

HA1224 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.

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

4.

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

5.

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

6.

Lucia, C.A.B., Grundmann, R., Simon, A. eds: American film history: selected readings. 1960 to the present. John Wiley & Sons, Hoboken, New Jersey (2015).

7.

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

8.

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

9.

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

10.

Lewis, J., Smoodin, E.L. eds: *The American film history reader*. Routledge, Abingdon, Oxon (2015).

11.

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

12.

Edgerton, G.R.: *The Columbia history of American television*. Columbia University Press, New York, N.Y. (2007).

13.

McCarey, L., Roach, H., Chase, C., Grant, K., Hardy, O., Parrott, J.: *His Wooden Wedding, The Charley Chase collection: Vol. 2*, (2005).

14.

Keaton, B.: Buster Keaton: the complete short films 1917-1923, Accompanying book, (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. pp. 285-293. Amsterdam University Press, Amsterdam (2006).

17.

Belton, J.: American Comedy: Chapter. In: American cinema/American culture. pp. 163-194. McGraw-Hill Higher Education, New York, N.Y. (2013).

18.

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

19.

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

20.

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

21.

Bilton, A.: Silent film comedy and American culture. Palgrave Macmillan, Basingstoke

(2013).

22.

Paulus, T., King, R.: *Slapstick Comedy*. Taylor and Francis, Hoboken (2010).

23.

Keaton, B., Dwyer, R., Cline, E.: *Seven chances*, (2005).

24.

McC Carey, L., Ceder, R., Chase, C., Sleeper, M., Hardy, O.: *The Charley Chase collection: [Vol. 1]*, (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*, (2009).

27.

Mack, M., Keaton, B., Cline, E., Bruckman, C.: *The General*, (2005).

28.

Newmeyer, F., Taylor, S., Roach, H., Lloyd, H., Davis, M.B., Young, N., Ralston, J.: *Harold Lloyd: the definitive collection, Disc 1*, (2007).

29.

Kennedy, M., Chaplin, C.: *The circus*, (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*. pp. 3-12. Routledge & Kegan Paul, London (1985).

32.

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).

33.

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

34.

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

35.

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

36.

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

37.

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

38.

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

39.

Neale, Stephen: The classical Hollywood reader. Routledge, London (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. pp. 25-69. Princeton University Press, Chichester (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. pp. 1-49. Harvard University Press, Cambridge, Mass (1999).

42.

Gehring, W.D.: Romantic vs. screwball comedy: charting the difference. Scarecrow Press, Lanham (2002).

43.

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

44.

Grindon, L.: His Girl Friday (1940): Jailbreak!: Chapter. In: The Hollywood Romantic Comedy: Conventions, History and Controversies. pp. 96–105. Wiley, Hoboken (2011).

45.

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

46.

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

47.

Wood, R.: Howard Hawks. Wayne State University Press, Detroit, Mich (2006).

48.

A Proper Dash of Spice: Screwball Comedy and the Production Code. Journal of Film and Video. 63, (2011). <https://doi.org/10.5406/jfilmvideo.63.3.0045>.

49.

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

50.

Capra, Frank, Adams, Samuel Hopkins, Gable, Clark, Colbert, Claudette: It happened one night, (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*, (2005).

53.

Hawks, H.: Twentieth Century (1934) - Columbia Essential Classics Region 2 PAL,
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&keywords=twentieth+century.

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*, (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., Cain, J.M., MacDougall, R., Crawford, J., Carson, J., Scott, Z., Steiner, M.: *Mildred Pierce* [1945], (2005).

59.

Spicer, A.: *Noir Style*: Chapter. In: *Film noir*. pp. 45–63. Longman, Harlow (2002).

60.

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

61.

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

62.

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

63.

Cook, P.: 'Duplicity in Mildred Pierce': Chapter. In: *Women in film noir*. pp. 69–80. British Film Institute, London (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, Berkeley, Calif (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*. pp. 325–338. University of California Press, Berkeley, Calif (1976).

67.

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

68.

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

69.

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

70.

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

71.

Bergfelder, T., Street, S.: Introduction: Mildred Pierce, pedagogy and the canon. *Screen*. 54, 371–377 (2013). <https://doi.org/10.1093/screen/hjt030>.

72.

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

73.

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

74.

Ulmer, E.G., Goldsmith, M., Neal, T., Savage, A., Drake, C.: Detour, (2003).

75.

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

76.

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

77.

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

78.

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

79.

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

80.

Siodmak, R., Hemingway, E., Lancaster, B., Gardner, A.: The killers, (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).
<https://doi.org/10.2307/3185949>

83.

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).

84.

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

85.

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

86.

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

87.

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

88.

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

89.

Slocum, J.D.: Rebel without a cause: approaches to a maverick masterwork. State University of New York Press, New York, N.Y. (2005).

90.

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

91.

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

92.

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

93.

Ray, N., Hume, C., Maibaum, R., Mason, J., Rush, B., Matthau, W.: *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., Ford, J., Marshall, G., Stewart, J., Baker, C., Cobb, L.J., Fonda, H., Wayne, J.: *How the West was won*, (2008).

97.

Koster, H., Douglas, L.C., Burton, R., Simmons, J., Mature, V., Rennie, M.: *The robe*, (2002).

98.

DeMille, C.B., Heston, C., Brynner, Y., Baxter, A., Robinson, E.G.: *The ten commandments*, (2001).

99.

Minnelli, V., Sinatra, F., Martin, D., MacLaine, S., Jones, J.: *Some came running*. Warner Home Video, [S.I.] (2008).

100.

Sirk, D., Zuckerman, G., Wilder, R., Hudson, R., Bacall, L., Stack, R., Malone, D.: *Written on the wind*, (2007).

101.

Scorsese, M., Schrader, P., De Niro, R., Foster, J., Brooks, A., Keitel, H.: *Taxi driver*, (2007).

102.

Ray, R.: 'The Godfather and Taxi Driver': Chapter. In: *A certain tendency of the Hollywood cinema, 1930-1980*. pp. 326-360. Princeton University Press, Princeton, N.J. (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*. pp. 367-377. Routledge & Kegan Paul, London (1985).

104.

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

105.

Braunstein, Peter, Doyle, Michael W.: *Imagine nation: the American counterculture of the 1960s and '70s*. Routledge, New York (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. pp. 279-292. Amsterdam University Press, Amsterdam (2004).

107.

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

108.

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

109.

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

110.

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

111.

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

112.

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

113.

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

114.

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

115.

Mann, Glenn: Radical visions : American film renaissance, 1967-1976: No. 41. Greenwood Pr, Westport (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, Boston (2006).

117.

Shiel, M.: American Cinema, 1970-75 in Contemporary American cinema. In: Contemporary American cinema. Open University Press, Boston (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, London (1978).

119.

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

120.

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

121.

Taubin, A., British Film Institute: Taxi driver. Palgrave Macmillan on behalf of the British Film Institute, London (2012).

122.

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

123.

Grist, L.: The films of Martin Scorsese, 1978-99: authorship and context II. Palgrave Macmillan, Basingstoke (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,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0000B5A7?bcast=31133366>, (1970).

127.

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

128.

Penn, A., Beatty, W., Dunaway, F., Pollard, M.J., Hackman, G., Parsons, E.: 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, Strasberg, Susan, Dern, Bruce, Hopper, Dennis, Nicholson, Jack, Corman, Roger: 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],
<https://learningonscreen.ac.uk/ondemand/playlists/301806>.

139.

Jeffords, S.: Hard bodies: Hollywood masculinity in the Reagan era. Presented at the (1994).

140.

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

141.

Thomas, S.: The New Hollywood. In: Film theory goes to the movies. pp. 8-36. Routledge, New York (1993).

142.

Britton, A., Grant, B.K.: Britton on film: the complete film criticism of Andrew Britton. Presented at the (2008).

143.

Singleton, J.: Boyz n the Hood,
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00088E32?bcast=129101099>, (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*. pp. 17–45. SAGE, London (2002).

146.

Hammond, M.: New Black Cinema. In: *Contemporary American Cinema*. pp. 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, Oxford (2009).

148.

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

149.

Lorenco, 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).

150.

Growing Pains: Season 1 [1985].

151.

Growing Pains: Season 7.

152.

The OC - The Complete Season 1 [DVD] [2004],
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. In: *Teen TV: genre, consumption and identity*. pp. 87–98. British Film Institute, London (2004).

154.

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

155.

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

156.

Moseley, R.: Glamorous witchcraft: gender and magic in teen film and television. *Screen*. 43, 403–422 (2002). <https://doi.org/10.1093/screen/43.4.403>.

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*. pp. 47–92. I.B. Tauris, London (2009).

159.

King, Geoff: Narrative. In: American Independent Cinema. pp. 59-104. I.B. Tauris (2005).

160.

Tzioumakis, Yannis: The Institutionalisation of American Independent Cinema. In: American Independent Cinema : An Introduction. pp. 246-280. Edinburgh University Press (2006).

161.

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

162.

True Detective - Season 1 [DVD] [2014],
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. 58, 29-40 (2006). <https://doi.org/10.1353/vlt.2006.0032>.

164.

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

165.

Edgerton, Gary R., Jones, Jeffrey P.: The essential HBO reader. University Press of Kentucky, Lexington, KY. (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. Routledge, London (2010).