

HA1114 Realism and the Cinema

View Online



1.

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

2.

Hayward S. Realism: Chapter. In: Cinema studies: the key concepts. 2nd ed. London: Routledge; 2000. p. 334–334.

3.

Lapsley R, Westlake M. Realism: Chapter. In: Film theory: an introduction [Internet]. Manchester: Manchester University Press; 1988. p. 156–80. Available from: https://blackboard.le.ac.uk/bbcswebdav/pid-727207-dt-content-rid-1815038_5/library/eReserves/HA1114/HA1114_24151.pdf

4.

Tudor A. The Many Mythologies of Realism. Screen. 1972 Mar 1;13(1):27–36.

5.

Williams R. Realism: Chapter. In: Keywords: a vocabulary of culture and society. Rev. and expanded ed. London: Fontana; 1988. p. 216–21.

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.

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

8.

Armstrong R. What is Realism?: Chapter. In: Understanding realism. London: BFI; 2005. p. 1-10.

9.

Hart SM. Latin American cinema [Internet]. London: Reaktion Books; 2014. Available from: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5663029690002746&institutionId=2746&customerId=2745

10.

Shary T, Seibel A. Youth culture in global cinema [Internet]. 1st ed. Birds that cannot fly: Childhood and youth in City of God. Austin: University of Texas Press; 2007. Available from: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10245828>

11.

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

12.

Nagib L, 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.

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

14.

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

15.

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

16.

Zavattini C. Some Ideas on the Cinema: Chapter. In: Vittorio De Sica: contemporary perspectives. Toronto: University of Toronto Press; 2000. p. 50-61.

17.

Bazin, André, Cardullo, Bert. André Bazin and Italian neorealism [Internet]. New York: Continuum; 2011. Available from: <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, Cottino-Jones, Marga. A new guide to Italian cinema [Internet]. 1st ed. Vol. Italian and Italian American studies. New York: Palgrave Macmillan; 2007. Available from: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10167438>

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*. Berkeley, Calif: University of California Press; 2004. p. 99–119.

22.

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

23.

Giovacchini, Saverio, Sklar, Robert. *Global neorealism: the transnational history of a film style* [Internet]. Jackson: University Press of Mississippi; 2011. Available from: <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.

Harper M. *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* [Internet]. London: I.B.Tauris & Co Ltd; 30 AD. p. 121–33. Available from: <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.

Nowell-Smith G. *Bicycle Thieves: Chapter*. In: *Film Analysis*. New York: WW Norton & Co; 13 AD. p. 422–38.

31.

Snyder, Stephen J., 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.

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

35.

Wagstaff, Christopher. Italian neorealist cinema: an aesthetic approach [Internet]. Vol. Toronto Italian studies. Toronto: University of Toronto Press; 2007. Available from: <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 [Internet]. Manchester: Manchester University Press; 2006. Available from: 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, 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, Cardullo, Bert. Bazin at work: major essays and reviews from the forties and fifties. London: Routledge; 1997.

41.

Bazin A. Evolution of the Language of Cinema. In: Film Theory and Criticism [Internet]. Oxford: Oxford University Press; 2008. p. 41–53. Available from:

https://blackboard.le.ac.uk/bbcswebdav/pid-1025237-dt-content-rid-2561166_5/library/eReserves/HA1114/HA1114_34955.pdf

42.

Bazin, André, 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.

Bordwell D. Against the Seventh Art: André Bazin and the Dialectical Program: Chapter. In: On the history of film style. Cambridge, Mass: Harvard University Press; 1997. p. 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, Zavattini, Cesare. I bambini ci guardano =: The children are watching us. Vol. Criterion collection. [S.I.]: Criterion; 1944.

50.

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

51.

Rossellini, Roberto, Meschke, Edmund, Hinzf, Ingetraud, Grüger, Franz, 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, Zavattini, Cesare. Miracolo a Milano =: Miracle in Milan. [S.I]: Arrow films; 1951.

53.

Visconti, Luchino, Girotti, Massimo, Calamai, Clara. Ossessione. London]: British Film Institute; 1942.

54.

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

55.

Sazio, Carmela, Rossellini, Roberto. Paisà. Vol. Roberto Rossellini's war trilogy. S.I.]: Cine Città; 1946.

56.

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

57.

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

58.

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

59.

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

60.

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

61.

De Sica, Vittorio, Zavattini, Cesare, Battisti, Carlo, Casilio, Maria Pia, Gennari, Lina. Umberto D. S.I.]: Nouveaux Pictures; 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. [S.I.]: Artificial Eye; 2008.

63.

Bordwell D, Thompson K. Function of Film Sound: A Man Escaped: Chapter. In: Film art: an introduction. 7th edn McGraw-Hill; 2004. p. 377–85.

64.

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

65.

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

66.

Cunneen JE. Robert Bresson: a spiritual style in film. New York: Continuum International Pub. Group; 2003.

67.

Reader K. 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.

Barsam R, Monahan D. Sound: Chapter. In: Looking at Movies. New York: WW Norton & Co; 11 AD. p. 387–430.

71.

Beck J. Citing the Sound. *Journal of Popular Film and Television*. 2002 Jan;29(4):156-63.

72.

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

73.

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

74.

Casetti F. Cinema and Reality: Chapter. In: *Theories of cinema, 1945-1995*. Austin, Tex: University of Texas Press; 1999. p. 21-42.

75.

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

76.

Eisenstein S, Pudovkin V, Alexandrov G. Statement on Sound: Chapter. In: *Film theory and criticism: introductory readings*. 7th ed. Oxford: Oxford University Press; 2008. p. 315-7.

77.

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

78.

Geuens JP. Sound: Chapter. In: Film production theory [Internet]. Albany: State University of New York Press; 2000. p. 197–224. Available from:
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 [Internet]. New York: Routledge; 2005. Available from:
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 [Internet]. Bloomington: Indiana University Press; 2010. Available from:
<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. [Internet]. Bloomington: Indiana University Press; 2005. Available from:
<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.

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. [S.I.]: Artificial eye;

87.

Bresson R, Bernanos G, Nortier N, Guilbert JC, Cardinal M. Mouchette. [S.I.]: Nouveaux Pictures; 2004.

88.

Bresson R, LaSalle M, Green M, Leymarie P, Dostoyevsky F. Pickpocket. Vol. Artificial eye. [S.I.]: Artificial Eye; 2005.

89.

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

90.

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

91.

Coppola FF. Apocalypse Now. 1979.

92.

Mamouliau R. Applause. 1929.

93.

Strickland P. Berberian Sound Studio. 2012.

94.

Hitchcock, Alfred, Ondra, Anny, Longden, John, Bennett, Charles. Blackmail. [S.I.]: Kinowelt Home Entertainment; 1929.

95.

De Palma B. Blow Out. 1980.

96.

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

97.

Nichols, Mike, Bancroft, Anne, Hoffman, Dustin, Ross, Katharine, Webb, Charles Richard, Willingham, Calder, et al. The graduate. [S.I.]: Optimum Classic; 1967.

98.

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

99.

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

100.

Welles, Orson, Heston, Charlton, Leigh, Janet, Masterson, Whit. Touch of evil. [S.I.]:

Universal; 1958.

101.

Cuarón, Alfonso, Owen, Clive, Moore, Julianne, Caine, Michael. *Children of men*. [S.l.]: Universal Pictures; 2006.

102.

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

103.

Allen M. Fixing it in Digital: Chapter. In: *Contemporary US cinema*. Harlow: Longman; 2003. p. 201–23.

104.

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

105.

Friedberg A. *The End of Cinema: Multimedia and Technological Change*: Chapter. In: *Reinventing film studies*. London: Arnold; 2000. p. 438–52.

106.

Gunning T. Moving away from the Index: Cinema and the Impression of Reality: Chapter. In: *The film theory reader: debates and arguments*. London: Routledge; 2010. p. 255–69.

107.

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

108.

Manovich L. Old Media as New Media: Chapter. In: The new media book [Internet]. London: British Film Institute; 2002. p. 209–18. Available from: https://blackboard.le.ac.uk/bbcswebdav/pid-354313-dt-content-rid-514951_5/library/eReserves/HA1114/HA1114%20-%20Doc%207.pdf

109.

Jenkins H. The Work of Theory in the Age of Digital Transformation: Chapter. In: A companion to film theory. Malden, Mass: Blackwell; 1999. p. 234–61.

110.

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

111.

Manovich L. Digital Cinema and the History of a Moving Image: Chapter. In: The film theory reader: debates and arguments. London: Routledge; 2010. p. 245–54.

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 [Internet]. Cambridge, Mass: Harvard

University Press; 2007. Available from:

<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, Richardson, John, editors. 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 [Internet]. 2004;57(3):24–33. Available from: [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 [Internet]. 1996;49(3):27–37. Available from: <http://www.jstor.org/stable/10.2307/1213468?Search=yes&resultItemClick=true&searchTe>

xt="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

121.

Cruise, Tom, Foxx, Jamie, Mann, Michael. *Collateral*. [S.I.]: Paramount / Dreamworks Home Entertainment; 2004.

122.

Eastwood, Clint, Phillippe, Ryan, Bradford, Jesse, Beach, Adam. *Flags of our fathers*. Vol. *Battle for Iwo Jima*. [S.I.]: Warner Bros. Home Entertainment; 2007.

123.

Zemeckis, Robert, Groom, Winston, Hanks, Tom, Wright, Robin, Sinise, Gary, Field, Sally. *Forrest Gump*. Special collector's edition. Vol. *Widescreen collection*. [S.I.]: Paramount; 1994.

124.

Cuarón A, Clooney G, Bullock S. *Gravity*. [S.I.]: Warner Home Video; 2014.

125.

Nolan C. *Inception* DVD. 2010.

126.

Bay M. *Pearl Harbor*. 2001.

127.

Ross, Gary, Maguire, Tobey, Macy, William H., Witherspoon, Reese. *Pleasantville*. [S.I.]: New Line Home Video; 1998.

128.

Fincher, David, Gyllenhaal, Jake, Downey, Robert. *Zodiac*. [S.l.]: Warner Home Video; 2007.

129.

Broomfield, Nicholas, Churchill, Joan. *Soldier girls*. Vol. Documenting icons. [S.l.]: Metrodome; 1981.

130.

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

131.

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

132.

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

133.

Broomfield, Nicholas, 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, Macdonald, Kevin. *Imagining reality: the Faber book of documentary*. Rev. ed. London: Faber; 2006.

136.

Gomery D, Allen RC. Case Study: The Beginnings of American Cinema Verité: Chapter. In: *Film history: theory and practice*. Boston, Mass: McGraw-Hill; 1985. p. 215–41.

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* [Internet]. Edinburgh: Edinburgh University Press; 2011. Available from: 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.

Hall J. Realism as a Style in Cinema Verite: A Critical Analysis of 'Primary'. *Cinema Journal*. 1991 Summer;30(4).

141.

MacDougall D. *Beyond Observational Cinema*: Chapter. In: *Movies and methods: an anthology*. Berkeley, Calif: University of California Press; 1985. p. 274–85.

142.

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

143.

Nichols B. *The Voice of Documentary: Chapter*. In: *New challenges for documentary*. Berkeley, Calif: University of California Press; 1988. p. 48-63.

144.

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

145.

Rouch, Jean, Feld, Steven. *Ciné-ethnography* [Internet]. Vol. *Visible evidence*. Minneapolis: University of Minnesota Press; 2003. Available from: <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, 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, 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 [Internet]. Carbondale [Ill.]: Southern Illinois University Press; 2005. Available from: <http://site.ebrary.com/lib/leicester/Doc?id=10469367>

151.

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

152.

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

153.

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

154.

Broomfield, Nicholas. Chicken ranch. Vol. Documenting icons. S.I.]: Metrodome;

155.

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

156.

Broomfield, Nicholas, Churchill, Joan. *Juvenile liaison*. Vol. *Nick Broomfield : the early works*. [S.l.]: Metrodome; 2006.

157.

Broomfield, Nicholas. *Monster in a box*. Vol. *Nick Broomfield : the early works*. [S.l.]: Metrodome; 1991.

158.

Broomfield, Nicholas. *Proud to be British*. Vol. *Nick Broomfield : the early works*. [S.l.]: Metrodome; 2006.

159.

Broomfield, Nicholas, Churchill, Joan. *Tattooed tears*. Vol. *Nick Broomfield : the early works*. [S.l.]: Metrodome; 2006.

160.

Broomfield, Nicholas. *Tracking down Maggie*. Vol. *Documenting icons*. S.l.]: Metrodome;

161.

Broomfield, Nicholas. *The leader, his driver, and the driver's wife*. Vol. *Documenting icons*. S.l.]: Metrodome; 1991.

162.

Wintonick, Peter. *Cinéma vérité: defining the moment, the story of non-fiction filmmaking*. Ramsey, Isle of Man: Beckmann Visual Publishing; 2006.

163.

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

164.

Rouch, Jean. Jean Rouch, Ciné-Rencontre. Vol. Geste cinématographique. [S.l.]: Editions Montparnasse; 2005.

165.

Rouch, Jean. Jean Rouch, Ciné-Rouch. Vol. Geste cinématographique. [S.l.]: Editions Montparnasse; 2005.

166.

Rouch, Jean. Jean Rouch, Ciné-Transe, Ciné-Conte. Vol. Geste cinématographique. [S.l.]: Editions Montparnasse; 2005.

167.

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

168.

Dylan, Bob, Pennebaker, D. A., Neuwirth, Bob. Don't look back. [S.l.]: Columbia; 1967.

169.

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

170.

Hovde, Ellen, Maysles, Albert, Maysles, David, Bouvier Beale, Edith, Bouvier Beale, Edith 'Little Edie'. Grey Gardens [1975]. Vol. Masters of cinema. [S.l.]: Eureka!; 1975.

171.

Kopple, Barbara, Arthur, Paul, Weisberger, Jon. Harlan County U.S.A. Vol. Criterion collection. [S.I.]: Criterion Collection; 1976.

172.

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

173.

Maysles, Albert, Maysles, David, Zwerin, Charlotte. Salesman. Vol. Masters of cinema. [London]: Eureka!; 1969.

174.

Pennebaker, D. A., Hegedus, Chris, Stephanopoulos, George, Carville, James. The war room. Vol. Criterion collection. [S.I.]: Criterion Collection; 1993.

175.

Morris, Errol. The thin blue line. Vol. Errol Morris collection. [S.I.]: Optimum; 1988.

176.

Williams L. Mirrors without Memories: Truth, History, and the New Documentary. Film Quarterly [Internet]. 1993 Apr;46(3):9-21. Available from: <http://www.jstor.org/stable/1212899>

177.

Austin, Thomas. Watching the world: screen documentary and audiences [Internet]. Manchester: Manchester University Press; 2007. Available from: <http://site.ebrary.com/lib/leicester/Doc?id=10627215>

178.

Baker M. Errol Morris, American Iconoclast: Chapter. In: Documentary in the digital age. Oxford: Elsevier Focal; 2006. p. 1-26.

179.

Bordwell D, Thompson K. The Thin Blue Line: Chapter. In: Film art: an introduction. 7th ed. Boston, Mass: McGraw-Hill; 2004. p. 446–52.

180.

Bruzzi, Stella. New documentary: a critical introduction [Internet]. 2nd ed. Abingdon: Routledge; 2006. Available from: <http://ezproxy.lib.le.ac.uk/login?url=http://www.mylibrary.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.

Curry RR. Errol Morris' Construction of Innocence in 'The Thin Blue Line'. Rocky Mountain Review of Language and Literature. 1995;49(2).

183.

Druick Z. The courtroom and the closet in The Thin Blue Line and Capturing the Friedmans. Screen. 2008 Dec 1;49(4):440–9.

184.

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

185.

De Jong, Wilma, Austin, Thomas, De Jong, Wilma. Rethinking documentary: new perspectives and practices [Internet]. Buckingham: Open University; 2008. Available from:

<http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10246334>

186.

Fallon C. Several Sides of Errol Morris. *Film Quarterly*. 2012 June;65(4):48-52.

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*. Westport, Conn: Praeger; 2005. p. 305-11.

188.

Nichols B. Documentary: Chapter. In: *The cinema book*. 3rd ed. London: British Film Institute; 2007. p. 81-3.

189.

Plantinga C. American Documentary in the 1980s: Chapter. In: *A new pot of gold: Hollywood under the electronic rainbow, 1980-1989* [Internet]. New York, N.Y.: Charles Scribner's Sons; 2000. p. 370-89. Available from: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665230250002746&institutionId=2746&customerId=2745

190.

Rafferty T. The Thin Blue Line: Chapter. In: *Imagining reality: the Faber book of documentary* [Internet]. Rev. ed. London: Faber; 2006. Available from: https://blackboard.le.ac.uk/bbcswebdav/pid-1025239-dt-content-rid-2569442_5/library/eReserves/HA1114/HA1114_35111.pdf

191.

Renov M. New Subjectivities: Documentary and Self-Representation in the Post-Vérité Age: Chapter. In: *The subject of documentary*. Minneapolis, Minn: University of Minnesota Press; 2004. p. 171-81.

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.

Rosenheim S. Interrotroning History: Errol Morris and the Documentary of the Future: Chapter. In: The historical film: history and memory in media. New Brunswick, N.J.: Rutgers University Press; 2001. p. 316–30.

195.

Vice, Sue. Shoah. Vol. BFI film classics. London: BFI; 2011.

196.

Morris, Errol, McNamara, Robert S. The fog of war. S.I.]: Columbia Tristar Home Entertainment; 2003.

197.

Morris, Errol. Gates of heaven. Vol. Errol Morris collection. [S.I.]: Optimum; 1986.

198.

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

199.

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

200.

Morris E. The Unknown Known. 2013.

201.

Morris, Errol. Vernon, Florida. Vol. Errol Morris collection. [S.I.]: Optimum; 1981.

202.

Moore, Michael. Bowling for Columbine. Special edition 2 disc set. [S.I.]: Momentum pictures; 2002.

203.

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

204.

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

205.

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

206.

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

207.

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

208.

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

209.

Treadwell, Timothy, Herzog, Werner. *Grizzly Man*. [S.I.]: Revolver Entertainment; 2005.

210.

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

211.

Livingston, Jennie. *Dangerous to know. Paris is burning. Vol. DTK*. London: Dangerous To Know; 1994.

212.

Lanzmann, Claude. *Shoah: a film. Director approved special edition. Vol. Masters of cinema*. [S.I.]: Eureka!; 1985.

213.

Spurlock, Morgan. *Super size me*. [S.I.]: Tartan video; 2005.

214.

Caouette, Jonathan, Van Sant, Gus, Mitchell, John Cameron. *Tarnation*. [S.I.]: Optimum Home Entertainment; 2003.

215.

Wexler, Mark S. *Tell them who you are*. [S.I.]: Metrodome; 2004.

216.

Zidane, Zinédine, Gordon, Douglas, Parreno, Philippe. Zidane un portrait du 21e siècle =: Zidane a 21st century portrait. Vol. Artificial eye. [S.l.]: Artificial eye; 2006.

217.

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

218.

Marwick A. Room at the Top, Saturday Night and Sunday Morning, and the 'Cultural Revolution' in Britain. Journal of Contemporary History [Internet]. 1984 Jan 1;19(1):127-52. Available from: <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, Richards, Jeffrey. Best of British: cinema and society from 1930 to the present [Internet]. New ed. Vol. Cinema and society series. London: I.B.Tauris; 2009. Available from: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10424556>

221.

Barr, Charles, 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, Porter, Vincent. British cinema of the 1950s: the decline of deference. Oxford: 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. London: Cassell; 1996. p. 133-56.

226.

Hill J. Working Class Realism I: Chapter. In: Sex, class and realism: British cinema 1956-1963 [Internet]. London: British Film Institute; 1986. p. 127-44. Available from: 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. 11(2-3). Available from: <http://www.euppublishing.com/toc/jbctv/11/2-3>

228.

Kael P. Britain: Commitment and the Strait-Jacket. Film Quarterly. 1961 Oct;15(1):4-13.

229.

Lacey, Stephen. British realist theatre: the new wave in its context 1956-1965 [Internet]. London: Routledge; 1995. Available from: <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., Sinyard, Neil. British cinema of the 1950s: a celebration [Internet]. Manchester: Manchester University Press; 2003. Available from: <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.

Murphy R. A Savage Story of Lust and Ambition: Chapter. In: Sixties British cinema [Internet]. London: BFI Publishing; 1992. p. 10–33. Available from: https://blackboard.le.ac.uk/bbcswebdav/pid-529723-dt-content-rid-654814_5/library/eReserves/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 [Internet]. Vol. Cinema and society. London: I.B. Tauris Publishers; 2001. Available from: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10133040>

237.

Street, Sarah. British national cinema [Internet]. 2nd ed. Vol. National cinemas series. London: Routledge; 2009. Available from:
<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 [Internet]. Basingstoke: Palgrave Macmillan; 2011. Available from:
<http://ezproxy.lib.le.ac.uk/login?url=http://www.palgraveconnect.com/doi/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, Christie, Julie. Billy Liar. [S.I.]: Warner Home Video; 1963.

241.

Anderson, Lindsay, Owen, Alun, Ford Motor Company. Every day except Christmas. Vol. Look at Britain. [S.I.]: Duke Video; 1957.

242.

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

243.

British Film Institute. Free cinema six. London]: British Film Institute; 1959.

244.

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

245.

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

246.

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

247.

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

248.

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

249.

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

250.

Anderson, Lindsay, Storey, David, Harris, Richard, Roberts, Rachel. This sporting life. Digitally restored. [S.I.]: Network; 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: Fradley M, Godfrey S, Williams M, editors. Shane Meadows: critical essays [Internet]. Edinburgh: Edinburgh University Press; 2013. p. 35–49. Available from: 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 [Internet]. Vol. Talking images series. Oxford: Berg; 2006. Available from: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10375890>

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(4).

255.

Hall S. BFI Screenonline: Meadows, Shane (1973-) Biography [Internet]. Available from: <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. London: Routledge; 2000. p. 261–73.

257.

Hill J. From the New Wave to 'Brit-Grit': Continuity and Difference in Working Class Realism: Chapter. In: British cinema: past and present. London: Routledge; 2000. p. 249–59.

258.

Howe J. Shorts and the real world. *Journal of Media Practice*. 2004 Mar;4(3):177–80.

259.

Journal of British Cinema and Television. 10(4). Available from:
<http://www.euppublishing.com/toc/jbctv/10/4>

260.

Lay S. Good intentions, high hopes and low budgets: Contemporary social realist film-making in Britain. *New Cinemas: Journal of Contemporary Film*. 2007 Nov 7;5(3):231–44.

261.

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

262.

Monk C. From Underworld to Underclass: Crime and British Cinema in the 1990s: Chapter. In: *British crime cinema* [Internet]. London: Routledge; 1999. p. 172–88. Available from:
http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5664950400002746&institutionId=2746&customerId=2745

263.

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

264.

Ogborn K. 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.

Wayne M. The Performing Northern Working Class in British Cinema: Cultural Representation and its Political Economy. Quarterly Review of Film and Video. 2006 Aug;23(4):287-97.

267.

Meadows, Shane, Carlyle, Robert, Ifans, Rhys, Burke, Kathy, Tomlinson, Ricky. Once upon a time in the Midlands. [S.l.]: Cinema Club/FilmFour DVD; 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. [S.I.]: Verve Pictures; 2006.

274.

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

275.

Corbijn, Anton, Riley, Sam, Morton, Samantha. Control. Limited ed. with free book. [S.I.]: Momentum Pictures; 2007.

276.

Fassbender M, Jarvis K, Arnold A. Fish tank. Vol. Artificial eye. [S.I.]: Artificial Eye; 2010.

277.

McKoen J. Frozen DVD. 2005.

278.

Williams PA. London to Brighton. 2006.

279.

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

280.

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

281.

Geuens J. Dogma 95: A manifesto for our times. Quarterly Review of Film and Video. 2001 Apr;18(2):191–202.

282.

Badley L. Danish Dogma: 'Truth' and Cultural Politics: Chapter. In: Traditions in world cinema [Internet]. Edinburgh: Edinburgh University Press; 2006. p. 80–94. Available from: 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 [Internet]. Vol. Contemporary film directors. Urbana, Ill: University of Illinois Press; 2011. Available from: 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.

Chaudhuri S. Dogme Brothers: Lars von Trier and Thomas Vinterberg: Chapter. In: New punk cinema [Internet]. Edinburgh: Edinburgh University Press; 2005. p. 153–67. Available from: https://blackboard.le.ac.uk/bbcswebdav/pid-529725-dt-content-rid-641597_5/library/eReserves/HA1114/HA1114%20-%20Doc%2015.pdf

286.

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

287.

Hjort, Mette, Bondebjerg, Ib. The Danish directors: dialogues on a contemporary national cinema [Internet]. Bristol, UK: Intellect; 2001. Available from:

<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, MacKenzie, Scott. Purity and provocation: Dogma 95. London: British Film Institute; 2003.

291.

Hjort, Mette. Small nation, global cinema: the new Danish cinema [Internet]. Vol. Public worlds. Minneapolis: University of Minnesota Press; 2005. Available from: <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.

Kelly RT. Danish Cinema: Chapter. In: The cinema book. 3rd ed. London: British Film Institute; 2007. p. 196–8.

294.

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

295.

McNab G. The Big Tease: Article. Sight and sound: international film magazine. 1999;9(2):16-8.

296.

Orr J. New Directions in European Cinema: Chapter. In: European cinema. Oxford: Oxford University Press; 2004. p. 299-317.

297.

Rockwell, John, 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 [Internet]. Vol. Film culture in transition. Amsterdam: Amsterdam University Press; 2007. Available from: <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 [Internet]. Vol. Film culture in transition. Amsterdam: Amsterdam University Press; 2007. Available from: <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, Björkman, Stig. Trier on von Trier. London: Faber and Faber; 2003.

302.

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

303.

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

304.

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

305.

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

306.

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

307.

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

308.

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

309.

Bier, Susanne, Mikkelsen, Mads, Richter, Sonja. *Elsker dig for evigt =: Open hearts*. [S.l.]: ICON; 2002.

310.

Mungiu, Cristian, Marinca, Anamaria, Vasiliu, Laura, Ivanov, Vlad. *4 luni, 3 saptamâni si 2 zile =: 4 months, 3 weeks and 2 days*. S.l.]: Artificial Eye; 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*. 2014 Sept 1;44(3):225–48.

312.

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

313.

Cardullo B. New Romanian Cinema: Chapter. In: *European directors and their films: essays on cinema* [Internet]. Lanham: Scarecrow Press, Inc; 2012. p. 327–38. Available from: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5664781010002746&institutionId=2746&customerId=2745

314.

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

315.

Iordanova, Dina, 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.

Oleszyk M. Living in a goldfish bowl. Sight and sound: international film magazine [Internet]. 2008;18(1):12-12. Available from: <http://search.ebscohost.com/login.aspx?direct=true&db=aft&AN=505263447&site=ehost-live>

319.

Ratner M. Stunted lives : on 4 months, 3 weeks and 2 days. Bright lights film journal [Internet]. 2008;(59). Available from: <http://brightlightsfilm.com/59/594months.php>

320.

Uricaru I. 4 Months, 3 Weeks, 2 Days: The Corruption of Intimacy. Film Quarterly. 2008 June;61(4):12-7.

321.

Walters B. Heartbreak Hotel. Sight and sound: international film magazine [Internet]. 2008;18(1):54-5. Available from: <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 [Internet]. Bristol: Intellect; 2002. Available from: <http://ezproxy.lib.le.ac.uk/login?url=http://site.ebrary.com/lib/leicester/Doc?id=10015830>

323.

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

324.

Mungiu C. Beyond the Hills DVD. 2012.

325.

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

326.

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

327.

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