neorealism*. (Princeton University Press, 1986).

30.

Nowell-Smith, G. *Bicycle Thieves*: Chapter. in Film Analysis 422–438 (WW Norton & Co, 13AD).

31.

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

32.

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

33.

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

34.

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

35.

Wagstaff, Christopher. *Italian neorealist cinema: an aesthetic approach*. vol. Toronto Italian studies (University of Toronto Press, 2007).

36.

Aitken, Ian. *Realist film theory and cinema: the nineteenth-century Lukácsian and intuitionist realist traditions*. (Manchester University Press, 2006).

37.

Andrew, Dudley. André Bazin. (Columbia University Press, 1990).

38.

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

39.

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

40.

Bazin, André & Cardullo, Bert. Bazin at work: major essays and reviews from the forties and fifties. (Routledge, 1997).

41.

Bazin, A. Evolution of the Language of Cinema. in Film Theory and Criticism 41–53 (Oxford University Press, 2008).

42.

Bazin, André & Gray, Hugh. What is cinema?: Volume 1. (University of California Press, 1992).

43.

Bazin, André. What is cinema?: Volume 2. (University of California Press, 1992).

44.

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

45.

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

46.

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

47.

Deleuze, Gilles. Cinema: 2: The time-image. (The Athlone Press, 1989).

48.

Kracauer, Siegfried. Theory of film: the redemption of physical reality. (Princeton University Press, 1997).

49.

De Sica, Vittorio, Cigoli, Emilio, De Ambrosis, Luciano, Pola, Isa, & Zavattini, Cesare. I bambini ci guardano =: The children are watching us. vol. Criterion collection (1944).

50.

Antonioni, Michelangelo, Bosé, Lucia, & Girotti, Massimo. Cronaca di un amore =: The story of a love affair. vol. Tribute to Antonioni series (1950).

51.

Rossellini, Roberto, Meschke, Edmund, Hinzf, Ingetraud, Grüger, Franz, & Aprà, Adriano. Germania anno zero =: Germany year zero. vol. Roberto Rossellini's war trilogy (Criterion, 1948).

52.

De Sica, Vittorio et al. Miracolo a Milano =: Miracle in Milan. (1951).

53.

Visconti, Luchino, Girotti, Massimo, & Calamai, Clara. Ossessione. (1942).

54.

Sazio, Carmela, Rossellini, Roberto, Aprà, Adriano, & Gallagher, Tag. Paisà =: Paisan. vol. Roberto Rossellini's war trilogy (Criterion, 1946).

55.

Sazio, Carmela & Rossellini, Roberto. Paisà. vol. Roberto Rossellini's war trilogy (1946).

56.

De Santis, Giuseppe, Dowling, Doris, & Gassman, Vittorio. Riso amaro =: Bitter rice. vol. Grande cinema Italiano (1949).

57.

Fabrizi, Aldo, Rossellini, Roberto, Bondanella, Peter, Aprà, Adriano, & Shiel, Mark. Roma, citta aperta =: Rome, open city. vol. Roberto Rossellini's war trilogy (Criterion, 1945).

58.

Fabrizi, Aldo & Rossellini, Roberto. Roma, citta aperta =: Rome, open city. vol. Roberto Rossellini's war trilogy (1945).

59.

Smordoni, Rinaldo, Interlenghi, Franco, & De Sica, Vittorio. Sciuscià =: Shoeshine. vol. Master of cinema (1946).

60.

Visconti, Luchino. *La terra trema* =: The earth trembles. (1948).

61.

De Sica, Vittorio, Zavattini, Cesare, Battisti, Carlo, Casilio, Maria Pia, & Gennari, Lina. Umberto D. (1952).

62.

Bresson, R., Leterrier, F., Le Clainche, C. & Devigny, A. *Un condamné à mort s'est échappé*, ou, *Le vent souffle où il vent* =: A man escaped. vol. Artificial eye (2008).

63.

Bordwell, D. & Thompson, K. Function of Film Sound: *A Man Escaped*: Chapter. in Film art: an introduction 377-385 (McGraw-Hill, 2004).

64.

Price, B. *Neither god nor master: Robert Bresson and radical politics*. (University of Minnesota Press, 2011).

65.

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

66.

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

67.

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

68.

Altman, Rick. Cinema/sound. vol. Yale french studies (Yale French Studies, 1980).

69.

Altman, Rick. Sound theory, sound practice. vol. AFI film readers (Routledge, 1992).

70.

Barsam, R. & Monahan, D. Sound: Chapter. in Looking at Movies 387-430 (WW Norton & Co, 11AD).

71.

Beck, J. Citing the Sound. Journal of Popular Film and Television **29**, 156-163 (2002).

72.

Belton, J. Technology and Aesthetics of Film Sound: Chapter. in Film sound: theory and practice 63-72 (Columbia University Press, 1985).

73.

Bordwell, D. & Thompson, K. Sound in the Cinema: Chapter. in Film art: an introduction (McGraw-Hill, 2013).

74.

Casetti, F. Cinema and Reality: Chapter. in Theories of cinema, 1945-1995 21-42 (University of Texas Press, 1999).

75.

Chion, Michel & Gorbman, Claudia. Audio-vision: sound on screen. (Columbia University Press, 1994).

76.

Eisenstein, S., Pudovkin, V. & Alexandrov, G. Statement on Sound: Chapter. in Film theory and criticism: introductory readings 315–317 (Oxford University Press, 2008).

77.

Farnell, Andy. Designing sound. (MIT Press, 2010).

78.

Geuens, J.-P. Sound: Chapter. in Film production theory vol. SUNY series, cultural studies in cinema/video 197–224 (State University of New York Press, 2000).

79.

Gomery, Douglas. The coming of sound: a history. (Routledge, 2005).

80.

Kerins, Mark. Beyond Dolby (stereo): cinema in the digital sound age. (Indiana University Press, 2010).

81.

O'Brien, Charles. Cinema's conversion to sound: technology and film style in France and the U.S. (Indiana University Press, 2005).

82.

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

83.

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

84.

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

85.

Bresson, R. The Devil, Probably. (1977).

86.

Bresson, R., Balsan, H. & Simon, L. Lancelot du Lac. vol. Artificial eye.

87.

Bresson, R., Bernanos, G., Nortier, N., Guilbert, J.-C. & Cardinal, M. Mouchette. (2004).

88.

Bresson, R., LaSalle, M., Green, M., Leymarie, P. & Dostoyevsky, F. Pickpocket. vol. Artificial eye (2005).

89.

Eisenstein, Sergei, Vassiliev, Dmitri, & Cherkasov, Nikolaĭ Aleksandr Nevsky =: Alexander Nevsky. (1938).

90.

Brando, Marlon, Sheen, Martin, Coppola, Francis Ford, & Conrad, Joseph. Apocalypse now redux. (1979).

91.

Coppola, F. F. Apocalypse Now. (1979).

92.

Mamoulian, R. Applause. (1929).

93.

Strickland, P. Berberian Sound Studio. (2012).

94.

Hitchcock, Alfred, Ondra, Anny, Longden, John, & Bennett, Charles. Blackmail. (1929).

95.

De Palma, B. Blow Out. (1980).

96.

Fauchois, René, Renoir, Jean, & Simon, Michel. Boudu sauvé des eaux =: Boudu saved from drowning. (1932).

97.

Nichols, Mike et al. The graduate. (1967).

98.

Jennings, H. Listen to Britain. Humphrey Jennings collection: Listen to Britain, Diary for Timothy, I was a fireman (1942).

99.

Scorsese, Martin, De Niro, Robert, & Keitel, Harvey. Mean streets. (1973).

100.

Welles, Orson, Heston, Charlton, Leigh, Janet, & Masterson, Whit. Touch of evil. (1958).

101.

Cuarón, Alfonso, Owen, Clive, Moore, Julianne, & Caine, Michael. Children of men. (2006).

102.

Prince, S. Painting with Digital Light: Chapter. in Digital visual effects in cinema: the seduction of reality 56-98 (Rutgers University Press, 2012).

103.

Allen, M. Fixing it in Digital: Chapter. in Contemporary US cinema vol. Inside film 201-223 (Longman, 2003).

104.

Dixon, Wheeler W. & Foster, Gwendolyn Audrey. 21st century Hollywood: movies in the era of transformation. (Rutgers University Press, 2011).

105.

Friedberg, A. The End of Cinema: Multimedia and Technological Change: Chapter. in Reinventing film studies 438-452 (Arnold, 2000).

106.

Gunning, T. Moving away from the Index: Cinema and the Impression of Reality: Chapter. in The film theory reader: debates and arguments 255-269 (Routledge, 2010).

107.

Hanson, Matt. The end of celluloid: film futures in the digital age. (RotoVision, 2004).

108.

Manovich, L. Old Media as New Media: Chapter. in The new media book 209–218 (British Film Institute, 2002).

109.

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

110.

Lister, Martin. New media: a critical introduction. (Routledge, 2009).

111.

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

112.

Manovich, Lev. The language of new media. (MIT, 2001).

113.

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

114.

Rodowick, David Norman. The virtual life of film. (Harvard University Press, 2007).

115.

Rombes, Nicholas. Cinema in the digital age. (Wallflower, 2009).

116.

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

117.

The Oxford handbook of sound and image in digital media. vol. Oxford handbooks in music (Oxford University Press, 2013).

118.

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

119.

Stephen Prince. The Emergence of Filmic Artifacts: Cinema and Cinematography in the Digital Era. *Film Quarterly* **57**, 24–33 (2004).

120.

Stephen Prince. True Lies: Perceptual Realism, Digital Images, and Film Theory. *Film Quarterly* **49**, 27–37 (1996).

121.

Cruise, Tom, Foxx, Jamie, & Mann, Michael. *Collateral*. (2004).

122.

Eastwood, Clint, Phillippe, Ryan, Bradford, Jesse, & Beach, Adam. *Flags of our fathers*. vol. *Battle for Iwo Jima* (2007).

123.

Zemeckis, Robert et al. *Forrest Gump*. vol. Widescreen collection (1994).

124.

Cuarón, A., Clooney, G. & Bullock, S. Gravity. (2014).

125.

Nolan, C. Inception DVD. (2010).

126.

Bay, M. Pearl Harbor. (2001).

127.

Ross, Gary, Maguire, Tobey, Macy, William H., & Witherspoon, Reese. Pleasantville. (1998).

128.

Fincher, David, Gyllenhaal, Jake, & Downey, Robert. Zodiac. (2007).

129.

Broomfield, Nicholas & Churchill, Joan. Soldier girls. vol. Documenting icons (1981).

130.

Nichols, B. How Can We Describe the Observational, Participatory, Reflexive and Performative Modes of Documentary Film: Chapter. in Introduction to documentary 172-211 (Indiana University Press, 2010).

131.

Beattie, Keith. D. A. Pennebaker. vol. Contemporary film directors (University of Illinois Press, 2011).

132.

Benson, Thomas W. & Anderson, Carolyn. Reality fictions: the films of Frederick Wiseman. (Southern Illinois University Press, 2002).

133.

Broomfield, Nicholas & Wood, Jason. Nick Broomfield: documenting icons. (Faber and Faber, 2005).

134.

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

135.

Cousins, Mark & Macdonald, Kevin. Imagining reality: the Faber book of documentary. (Faber, 2006).

136.

Gomery, D. & Allen, R. C. Case Study: The Beginnings of American Cinema Verité: Chapter. in Film history: theory and practice 215-241 (McGraw-Hill, 1985).

137.

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

138.

Geiger, Jeffrey. American documentary film: projecting the nation. (Edinburgh University Press, 2011).

139.

Grierson, John. First Principles of Documentary. in Grierson on documentary (Faber, 1979).

140.

Hall, J. Realism as a Style in Cinema Verite: A Critical Analysis of 'Primary'. Cinema Journal **30**, (1991).

141.

MacDougall, D. Beyond Observational Cinema: Chapter. in Movies and methods: an anthology vol. 2 274-285 (University of California Press, 1985).

142.

Mamber, Stephen. Cinéma vérité in America: studies in uncontrolled documentary. vol. MIT press classic (Lightning Source).

143.

Nichols, B. The Voice of Documentary: Chapter. in New challenges for documentary 48-63 (University of California Press, 1988).

144.

O'Connell, P. J. Robert Drew and the development of cinema verite in America. (Southern Illinois University Press, 2010).

145.

Rouch, Jean & Feld, Steven. Ciné-ethnography. vol. Visible evidence (University of Minnesota Press, 2003).

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. (Wallflower, 2007).

147.

Wiseman, Frederick & Grant, Barry Keith. Five films by Frederick Wiseman: Titicut follies, High school, Welfare, High school II, Public housing. (University of California Press, 2006).

148.

Tinkcom, Matthew & British Film Institute. Grey Gardens. (Palgrave Macmillan on behalf of the British Film Institute, 2011).

149.

Tyree, J. M. Salesman. vol. BFI film classics (BFI, 2012).

150.

Vogels, Jonathan B. The direct cinema of David and Albert Maysles. (Southern Illinois University Press, 2005).

151.

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

152.

Winston, B. The documentary film book. (Palgrave Macmillan, 2013).

153.

Broomfield, Nicholas & Churchill, Joan. Aileen: life and death of a serial killer.

154.

Broomfield, Nicholas. Chicken ranch. vol. Documenting icons.

155.

Broomfield, Nicholas. His big white self.

156.

Broomfield, Nicholas & Churchill, Joan. Juvenile liaison. vol. Nick Broomfield : the early works (2006).

157.

Broomfield, Nicholas. Monster in a box. vol. Nick Broomfield : the early works (1991).

158.

Broomfield, Nicholas. Proud to be British. vol. Nick Broomfield : the early works (2006).

159.

Broomfield, Nicholas & Churchill, Joan. Tattooed tears. vol. Nick Broomfield : the early works (2006).

160.

Broomfield, Nicholas. Tracking down Maggie. vol. Documenting icons.

161.

Broomfield, Nicholas. The leader, his driver, and the driver's wife. vol. Documenting icons (1991).

162.

Wintonick, Peter. Cinéma vérité: defining the moment, the story of non-fiction filmmaking. (2006).

163.

Rouch, Jean & Morin, Edgar. Chronique d'un été (Paris 1960) =: Chronicle of a summer. (2005).

164.

Rouch, Jean. Jean Rouch, Ciné-Rencontre. vol. Geste cinématographique (2005).

165.

Rouch, Jean. Jean Rouch, Ciné-Rouch. vol. Geste cinématographique (2005).

166.

Rouch, Jean. Jean Rouch, Ciné-Transe, Ciné-Conte. vol. Geste cinématographique (2005).

167.

Shuker, Gregory, Leacock, Richard, Lipscomb, James, Pennebaker, D. A., & Ryden, Hope. Crisis. vol. The Robert Drew collection (DocuRama, 1963).

168.

Dylan, Bob, Pennebaker, D. A., & Neuwirth, Bob. Don't look back. (1967).

169.

Sucsy, Michael, Barrymore, Drew, Lange, Jessica, & Rozema, Patricia. Grey Gardens [2009] . (HBO, 2009).

170.

Hovde, Ellen, Maysles, Albert, Maysles, David, Bouvier Beale, Edith, & Bouvier Beale, Edith 'Little Edie'. Grey Gardens [1975]. vol. Masters of cinema (1975).

171.

Kopple, Barbara, Arthur, Paul, & Weisberger, Jon. *Harlan County U.S.A.* vol. Criterion collection (1976).

172.

Drew, Robert, Leacock, Richard, Humphrey, Hubert H., Kennedy, John F., & Onassis, Jacqueline Kennedy. Primary. vol. Robert Drew collection (Docurama, 1960).

173.

Maysles, Albert, Maysles, David, & Zwerin, Charlotte. *Salesman*. vol. Masters of cinema (1969).

174.

Pennebaker, D. A., Hegedus, Chris, Stephanopoulos, George, & Carville, James. *The war room*. vol. Criterion collection (1993).

175.

Morris, Errol. *The thin blue line*. vol. Errol Morris collection (1988).

176.

Williams, L. Mirrors without Memories: Truth, History, and the New Documentary. *Film Quarterly* **46**, 9–21 (1993).

177.

Austin, Thomas. *Watching the world: screen documentary and audiences*. (Manchester University Press, 2007).

178.

Baker, M. Errol Morris, American Iconoclast: Chapter. in Documentary in the digital age 1-26 (Elsevier Focal, 2006).

179.

Bordwell, D. & Thompson, K. The Thin Blue Line: Chapter. in Film art: an introduction 446-452 (McGraw-Hill, 2004).

180.

Bruzzi, Stella. New documentary: a critical introduction. (Routledge, 2006).

181.

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

182.

Curry, R. R. Errol Morris' Construction of Innocence in 'The Thin Blue Line'. Rocky Mountain Review of Language and Literature **49**, (1995).

183.

Druick, Z. The courtroom and the closet in The Thin Blue Line and Capturing the Friedmans. Screen **49**, 440-449 (2008).

184.

De Jong, Wilma, Austin, Thomas, & De Jong, Wilma. Rethinking documentary: new perspectives and practices. (Open University, 2008).

185.

De Jong, Wilma, Austin, Thomas, & De Jong, Wilma. Rethinking documentary: new perspectives and practices. (Open University, 2008).

186.

Fallon, C. Several Sides of Errol Morris. *Film Quarterly* **65**, 48–52 (2012).

187.

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

188.

Nichols, B. Documentary: Chapter. in *The cinema book* 81–83 (British Film Institute, 2007).

189.

Plantinga, C. 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* 370–389 (Charles Scribner's Sons, 2000).

190.

Rafferty, T. The Thin Blue Line: Chapter. in *Imagining reality: the Faber book of documentary* (Faber, 2006).

191.

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

192.

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

194.

Rosenheim, S. Interrotronning 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 316–330 (Rutgers University Press, 2001).

195.

Vice, Sue. Shoah. vol. BFI film classics (BFI, 2011).

196.

Morris, Errol & McNamara, Robert S. The fog of war. (2003).

197.

Morris, Errol. Gates of heaven. vol. Errol Morris collection (1986).

198.

Morris, Errol, Leutcher, Fred, & Pelt, R. J. van. Mr. Death: the rise and fall of Fred A. Leuchter. (1999).

199.

Morris, Errol. Standard operating procedure. (2008).

200.

Morris, E. The Unknown Known. (2013).

201.

Morris, Errol. Vernon, Florida. vol. Errol Morris collection (1981).

202.

Moore, Michael. Bowling for Columbine. (2002).

203.

Moore, Michael. Capitalism: a love story. (2010).

204.

Moore, Michael. Fahrenheit 9/11. (2004).

205.

Moore, Michael. Roger and me.

206.

Moore, Michael, Cervantes, Reggie, & Bush, George W. Sicko. (2007).

207.

Jarecki, Andrew. Capturing the Friedmans. (2003).

208.

Varda, Agnès. Les Glaneurs et la glaneuse =: The gleaners and I. (2002).

209.

Treadwell, Timothy & Herzog, Werner. Grizzly Man. (2005).

210.

Layton, Bart, O'Brian, Adam, & Bourdin, Frédéric. *The imposter*. (2012).

211.

Livingston, Jennie & Dangerous to know. *Paris is burning*. vol. DTK (1994).

212.

Lanzmann, Claude. *Shoah: a film*. vol. Masters of cinema (1985).

213.

Spurlock, Morgan. *Super size me*. (2005).

214.

Caouette, Jonathan, Van Sant, Gus, & Mitchell, John Cameron. *Tarnation*. (2003).

215.

Wexler, Mark S. *Tell them who you are*. (2004).

216.

Zidane, Zinédine, Gordon, Douglas, & Parreno, Philippe. *Zidane un portrait du 21e siècle* =: *Zidane a 21st century portrait*. vol. Artificial eye (2006).

217.

Reisz, Karel, Sillitoe, Alan, Finney, Albert, & Murphy, Robert. *Saturday night and Sunday morning*. (1960).

218.

Marwick, A. Room at the Top, Saturday Night and Sunday Morning, and the 'Cultural Revolution' in Britain. *Journal of Contemporary History* **19**, 127–152 (1984).

219.

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

220.

Aldgate, Anthony & Richards, Jeffrey. Best of British: cinema and society from 1930 to the present. vol. Cinema and society series (I.B.Tauris, 2009).

221.

Barr, Charles & British Film Institute. All our yesterdays: 90 years of British cinema. (BFI Publishing, 1986).

222.

Durgnat, Raymond. A mirror for England: British movies from austerity to affluence. vol. BFI silver (BFI, 2011).

223.

Gardner, Colin. Karel Reisz. vol. British film makers (Manchester University Press, 2006).

224.

Harper, Sue & Porter, Vincent. British cinema of the 1950s: the decline of deference. (Oxford University Press, 2007).

225.

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

226.

Hill, J. Working Class Realism I: Chapter. in Sex, class and realism: British cinema 1956-1963 vol. bfi books 127-144 (British Film Institute, 1986).

227.

Journal of British Cinema and Television. **11**.

228.

Kael, P. Britain: Commitment and the Strait-Jacket. Film Quarterly **15**, 4-13 (1961).

229.

Lacey, Stephen. British realist theatre: the new wave in its context 1956-1965. (Routledge, 1995).

230.

Laing, Stuart. Representations of working-class life 1957-1964. (Macmillan, 1986).

231.

Lay, Samantha. British social realism: from documentary to Brit grit. (Wallflower, 2002).

232.

MacKillop, I. D. & Sinyard, Neil. British cinema of the 1950s: a celebration. (Manchester University Press, 2003).

233.

Murphy, Robert. The British cinema book. (Palgrave Macmillan on behalf of the British Film Institute, 2009).

234.

Murphy, R. A Savage Story of Lust and Ambition: Chapter. in Sixties British cinema vol. The history of the British film 10-33 (BFI Publishing, 1992).

235.

Shail, Robert. Tony Richardson. (Manchester University Press, 2012).

236.

Spicer, Andrew. Typical men: the representation of masculinity in popular British cinema. vol. Cinema and society (I.B. Tauris Publishers, 2001).

237.

Street, Sarah. British national cinema. vol. National cinemas series (Routledge, 2009).

238.

Tucker, David. British social realism in the arts since 1940. (Palgrave Macmillan, 2011).

239.

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

240.

Schlesinger, John, Courtenay, Tom, Waterhouse, Keith, & Christie, Julie. *Billy Liar*. (1963).

241.

Anderson, Lindsay, Owen, Alun, & Ford Motor Company. Every day except Christmas. vol. Look at Britain (1957).

242.

British Film Institute. Free cinema one, Free cinema three. (1953).

243.

British Film Institute. Free cinema six. (1959).

244.

Schlesinger, John, Barstow, Stan, Bates, Alan, Ritchie, June, & Hird, Thora. A kind of loving. vol. Vintage collection (1962).

245.

Forbes, Bryan, Caron, Leslie, Bell, Tom, & Banks, Lynne Reid. The L-shaped room. (1962).

246.

Richardson, Tony, Courtenay, Tom, & Sillitoe, Alan. The loneliness of the long distance runner. (1962).

247.

Richardson, Tony, Burton, Richard, Bloom, Claire, Ure, Mary, & Osborne, John. Look back in anger. (1958).

248.

Clayton, Jack et al. Room at the top. (1959).

249.

Tushingham, Rita, Richardson, Tony, & Delaney, Shelagh. A taste of honey. (1961).

250.

Anderson, Lindsay, Storey, David, Harris, Richard, & Roberts, Rachel. *This sporting life*. (1963).

251.

Meadows, S. *Dead Man's Shoes*. (2004).

252.

Forrest, D. Twenty First Century Social Realism: Shane Meadows and New British Realism: Chapter. in *Shane Meadows: critical essays* (eds. Fradley, M., Godfrey, S. & Williams, M.) 35-49 (Edinburgh University Press, 2013).

253.

Dave, Paul. *Visions of England: class and culture in contemporary cinema*. vol. Talking images series (Berg, 2006).

254.

Fuller, G. Boys to Men: Shane Meadows Caps His 10-Year Exploration of Working-Class Masculinity in Crisis with *This is England*. *Film Comment* **43**.

255.

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

256.

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

257.

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

258.

Howe, J. Shorts and the real world. *Journal of Media Practice* **4**, 177–180 (2004).

259.

Journal of British Cinema and Television. **10**.

260.

Lay, S. Good intentions, high hopes and low budgets: Contemporary social realist film-making in Britain. *New Cinemas: Journal of Contemporary Film* **5**, 231–244 (2007).

261.

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

262.

Monk, C. From Underworld to Underclass: Crime and British Cinema in the 1990s: Chapter. in British crime cinema vol. *British popular cinema* 172–188 (Routledge, 1999).

263.

Newsinger, J. Structure and Agency: Shane Meadows and the New Regional Production Sectors: Chapter. in *Shane Meadows* (Edinburgh University Press, 31AD).

264.

Ogborn, K. Pathways into the Industry: Chapter. in *British cinema of the 90s* (BFI Publishing, 2000).

265.

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

266.

Wayne, M. The Performing Northern Working Class in British Cinema: Cultural Representation and its Political Economy. *Quarterly Review of Film and Video* **23**, 287–297 (2006).

267.

Meadows, Shane, Carlyle, Robert, Ifans, Rhys, Burke, Kathy, & Tomlinson, Ricky. Once upon a time in the Midlands. (2002).

268.

Meadows, S. A Room For Romeo Brass. (2004).

269.

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

270.

Meadows, S. Somers Town. (2008).

271.

Meadows, S. This is England. (2006).

272.

Meadows, S. 24 7: Twenty Four Seven. (1997).

273.

Arnold, Andrea, Dickie, Kate, & Curran, Tony. Red road. (2006).

274.

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

275.

Corbijn, Anton, Riley, Sam, & Morton, Samantha. Control. (2007).

276.

Fassbender, M., Jarvis, K. & Arnold, A. Fish tank. vol. Artificial eye (2010).

277.

McKoen, J. Frozen DVD. (2005).

278.

Williams, P. A. London to Brighton. (2006).

279.

Eltringham, B. This Is Not A Love Song. (2003).

280.

Moritzen, Henning, Thomsen, Ulrich, & Vinterberg, Thomas. Festen =: The celebration. (1998).

281.

Geuens, J. Dogma 95: A manifesto for our times. Quarterly Review of Film and Video **18**,

191–202 (2001).

282.

Badley, L. Danish Dogma: 'Truth' and Cultural Politics: Chapter. in Traditions in world cinema vol. Traditions in world cinema 80–94 (Edinburgh University Press, 2006).

283.

Badley, Linda. Lars von Trier. vol. Contemporary film directors (University of Illinois Press, 2011).

284.

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

285.

Chaudhuri, S. Dogme Brothers: Lars von Trier and Thomas Vinterberg: Chapter. in New punk cinema vol. Traditions in world cinema 153–167 (Edinburgh University Press, 2005).

286.

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

287.

Hjort, Mette & Bondebjerg, Ib. The Danish directors: dialogues on a contemporary national cinema. (Intellect, 2001).

288.

Hjort, Mette. Lone Scherfig's 'Italian for beginners'. vol. Nordic film classics (University of Washington Press, 2010).

289.

Hjort, Mette. On The five obstructions. vol. Dekalog (Wallflower, 2008).

290.

Hjort, Mette & MacKenzie, Scott. Purity and provocation: Dogma 95. (British Film Institute, 2003).

291.

Hjort, Mette. Small nation, global cinema: the new Danish cinema. vol. Public worlds (University of Minnesota Press, 2005).

292.

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

293.

Kelly, R. T. Danish Cinema: Chapter. in The cinema book 196–198 (British Film Institute, 2007).

294.

Kelly, Richard. The name of this book is Dogme95. (Faber and Faber, 2000).

295.

McNab, G. The Big Tease: Article. Sight and sound: international film magazine **9**, 16–18 (1999).

296.

Orr, J. New Directions in European Cinema: Chapter. in European cinema 299–317 (Oxford

University Press, 2004).

297.

Rockwell, John & British Film Institute. *The idiots*. vol. British Film Institute (BFI Pub, 2003).

298.

Simons, Jan. *Playing the waves: Lars Von Trier's game cinema*. vol. Film culture in transition (Amsterdam University Press, 2007).

299.

Simons, Jan. *Playing the waves: Lars Von Trier's game cinema*. vol. Film culture in transition (Amsterdam University Press, 2007).

300.

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

301.

Trier, Lars von & Björkman, Stig. *Trier on von Trier*. (Faber and Faber, 2003).

302.

Trier, Lars Von, Watson, Emily, Skarsgård, Stellan, & Cartlidge, Katrin. *Breaking the waves*. (1996).

303.

Leth, Jørgen & Trier, Lars von. *De fem benspænd =: The five obstructions*. (2004).

304.

Trier, Lars von, Jørgensen, Bodil, Albinus, Jens, & Hassing, Anne Louise. *Idioterne* =: The idiots. (1998).

305.

Scherfig, Lone, Støvelbæk, Anette, & Berthelsen, Anders W. *Italiensk for begyndere* =: Italian for beginners. (2000).

306.

Korine, Harmony, Herzog, Werner, & Bremner, Ewen. *Julien donkey-boy*. (1999).

307.

Levring, Kristian, Bohringer, Romane, & Anderson, Miles. *The King is alive*. (2000).

308.

Berthelsen, Anders W., Hjejle, Iben, Kragh-Jacobsen, Søren, & Jensen, Anders Thomas. *Mifunes sidste sang*. (1999).

309.

Bier, Susanne, Mikkelsen, Mads, & Richter, Sonja. *Elsker dig for evigt* =: Open hearts. (2002).

310.

Mungiu, Cristian, Marinca, Anamaria, Vasiliu, Laura, & Ivanov, Vlad. *4 luni, 3 săptămâni și 2 zile* =: 4 months, 3 weeks and 2 days. (2007).

311.

Godeanu-Kenworthy, O. & Popescu-Sandu, O. From minimalist representation to excessive interpretation: Contextualizing 4 Months, 3 Weeks and 2 Days. *Journal of European Studies* **44**, 225–248 (2014).

312.

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

313.

Cardullo, B. New Romanian Cinema: Chapter. in European directors and their films: essays on cinema 327–338 (Scarecrow Press, Inc, 2012).

314.

Imre, Anikó. A companion to Eastern European cinemas. vol. The Wiley-Blackwell companions to national cinemas (Wiley-Blackwell, 2012).

315.

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

316.

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

317.

Iordanova, Dina. The cinema of the Balkans. vol. 24 frames (Wallflower, 2006).

318.

Oleszcyk, M. Living in a goldfish bowl. Sight and sound: international film magazine **18**, 12–12 (2008).

319.

Ratner, M. Stunted lives : on 4 months, 3 weeks and 2 days. Bright lights film journal (2008).

320.

Uricaru, I. 4 Months, 3 Weeks, 2 Days: The Corruption of Intimacy. *Film Quarterly* **61**, 12–17 (2008).

321.

Walters, B. Heartbreak Hotel. *Sight and sound: international film magazine* **18**, 54–55 (2008).

322.

Wayne, Mike. *The politics of contemporary European cinema: histories, borders, diasporas*. (Intellect, 2002).

323.

Wilson, E. 4 Months, 3 Weeks, 2 Days: An "Abortion Movie"? *Film Quarterly* **61**, 18–23 (2008).

324.

Mungiu, C. *Beyond the Hills* DVD. (2012).

325.

Puiu, Christi, Fiscuteanu, Ion, & Gheorghiu, Luminita. *Moartea domnului Lazarescu* =: The death of Mr Lazarescu. (2005).

326.

Uricaru, Ioana, Höfer, Hanno, Marculescu, Razvan, Popescu, Constantin, & Mungiu, Cristian. *Amintiri din epoca de aur* =: Tales from the golden age. (2009).

327.

Henckel von Donnersmarck, F., Mühe, U. & Koch, S. *Das leben der anderen* =: The lives of others. (2006).