

HA2224 American Film and Visual Culture

[View Online](#)

-
1. Belton, John: American cinema/American culture. McGraw-Hill Higher Education, London (2013).
 2. Barsam, Richard Meran, Monahan, Dave, Gocsik, Karen M.: Looking at movies: an introduction to film. W.W. Norton, New York, N.Y. (2010).
 3. Bordwell, David, Thompson, Kristin: Film art: an introduction. McGraw-Hill, New York, N.Y. (2010).
 4. Hill, John, Gibson, Pamela Church: American cinema and Hollywood: critical approaches. Oxford University Press, Oxford (2000).
 5. Maltby, Richard: Hollywood cinema: an introduction. Blackwell Publishers, Oxford (2003).
 6. Hill, John, Gibson, Pamela Church: The Oxford guide to film studies. Oxford University Press, Oxford (1998).

7.

Sklar, Robert: *Movie-made America: a cultural history of American movies*. Chappell, London (1978).

8.

Benshoff, Harry M., Griffin, Sean: *America on film: representing race, class, gender, and sexuality at the movies*. Wiley-Blackwell, Oxford (2009).

9.

Rawlinson, Mark: *American visual culture*. Berg, Oxford (2009).

10.

Lewis, Jon: *American film: a history*. W.W. Norton, New York (2008).

11.

Musser, Charles: *The emergence of cinema: the American screen to 1907*. Charles Scribner's Sons, New York (1990).

12.

Bowser, Eileen: *The transformation of cinema, 1907-1915*. Macmillan, New York (1990).

13.

Gaudreault, André: *American cinema, 1890-1909: themes and variations*. Rutgers University Press, New Brunswick, N.J. (2009).

14.

Whalan, Mark: *American culture in the 1910s*. Edinburgh University Press, Edinburgh

(2010).

15.

Film Studies For Free, <http://filmstudiesforfree.blogspot.co.uk/>.

16.

Griffith, D.W.: Musketeers of Pig Alley: Audio-visual document, (1912).

17.

Chase, C.: His Wooden Wedding: Audio-visual document, (1925).

18.

Keaton, Buster: Sherlock Jr., (1924).

19.

Bordwell, D., Thompson, K.: The Development of the Classical Hollywood Cinema: Chapter. In: Film art: an introduction. pp. 466–469. McGraw-Hill, New York, N.Y. (2013).

20.

Agee, James: Comedy's Greatest Era (1949) in Agee on film: [Vol.1]: [Criticism]. In: Agee on film: [Vol.1]: [Criticism]. P. Owen, London (1963).

21.

Belton, J.: The Emergence of Cinema as an Institution in American cinema/American culture. In: American cinema/American culture. McGraw-Hill [distributor], London (2013).

22.

Brownlow, K.: Buster Keaton in The parade's gone by. In: The parade's gone by. Secker & Warburg, London (1968).

23.

Crafton, D.: Pie and Chase: Gag, Spectacle and Narrative in Slapstick Comedy in Classical Hollywood comedy. In: Classical Hollywood comedy. pp. 106–119. Routledge, London (1995).

24.

Crafton, Donald: The talkies: American cinema's transition to sound, 1926-1931. Charles Scribner's Sons, New York, N.Y. (1997).

25.

Currell, Susan: American culture in the 1920s. Edinburgh University Press, Edinburgh (2009).

26.

Currell, Susan: American culture in the 1920s. Edinburgh University Press, Edinburgh (2009).

27.

Dale, Alan S.: Comedy is a man in trouble: slapstick in American movies. University of Minnesota Press, Minneapolis (2000).

28.

Dardis, Tom: Keaton: the man who wouldn't lie down. Deutsch, London (1979).

29.

Elsaesser, Thomas, Barker, Adam: Early cinema: space, frame, narrative. BFI Publishing, London (1990).

30.

Gladfelder, H.: Sherlock Jr.: The Screen and the Mirror: Chapter. In: Film analysis: a Norton reader. pp. 138–157. W.W. Norton, New York (2005).

31.

Grievson, Lee, Krämer, Peter: The silent cinema reader. Routledge, London (2004).

32.

Gunning, Tom: D.W. Griffith and the origins of American narrative film: the early years at Biograph. University of Illinois Press, Urbana, Ill (1994).

33.

Gunning, T.: Early American Film in The Oxford guide to film studies. In: The Oxford guide to film studies. Oxford University Press, Oxford (1998).

34.

Tom Gunning: Buster Keaton or the work of comedy in the age of mechanical reproduction. Cineaste. 21, (1995).

35.

Henderson, Robert M.: D.W. Griffith: the years at Biograph. Secker and Warburg, London (1971).

36.

Horton, Andrew: Buster Keaton's Sherlock Jr. Cambridge University Press, Cambridge (1997).

37.

Horton, Andrew: Comedy/cinema/theory. University of California Press, Berkeley, Calif (1991).

38.

Keil, Charlie, Singer, Ben: American cinema of the 1910s: themes and variations. Rutgers University Press, London (2009).

39.

Paulus, Tom, King, Rob: Slapstick comedy. Routledge, London (2010).

40.

Koszarski, Richard: An evening's entertainment: the age of the silent feature picture, 1915-1928. Charles Scribner's Sons, New York (1990).

41.

Krutnik, Frank: Hollywood comedians, the film reader. Routledge, London (2002).

42.

May, Lary: Screening out the past: the birth of mass culture and the motion picture industry. Oxford University Press, New York (1980).

43.

Moews, Daniel: Keaton: the silent features close up. University of California Press, Berkeley (1977).

44.

North, Michael: Machine-age comedy. Oxford University Press, Oxford (2009).

45.

Rickman, Gregg: The film comedy reader. Limelight Editions, New York (2001).

46.

Schickel, Richard: D.W. Griffith: an American life. Limelight Editions, New York (1996).

47.

Sklar, R.: Chaos, Magic, Physical Genius and the Art of Silent Comedy in Movie-made America: a cultural history of American movies. In: Movie-made America: a cultural history of American movies. pp. 104–121. Chappell, London (1978).

48.

Trahair, Lisa: The comedy of philosophy: sense and nonsense in early cinematic slapstick. State University of New York Press, Albany, N.Y. (2007).

49.

Griffith, D. W., Israel, Robert, Merritt, Russell, Booth, Elmer, Gish, Lillian: D.W. Griffith: years of discovery 1909-1913, (2002).

50.

Griffith, D. W., Woods, Frank E., Dixon, Thomas, Gish, Lillian, Marsh, Mae, Walthall, Henry B.: The birth of a nation, (1915).

51.

Griffith, D. W., Gish, Lillian: Intolerance, (1916).

52.

Brownlow, Kevin, Gill, David, Anderson, Lindsay: D.W. Griffith: father of film, (1994).

53.

Marks, Martin, Simmon, Scott, National Film Preservation Foundation (United States): More treasures from American film archives 1894-1931: Program 1 /[curated by Scott Simmon, music curated by Martin Marks], (2004).

54.

Marks, Martin, Simmon, Scott, National Film Preservation Foundation (United States): More treasures from American film archives 1894-1931: Program 2 /[curated by Scott Simmon, music curated by Martin Marks], (2004).

55.

Marks, Martin, Simmon, Scott, National Film Preservation Foundation (United States): More treasures from American film archives 1894-1931: Program 3 /[curated by Scott Simmon, music curated by Martin Marks], (2004).

56.

Marks, Martin, Simmon, Scott, National Film Preservation Foundation (United States): More treasures from American film archives 1894-1931: fifty films, film notes by Scott Simmon, music notes by Martin Marks: Program notes. National Film Preservation Foundation, San Francisco, Calif (2004).

57.

Keaton, Buster, Blystone, John G., Talmadge, Natalie, McGuire, Kathryn: Our hospitality; directed by Buster Keaton and John G. Blystone, (1922).

58.

Keaton, Buster, Cline, Edward: Buster Keaton: the complete short films 1917-1923, Disc 4, (2006).

59.

Keaton, Buster: Buster Keaton: the complete short films 1917-1923, Accompanying book, (2006).

60.

Keaton, Buster, Cline, Edward, St. Clair, Mal: Buster Keaton: the complete short films 1917-1923, Disc 3, (2006).

61.

Arbuckle, Roscoe, Keaton, Buster, Cline, Edward: Buster Keaton: the complete short films 1917-1923, Disc 2, (2006).

62.

Arbuckle, Roscoe, Keaton, Buster: Buster Keaton: the complete short films 1917-1923, Disc 1, (2006).

63.

Keaton, Buster, Bruckman, Clyde, Mack, Marion, Cavender, Glen, Hisaishi, Joe: The General, (1926).

64.

Keaton, Buster, Cline, Eddie, O'Neil, Sally: Battling Butler, (1926).

65.

Keaton, Buster, Blaché, Herbert, Cline, Eddie, Crane, Walter H.: The saphead, (1920).

66.

Keaton, Buster, Myers, Kathleen, Cline, Eddie: Go west, (1925).

67.

McGuire, Kathryn, Crisp, Donald, Keaton, Buster, Cline, Eddie: The navigator, (1924).

68.

Keaton, Buster, Torrence, Ernest, Reisner, Charles F., Cline, Eddie: Steamboat Bill Jr, (1928).

69.

Keaton, Buster, Horne, James W., St. Clair, Mal, Cornwall, Anne, Cline, Eddie: College, (1927).

70.

Keaton, Buster, Dwyer, Ruth, Cline, Eddie: Seven chances, (1925).

71.

Keaton, Buster, Leahy, Margaret, Cline, Eddie, St. Clair, Mal: Three ages, (1923).

72.

Brownlow, Kevin, Gill, David, Keaton, Buster, Anderson, Lindsay: Buster Keaton, a hard act to follow, (1987).

73.

Kennedy, Merna, Chaplin, Charles: The circus, (1928).

74.

Coogan, Jackie, Chaplin, Charles: The kid, (1921).

75.

Chaplin, Charles, Swain, Mack: The gold rush, (1925).

76.

Chaplin, C.: The Mutual Films (Vol 2), (1916).

77.

Chaplin, C.: The Mutual Films (Vol 1), (1916).

78.

Chaplin, C.: Chaplin at Keystone, (1914).

79.

Chaplin, C.: Charlie Chaplin - The Essanay Films (Vol 1), (1915).

80.

Chaplin, C.: Charlie Chaplin - The Essanay Films (Vol 2), (1915).

81.

Newmeyer, Fred, Roach, Hal, Taylor, Sam, Lloyd, Harold, Davis, Mildred B., Young, Noah, Ralston, Jobyna: Harold Lloyd: the definitive collection, Disc 7, (1920).

82.

Bruckman, Clyde, St. Clair, Mal, Lloyd, Harold, Cummings, Constance, Kent, Barbara, Young, Noah: Harold Lloyd: the definitive collection, Disc 8, (1929).

83.

Walker, H. M., Goulding, Alfred, Roach, Hal, Newmeyer, Fred, Taylor, Sam, Lloyd, Harold, Daniels, Bebe, Davis, Mildred B., Ralston, Jobyna: Harold Lloyd: the definitive collection, Disc 9, (1913).

84.

Wilde, Ted, Newmeyer, Fred, Goulding, Alfred, Roach, Hal, Lloyd, Harold, Davis, Mildred B., Brooks, Roy: Harold Lloyd: the definitive collection, Disc 6, (1921).

85.

Newmeyer, Fred, Taylor, Sam, Roach, Hal, Lloyd, Harold, Ralston, Jobyna, Davis, Mildred B., Brooks, Roy: Harold Lloyd: the definitive collection, Disc 5, (1920).

86.

Newmeyer, Fred, Taylor, Sam, Roach, Hal, Lloyd, Harold, Davis, Mildred B., Young, Noah, Ralston, Jobyna: Harold Lloyd: the definitive collection, Disc 1, (1920).

87.

Newmeyer, Fred, Taylor, Sam, Bruckman, Clyde, Lloyd, Harold, Ralston, Jobyna, Davis, Mildred B., Kent, Barbara, Roach, Hal: Harold Lloyd: the definitive collection, Disc 3, (1922).

88.

Capra, Frank, Langdon, Harry, Bonner, Priscilla, Astor, Gertrude: The strong man, (1926).

89.

Capra, Frank, Langdon, Harry, Brockwell, Gladys, Roscoe, Albert: Long pants, (1927).

90.

Edwards, Harry, Langdon, Harry, Crawford, Joan, Davis, Edwards: Tramp, tramp, tramp, (1926).

91.

McCarey, Leo, Ceder, Ralph, Chase, Charley, Sleeper, Martha, Hardy, Oliver: The Charley Chase collection: [Vol. 1], (1924).

92.

Roach, Hal, Münchner Stadtmuseum: Female comedy teams, (2010).

93.

British Film Institute: Early cinema: primitives and pioneers.

94.

LeRoy, Mervyn, Berkeley, Busby, Warren, Harry, Dubin, Al, Blondell, Joan, Keeler, Ruby, Powell, Dick, Rogers, Ginger: Gold diggers of 1933, (2006).

95.

Eldridge, D.: Film and Photography, Chapter. In: American culture in the 1930s. pp. 61-92. Edinburgh University Press, Edinburgh (2008).

96.

Altman, Rick: The American film musical. Indiana University Press, Bloomington (1987).

97.

Balio, Tino: The American film industry. University of Wisconsin Press, London (1985).

98.

Balio, Tino: Grand design: Hollywood as a modern business enterprise, 1930-1939. Charles Scribners' Sons, New York, N.Y. (1993).

99.

Balio, Tino: Grand design: Hollywood as a modern business enterprise, 1930-1939. Charles Scribners' Sons, New York, N.Y. (1993).

100.

Belton, J.: The Musical in American cinema/American culture. In: American cinema/American culture. McGraw-Hill, Boston, Mass (2009).

101.

Belton, J.: The Studio System in American cinema/American culture. In: American cinema/American culture. McGraw-Hill, Boston, Mass (2009).

102.

Bergman, Andrew: We're in the money: depression America and its films. Harper and Row, London (1972).

103.

Cohan, Steven: Hollywood musicals, the film reader. Routledge, London (2002).

104.

Dyer, R.: Entertainment and Utopia in Movies and methods II: an anthology. In: Movies and methods: an anthology. pp. 220–232. University of California Press, Berkeley, Calif (1976).

105.

Feuer, Jane, British Film Institute: The Hollywood musical. Macmillan, Basingstoke (1993).

106.

Gomory, D.: The classic studio era: The Hollywood studio system: a history. In: The Hollywood studio system: a history. pp. 71–80. BFI, London (2005).

107.

Grant, Barry Keith: The Hollywood film musical. Wiley-Blackwell, Oxford (2012).

108.

Hark, Ina Rae, ebrary, Inc: American cinema of the 1930s: themes and variations. Rutgers University Press, New Brunswick, N.J. (2007).

109.

Hove, Arthur: Gold diggers of 1933. Published for the Wisconsin Center for Film and Theater Research by the University of Wisconsin Press, Madison, Wis (1980).

110.

Lorenz, J.L.: Making It in Depression America: The Street or the Stage in The Gold Diggers of 1933 in Screening America: United States history through film since 1900. In: Screening America: United States history through film since 1900. Pearson Longman, New York (2006).

111.

Maltby, R.: Entertainment I in Hollywood cinema: an introduction. In: Hollywood cinema: an introduction. pp. 33-53. Blackwell Publishers, Oxford (2003).

112.

Roddick, N.: Warner Brothers and the Studio System in A new deal in entertainment: Warner Brothers in the 1930s. In: A new deal in entertainment: Warner Brothers in the 1930s. pp. 16-28. British Film Institute, London (1983).

113.

Schatz, T.: The whole equation of pictures: The genius of the system: Hollywood filmmaking in the studio era. In: The genius of the system: Hollywood filmmaking in the studio era. pp. 3-12. Faber and Faber, London (1998).

114.

Schatz, T.: The Musical in Hollywood genres: formulas, filmmaking, and the studio system. In: Hollywood genres: formulas, filmmaking, and the studio system. pp. 186-220.

McGraw-Hill, Boston, Mass (1981).

115.

Shindler, Colin: Hollywood in crisis: cinema and American society, 1929-1939. Routledge, London (1996).

116.

Staiger, Janet: The studio system. Rutgers University Press, New Brunswick, N.J. (1995).

117.

Staiger, J.: The Hollywood Mode of Production, 1930-1960 in The classical Hollywood cinema: film style & mode of production to 1960. In: The classical Hollywood cinema: film style & mode of production to 1960. Routledge & Kegan Paul, London (1985).

118.

Shindler, Colin: Hollywood in crisis: cinema and American society, 1929-1939. Routledge, London (1996).

119.

Spivak, Jeffrey: Buzz: the life and art of Busby Berkeley. University Press of Kentucky, Lexington (2010).

120.

Becker, Karin E., Lange, Dorothea: Dorothea Lange and the documentary tradition. Louisiana State University Press, Baton Rouge (1980).

121.

Curtis, James: Mind's eye, minds's truth: FSA photography reconsidered. Temple University Press, Philadelphia, Pa (1989).

122.

Daniel, Pete: Official images: New Deal photography. Smithsonian Institution Press, London (1987).

123.

Davidov, Judith Fryer: Women's camera work: self/body/other in American visual culture. Duke University Press, Durham, N.C. (1998).

124.

Harris, Jonathan: Federal art and national culture: the politics of identity in New Deal America. Cambridge University Press, Cambridge (1995).

125.

Evans, Walker, Hambourg, Maria Morris, Metropolitan Museum of Art, San Francisco Museum of Modern Art, Museum of Fine Arts, Houston: Walker Evans. Metropolitan Museum of Art in association with Princeton University Press, Princeton, New York (2000).

126.

Lesy, Michael, United States: Long time coming: a photographic portrait of America, 1935-1943. Norton, New York (2002).

127.

Trachtenberg, Alan: Reading American photographs: images as history : Mathew Brady to Walker Evans. Noonday Press, New York (1989).

128.

Gordon, Colin: Responding to the Crash in Major problems in American history, 1920-1945: documents and essays. In: Major problems in American history, 1920-1945: documents and essays. Houghton Mifflin, Boston (1999).

129.

Vials, Chris: Realism for the masses: aesthetics, popular front pluralism, and U.S. culture, 1935-1947. University Press of Mississippi, Jackson (2009).

130.

Bacon, Lloyd, Ropes, Bradford, Berkeley, Busby, Warren, Harry, Dubin, Al, Keeler, Ruby, Powell, Dick, Rogers, Ginger: 42nd Street, (2006).

131.

Enright, Ray, Berkeley, Busby, Fain, Sammy, Warren, Harry, Dubin, Al, Dixon, Mort, Blondell, Joan, Keeler, Ruby, Powell, Dick: Dames, (2006).

132.

Bacon, Lloyd, Berkeley, Busby, Fain, Sammy, Warren, Harry, Dubin, Al, Cagney, James, Blondell, Joan, Keeler, Ruby, Powell, Dick: Footlight parade, (2006).

133.

Berkeley, Busby, Warren, Harry, Dubin, Al, Powell, Dick, Menjou, Adolphe, Stuart, Gloria: Gold diggers of 1935, (2006).

134.

Berkeley, Busby, Warren, Harry, Dubin, Al, Fain, Sammy, Kahal, Irving: The Busby Berkeley disc, (2006).

135.

Curtiz, Michael, Keighley, William, Flynn, Errol, De Havilland, Olivia, Rathbone, Basil, Rains, Claude, Behlmer, Rudy: The adventures of Robin Hood [1938], (1938).

136.

Curtiz, Michael, Cagney, James, O'Brien, Pat, Bogart, Humphrey, Sheridan, Ann, Polan,

Dana B.: Angels with dirty faces, (2005).

137.

Green, Alfred E., Stanwyck, Barbara, Brent, George: Baby face, (1933).

138.

Farrell, Glenda, Muni, Paul, LeRoy, Mervyn: I am a fugitive from a chain gang.

139.

Wellman, William A., Cagney, James, Harlow, Jean, Blondell, Joan, Sklar, Robert: The public enemy. Warner Home Video, [S.I.] (2005).

140.

Ford, John, Steinbeck, John, Fonda, Henry, Darwell, Jane: The grapes of wrath, (2007).

141.

Capra, Frank, Adams, Samuel Hopkins, Gable, Clark, Colbert, Claudette: It happened one night, (1934).

142.

Capra, Frank, Stewart, James, Arthur, Jean, Rains, Claude: Mr Smith goes to Washington, (1939).

143.

Lorentz, Pare, Ivens, Joris, McClure, H. B.: New Deal documentaries, (1999).

144.

Vidor, King, Mankiewicz, Joseph L., Morley, Karen, Keene, Tom: Our daily bread, (1934).

145.

La Cava, Gregory, Powell, William, Lombard, Carole, Hatch, Eric: *My man Godfrey*, (1936).

146.

Siodmak, Robert, Hemingway, Ernest, Lancaster, Burt, Gardner, Ava: *The killers*, (1946).

147.

Bordwell, D.: Classical Narration: the Hollywood example: Chapter. In: *Narration in the fiction film*. pp. 156–166. Methuen, London (1985).

148.

Baker, M. Joyce: *Images of women in film: the war years, 1941-1945*. UMI Research Press, Ann Arbor, Mich (1980).

149.

Dixon, Wheeler Winston: *American cinema of the 1940's: themes and variations*. Berg, Oxford (2006).

150.

Foertsch, Jacqueline, EBSCO ebook: *American culture in the 1940s*. Edinburgh University Press, Edinburgh (2008).

151.

Foertsch, Jacqueline: *American culture in the 1940s*. Edinburgh University Press, Edinburgh (2008).

152.

Polan, Dana B.: Power and paranoia: history, narrative and the American cinema, 1940-1950. Columbia University Press, New York, N.Y. (1986).

153.

Schatz, Thomas: Boom and bust: American cinema in the 1940s. University of California Press, Berkeley, Calif (1997).

154.

Bordwell, D.: An Excessively Obvious Cinema in The classical Hollywood cinema: film style & mode of production to 1960. In: The classical Hollywood cinema: film style & mode of production to 1960. pp. 3-12. Routledge & Kegan Paul, London (1985).

155.

Bordwell, D., Thompson, K.: Narrative as a Formal System in Film art: an introduction. In: Film art: an introduction. McGraw-Hill, Boston, Mass (2004).

156.

Belton, J.: Classical Hollywood Cinema: Narration in American cinema/American culture. In: American cinema/American culture. McGraw-Hill [distributor], London (2013).

157.

Cowie, E.: Storytelling: Classical Hollywood Cinema and Classical Narrative: Contemporary Hollywood cinema. In: Contemporary Hollywood cinema. pp. 178-190. Routledge, London (1998).

158.

Kuhn, A.: Classical Hollywood Narrative in The cinema book. In: The cinema book. pp. 45-48. British Film Institute, London (2007).

159.

Maltby, R.: Narrative in Hollywood cinema: an introduction. In: Hollywood cinema: an

introduction. Blackwell Publishers, Oxford (1995).

160.

Neale, Stephen: The classical Hollywood reader. Routledge, London (2012).

161.

Ray, R.: A Certain Tendency of the American Cinema: Hollywood's Formal and Thematic Paradigms in A certain tendency of the Hollywood cinema, 1930-1980. In: A certain tendency of the Hollywood cinema, 1930-1980. pp. 25-69. Princeton University Press, Chichester (1985).

162.

Thompson, K.: Modern Classicism in Storytelling in the new Hollywood: understanding classical narrative technique. In: Storytelling in the new Hollywood: understanding classical narrative technique. pp. 1-49. Harvard University Press, Cambridge, Mass (1999).

163.

Belton, J.: Film Noir: Something in the Night in American cinema/American culture. In: American cinema/American culture. McGraw-Hill, Boston, Mass (2009).

164.

Biesen, Sheri Chinen: Blackout: World War II and the origins of film noir. Johns Hopkins University Press, Baltimore, Md (2005).

165.

Bould, Mark: Film noir: from Berlin to Sin City. Wallflower, London (2005).

166.

Brook, Vincent: Driven to darkness: Jewish émigré directors and the rise of film noir. Rutgers University Press, New Brunswick, N.J. (2009).

167.

Cameron, Ian: The movie book of film noir. Studio Vista, London (1992).

168.

Cochran, David: America noir: underground writers and filmmakers of the postwar era. Smithsonian Institution Press, Washington [D.C.] (2000).

169.

Copjec, Joan: Shades of noir: a reader. Verso, London (1993).

170.

Dimendberg, Edward: Film noir and the spaces of modernity. Harvard University Press, Cambridge, Mass (2004).

171.

Fay, Jennifer, Nieland, Justus: Film noir: hard-boiled modernity and the cultures of globalization. Routledge, London (2010).

172.

Hillis, K.: Film Noir and the American Dream: The Dark Side of Enlightenment. *The Velvet Light Trap*. 55, 3-18 (2005). <https://doi.org/10.1353/vlt.2005.0004>.

173.

Jarvie, I.: Knowledge, Morality and Tragedy in *The Killers* and *Out of the Past*: The philosophy of film noir. In: *The philosophy of film noir*. pp. 163-185. University Press of Kentucky, Lexington, Ky (2006).

174.

Kaplan, E. Ann: Women in film noir. British Film Institute, London (1998).

175.

Siegfried Kracauer: Hollywood's Terror Films: Do They Reflect an American State of Mind? New German Critique. 105-111 (2003).

176.

Lutz Koepnick: Doubling the Double: Robert Siodmak in Hollywood. New German Critique. 81-104 (2003).

177.

McArthur, Colin, British Film Institute: Underworld U.S.A. Secker and Warburg [for] the British Film Institute, London (1972).

178.

Richard Maltby: 'Film Noir': The Politics of the Maladjusted Text. Journal of American Studies. 18, 49-71.

179.

Naremore, James: More than night: film noir in its contexts. University of California Press, Berkeley, Calif (2008).

180.

Palmer, R. Barton: Hollywood's dark cinema: the American film noir. Twayne Publishers/Prentice Hall International, London (1994).

181.

Palmer, R. Barton: Perspectives on film noir. Prentice Hall International, London (1996).

182.

Place, J.A., Peterson, L.: Some Visual Motifs in Film Noir in Movies and methods: an anthology. In: Movies and methods: an anthology. pp. 325-338. University of California Press, Berkeley, Calif (1976).

183.

Silver, Alain, Ursini, James: Film noir reader. Limelight Editions, New York (1996).

184.

Silver, Alain, Ursini, James: Film noir reader 2. Limelight Editions, New York, N.Y. (2003).

185.

Silver, Alain, Ursini, James, Porfirio, Robert: Film noir reader 3: interviews with filmmakers of the classic noir period. Limelight, New York (2001).

186.

Silver, Alain, Ursini, James: Film noir reader 4: the crucial films and themes. Limelight Editions, New York (2004).

187.

Spicer, Andrew: Film noir. Longman, Harlow (2002).

188.

Silver, Alain, Ward, Elizabeth: Film noir: an encyclopedic reference to the American style. Overlook Press, Woodstock, N.Y. (1979).

189.

Telotte, J. P.: Voices in the dark: the narrative patterns of film noir. University of Illinois Press, Urbana, Ill (1989).

190.

Tuska, Jon: Dark cinema: American 'film noir' in cultural perspective. Greenwood Press, London (1984).

191.

Wager, Jans B.: Dames in the driver's seat: rereading film noir. University of Texas Press, Austin (2005).

192.

Curtiz, Michael, Bergman, Ingrid, Bogart, Humphrey, Henreid, Paul, Rains, Claude, Greenstreet, Sydney, Lorre, Peter: Casablanca, (1942).

193.

Hawks, Howard, Grant, Cary, Russell, Rosalind, Lederer, Charles: His girl Friday, (1940).

194.

Ford, John, Wayne, John, Trevor, Claire, Devine, Andy, Nichols, Dudley, Haycox, Ernest: Stagecoach, (1939).

195.

Hawks, Howard, Chandler, Raymond, Faulkner, William, Brackett, Leigh, Furthman, Jules, Bogart, Humphrey, Bacall, Lauren: The big sleep.

196.

Rossen, Robert, Garfield, John, Palmer, Lilli: Body and soul.

197.

Dmytryk, Edward, Paxton, John, Brooks, Richard, Young, Robert, Mitchum, Robert, Ryan, Robert, Grahame, Gloria: Crossfire. Turner Home Entertainment, [S.I.] (2005).

198.

Ulmer, Edgar G., Goldsmith, Martin, Neal, Tom, Savage, Ann, Drake, Claudia: Detour, (1945).

199.

Wilder, Billy, Cain, James M., MacMurray, Fred, Stanwyck, Barbara, Robinson, Edward G., Chandler, Raymond: Double indemnity, (2005).

200.

Polonsky, Abraham, Wolfert, Ira, Garfield, John, Pearson, Beatrice, Gomez, Thomas: Force of evil.

201.

Hayworth, Rita, King, Sherwood, Welles, Orson, Sloane, Everett, Bogdanovich, Peter: The lady from Shanghai, (1948).

202.

Curtiz, Michael, Cain, James M., MacDougall, Ranald, Crawford, Joan, Carson, Jack, Scott, Zachary, Steiner, Max: Mildred Pierce [1945], (1945).

203.

Powell, Dick, Trevor, Claire, Dmytryk, Edward, Chandler, Raymond: Murder my sweet, (2008).

204.

Fitzgerald, Barry, Duff, Howard, Dassin, Jules: The naked city, (2007).

205.

Tourneur, Jacques, Homes, Geoffrey, Mitchum, Robert, Douglas, Kirk, Greer, Jane, Fleming, Rhonda: Out of the past, (2007).

206.

Siodmak, R.: *Phantom Lady*, (1944).

207.

Garnett, Tay, Turner, Lana, Garfield, John, Cain, James M.: *The postman always rings twice*, (2009).

208.

Lang, Fritz, Robinson, Edward G., Bennett, Joan: *Scarlet Street*.

209.

Ray, Nicholas, O'Donnell, Cathy, Granger, Farley, Da Silva, Howard: *They live by night, and Side street*, (1948).

210.

Dassin, Jules, Bezzerides, A. I., Conte, Richard, Cobb, Lee J., Dassin, Jules: *Thieves' highway*, (2012).

211.

Lang, Fritz, Robinson, Edward G., Bennett, Joan, Massey, Raymond: *The woman in the window*, (2008).

212.

Sirk, Douglas, Zuckerman, George, Wilder, Robert, Hudson, Rock, Bacall, Lauren, Stack, Robert, Malone, Dorothy: *Written on the wind*, (1956).

213.

Connelly, Joe, Mathers, Jerry: *The Black Eye*, episode, (2005).

214.

Schatz, T.: The Family Melodrama: Chapter. In: Hollywood genres: formulas, filmmaking, and the studio system. pp. 221–260. McGraw-Hill, Boston, Mass (1981).

215.

Anderson, Christopher: Hollywood TV: the studio system in the fifties. University of Texas Press, Austin, Texas (1994).

216.

Biskind, Peter: Seeing is believing: how Hollywood taught us to stop worrying and love the fifties. Pluto Press, London (1984).

217.

Boddy, W.: The Studios Move into Prime Time: Hollywood and the Television Industry in the 1950s: Hollywood: critical concepts in media and cultural studies, Volume 1: Historical dimensions: the development of the American film industry. In: Hollywood: critical concepts in media and cultural studies, Volume 1: Historical dimensions: the development of the American film industry. pp. 255–269. Routledge, London (2004).

218.

Bruzzi, Stella: Bringing up daddy: fatherhood and masculinity in post-war Hollywood. bfi publishing, London (2005).

219.

Chopra-Gant, Mike: Hollywood genres and postwar America: masculinity, family and nation in popular movies and film noir. I.B. Tauris, London (2006).

220.

Halliwell, M.: American culture in the 1950s. Edinburgh University Press, Edinburgh (2007).

221.

Lev, Peter: *Transforming the screen, 1950-1959*. University of California Press, Berkeley, Calif (2003).

222.

Pomerance, Murray: *American cinema of the 1950s: themes and variations*. Berg, Oxford (2005).

223.

Pomerance, Murray: *A family affair: cinema calls home*. Wallflower, London (2008).

224.

Spigel, Lynn: *Make room for TV: television and the family ideal in postwar America*. Chicago University Press, Chicago, Ill (1992).

225.

Spigel, Lynn: *Welcome to the dreamhouse: popular media and postwar suburbs*. Duke University Press, Durham, N.C. (2001).

226.

Thumim, Janet: *Small screens, big ideas: television in the 1950s*. I.B. Tauris, London (2002).

227.

Bratton, J. S., Cook, Jim, Gledhill, Christine: *Melodrama: stage, picture, screen*. British Film Institute, London (1994).

228.

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

229.

Cook, Pam, British Film Institute: The cinema book. British Film Institute, London (2007).

230.

Cossar, H.: Emerging Stylistic Norms in CinemaScope: Genre and Authorship in the Films of Otto Preminger, Nicholas Ray, Frank Tashlin and Douglas Sirk: Chapter. In: Letterboxed: the evolution of widescreen cinema. pp. 95–84. University Press of Kentucky, Lexington, Ky (2011).

231.

Elsaesser, T.: Tales of sound and fury: Some observations on the family melodrama: Chapter. In: Home is Where the Heart Is: Studies in Melodrama and the Woman's Film. pp. 43–69. BFI Publishing, London (1987).

232.

Evans, Peter William: Written on the wind. A BFI book published by Palgrave Macmillan, [London] (2013).

233.

Fischer, Lucy: Imitation of life: Douglas Sirk, director. Rutgers University Press, New Brunswick, N.J. (1991).

234.

Gledhill, Christine, British Film Institute: Home is where the heart is: studies in melodrama and the woman's film. BFI Publishing, London (1987).

235.

Kelleter, Frank, Krah, Barbara, Mayer, Ruth: *Melodrama!: the mode of excess from early America to Hollywood*. Winter, Heidelberg (2007).

236.

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

237.

Landy, Marcia: *Imitations of life: a reader on film & television melodrama*. Wayne State University Press, Detroit, MIch (1991).

238.

Lang, Robert: *American film melodrama: Griffith, Vidor, Minnelli*. Princeton University Press, Princeton, N.J. (1989).

239.

Mercer, John, Shingler, Martin: *Melodrama: genre, style sensibility*. Wallflower, London (2004).

240.

Sirk, Douglas, Halliday, Jon: *Sirk on Sirk: conversations with Jon Halliday*. Faber and Faber, London (1997).

241.

Belton, J.: *Glorious Technicolor, Breathtaking CinemaScope and Stereophonic Sound: Hollywood in the age of television*. In: *Hollywood in the age of television*. pp. 185–211. Unwin Hyman, Boston, Mass (1990).

242.

Belton, John: *Widescreen cinema*. Harvard University Press, Cambridge, Mass (1992).

243.

Marling, Karal Ann: As seen on TV: the visual culture of everyday life in the 1950s. Harvard University Press, Cambridge, Mass (1994).

244.

Sirk, Douglas, Gunn, James, Blees, Robert, Brink, Carol Ryrie, Stanwyck, Barbara, Carlson, Richard, Bettger, Lyle: All I desire, (1953).

245.

Sirk, Douglas, Fenwick, Peg, Wyman, Jane, Hudson, Rock, Moorehead, Agnes: All that heaven allows, (1955).

246.

Sirk, Douglas, Hurst, Fannie, Turner, Lana, Gavin, John, Dee, Sandra, Moore, Juanita: Imitation of life [1959], (1959).

247.

Sirk, Douglas, Douglas, Lloyd C., Blees, Robert, Wyman, Jane, Hudson, Rock, Rush, Barbara, Moorehead, Agnes: Magnificent obsession [1954]. Universal, [S.I.] (1954).

248.

Sirk, Douglas, Faulkner, William, Zuckerman, George, Hudson, Rock, Stack, Robert, Malone, Dorothy: The tarnished angels, (1958).

249.

Sirk, Douglas, Stanwyck, Barbara, MacMurray, Fred, Bennett, Joan, Parrott, Ursula: There's always tomorrow, (1956).

250.

Ray, Nicholas, Hume, Cyril, Maibaum, Richard, Mason, James, Rush, Barbara, Matthau, Walter: *Bigger than life*, (1956).

251.

Minnelli, Vincente, Widmark, Richard, Bacall, Lauren, Boyer, Charles, Grahame, Gloria, Gish, Lillian, Gibson, William: *The cobweb*, (1955).

252.

Minnelli, Vincente, Humphrey, William, Mitchum, Robert, Parker, Eleanor, Peppard, George: *Home from the hill*. Warner Home Video, [S.I.] (1960).

253.

Ritt, Martin, Newman, Paul, Woodward, Joanne, Franciosa, Anthony: *The long hot summer*, (1958).

254.

Logan, Joshua, Inge, William, Holden, William, Novak, Kim, Field, Betty, Strasberg, Susan, Robertson, Cliff: *Picnic*. Columbia Pictures, [S.I.] (1955).

255.

Robson, Mark, Turner, Lana, Nolan, Lloyd, Metalious, Grace: *Peyton Place*, (1957).

256.

Ray, Nicholas, Dean, James, Wood, Natalie: *Rebel without a cause*, (1955).

257.

Mann, Delbert, Cook, Fielder, Segal, Alex, Hyman, Mac, Steiger, Rod, Marchand, Nancy, Sloane, Everett, Begley, Ed, Griffith, Andy, Clark, Harry: *The golden age of television: Disc 1: Marty (Delbert Mann), Patterns (Fielder Cook), No time for sergeants (Alex Segal)*, (2009).

258.

Frankenheimer, John, Rooney, Mickey, Hunter, Kim, Robertson, Cliff, Laurie, Piper: The golden age of television: Disc 3: The comedian, Days of wine and roses, (2009).

259.

Petrie, Daniel, Nelson, Ralph, Harris, Mark, Harris, Julie, Woods, Donald, Newman, Paul, Salmi, Albert, Palance, Jack, Wynn, Kennan: The golden age of television: Disc 2: A wind from the south (Daniel Petrie), Bang the drum slowly (Daniel Petrie), Requiem for a heavyweight (Ralph Nelson), (2009).

260.

Randolph, Joyce, Gleason, Jackie, Carney, Art, Meadows, Audrey, Satenstein, Frank: The honeymooners [TV Series 1955-1956]: 'classic 39' episodes, (1955).

261.

Daniels, Marc, Levy, Ralph, Ball, Lucille, Arnaz, Desi: I love Lucy: the complete first season, Discs 1 and 2, (1951).

262.

Daniels, Marc, Asher, William, Ball, Lucille, Arnaz, Desi: I love Lucy: the complete first season, Discs 3 and 4, (1951).

263.

Daniels, Marc, Ball, Lucille, Arnaz, Desi: I love Lucy: the complete first season, Discs 5 and 6, (1952).

264.

Daniels, Marc, Ball, Lucille, Arnaz, Desi: I love Lucy: the complete first season, Disc 7, (1952).

265.

Webb, Jack, Soule, Olan: *Dragnet [1951-1954]*, (1951).

266.

Penn, Arthur, Beatty, Warren, Dunaway, Faye, Pollard, Michael J., Hackman, Gene, Parsons, Estelle: *Bonnie and Clyde*, (1998).

267.

Ray, R.: The 1960s: Frontier Metaphors, Developing Self-Consciousness, and New Waves in A certain tendency of the Hollywood cinema, 1930-1980. In: A certain tendency of the Hollywood cinema, 1930-1980. Princeton University Press, Chichester (1985).

268.

Belton, J.: The 1960s: The Counterculture Strikes Back in American cinema/American culture. In: American cinema/American culture. McGraw-Hill, Boston, Mass (2009).

269.

Biskind, Peter: *Easy riders, raging bulls: how the sex 'n' drugs 'n' rock 'n' roll generation saved Hollywood*. Bloomsbury, London (1998).

270.

Braunstein, Peter, Doyle, Michael W.: *Imagine nation: the American counterculture of the 1960s and '70s*. Routledge, New York (2002).

271.

Cagin, Seth, Dray, Philip, Cagin, Seth: *Born to be wild: Hollywood and the sixties generation*. Coyote Books, Boca Raton, Fla (1994).

272.

Casper, Drew: *Hollywood film 1963-1976: years of revolution and reaction*.

Wiley-Blackwell, Oxford (2011).

273.

Cohan, Steven, Hark, Ina Rae: *The road movie book*. Routledge, London (1997).

274.

Cook, D.: *The New American Cinema* in *A history of narrative film*. In: *A history of narrative film*. W.W. Norton, London (1996).

275.

Corrigan, T.: *Genre, Gender and Hysteria: The Road Movie in Outer Space* in *A cinema without walls: movies and culture after Vietnam*. In: *A cinema without walls: movies and culture after Vietnam*. Routledge, London (1991).

276.

Friedman, Lester D., Penn, Arthur: *Arthur Penn's 'Bonnie and Clyde'*. Cambridge University Press, Cambridge (2000).

277.

Friedman, Lester D.: *Bonnie and Clyde*. BFI Publishing, London (2000).

278.

Gair, Christopher: *The American counterculture*. Edinburgh University Press, Edinburgh (2007).

279.

Grant, Barry Keith: *American cinema of the 1960s: themes and variations*. Rutgers University Press, London (2008).

280.

Hammond, Michael, Williams, Linda Ruth: Contemporary American cinema. Open University Press, London (2006).

281.

King, N.: New Hollywood in The cinema book. In: The cinema book. British Film Institute, London (2007).

282.

Kolker, Robert Phillip: A cinema of loneliness: Penn, Stone, Kubrick, Scorsese, Spielberg, Altman. Oxford University Press, Oxford (2000).

283.

Krämer, Peter: New Hollywood: from Bonnie and Clyde to Star Wars. Wallflower, London (2005).

284.

Laderman, David: Driving visions: exploring the road movie. University of Texas Press, Austin, TX (2002).

285.

Laderman, David: Driving visions: exploring the road movie. Combined Academic, Austin, Tex (2002).

286.

Mann, Glenn: Radical visions : American film renaissance, 1967-1976: No. 41. Greenwood Pr, Westport (1994).

287.

Monaco, Paul: The sixties, 1960-1969. Charles Scribner's Sons / University of California,

New York (2001).

288.

Monteith, Sharon: American culture in the 1960s. Edinburgh University Press, Edinburgh (2008).

289.

Neale, S.: "The Last Good Time We Ever Had?" Revising the Hollywood Renaissance in Contemporary American cinema. In: Contemporary American cinema. Open University Press, Boston (2006).

290.

Neale, S.: "The Last Good Time We Ever Had?" Revising the Hollywood Renaissance in Contemporary American cinema. In: Contemporary American cinema. Open University Press, London (2006).

291.

Prince, Stephen: Classical film violence: designing and regulating brutality in Hollywood cinema, 1930-1968. Rutgers University Press, New Brunswick, N.J. (2003).

292.

Rosenbaum, J.: New Hollywood and the Sixties Melting Pot in The last great American picture show: new Hollywood cinema in the 1970s. In: The last great American picture show: new Hollywood cinema in the 1970s. Amsterdam University Press, Amsterdam (2004).

293.

Rosenbaum, J.: New Hollywood and the Sixties Melting Pot in The last great American picture show: new Hollywood cinema in the 1970s. In: The last great American picture show: new Hollywood cinema in the 1970s. Amsterdam University Press, Amsterdam (2003).

294.

Peiss, Kathy Lee: Sexual Revolution(s) in Major problems in the history of American sexuality: documents and essays. In: Major problems in the history of American sexuality: documents and essays. Houghton Mifflin Co, Boston, Mass (2002).

295.

Sklar, Robert: Hollywood's Collapse in Movie-made America: a cultural history of American movies. In: Movie-made America: a cultural history of American movies. Chappell, London (1978).

296.

Swingrover, E. A.: The counterculture reader. Pearson/Longman, New York (2004).

297.

Tasker, Y.: Approaches to the New Hollywood in Cultural studies and communications. In: Cultural studies and communications. Arnold, London (1996).

298.

Williams, Linda Ruth, Hammond, Michael: Contemporary American cinema. Open University Press, Boston (2006).

299.

Mankiewicz, Joseph L., Franzero, Carlo Maria, Taylor, Elizabeth, Burton, Richard, Harrison, Rex: Cleopatra, (2002).

300.

Wise, Robert, Rodgers, Richard, Hammerstein, Oscar, Andrews, Julie, Plummer, Christopher: The sound of music, (2001).

301.

Nichols, Mike, Bancroft, Anne, Hoffman, Dustin, Ross, Katharine, Webb, Charles Richard, Willingham, Calder, Henry, Buck: *The graduate*, (2008).

302.

Fonda, Peter, Hopper, Dennis, Southern, Terry, Nicholson, Jack: *Easy rider*, (1999).

303.

Penn, Arthur, Brando, Marlon, Fonda, Jane, Redford, Robert, Hellman, Lillian, Foote, Horton: *The chase*, (2004).

304.

Dexter, Maury, Corman, Roger, Fonda, Peter, Sinatra, Nancy, Slate, Jeremy, Roarke, Adam: *The wild angels*, (2004).

305.

Fonda, Peter, Strasberg, Susan, Dern, Bruce, Hopper, Dennis, Nicholson, Jack, Corman, Roger: *The trip*, (2004).

306.

Rafelson, Bob, Nicholson, Jack, Tork, Peter, Jones, Davy, Dolenz, Micky, Nesmith, Michael: *Head*.

307.

Schlesinger, John, Hoffman, Dustin, Voight, Jon, Herlihy, James Leo: *Midnight cowboy*, (2001).

308.

Peckinpah, Sam, Holden, William, Borgnine, Ernest, Ryan, Robert, O'Brien, Edmond: *The wild bunch*, (2006).

309.

Hill, George Roy, Newman, Paul, Redford, Robert: *Butch Cassidy and the Sundance Kid*.

310.

Mazursky, Paul, Wood, Natalie, Culp, Robert, Gould, Elliott, Cannon, Dyan: *Bob and Carol and Ted and Alice*, (2006).

311.

Penn, Arthur, Guthrie, Arlo, Quinn, Patricia, Broderick, James: *Alice's Restaurant*, (2004).

312.

Demme, Ted, LaGravenese, Richard: *A decade under the influence: the 70's films that changed everything*, (2004).

313.

Bowser, Kenneth, Biskind, Peter, Macy, William H.: *Easy riders, raging bulls: how the sex 'n' drugs 'n' rock 'n' roll generation saved Hollywood*, (2006).

314.

Morgen, Brett, Burstein, Nanette, Evans, Robert: *The kid stays in the picture*, (2003).

315.

Spielberg, Steven, Scheider, Roy, Shaw, Robert, Dreyfuss, Richard, Benchley, Peter: *Jaws*, (1975).

316.

Schatz, T.: *The New Hollywood in Film theory goes to the movies*. In: *Film theory goes to the movies*. Routledge, London (1993).

317.

Belton, J.: The Film School Generation in American cinema/American culture. In: American cinema/American culture. McGraw-Hill, Boston, Mass (2009).

318.

Biskind, P.: Jaws Between the teeth. Jump Cut: a review of contemporary media. 1-26 (1975).

319.

Bruzzi, S.: Revolution and Feminist Unrest: Fatherhood Under Attack in the 1960s and 1970s in Bringing up daddy: fatherhood and masculinity in post-war Hollywood. In: Bringing up daddy: fatherhood and masculinity in post-war Hollywood. bfi publishing, London (2005).

320.

Buckland, Warren: Directed by Steven Spielberg: poetics of the contemporary Hollywood blockbuster. Continuum, London (2006).

321.

Cook, David A.: Lost illusions: American cinema in the shadow of Watergate and Vietnam, 1970-1979. University of California Press, Berkeley, Calif (2002).

322.

Friedman, Lester D.: American cinema of the 1970s: themes and variations. Rutgers University Press, New Brunswick, N.J. (2007).

323.

Friedman, Lester D.: American cinema of the 1970s: themes and variations. Berg, Oxford (2007).

324.

Hillier, Jim: *The new Hollywood*. Continuum, New York (1992).

325.

Hoberman, J.: *Nashville contra Jaws, or "The Imagination of Disaster"* Revisited in *The last great American picture show: new Hollywood cinema in the 1970s*. In: *The last great American picture show: new Hollywood cinema in the 1970s*. Amsterdam University Press, Amsterdam (2004).

326.

Hoberman, J.: *Nashville contra Jaws, or "The Imagination of Disaster"* Revisited in *The last great American picture show: new Hollywood cinema in the 1970s*. In: *The last great American picture show: new Hollywood cinema in the 1970s*. Amsterdam University Press, Amsterdam (2003).

327.

Kaufman, Will: *American culture in the 1970s*. Edinburgh University Press, Edinburgh (2009).

328.

King, Geoff: *New Hollywood cinema: an introduction*. I.B. Tauris, London (2002).

329.

King, Geoff: *New Hollywood cinema: an introduction*. I.B. Tauris, London (2002).

330.

King, Geoff: *Spectacular narratives: Hollywood in the age of the blockbuster*. I.B. Tauris, London (2000).

331.

King, Geoff: *Spectacular narratives: Hollywood in the age of the blockbuster*. I.B. Tauris, London (2000).

332.

King, N.: New Hollywood in The cinema book. In: The cinema book. British Film Institute, London (2007).

333.

Wyatt, Justin: Marketing the Image: High Concept and the Development of Marketing in High concept: movies and marketing in Hollywood. In: High concept: movies and marketing in Hollywood. University of Texas Press, Austin, Tex (1994).

334.

Kolker, Robert Phillip: A cinema of loneliness: Penn, Stone, Kubrick, Scorsese, Spielberg, Altman. Oxford University Press, Oxford (2000).

335.

Lewis, Jon: The new American cinema. Duke University Press, Durham, N.C. (1998).

336.

Morris, Nigel: The cinema of Steven Spielberg: empire of light. Wallflower, London (2007).

337.

Quirke, Antonia: Jaws. British Film Institute, London (2002).

338.

Ryan, Michael, Kellner, Douglas: Camera politica: the politics and ideology of contemporary Hollywood film. Indiana University Press, Bloomington, Ind (1988).

339.

Shiel, M.: American Cinema, 1970-75 in Contemporary American cinema. In: Contemporary American cinema. Open University Press, Boston (2006).

340.

Shiel, M.: American Cinema, 1970-75 in Contemporary American cinema. In: Contemporary American cinema. Open University Press, London (2006).

341.

Spielberg, Steven, Friedman, Lester D., Notbohm, Brent: Steven Spielberg: interviews. University Press of Mississippi, Jackson, Miss (2000).

342.

Wyatt, J.: Marketing the Image: High Concept and the Development of Marketing: High concept: movies and marketing in Hollywood. In: High concept: movies and marketing in Hollywood. pp. 110-154. University of Texas Press, Austin, Tex (1994).

343.

Pakula, Alan J., Bernstein, Carl, Woodward, Bob, Redford, Robert, Hoffman, Dustin, Robards, Jason: All the President's men, (1998).

344.

Spielberg, Steven, Dreyfuss, Richard, Garr, Teri, Truffaut, François: Close encounters of the third kind, (2001).

345.

Coppola, Francis Ford, Brando, Marlon, Pacino, Al, Caan, James, Puzo, Mario: The Godfather, (2001).

346.

Coppola, Francis Ford, Pacino, Al, Duvall, Robert, Keaton, Diane, De Niro, Robert, Puzo, Mario: The Godfather: Part II, (2001).

347.

Lucas, George, Hamill, Mark, Ford, Harrison, Fisher, Carrie: Star wars, (2004).

348.

Badham, John, Wexler, Norman, Cohn, Nik, Travolta, John, Gorney, Karen Lynn: Saturday night fever, (2002).

349.

Avildsen, John G., Stallone, Sylvester, Shire, Talia, Young, Burt: Rocky, (1976).

350.

Nicholson, Jack, Tepper, William, Black, Karen, Margotta, Michael: Drive, he said.

351.

Rafelson, Bob, Nicholson, Jack, Black, Karen, Anspach, Susan: Five easy pieces, (2004).

352.

Rafelson, Bob, Nicholson, Jack, Dern, Bruce, Burstyn, Ellen: The king of Marvin Gardens.

353.

Bogdanovich, Peter, McMurtry, Larry, Bridges, Jeff, Burstyn, Ellen, Quaid, Randy, Shepherd, Cybill: The last picture show, (2010).

354.

Altman, Robert, Carradine, Keith, Chaplin, Geraldine, Black, Karen: Nashville. Paramount, [S.I.] (2000).

355.

Altman, Robert, Naughton, Edmund, Foster, David: McCabe and Mrs. Miller, (2003).

356.

Scorsese, Martin, Schrader, Paul, De Niro, Robert, Foster, Jodie, Brooks, Albert, Keitel, Harvey: Taxi driver, (1999).

357.

Lucas, George, Duvall, Robert, Pleasence, Donald: THX 1138, (2004).

358.

Davis, Peter: Hearts and minds, (1974).

359.

Lee, Spike, Aiello, Danny, Turturro, John, Perez, Rosie: Do the right thing, (2001).

360.

Denzin, N.K.: The Cinematic Racial Order: Reading race: Hollywood and the cinema of racial violence. In: Reading race: Hollywood and the cinema of racial violence. pp. 17-45. SAGE, London (2002).

361.

Benshoff, Harry M., Griffin, Sean: America on film: representing race, class, gender, and sexuality at the movies. Wiley-Blackwell, Oxford (2009).

362.

Bernardi, Daniel: The persistence of whiteness: race and contemporary Hollywood cinema. Routledge, London (2008).

363.

Cripps, Thomas: Making movies black: the Hollywood message movie from World War Two to the civil rights era. Oxford University Press, New York (1993).

364.

Davies, Jude: Gender, ethnicity and sexuality in contemporary American film. Keele University Press, Edinburgh (1997).

365.

Denzin, Norman K.: Do the Right Thing: Race in the USA in Images of postmodern society: social theory and contemporary cinema. In: Images of postmodern society: social theory and contemporary cinema. Sage Publications, London (1991).

366.

Mirzoeff, Nicholas: DuBois, W.E.B. Double Consciousness [1903] in The visual culture reader. In: The visual culture reader. Routledge, London (1998).

367.

Diawara, Manthia: Black American cinema. Routledge, London (1993).

368.

Donalson, Melvin Burke: Black directors in Hollywood. University of Texas Press, Austin (2003).

369.

Dyson, Michael Eric: Reflecting black: African-American cultural criticism. University of Minnesota Press, Minneapolis (1993).

370.

Dyson, Michael Eric: Reflecting black: African-American cultural criticism. University of Minnesota Press, London (1993).

371.

Friedman, Lester D.: *Unspeakable images: ethnicity and the American cinema*. University of Illinois Press, Urbana, Ill (1991).

372.

Gabbard, Krin: *Black magic: white Hollywood and African American culture*. Rutgers University Press, London (2004).

373.

Guerrero, E.: *A Circus of Dreams and Lies: The Black Film Wave at Middle Age in The new American cinema*. In: *The new American cinema*. Duke University Press, Durham, N.C. (1998).

374.

Guerrero, Ed, Lee, Spike: *Do the right thing*. British Film Institute, London (2001).

375.

hooks, bell: *Reel to real: race, sex, and class at the movies*. Routledge, London (1996).

376.

Lawrence, Novotny: *Blaxploitation films of the 1970s: blackness and genre*. Routledge, London (2008).

377.

Leab, Daniel J.: *From sambo to superspade: the black experience in motion pictures*. Secker and Warburg, London (1975).

378.

Lorenz, J.J.: Unfinished Business: Do the Right Thing (1989) and the Escalation of Social Tension in Screening America: United States history through film since 1900. In: Screening America: United States history through film since 1900. pp. 182–194. Pearson Longman, New York (2006).

379.

Lott, T.L.: Hollywood and Independent Black Cinema in Contemporary Hollywood cinema. In: Contemporary Hollywood cinema. Routledge, London (1998).

380.

Massood, Paula J.: Black city cinema: African American urban experiences in film. Temple University Press, Philadelphia (2003).

381.

Massood, Paula J.: The Spike Lee reader. Temple University Press, Philadelphia, Pa (2008).

382.

Pines, J.: The Black Presence in American Cinema in The Oxford history of world cinema. In: The Oxford history of world cinema. Oxford University Press, Oxford (1996).

383.

Pines, J.: The Black Presence in American Cinema in The Oxford history of world cinema. In: The Oxford history of world cinema. Oxford University Press, Oxford (1996).

384.

Powell, Richard J.: Black art and culture in the 20th century. Thames & Hudson, London (1997).

385.

Prince, Stephen: A new pot of gold: Hollywood under the electronic rainbow, 1980-1989.

University of California Press, Berkeley.

386.

Reid, Mark: Redefining Black film. University of California Press, Berkeley, Calif (1993).

387.

Reid, Mark: Spike Lee's 'Do the right thing'. Cambridge University Press, Cambridge (1997).

388.

Thompson, Graham: American culture in the 1980s. Edinburgh University Press, Edinburgh (2007).

389.

Thompson, Graham: American culture in the 1980s. Edinburgh University Press, Edinburgh (2007).

390.

Watkins, C.S.: Producing the Spike Lee Joint in Representing: hip hop culture and the production of black cinema. In: Representing: hip hop culture and the production of black cinema. University of Chicago Press, Chicago, Ill (1998).

391.

Willis, S.: Do the Right Thing (1989): A Theatre of Interruptions in Film analysis: a Norton reader. In: Film analysis: a Norton reader. W.W. Norton, New York (2005).

392.

Lee, Spike, Wayans, Damon, Glover, Savion: Bamboozled.

393.

Lee, Spike, Snipes, Wesley, Sciorra, Annabella, Jackson, Samuel L., Turturro, John, Quinn, Anthony: Jungle fever, (2001).

394.

Lee, Spike, Haley, Alex, X, Malcolm, Washington, Denzel, Bassett, Angela: Malcom X, (2001).

395.

Lee, Spike, Johns, Tracy Camilla: She's gotta have it, (2006).

396.

Lee, Spike, Fishburne, Laurence, Esposito, Giancarlo: School daze, (1988).

397.

Lee, Spike, Washington, Denzel, Snipes, Wesley, Esposito, Giancarlo: Mo' better blues, (1990).

398.

Singleton, John, Ice Cube, Gooding, Cuba, Chestnut, Morris, Fishburne, Laurence: Boyz n the hood: increase the peace, (1991).

399.

Burnett, C.: Killer of sheep, (1979).

400.

Hughes, Albert, Hughes, Allen, Turner, Tyrin, Smith, Jada Pinkett, Tate, Larenz: Menace II society, (1993).

401.

Thurman, Tom: Movies of color: black southern cinema, (2002).

402.

Parks, Gordon, Tidyman, Ernest, Roundtree, Richard: Shaft, (1971).

403.

Van Peebles, Melvin, Chuckster, Simon: Sweet Sweetback's baadasssss song, (1971).

404.

Burnett, Charles, Glover, Danny, Butler, Paul, Alice, Mary: To sleep with anger, (1990).

405.

Wang, Wayne, Hayashi, Marc, Moy, Wood: Chan is missing, (1981).

406.

Nava, Gregory, Gutiérrez, Zaide Silvia, Villalpando, David: El norte =: The north, (1983).

407.

Avilés, Angel, Anders, Allison: Mi vida loca =: My crazy life.

408.

Wang, W.: Dim Sum DVD, (1985).

409.

Wang, Wayne, Stone, Oliver, Tan, Amy, Chinh, Kieu: The Joy Luck Club, (1993).

410.

Verhoeven, Paul, Van Dien, Casper: *Starship troopers*, (1997).

411.

J. P. Telotte: Verhoeven, Virilio, and 'Cinematic Derealization'. *Film Quarterly*. 53, 30-38 (1999).

412.

Allen, Michael: *Contemporary US cinema*. Longman, Harlow (2003).

413.

Baudrillard, Jean: *The Gulf War did not take place*. Power Publishers, Sydney (1995).

414.

Buckland, Warren: *Film theory and contemporary Hollywood movies*. Routledge, London (2009).

415.

'A World That Works': Fascism and Media Globalization in *Starship Troopers*. *Film & History: An Interdisciplinary Journal of Film and Television Studies*. 39, 17-25 (2009).
<https://doi.org/10.1353/flm.0.0105>.

416.

Chapman, James: *War and film*. Reaktion, London (2007).

417.

Collins, J.: Genericity in the Nineties: Eclectic Irony and the New Sincerity: Chapter. In: *Film theory goes to the movies*. pp. 242-263. Routledge, New York (1993).

418.

Cornea, Christine: Science fiction cinema: between fantasy and reality. Edinburgh University Press, Edinburgh (2007).

419.

Cornea, Christine: Science fiction cinema: between fantasy and reality. Edinburgh University Press, Edinburgh (2007).

420.

Geraghty, Lincoln: American science fiction film and television. Berg, New York (2009).

421.

Geraghty, Lincoln: American science fiction film and television. Berg, Oxford (2009).

422.

Hansen, L.: Feminism in the Fascist Utopia: gender and world order in Starship Troopers. International Feminist Journal of Politics. 3, 275–283 (2001).
<https://doi.org/10.1080/14616740110053065>.

423.

Harrison, Colin: American culture in the 1990s. Edinburgh University Press, Edinburgh (2010).

424.

Holmlund, Chris: American cinema of the 1990s: themes and variations. Rutgers University Press, New Brunswick, N.J. (2008).

425.

Holmlund, Chris: American cinema of the 1990s: themes and variations. Rutgers University Press, New Brunswick, N.J. (2008).

426.

Jaffe, Ira: Hollywood hybrids: mixing genres in contemporary films. Rowman and Littlefield, Lanham, Md (2008).

427.

Kaveney, R.: The Director as Parodist: Paul Verhoeven's Starship Troopers in From Alien to The matrix: reading science fiction film. In: From Alien to The matrix: reading science fiction film. I.B. Tauris, London (2005).

428.

King, Geoff: Spectacular narratives: Hollywood in the age of the blockbuster. I.B. Tauris, London (2000).

429.

King, Geoff: Spectacular narratives: Hollywood in the age of the blockbuster. I.B. Tauris, London (2000).

430.

King, Geoff: Spectacle of the real: from Hollywood to reality TV and beyond. Intellect Books, Bristol (2005).

431.

Kuhn, Annette: Alien zone: cultural theory and contemporary science fiction cinema. Verso, London (1990).

432.

Kuhn, Annette: Alien zone two: the spaces of science-fiction cinema. Verso, London (1999).

433.

Lewis, Jon: *The end of cinema as we know it: American film in the nineties*. Pluto, London (2001).

434.

Neale, Stephen: *Genre and contemporary Hollywood*. BFI Publishing, London.

435.

Neale, Stephen: *Genre and Hollywood*. Routledge, London (2000).

436.

Prince, Stephen: *Digital visual effects in cinema: (the seduction of reality)*. Rutgers University Press, London (2012).

437.

Purse, Lisa: *Contemporary action cinema*. Edinburgh University Press, Edinburgh (2011).

438.

Shary, Timothy: *Millennial masculinity: men in contemporary American cinema*. Wayne State University Press, Detroit (2013).

439.

Slocum, J. David: *Hollywood and war: the film reader*. Routledge, London (2006).

440.

Sobchack, Vivian Carol, Sobchack, Vivian Carol: *Screening space: the American science fiction film*. Rutgers University Press, New Brunswick, N.J.

441.

Strzelczyk, F.: Our Future—Our Past: Fascism, Postmodernism, and Starship Troopers (1997). *Modernism/modernity*. 15, 87–99 (2008). <https://doi.org/10.1353/mod.2008.0012>.

442.

Telotte, J.P.: Heinlein, Verhoeven, and the problem of the real: *Starship Troopers*. *Literature/Film Quarterly*. 29, 196–202 (2001).

443.

Telotte, J. P.: *Science fiction film*. Cambridge University Press, Cambridge (2001).

444.

Virilio, Paul: *War and cinema: the logistics of perception*. Verso, London (1989).

445.

Scheers, Rob van: *Paul Verhoeven: the authorized biography*. Faber, London (1998).

446.

Riefenstahl, Leni: *Triumph des willens*: = *Triumph of the will*, (2001).

447.

Capra, Frank: *Why we fight: Divide and conquer and The Battle of Britain*, (2000).

448.

Capra, Frank: *Why we fight: Prelude to war and The Nazis strike*, (2000).

449.

Capra, Frank: Why we fight: The Battle of China and War comes to America, (2000).

450.

Capra, Frank: Why we fight: the Battle of Russia, (2000).

451.

Verhoeven, Paul, Weller, Peter, Allen, Nancy: Robocop, (2004).

452.

Verhoeven, Paul, Schwarzenegger, Arnold, Ticotin, Rachel, Stone, Sharon, Dick, Philip K.: Total recall, (2012).

453.

Cameron, James, Weaver, Sigourney, Biehn, Michael, Henriksen, Lance, Paxton, Bill: Aliens, (2000).

454.

Ford, Harrison, Hauer, Rutger, Scott, Ridley, Dick, Philip K.: Blade runner: the final cut, (1982).

455.

Carter, Helena, Hunt, Jimmy, Menzies, William Cameron: Invaders from Mars, (1953).

456.

Burton, Tim, Nicholson, Jack, Close, Glenn, Bening, Annette, Brosnan, Pierce, DeVito, Danny: Mars attacks!, (1998).

457.

Wachowski, Andy, Wachowski, Lana, Reeves, Keanu, Fishburne, Laurence, Weaving, Hugo, Moss, Carrie-Anne, Pantoliano, Joe: *The matrix*, (1999).

458.

Bigelow, Kathryn, Cameron, James, Fiennes, Ralph, Bassett, Angela, Lewis, Juliette, Sizemore, Tom: *Strange days*, (1995).

459.

Cameron, James, Hamilton, Linda, Schwarzenegger, Arnold: *The terminator*, (1984).

460.

Cameron, James, Schwarzenegger, Arnold, Hamilton, Linda, Furlong, Edward, Patrick, Robert: *Terminator 2: judgment day*, (1991).

461.

Cronenberg, David, Harry, Deborah, Woods, James: *Videodrome*, (1983).

462.

Cruise, Tom, Fanning, Dakota, Spielberg, Steven, Wells, H. G.: *War of the worlds* [2005].

463.

Ball, Alan, Krause, Peter, Hall, Michael C., Conroy, Frances, Ambrose, Lauren: *Six feet under*: the complete first series, (2003).

464.

Simon, David, West, Dominic, Doman, John: *The wire*: Season one: Listen carefully, (2001).

465.

Mittell, J.: *Narrative Complexity in Contemporary American Television. The Velvet Light Trap.* 58, 29–40 (2006). <https://doi.org/10.1353/vlt.2006.0032>.

466.

Akass, Kim, McCabe, Janet: *Reading Six feet under: TV to die for.* I.B. Tauris, London (2005).

467.

Allen, Robert Clyde: *Channels of discourse, reassembled: television and contemporary criticism.* Routledge, London (1992).

468.

Chambers, S.A.: *Telepistemology of the Closet; or, The Queer Politics of Six Feet Under.* *The Journal of American Culture.* 26, 24–41 (2003).
<https://doi.org/10.1111/1542-734X.00071>.

469.

Creeber, Glen: *Serial television: big drama on the small screen.* BFI Publishing, London (2004).

470.

Creeber, Glen: *Small screen aesthetics: from tv to the internet.* British Film Institute book published by Palgrave Macmillan, [Hounds Mills] (2013).

471.

Creeber, Glen, Miller, Toby, Tulloch, John, British Film Institute: *The television genre book.* British Film Institute, London (2001).

472.

Curtin, Michael, Shattuc, Jane: The American television industry. BFI, London (2009).

473.

Edgerton, Gary R., Jones, Jeffrey P.: The essential HBO reader. University Press of Kentucky, Lexington, KY. (2008).

474.

Film Quarterly - special issue on The Wire. 62, (2008).

475.

Fiske, John: Television culture. Routledge, London (2011).

476.

Fiske, John: Television culture. Routledge, London (2011).

477.

Gillan, Jennifer: Television and new media: must-click TV. Routledge, New York (2011).

478.

Gomery, Douglas, Hockley, Luke: Television industries. BFI/British Film Institute, London (2006).

479.

Hammond, Michael, Mazdon, Lucy: The contemporary television series. Edinburgh University Press, Edinburgh (2005).

480.

Jacobs, Jason: *Deadwood*. BFI, London (2011).

481.

Jancovich, Mark, Lyons, James, British Film Institute: *Quality popular television: cult TV, the industry and fans*. BFI Publishing, London (2003).

482.

Johnson, Catherine: *Branding television*. Routledge, London (2012).

483.

Johnson, C.: "It's Not TV, It's HBO!" *Branding US Pay TV in Branding television*. In: *Branding television*. Routledge, London (2012).

484.

Kelleter, F.: *Serial Agencies : The Wire and its Readers*. John Hunt Publishing, Ropley (2014).

485.

Kennedy, Liam, Shapiro, Stephen: *The wire: race, class, and genre*. University of Michigan Press, Ann Arbor, Mich (2012).

486.

Kompare, Derek: *CSI*. Wiley-Blackwell, Oxford (2010).

487.

Lavery, David: *Reading the Sopranos: hit TV from HBO*. I.B. Tauris, London (2006).

488.

Gripsrud, Jostein; Lavik, Erlend Forward to the Past: The Strange Case of The Wire in Relocating television: television in the digital context. In: Relocating television: television in the digital context. Routledge, London (2010).

489.

McCabe, Janet, Akass, Kim: Quality TV: contemporary American television and beyond. I.B. Tauris, London (2007).

490.

McCabe, Janet, Akass, Kim: Quality TV: contemporary American television and beyond. I.B. Tauris, London (2007).

491.

McCabe, Janet, Akass, Kim: Reading Desperate housewives: beyond the white picket fence. In the United States and Canada distributed by Palgrave Macmillan, London (2006).

492.

Martin, Brett: Difficult men : from The Sopranos and The Wire to Mad Men and Breaking Bad. Brett Martin. Faber and Faber, London (2013).

493.

Miller, Toby: Television studies. BFI Publishing, London (2002).

494.

Mittell, J.: All in the Game: The Wire, Serial Storytelling, and Procedural Logic: Chapter. In: Third person: authoring and exploring vast narratives. pp. 429–438. MIT Press, Cambridge, Mass (2009).

495.

Mittell, Jason: Television and American culture. Oxford University Press, New York, N.Y. (2010).

496.

Mullen, Megan Gwynne: The rise of cable programming in the United States: revolution or evolution? University of Texas Press, Austin, Tex (2003).

497.

Munt, S.: A Queer Undertaking: Uncanny attachments in the HBO Television drama series, Six Feet Under, Chapter. In: Queer attachments: the cultural politics of shame. pp. 161-179. Ashgate, Aldershot, England (2008).

498.

Nichols-Pethick, Jonathan: TV cops: the contemporary American television police drama. Routledge, London (2012).

499.

Potter, Tiffany, Marshall, C. W.: The wire: urban decay and American television. Continuum, New York (2009).

500.

Potter, Tiffany, Marshall, C. W.: The wire: urban decay and American television. Continuum, New York, N.Y. (2009).

501.

Strinati, Dominic: Popular and cult television, postmodernism and Twin Peaks. University of Leicester, Department of Sociology, Leicester (1996).

502.

Thompson, Kristin: Storytelling in film and television. Harvard University Press, Cambridge, Mass (2003).

503.

Thornham, Sue, Purvis, Tony: Television drama: theories and identities. Palgrave Macmillan, Basingstoke (2005).

504.

Treviño, L.: The Independent Film Channel: Creating a Genre and Brand Across Small Screens, Big Screens, and the Virtual World in The shifting definitions of genre: essays on labeling films, television shows and media. In: The shifting definitions of genre: essays on labeling films, television shows and media. McFarland, Jefferson, N.C. (2008).

505.

Ball, Alan, Krause, Peter, Hall, Michael C., Conroy, Frances, Ambrose, Lauren: Six feet under: the complete second series, (2004).

506.

Ball, Alan, Krause, Peter, Hall, Michael C., Conroy, Frances, Ambrose, Lauren: Six feet under: the complete third series, (2005).

507.

Ball, Alan, Krause, Peter, Hall, Michael C., Conroy, Frances, Ambrose, Lauren: Six feet under: the complete fourth series, (2005).

508.

Ball, Alan, Krause, Peter, Hall, Michael C., Conroy, Frances, Ambrose, Lauren: Six feet under: the complete fifth series, (2006).

509.

Simon, David, West, Dominic, Doman, John: The wire: Season two: A new case begins, (2004).

510.

Simon, David, West, Dominic, Doman, John: The wire: Season three, (2005).

511.

Simon, David, West, Dominic, Doman, John: The wire: Season four, (2005).

512.

Simon, David, West, Dominic, Doman, John: The wire: Season five: Read between the lines, (2005).

513.

Weiner, Matthew, Hamm, Jon, Moss, Elisabeth, Kartheiser, Vincent, Hendricks, Christina, Jones, January, Slattery, John: Mad men: Season 1, (2008).

514.

Weiner, Matthew, Hamm, Jon, Moss, Elisabeth, Kartheiser, Vincent, Hendricks, Christina, Jones, January, Slattery, John: Mad men: Season 2, (2009).

515.

Weiner, Matthew, Hamm, Jon, Moss, Elisabeth, Kartheiser, Vincent, Hendricks, Christina, Jones, January, Slattery, John: Mad men: Season 3, (2009).

516.

Ryan, Shawn, Dent, Catherine, Chiklis, Michael: The shield: Season one, (2007).

517.

Chase, David, Gandolfini, James, Bracco, Lorraine: The Sopranos: complete series 1, (2007).

518.

Lynch, David, Frost, Mark, MacLachlan, Kyle, Ontkean, Michael: *Twin peaks: season one and season two*, (1990).

519.

Ball, Alan, Paquin, Anna, Moyer, Stephen, Skarsgård, Alexander, Harris, Charlaine: *True blood: the complete first season*, (2008).

520.

Haynes, Todd, Winslet, Kate, Pearce, Guy, Leo, Melissa, Cain, James M.: *Mildred Pierce* [2011], (2011).

521.

Tavinor, G.: *Videogames and Narrative*, Chapter. In: *The art of videogames*. pp. 110–129. Wiley-Blackwell, Malden, MA (2009).

522.

Take Two Interactive, Irrational Games: *Bioshock infinite*, (2013).

523.

Naughty Dog Inc: *The last of us*, (2013).

524.

Valve (Firm): *Portal 2*, (2011).

525.

Rockstar Games (Firm): *Red dead redemption*, (2011).

526.

Bogost, Ian: Persuasive games: the expressive power of videogames. MIT Press, Cambridge, MA (2007).

527.

Cassidy, S.B.: The Videogame as Narrative. Quarterly Review of Film and Video. 28, 292–306 (2011). <https://doi.org/10.1080/10509200902820266>.

528.

Crogan, Patrick: Gameplay mode: war, simulation, and technoculture. University of Minnesota Press, Minneapolis (2011).

529.

Darley, Andrew: Visual digital culture: surface play and spectacle in new media genres. Routledge, London (2000).

530.

Donovan, Tristan: Replay: the history of video games. Yellow Ant, Lewes (2010).

531.

Ebert, R.: Okay, kids, play on my lawn | Roger Ebert's Journal | Roger Ebert, <http://www.rogerebert.com/rogers-journal/okay-kids-play-on-my-lawn>.

532.

Video games can never be art | Roger Ebert's Journal | Roger Ebert, <http://www.rogerebert.com/rogers-journal/video-games-can-never-be-art>.

533.

Galloway, Alexander R.: Gaming: essays on algorithmic culture. University of Minnesota Press, Minneapolis, Minn (2006).

534.

Mateas, M.: A Preliminary Poetics for Interactive Drama and Games, Chapter. In: FirstPerson: new media as story, performance, and game. MIT, Cambridge, Mass (2004).

535.

Murray, Janet Horowitz: Hamlet on the holodeck: the future of narrative in cyberspace. MIT Press, Cambridge, Mass (1997).

536.

Rose, Frank: The art of immersion: how the digital generation is remaking Hollywood, Madison Avenue, and the way we tell stories. W.W. Norton, New York (2012).

537.

Ruggill, Judd Ethan, McAllister, Ken S.: Gaming matters: art, science, magic, and the computer game medium. University of Alabama Press, Tuscaloosa (2011).

538.

Ryan, M.-L.: Beyond Myth and Metaphor: The Case of Narrative in Digital Media, <http://www.gamestudies.org/0101/ryan/>.

539.

Walkerdine, Valerie: Children, gender, video games: towards a relational approach to multimedia. Palgrave Macmillan, Basingstoke (2007).

540.

Wardrip-Fruin, Noah, Harrigan, Pat: Second person: role playing and story in games and playable media. MIT, Cambridge, Mass (2007).

541.

Wolf, Mark J. P.: Before the crash: early video game history. Wayne State University Press, Detroit (2012).

542.

Elsaesser, T.: The Mind-Game Film, Chapter. In: Puzzle films: complex storytelling in contemporary cinema. pp. 13–41. Wiley-Blackwell, Malden, Mass (2009).

543.

Rawlinson, Mark: Introduction [inc. notes]. In: American visual culture. Berg, Oxford (2009).

544.

Leverette, Ott & Buckley, MacCabe & Akass: It's Not TV. In: It's not TV: watching HBO in the post-television era. Routledge, New York, N.Y. (2008).

545.

Jancovich & Lyons: Introduction. In: Quality popular television: cult TV, the industry and fans. BFI Publishing, London (2003).

546.

Sirk, Douglas, Jon Halliday: America II: 1950-1959. In: Sirk on Sirk: conversations with Jon Halliday. Faber and Faber, London (1997).