

# HA1224 American Film and Visual Culture

[View Online](#)

- 
1. Belton, John. American cinema/American culture. (McGraw-Hill Higher Education, 2013).
  2. Barsam, Richard Meran, Monahan, Dave, & Gocsik, Karen M. Looking at movies: an introduction to film. (W.W. Norton, 2010).
  3. Benshoff, Harry M. & Griffin, Sean. America on film: representing race, class, gender, and sexuality at the movies. (Wiley-Blackwell, 2009).
  4. Hill, John & Gibson, Pamela Church. American cinema and Hollywood: critical approaches. (Oxford University Press, 2000).
  5. Lewis, Jon. American film: a history. (W.W. Norton, 2008).
  6. American film history: selected readings. 1960 to the present. (John Wiley & Sons, 2015).

7.

Lucia, C., Grundmann, R. & Simon, A. *American Film History: Selected Readings, Origins To 1960*. (John Wiley & Sons, Incorporated, 2015).

8.

Maltby, Richard. *Hollywood cinema: an introduction*. (Blackwell Publishers, 2003).

9.

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

10.

*The American film history reader*. (Routledge, 2015).

11.

Bordwell, D., Thompson, K. & Smith, J. *Film art: an introduction*. (McGraw-Hill Education, 2017).

12.

Edgerton, G. R. *The Columbia history of American television*. (Columbia University Press, 2007).

13.

McC Carey, L. et al. *His Wooden Wedding, The Charley Chase collection: Vol. 2. The Charley Chase collection: Vol. 2 vol. Slapstick symposium* (2005).

14.

Keaton, B. *Buster Keaton: the complete short films 1917-1923, Accompanying book*. One

Week vol. Masters of cinema (2006).

15.

Keaton, B., Blystone, J. G., Talmadge, N. & McGuire, K. Our hospitality; directed by Buster Keaton and John G. Blystone. Sherlock Jnr.; directed by Buster Keaton. (2007).

16.

Crafton, D. Pie and Chase: Gag, Spectacle and Narrative in Slapstick Comedy: Chapter of Cinema of Attractions Reloaded. in The Cinema of Attractions Reloaded vol. Film Culture in Transition 285–293 (Amsterdam University Press, 2006).

17.

Belton, J. American Comedy: Chapter. in American cinema/American culture 163–194 (McGraw-Hill Higher Education, 2013).

18.

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

19.

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

20.

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

21.

Bilton, A. Silent film comedy and American culture. (Palgrave Macmillan, 2013).

22.

Paulus, T. & King, R. Slapstick Comedy. vol. AFI Film Readers (Taylor and Francis, 2010).

23.

Keaton, B., Dwyer, R. & Cline, E. Seven chances. vol. Art of Buster Keaton (2005).

24.

McCarey, L., Ceder, R., Chase, C., Sleeper, M. & Hardy, O. The Charley Chase collection: [Vol. 1]. vol. Slapstick Symposium (2004).

25.

Brownlow, K., Gill, D., Keaton, B. & Anderson, L. Buster Keaton, a hard act to follow. (1987).

26.

Keaton, B., McGuire, K., Talmadge, N. & Blystone, J. G. Our hospitality. vol. BK series (2009).

27.

Mack, M., Keaton, B., Cline, E. & Bruckman, C. The General. vol. Art of Buster Keaton (2005).

28.

Newmeyer, F. et al. Harold Lloyd: the definitive collection, Disc 1. (2007).

29.

Kennedy, M. & Chaplin, C. The circus. vol. Chaplin collection (2003).

30.

Hawks, H., Grant, C., Russell, R. & Lederer, C. His girl Friday. (2011).

31.

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 3-12 (Routledge & Kegan Paul, 1985).

32.

Bordwell, D. & Thompson, K. The Development of the Classical Hollywood Cinema: Chapter. in Film art: an introduction 466-469 (McGraw-Hill, 2013).

33.

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

34.

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

35.

Bordwell, D. Classical Narration: the Hollywood example: Chapter. in Narration in the fiction film 156-166 (Methuen, 1985).

36.

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

37.

Kuhn, A. Classical Hollywood Narrative in The cinema book. in The cinema book 45-48

(British Film Institute, 2007).

38.

Maltby, R. Narrative in Hollywood cinema: an introduction. in Hollywood cinema: an introduction (Blackwell Publishers, 1995).

39.

Neale, Stephen. The classical Hollywood reader. (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. in A certain tendency of the Hollywood cinema, 1930-1980 25-69 (Princeton University Press, 1985).

41.

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

42.

Gehring, W. D. Romantic vs. screwball comedy: charting the difference. vol. Studies in film genres (Scarecrow Press, 2002).

43.

Shumway, D. R. Screwball Comedies: Constructing Romance, Mystifying Marriage: Chapter. in Film Genre Reader IV (University of Texas Press, 2014).

44.

Grindon, L. His Girl Friday (1940): Jailbreak!: Chapter. in The Hollywood Romantic Comedy: Conventions, History and Controversies vol. New approaches to film genre The Hollywood

romantic comedy 96–105 (Wiley, 2011).

45.

Hillier, J., Wollen, P., & British Film Institute. Howard Hawks, American artist. (British Film Institute, 1996).

46.

McDonald, T. J. Romantic comedy: boy meets girl meets genre. vol. Short cuts (Wallflower, 2007).

47.

Wood, R. Howard Hawks. vol. Contemporary approaches to film and television series (Wayne State University Press, 2006).

48.

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

49.

Maltby, R. Hollywood cinema: an introduction. (Blackwell Publishers, 2003).

50.

Capra, Frank, Adams, Samuel Hopkins, Gable, Clark, & Colbert, Claudette. It happened one night. vol. Columbia classics (1934).

51.

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

52.

Cukor, G., Grant, C., Hepburn, K. & Stewart, J. *The Philadelphia story*. vol. TCM greatest classic films collection. Romantic comedies (2005).

53.

Hawks, H. *Twentieth Century* (1934) - Columbia Essential Classics Region 2 PAL.

54.

McCarey, L., Dunne, I. & Grant, C. *The awful truth*. (2003).

55.

Sturges, P., Stanwyck, B., Fonda, H., Coburn, C. & Hoffe, M. *The lady Eve*. vol. Written and directed by Preston Sturges (2005).

56.

Sturges, P., McCrea, J. & Lake, V. *Sullivan's travels*. (2005).

57.

Hawks, H., Hepburn, K., Grant, C. & Wilde, H. *Bringing up Baby*. (2007).

58.

Curtiz, M. et al. *Mildred Pierce* [1945]. (2005).

59.

Spicer, A. *Noir Style: Chapter. in Film noir* vol. Inside film 45–63 (Longman, 2002).

60.

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

61.

Dixon, Wheeler Winston. American cinema of the 1940's: themes and variations. vol. Screen decades: American culture / American cinema (Berg, 2006).

62.

Foertsch, Jacqueline & EBSCO ebook. American culture in the 1940s. vol. Twentieth-century American culture (Edinburgh University Press, 2008).

63.

Cook, P. 'Duplicity in Mildred Pierce': Chapter. in Women in film noir 69–80 (British Film Institute, 1998).

64.

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

65.

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

66.

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

67.

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

68.

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

69.

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

70.

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

71.

Bergfelder, T. & Street, S. Introduction: Mildred Pierce, pedagogy and the canon. *Screen* **54**, 371–377 (2013).

72.

Williams, L. Feminist Film Theory: Mildred Pierce and the Second World War: Chapter. in Female spectators: looking at film and television 12–30 (Verso, 1988).

73.

Hawks, Howard et al. The big sleep. vol. Bogie and Bacall : the signature collection.

74.

Ulmer, E. G., Goldsmith, M., Neal, T., Savage, A. & Drake, C. Detour. vol. Film noir thrillers (2003).

75.

Wilder, Billy et al. Double indemnity. (2005).

76.

Hayworth, Rita, King, Sherwood, Welles, Orson, Sloane, Everett, & Bogdanovich, Peter. The lady from Shanghai. vol. Columbia classics (1948).

77.

Powell, Dick, Trevor, Claire, Dmytryk, Edward, & Chandler, Raymond. Murder my sweet. vol. Universal cinema classics (2008).

78.

Tourneur, Jacques et al. Out of the past. (2007).

79.

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

80.

Siódmak, R., Hemingway, E., Lancaster, B. & Gardner, A. The killers. vol. Universal Cinema Classics (2008).

81.

Ray, N., Dean, J. & Wood, N. Rebel without a cause. (2005).

82.

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

83.

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

84.

Belton, John. Widescreen cinema. (Harvard University Press, 1992).

85.

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

86.

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

87.

Lev, Peter. Transforming the screen, 1950-1959. vol. History of the American cinema (University of California Press, 2003).

88.

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

89.

Slocum, J. D. Rebel without a cause: approaches to a maverick masterwork. vol. Suny series horizons of cinema (State University of New York Press, 2005).

90.

Eisenschitz, B. Nicholas Ray: an American journey. (University of Minnesota Press, 2011).

91.

Andrew, G. The films of Nicholas Ray: the poet of nightfall. (BFI, 2004).

92.

Doherty, T. P. Teenagers and teenpics: the juvenilization of American movies in the 1950s. (Temple University Press, 2002).

93.

Ray, N. et al. Bigger than life. (2007).

94.

Steinbeck, J., Kazan, E., Dean, J. & Massey, R. East of Eden. (2005).

95.

Stevens, G., Hudson, R., Taylor, E., Dean, J. & Ferber, E. Giant. (2003).

96.

Hathaway, H. et al. How the West was won. (2008).

97.

Koster, H. et al. The robe. (2002).

98.

DeMille, C. B., Heston, C., Brynner, Y., Baxter, A. & Robinson, E. G. The ten commandments. vol. Widescreen collection (2001).

99.

Minnelli, V., Sinatra, F., Martin, D., MacLaine, S. & Jones, J. Some came running. vol. Frank Sinatra collection (Warner Home Video, 2008).

100.

Sirk, D. et al. Written on the wind. vol. Directed by Douglas Sirk (2007).

101.

Scorsese, M. et al. Taxi driver. (2007).

102.

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

103.

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

104.

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

105.

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

106.

Elsaesser, T. The Pathos of Failure: American Film in the 1970s: Notes on the Unmotivated Hero'. in The last great American picture show: new Hollywood cinema in the 1970s 279-292 (Amsterdam University Press, 2004).

107.

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

108.

Casper, Drew. Hollywood film 1963-1976: years of revolution and reaction. (Wiley-Blackwell, 2011).

109.

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

110.

Friedman, Lester D. American cinema of the 1970s: themes and variations. vol. Screen decades (Rutgers University Press, 2007).

111.

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

112.

Kaufman, Will. American culture in the 1970s. vol. Twentieth-century American culture (Edinburgh University Press, 2009).

113.

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

114.

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

115.

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

116.

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

117.

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

118.

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, 1978).

119.

Swingrover, E. A. The counterculture reader. vol. Longman topics (Pearson/Longman, 2004).

120.

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

121.

Taubin, A. & British Film Institute. Taxi driver. (Palgrave Macmillan on behalf of the British

Film Institute, 2012).

122.

Stern, L. *The Scorsese connection*. (Indiana University Press, 1995).

123.

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

124.

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

125.

Lucas, G., Coppola, F. F., Dreyfuss, R. & Howard, R. *American graffiti*. (1973).

126.

Rafelson, B., Nicholson, J. & Black, K. *Five easy pieces*. vol. *America lost and found : the BBS story* (1970).

127.

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

128.

Penn, A. et al. *Bonnie and Clyde*. (1967).

129.

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

130.

Ashby, H., Towne, R., Nicholson, J., Young, O. & Quaid, R. The last detail. (1973).

131.

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

132.

Fonda, Peter et al. The trip. (2004).

133.

Scorsese, M., De Niro, R. & Keitel, H. Mean streets. (2001).

134.

Hellman, M. Two-Lane Blacktop (1971). (1971).

135.

Demme, Ted & LaGravenese, Richard. A decade under the influence: the 70's films that changed everything. (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. (2006).

137.

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

138.

Back to the Future Trilogy [DVD] [1985].

139.

Jeffords, S. Hard bodies: Hollywood masculinity in the Reagan era. in (Rutgers University Press, 1994).

140.

Shail, A., Stoate, R., & British Film Institute. Back to the future. vol. BFI film classics (BFI, 2010).

141.

Thomas, S. The New Hollywood. in Film theory goes to the movies vol. AFI film readers 8-36 (Routledge, 1993).

142.

Britton, A. & Grant, B. K. Britton on film: the complete film criticism of Andrew Britton. in vol. Contemporary approaches to film and television series (Wayne State University Press, 2008).

143.

Singleton, J. Boyz n the Hood. (2004).

144.

Walcott, R. Keeping the Black Phallus Erect. Cineaction 68-74.

145.

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* vol. Theory, culture&society (Unnumbered) 17–45 (SAGE, 2002).

146.

Hammond, M. *New Black Cinema*. in *Contemporary American Cinema* 389–397 (McGraw-Hill Education, 2006).

147.

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

148.

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

149.

Lorence, 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* 182–194 (Pearson Longman, 2006).

150.

*Growing Pains: Season 1 [1985]*.

151.

*Growing Pains: Season 7*.

152.

*The OC - The Complete Season 1 [DVD] [2004]*.

153.

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

154.

Sharon Marie Ross , and Louisa Ellen Stein. 'Watching Teen TV'. in *Teen Television : Essays on Programming and Fandom* 3–26 (McFarland & Company, Incorporated Publishers, 2014).

155.

Hills, M. Quality Teen TV' and 'Mainstream Cult. in *Teen TV: genre, consumption and identity* 54–70 (British Film Institute, 2004).

156.

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

157.

Jonze, S., Kaufman, C., Malkovich, J., Cusack, J. & Diaz, C. *Being John Malkovich*. (2003).

158.

King, G. *Being Charlie Kaufman*. in *Indiewood, USA: where Hollywood meets independent cinema* vol. International library of cultural studies 47–92 (I.B. Tauris, 2009).

159.

King, Geoff. *Narrative*. in *American Independent Cinema* 59–104 (I.B. Tauris, 2005).

160.

Tzioumakis, Yannis. *The Institutionalisation of American Independent Cinema*. in *American Independent Cinema : An Introduction* 246–280 (Edinburgh University Press, 2006).

161.

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

162.

True Detective - Season 1 [DVD] [2014].

163.

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

164.

Johnson, C. It's Not TV, It's HBO!" Branding US Pay TV in Branding television. in Branding television vol. Comedia (Routledge, 2012).

165.

Edgerton, Gary R. & Jones, Jeffrey P. The essential HBO reader. vol. Essential readers in contemporary media and culture (University Press of Kentucky, 2008).

166.

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 vol. Comedia (Routledge, 2010).