

HA1224 American Film and Visual Culture

View Online



1.

Belton, John. American cinema/American culture. 4th ed. International edition. London: McGraw-Hill Higher Education; 2013.

2.

Barsam, Richard Meran, Monahan, Dave, Gocsik, Karen M. Looking at movies: an introduction to film. 3rd ed. New York, N.Y.: W.W. Norton; 2010.

3.

Benshoff, Harry M., Griffin, Sean. America on film: representing race, class, gender, and sexuality at the movies. 2nd ed. Oxford: Wiley-Blackwell; 2009.

4.

Hill, John, Gibson, Pamela Church. American cinema and Hollywood: critical approaches. Oxford: Oxford University Press; 2000.

5.

Lewis, Jon. American film: a history. New York: W.W. Norton; 2008.

6.

Lucia CAB, Grundmann R, Simon A, editors. American film history: selected readings. 1960 to the present [Internet]. Hoboken, New Jersey: John Wiley & Sons; 2015. Available from: <https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=4180234>

7.

Lucia C, Grundmann R, Simon A. American Film History: Selected Readings, Origins To 1960 [Internet]. 1st ed. Hoboken: John Wiley & Sons, Incorporated; 2015. Available from: <https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=2072524>

8.

Maltby, Richard. Hollywood cinema: an introduction. 2nd ed. Oxford: Blackwell Publishers; 2003.

9.

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

10.

Lewis J, Smoodin EL, editors. The American film history reader. Abingdon, Oxon: Routledge; 2015.

11.

Bordwell D, Thompson K, Smith J. Film art: an introduction [Internet]. Eleventh edition. New York, NY: McGraw-Hill Education; 2017. Available from: <https://www.vlebooks.com/vleweb/product/openreader?id=LeicesterU&isbn=9780077188917>

12.

Edgerton GR. The Columbia history of American television. New York, N.Y.: Columbia University Press; 2007.

13.

McCarey L, Roach H, Chase C, Grant K, Hardy O, Parrott J. His Wooden Wedding, The Charley Chase collection: Vol. 2. The Charley Chase collection: Vol. 2. New York: Kino on Video; 2005.

14.

Keaton B. Buster Keaton: the complete short films 1917-1923, Accompanying book. One Week. [S.I.]: Eureka Video; 2006.

15.

Keaton B, Blystone JG, Talmadge N, McGuire K. Our hospitality; directed by Buster Keaton and John G. Blystone. Sherlock Jnr.; directed by Buster Keaton. Ipswich: signature; 2007.

16.

Crafton D. Pie and Chase: Gag, Spectacle and Narrative in Slapstick Comedy: Chapter of Cinema of Attractions Reloaded. The Cinema of Attractions Reloaded [Internet]. Amsterdam: Amsterdam University Press; 2006. p. 285-293. Available from: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665909210002746&institutionId=2746&customerId=2745

17.

Belton J. American Comedy: Chapter. American cinema/American culture. 4th ed. International edition. New York, N.Y.: McGraw-Hill Higher Education; 2013. p. 163-194.

18.

Belton J. The Emergence of Cinema as an Institution in American cinema/American culture. American cinema/American culture. 4th ed. International edition. London: McGraw-Hill [distributor]; 2013.

19.

Koszarski, Richard. An evening's entertainment: the age of the silent feature picture, 1915-1928 [Internet]. New York: Charles Scribner's Sons; 1990. Available from: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5661323260002746&institutionId=2746&customerId=2745

20.

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

21.

Bilton A. Silent film comedy and American culture [Internet]. Basingstoke: Palgrave Macmillan; 2013. Available from:
<https://login.ezproxy3.lib.le.ac.uk/login?url=http://www.palgraveconnect.com/doifinder/10.1057/9781137020253>

22.

Paulus T, King R. Slapstick Comedy. Hoboken: Taylor and Francis; 2010.

23.

Keaton B, Dwyer R, Cline E. Seven chances. [S.l.]: Kino Video; 2005.

24.

McCarey L, Ceder R, Chase C, Sleeper M, Hardy O. The Charley Chase collection: [Vol. 1]. New York: Kino on Video; 2004.

25.

Brownlow K, Gill D, Keaton B, Anderson L. Buster Keaton, a hard act to follow. [London]: An Academy Video release from the British Film Institute; 1987.

26.

Keaton B, McGuire K, Talmadge N, Blystone JG. Our hospitality. [S.l.]: Starlite digital; 2009.

27.

Mack M, Keaton B, Cline E, Bruckman C. The General. [S.l.]: Kino Video; 2005.

28.

Newmeyer F, Taylor S, Roach H, Lloyd H, Davis MB, Young N, Ralston J. Harold Lloyd: the definitive collection, Disc 1. [S.l.]: Optimum; 2007.

29.

Kennedy M, Chaplin C. The circus. [S.l.]: mk2/Warner Brothers Home Video; 2003.

30.

Hawks H, Grant C, Russell R, Lederer C. His girl Friday. [S.l.]: UCA; 2011.

31.

Bordwell D. An Excessively Obvious Cinema in The classical Hollywood cinema: film style & mode of production to 1960. The classical Hollywood cinema: film style & mode of production to 1960 [Internet]. London: Routledge & Kegan Paul; 1985. p. 3–12. Available from:

https://blackboard.le.ac.uk/bbcswebdav/pid-522062-dt-content-rid-641026_5/library/eReserves/HA2224/HA2224%20-%20Doc%2013.pdf

32.

Bordwell D, Thompson K. The Development of the Classical Hollywood Cinema: Chapter. Film art: an introduction. 10th ed., international ed. New York, N.Y.: McGraw-Hill; 2013. p. 466–469.

33.

Belton J. Classical Hollywood Cinema: Narration in American cinema/American culture. American cinema/American culture. 4th ed. International edition. London: McGraw-Hill [distributor]; 2013.

34.

Bordwell D, Thompson K. Narrative as a Formal System in Film art: an introduction. Film art: an introduction. 7th ed. Boston, Mass: McGraw-Hill; 2004.

35.

Bordwell D. Classical Narration: the Hollywood example: Chapter. Narration in the fiction film [Internet]. London: Methuen; 1985. p. 156–166. Available from: <http://site.ebrary.com/lib/leicester/Doc?id=10769162>

36.

Cowie E. Storytelling: Classical Hollywood Cinema and Classical Narrative: Contemporary Hollywood cinema. Contemporary Hollywood cinema [Internet]. London: Routledge; 1998. p. 178–190. Available from: <http://site.ebrary.com/lib/leicester/Doc?id=10688216>

37.

Kuhn A. Classical Hollywood Narrative in The cinema book. The cinema book. 3rd ed. London: British Film Institute; 2007. p. 45–48.

38.

Maltby R. Narrative in Hollywood cinema: an introduction. Hollywood cinema: an introduction. Oxford: Blackwell Publishers; 1995.

39.

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

40.

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. A certain tendency of the Hollywood cinema, 1930-1980. Chichester: Princeton University Press; 1985. p. 25–69.

41.

Thompson K. Modern Classicism in Storytelling in the new Hollywood: understanding classical narrative technique. Storytelling in the new Hollywood: understanding classical narrative technique [Internet]. Cambridge, Mass: Harvard University Press; 1999. p. 1–49. Available from: https://blackboard.le.ac.uk/bbcswebdav/pid-419032-dt-content-rid-583738_5/library/eRese

ives/HA2224/HA2224%20-%20Doc%2016.pdf

42.

Gehring WD. Romantic vs. screwball comedy: charting the difference. Lanham: Scarecrow Press; 2002.

43.

Shumway DR. Screwball Comedies: Constructing Romance, Mystifying Marriage: Chapter. Film Genre Reader IV [Internet]. Austin: University of Texas Press; 2014. Available from: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665768790002746&institutionId=2746&customerId=2745

44.

Grindon L. His Girl Friday (1940): Jailbreak!: Chapter. The Hollywood Romantic Comedy: Conventions, History and Controversies [Internet]. Hoboken: Wiley; 2011. p. 96–105. Available from: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665208880002746&institutionId=2746&customerId=2745

45.

Hillier J, Wollen P, British Film Institute. Howard Hawks, American artist. London: British Film Institute; 1996.

46.

McDonald TJ. Romantic comedy: boy meets girl meets genre [Internet]. London: Wallflower; 2007. Available from: <http://ezproxy.lib.le.ac.uk/login?url=http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=927990>

47.

Wood R. Howard Hawks [Internet]. New ed. Detroit, Mich: Wayne State University Press; 2006. Available from: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3042431280002746&institutionId=2746&customerId=2745

48.

A Proper Dash of Spice: Screwball Comedy and the Production Code. *Journal of Film and Video*. 2011;63(3).

49.

Maltby R. *Hollywood cinema: an introduction*. 2nd ed. Oxford: Blackwell Publishers; 2003.

50.

Capra, Frank, Adams, Samuel Hopkins, Gable, Clark, Colbert, Claudette. *It happened one night*. [S.I.]: Columbia Tristar Home Video; 1934.

51.

La Cava, Gregory, Powell, William, Lombard, Carole, Hatch, Eric. *My man Godfrey*. [S.I.]: Elstree Hill Entertainment; 1936.

52.

Cukor G, Grant C, Hepburn K, Stewart J. *The Philadelphia story*. [S.I.]: Warner Home Video; 2005.

53.

Hawks H. *Twentieth Century (1934) - Columbia Essential Classics Region 2 PAL* [Internet]. Available from: https://www.amazon.co.uk/d/fi1/Twentieth-Century-Columbia-Essential-Classics-Region-PAL/B005ZCFD8M/ref=sr_1_1?s=dvd&ie=UTF8&qid=1481732184&sr=1-1&p;keywords=twentieth+century

54.

McCarey L, Dunne I, Grant C. *The awful truth*. [S.I.]: Columbia Tristar Home Entertainment;

2003.

55.

Sturges P, Stanwyck B, Fonda H, Coburn C, Hoffe M. The lady Eve. [S.l.]: Universal Studios; 2005.

56.

Sturges P, McCrea J, Lake V. Sullivan's travels. [S.l.]: Universal Studios; 2005.

57.

Hawks H, Hepburn K, Grant C, Wilde H. Bringing up Baby. [S.l.]: Universal; 2007.

58.

Curtiz M, Cain JM, MacDougall R, Crawford J, Carson J, Scott Z, Steiner M. Mildred Pierce [1945]. [S.l.]: Warner Home Video; 2005.

59.

Spicer A. Noir Style: Chapter. Film noir. Harlow: Longman; 2002. p. 45–63.

60.

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

61.

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

62.

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

63.

Cook P. 'Duplicity in Mildred Pierce': Chapter. Women in film noir. Rev. and expanded ed. London: British Film Institute; 1998. p. 69–80.

64.

Richard Maltby. 'Film Noir': The Politics of the Maladjusted Text. Journal of American Studies. Cambridge University Press; 18(1):49–71.

65.

Naremore, James. More than night: film noir in its contexts [Internet]. Updated and expanded ed. Berkeley, Calif: University of California Press; 2008. Available from: <http://ezproxy.lib.le.ac.uk/login?url=http://www.myilibrary.com?id=235939>

66.

Place JA, Peterson L. Some Visual Motifs in Film Noir in Movies and methods: an anthology. Movies and methods: an anthology [Internet]. Berkeley, Calif: University of California Press; 1976. p. 325–338. Available from: https://blackboard.le.ac.uk/bbcswebdav/pid-672713-dt-content-rid-870973_5/library/eReserves/HA2224/HA2224%20-%20Doc%2020456.pdf

67.

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

68.

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

69.

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

70.

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

71.

Bergfelder T, Street S. Introduction: Mildred Pierce, pedagogy and the canon. Screen. 2013 Sep 1;54(3):371–377.

72.

Williams L. Feminist Film Theory: Mildred Pierce and the Second World War: Chapter. Female spectators: looking at film and television. London: Verso; 1988. p. 12–30.

73.

Hawks, Howard, Chandler, Raymond, Faulkner, William, Brackett, Leigh, Furthman, Jules, Bogart, Humphrey, Bacall, Lauren. The big sleep. S.I.]: Warner Home Video;

74.

Ulmer EG, Goldsmith M, Neal T, Savage A, Drake C. Detour. [S.I.]: Siren; 2003.

75.

Wilder, Billy, Cain, James M., MacMurray, Fred, Stanwyck, Barbara, Robinson, Edward G., Chandler, Raymond. Double indemnity. [S.I.]: Universal Home Video; 2005.

76.

Hayworth, Rita, King, Sherwood, Welles, Orson, Sloane, Everett, Bogdanovich, Peter. The lady from Shanghai. S.I.]: Tristar Home Entertainment; 1948.

77.

Powell, Dick, Trevor, Claire, Dmytryk, Edward, Chandler, Raymond. *Murder my sweet*. [S.I.]: Universal; 2008.

78.

Tourneur, Jacques, Homes, Geoffrey, Mitchum, Robert, Douglas, Kirk, Greer, Jane, Fleming, Rhonda. *Out of the past*. [S.I.]: Universal Studios; 2007.

79.

Lang, Fritz, Robinson, Edward G., Bennett, Joan, Massey, Raymond. *The woman in the window*. [S.I.]: Optimum Classic; 2008.

80.

Siodmak R, Hemingway E, Lancaster B, Gardner A. *The killers*. [S.I.]: Universal; 2008.

81.

Ray N, Dean J, Wood N. *Rebel without a cause*. Two disc special edition. [S.I.]: Warner Home Video; 2005.

82.

Barr C. CinemaScope: Before and After. *Film Quarterly*. 1963 Jul;16(4):4-24.

83.

Belton J. Glorious Technicolor, Breathtaking CinemaScope and Stereophonic Sound: Hollywood in the age of television. *Hollywood in the age of television*. Boston, Mass: Unwin Hyman; 1990. p. 185-211.

84.

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

85.

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

86.

Halliwell M. *American culture in the 1950s* [Internet]. Edinburgh: Edinburgh University Press; 2007. Available from:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=292360>

87.

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

88.

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

89.

Slocum JD. *Rebel without a cause: approaches to a maverick masterwork* [Internet]. New York, N.Y.: State University of New York Press; 2005. Available from:
http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3042412220002746&institutionId=2746&customerId=2745

90.

Eisenschitz B. *Nicholas Ray: an American journey*. Minneapolis, Minn: University of Minnesota Press; 2011.

91.

Andrew G. *The films of Nicholas Ray: the poet of nightfall*. [2nd ed.]. London: BFI; 2004.

92.

Doherty TP. Teenagers and teenpics: the juvenilization of American movies in the 1950s [Internet]. Rev. and expanded ed. Philadelphia, Pa: Temple University Press; 2002. Available from: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3042497730002746&institutionId=2746&customerId=2745

93.

Ray N, Hume C, Maibaum R, Mason J, Rush B, Matthau W. Bigger than life. [S.l.]: British Film Institute/Twentieth Century Fox Home Entertainment; 2007.

94.

Steinbeck J, Kazan E, Dean J, Massey R. East of Eden. Two-disc special edition. [s.l.]: Warner Bros. Home Video; 2005.

95.

Stevens G, Hudson R, Taylor E, Dean J, Ferber E. Giant. Two disc special edition. [S.l.]: Warner Home Video; 2003.

96.

Hathaway H, Ford J, Marshall G, Stewart J, Baker C, Cobb LJ, Fonda H, Wayne J. How the West was won. Three-disc special edition. [S.l.]: Warner Home Video; 2008.

97.

Koster H, Douglas LC, Burton R, Simmons J, Mature V, Rennie M. The robe. [S.l.]: 20th Century Fox Home Entertainment; 2002.

98.

DeMille CB, Heston C, Brynner Y, Baxter A, Robinson EG. The ten commandments. [S.l.]: Paramount; 2001.

99.

Minnelli V, Sinatra F, Martin D, MacLaine S, Jones J. Some came running. [S.l.]: Warner Home Video; 2008.

100.

Sirk D, Zuckerman G, Wilder R, Hudson R, Bacall L, Stack R, Malone D. Written on the wind. [S.l.]: Universal; 2007.

101.

Scorsese M, Schrader P, De Niro R, Foster J, Brooks A, Keitel H. Taxi driver. 2nd-disc special edition ed. [S.l.]: Sony; 2007.

102.

Ray R. 'The Godfather and Taxi Driver': Chapter. A certain tendency of the Hollywood cinema, 1930-1980. Princeton, N.J.: Princeton University Press; 1985. p. 326-360.

103.

Bordwell D. Since 1960: the Persistence of a Mode of Film Practice: Chapter. The classical Hollywood cinema: film style & mode of production to 1960. London: Routledge & Kegan Paul; 1985. p. 367-377.

104.

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

105.

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

106.

Elsaesser T. The Pathos of Failure: American Film in the 1970s: Notes on the Unmotivated Hero'. The last great American picture show: new Hollywood cinema in the 1970s [Internet]. Amsterdam: Amsterdam University Press; 2004. p. 279-292. Available from: http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665206790002746&institutionId=2746&customerId=2745

107.

Cagin, Seth, Dray, Philip, Cagin, Seth. Born to be wild: Hollywood and the sixties generation. 2nd ed. Boca Raton, Fla: Coyote Books; 1994.

108.

Casper, Drew. Hollywood film 1963-1976: years of revolution and reaction [Internet]. Oxford: Wiley-Blackwell; 2011. Available from: <https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=675252>

109.

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

110.

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

111.

Gair, Christopher. The American counterculture [Internet]. Edinburgh: Edinburgh University Press; 2007. Available from: <https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=286991>

112.

Kaufman, Will. American culture in the 1970s. Edinburgh: Edinburgh University Press; 2009.

113.

King N. New Hollywood in The cinema book. The cinema book. 3rd ed. London: British Film Institute; 2007.

114.

Krämer, Peter. New Hollywood: from Bonnie and Clyde to Star Wars [Internet]. London: Wallflower; 2005. Available from:
<https://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1763952>

115.

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

116.

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

117.

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

118.

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

119.

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

120.

Tasker Y. Approaches to the New Hollywood in Cultural studies and communications. Cultural studies and communications [Internet]. London: Arnold; 1996. Available from: https://blackboard.le.ac.uk/bbcswebdav/pid-522067-dt-content-rid-641036_5/library/eReserves/HA2224/HA2224%20-%20Doc%2024.pdf

121.

Taubin A, British Film Institute. Taxi driver. 2nd edition. London: Palgrave Macmillan on behalf of the British Film Institute; 2012.

122.

Stern L. The Scorsese connection. Bloomington, Ind: Indiana University Press; 1995.

123.

Grist L. The films of Martin Scorsese, 1978-99: authorship and context II. Basingstoke: Palgrave Macmillan; 2013.

124.

Penn, Arthur, Guthrie, Arlo, Quinn, Patricia, Broderick, James. Alice's Restaurant. [S.I.]: MGM; 2004.

125.

Lucas G, Coppola FF, Dreyfuss R, Howard R. American graffiti. Collector's edition. [S.I.]: Columbia Tri-Star Home Video; 1973.

126.

Rafelson B, Nicholson J, Black K. Five easy pieces [Internet]. [S.I.]: Criterion collection; 1970. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0000B5A7?bcast=31133366>

127.

Mazursky, Paul, Wood, Natalie, Culp, Robert, Gould, Elliott, Cannon, Dyan. Bob and Carol and Ted and Alice. [S.I.]: Sony Pictures Home Entertainment; 2006.

128.

Penn A, Beatty W, Dunaway F, Pollard MJ, Hackman G, Parsons E. Bonnie and Clyde. [S.I.]: Warner Bros. Home Video; 1967.

129.

Fonda, Peter, Hopper, Dennis, Southern, Terry, Nicholson, Jack. Easy rider. [S.I.]: Columbia Tristar Home Video; 1999.

130.

Ashby H, Towne R, Nicholson J, Young O, Quaid R. The last detail. [S.I.]: Columbia Tri-Star Home Entertainment; 1973.

131.

Altman, Robert, Naughton, Edmund, Foster, David. McCabe and Mrs. Miller. [S.I.]: Warner Home Video; 2003.

132.

Fonda, Peter, Strasberg, Susan, Dern, Bruce, Hopper, Dennis, Nicholson, Jack, Corman, Roger. The trip. [S.I.]: MGM Home Entertainment; 2004.

133.

Scorsese M, De Niro R, Keitel H. Mean streets. [S.I.]: Universal; 2001.

134.

Hellman M. Two-Lane Blacktop (1971). Criterion; 1971.

135.

Demme, Ted, LaGravenese, Richard. A decade under the influence: the 70's films that changed everything. London: Video Collection International; 2004.

136.

Bowser, Kenneth, Biskind, Peter, Macy, William H. Easy riders, raging bulls: how the sex 'n' drugs 'n' rock 'n' roll generation saved Hollywood. [S.l.]: in2film; 2006.

137.

Morgen, Brett, Burstein, Nanette, Evans, Robert. The kid stays in the picture. [S.l.]: Momentum Pictures; 2003.

138.

Back to the Future Trilogy [DVD] [1985] [Internet]. Available from: <https://learningonscreen.ac.uk/ondemand/playlists/301806>

139.

Jeffords S. Hard bodies: Hollywood masculinity in the Reagan era. New Brunswick, N.J.: Rutgers University Press; 1994.

140.

Shail A, Stoate R, British Film Institute. Back to the future. London: BFI; 2010.

141.

Thomas S. The New Hollywood. Film theory goes to the movies [Internet]. New York: Routledge; 1993. p. 8–36. Available from: <http://ezproxy.lib.le.ac.uk/login?url=http://lib.mylibrary.com?id=395546>

142.

Britton A, Grant BK. Britton on film: the complete film criticism of Andrew Britton. Detroit,

Mich: Wayne State University Press; 2008. Available from:
<http://ezproxy.lib.le.ac.uk/login?url=http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=698602>

143.

Singleton J. *Boyz n the Hood* [Internet]. Special edition. [S.l.]: Columbia Tri-Star Home Video; 2004. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00088E32?bcast=129101099>

144.

Walcott R. *Keeping the Black Phallus Erect*. Cineaction. :68–74.

145.

Denzin NK. *The Cinematic Racial Order: Reading race: Hollywood and the cinema of racial violence*. Reading race: Hollywood and the cinema of racial violence [Internet]. London: SAGE; 2002. p. 17–45. Available from:
http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665911760002746&institutionId=2746&customerId=2745

146.

Hammond M. *New Black Cinema*. Contemporary American Cinema [Internet]. McGraw-Hill Education; 2006. p. 389–397. Available from:
http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665573360002746&institutionId=2746&customerId=2745

147.

Benshoff, Harry M., Griffin, Sean. *America on film: representing race, class, gender, and sexuality at the movies*. 2nd ed. Oxford: Wiley-Blackwell; 2009.

148.

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

149.

Lorence JJ. *Unfinished Business: Do the Right Thing (1989) and the Escalation of Social Tension in Screening America: United States history through film since 1900*. Screening America: United States history through film since 1900. New York: Pearson Longman; 2006. p. 182–194.

150.

Growing Pains: Season 1 [1985].

151.

Growing Pains: Season 7.

152.

The OC - The Complete Season 1 [DVD] [2004] [Internet]. Available from: http://www.amazon.co.uk/OC-Complete-Season-DVD/dp/B004WBSZYG/ref=tmm_dvd_title_0?_encoding=UTF8&qid=1438870685&sr=8-3

153.

Wee V. *Selling Teen Culture: How American Multimedia Conglomeration Shaped Teen Television in the 1990s*. Teen TV: genre, consumption and identity. London: British Film Institute; 2004. p. 87–98.

154.

Sharon Marie Ross , and Louisa Ellen Stein. 'Watching Teen TV'. *Teen Television : Essays on Programming and Fandom* [Internet]. McFarland & Company, Incorporated Publishers; 2014. p. 3–26. Available from: <https://ebookcentral-proquest-com.ezproxy3.lib.le.ac.uk/lib/leicester/reader.action?docID=1874167&ppg=12>

155.

Hills M. *Quality Teen TV' and 'Mainstream Cult*. Teen TV: genre, consumption and identity.

London: British Film Institute; 2004. p. 54–70.

156.

Moseley R. Glamorous witchcraft: gender and magic in teen film and television. *Screen*. 2002 Dec 1;43(4):403–422.

157.

Jonze S, Kaufman C, Malkovich J, Cusack J, Diaz C. *Being John Malkovich*. [S.l.]: Universal; 2003.

158.

King G. *Being Charlie Kaufman*. Indiewood, USA: where Hollywood meets independent cinema. London: I.B. Tauris; 2009. p. 47–92.

159.

King, Geoff. Narrative. *American Independent Cinema* [Internet]. I.B. Tauris; 2005. p. 59–104. Available from:
http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665221280002746&institutionId=2746&customerId=2745

160.

Tzioumakis, Yannis. The Institutionalisation of American Independent Cinema. *American Independent Cinema : An Introduction* [Internet]. Edinburgh University Press; 2006. p. 246–280. Available from:
http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665221270002746&institutionId=2746&customerId=2745

161.

Westworld - Season 1 [includes Ultraviolet Digital Download] [DVD] [2016].

162.

True Detective - Season 1 [DVD] [2014] [Internet]. Available from:
http://www.amazon.co.uk/True-Detective-Season-1-DVD/dp/B00HYCNVKI/ref=sr_1_1_twi_1_dvd?ie=UTF8&qid=1438867893&sr=8-1&keywords=true+detective

163.

Mittell J. Narrative Complexity in Contemporary American Television. *The Velvet Light Trap*. 2006;58(1):29-40.

164.

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

165.

Edgerton, Gary R., Jones, Jeffrey P. *The essential HBO reader* [Internet]. Lexington, KY.: University Press of Kentucky; 2008. Available from:
<http://ebookcentral.proquest.com/lib/leicester/detail.action?docID=1250652>

166.

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