

FI101: Discovering Cinema

[View Online](#)

1.

Bordwell D, Thompson K. The Shot: Cinematography. In: Film Art: an Introduction [Internet]. Tenth edition. New York: McGraw-Hill; 2008. p. 162–217. Available from: <https://contentstore.cla.co.uk/secure/link?id=c4708d7a-36c3-e911-80cd-005056af4099>

2.

Gibbs J. Mise-en-scène: Film Style and Interpretation [Internet]. Vol. Short cuts. London: Wallflower; 2002. Available from: <https://go.exlibris.link/mRKMv93t>

3.

Gibbs J. Mise-en-scène: Film Style and Interpretation [Internet]. 2002. Available from: <http://WARW.ebilib.com/patron/Read.aspx?p=927987&pg=1>

4.

Perkins VF. Film as Film: Understanding and Judging Movies. Vol. A Pelican original. Harmondsworth: Penguin; 1972.

5.

Corrigan T, White P. The Film Experience: an Introduction. Fourth edition. Boston: Bedford/St. Martins; 2015.

6.

Cook P. The Cinema Book. 3rd ed. London: BFI; 2007.

7.

Kelly G, Donen S, Freed A, Green A, Comden B, O'Connor D, et al. Singin' in the Rain [Internet]. [United Kingdom]: Turner Entertainment Co; 2000. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0018C80D?bcast=123188027>

8.

Wong K wai, Leung TCW. In the Mood for Love [Internet]. Widescreen version. [London]: Channel 4; 2003. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/001596F2?bcast=115284419>

9.

Lloyd A, Robinson D. Movies of the Fifties. London: Orbis; 1982.

10.

Perkins VF. Moments of Choice. In: Movies of the fifties. London: Orbis; 1982. p. 209-13.

11.

Bordwell D, Thompson K. The Shot: Cinematography. In: Film Art: an Introduction [Internet]. Tenth edition. New York: McGraw-Hill; 2008. p. 162-217. Available from: <https://contentstore.cla.co.uk/secure/link?id=c4708d7a-36c3-e911-80cd-005056af4099>

12.

Teo S. Wong Kar-wai's In the Mood for Love: Like a Ritual in Transfigured Time. 2001; Available from: <http://sensesofcinema.com/2001/wong-kar-wai/mood/>

13.

Bordwell D, Thompson K. The Shot: Mise-en-scene. In: Film art: an introduction [Internet]. 8th ed. New York: McGraw-Hill Higher Education; 2008. p. 112–61. Available from: <https://contentstore.cla.co.uk/secure/link?id=672e9160-1f50-e611-80c6-005056af4099>

14.

Gibbs J. Mise-en-scène: Film Style and Interpretation [Internet]. Vol. Short cuts. London: Wallflower; 2002. Available from: <https://go.exlibris.link/mRKMv93t>

15.

Gibbs J. Mise-en-scène: Film Style and Interpretation [Internet]. 2002. Available from: <http://WARW.ebib.com/patron/Read.aspx?p=927987&pg=1>

16.

Cook P. Screening the Past: Memory and Nostalgia in Cinema. London: Routledge; 2005.

17.

Marcantonio C. In the Mood for Love [Internet]. 2010. Available from: <http://sensesofcinema.com/2010/cteq/in-the-mood-for-love/>

18.

Teo S. Wong Kar-Wai. Vol. World directors. London: BFI; 2005.

19.

Weine R, Pommer E, Krauss W, Veidt C, Feher F, Dagover L. The Cabinet of Dr. Caligari. [U.K.]: [s.n.]; 1991.

20.

Hitchcock A, Hayes JM, Stewart J, Corey W, Ritter T, Burr R, et al. Rear Window [Internet]. [UK]: Universal Pictures; 2005. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0000329A?bcast=124479046>

21.

Wyman J, Hudson R, Moorehead A, Nagel C, Grey V, Talbott G, et al. All That Heaven Allows [Internet]. [London?]: Universal Pictures Video; 2007. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0001483A?bcast=124401766>

22.

Glazer J, Kidman N, Bacall L, Bright C, Huston D, Howard A, et al. Birth [Internet]. [England]: Film Four; 2008. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/00570D86?bcast=104260940>

23.

Bordwell D, Thompson K. The Shot: Cinematography. In: Film Art: an Introduction [Internet]. Tenth edition. New York: McGraw-Hill; 2008. p. 162–217. Available from: <https://contentstore.cla.co.uk/secure/link?id=c4708d7a-36c3-e911-80cd-005056af4099>

24.

Thomson D. Nicole Kidman. London: Bloomsbury; 2007.

25.

Thomson D. Birth. In. Available from: <https://contentstore.cla.co.uk/secure/link?id=5137bebe-d943-e611-80bd-0cc47a6bddeb>

26.

Balasz B. The Close-Up. In: Film Theory and Criticism: Introductory Readings [Internet]. 2nd ed. New York: Oxford University Press; 1945. p. 288–98. Available from: <https://contentstore.cla.co.uk/secure/link?id=374b520e-9f82-e711-80cb-005056af4099>

27.

Henderson, Brian. The Long Take. Film Comment [Internet]. 1971;7(2):6–11. Available from:
<http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/210282759/fulltext/624C400050354250PQ/1?accountid=14888>

28.

Schatz T. The Genius of the System: Hollywood Film-Making in the Studio Era. London: Faber and Faber; 1998.

29.

Dreyer CT. The Passion of Joan of Arc. [Irvington, N.Y.]: Criterion Collection; 1999.

30.

Chaplin C, Crocker H, Bergman H, Austin A, Cherrill V, Lee F, et al. City Lights. Vol. The Chaplin Collection. [Burbank, CA]: MK2; 2003.

31.

Glazer J, Campbell W, Faber M, Johansson S, Micachu, British Film Institute, et al. Under the Skin [Internet]. England: StudioCanal; 2014. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/085C33A2?bcast=120745173>

32.

Curtiz M, Bogart H. Casablanca [Internet]. Warner Home Video; 1999. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001C11A0?bcast=114467368>

33.

Bordwell D, Thompson K. The Shot: Cinematography. In: Film Art: an Introduction [Internet]. Tenth edition. New York: McGraw-Hill; 2008. p. 162–217. Available from:
<https://contentstore.cla.co.uk/secure/link?id=c4708d7a-36c3-e911-80cd-005056af4099>

34.

Ray RB. A Certain Tendency of the Hollywood Cinema, 1930-1980. Princeton, N.J.: Princeton University Press; 1985.

35.

Ray RB. The Culmination of Classic Hollywood: Casablanca. In. Available from: <https://contentstore.cla.co.uk/secure/link?id=0ad5cd66-c443-e611-80bd-0cc47a6bddeb>

36.

Burch N, Lane HR. Theory of Film Practice. Vol. Cinema two. London: Secker and Warburg; 1973.

37.

Zborowski J. Classical Hollywood Cinema: Point of View and Communication [Internet]. Manchester, England: Manchester University Press; 2016. Available from: http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3102821

38.

Maltby R. Hollywood Cinema. 2nd ed. Oxford: Blackwell; 2003.

39.

Orpen V. Film Editing: the Art of the Expressive. Vol. Short cuts. London: Wallflower; 2003.

40.

Thomson D. The Whole Equation: a History of Hollywood. London: Little, Brown; 2005.

41.

Cukor G, Hepburn K, Grant C, Nolan D, Horton EE, Kolker H, et al. Holiday [Internet]. Vol.

Columbia classics. [London]: Columbia TriStar Home Video; 2005. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00799133?bcast=65988187>

42.

Mankiewicz JL. The Ghost and Mrs. Muir [Internet]. [London]: BBC 2; 1994. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0072B92C?bcast=63279565>

43.

Hawks H. Only Angels Have Wings [Internet]. [U.K]: [s.n.]; 1981. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0008EB32?bcast=29103113>

44.

Kurosawa A. Yojimbo (Akira Kurosawa, Japan, 1961) [Internet]. London: BFI Video Publishing; 2000. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/000F3A16?bcast=116007029>

45.

Bazin A, Gray H. What is Cinema? [Internet]. Berkeley: University of California Press; 2005. Available from:
<http://0-quod.lib.umich.edu.pugwash.lib.warwick.ac.uk/cgi/t/text/text-idx?c=acls;idno=heb08209.0001.001>

46.

Andre Bazin. What is Cinema? [Internet]. University of California Press; 2005. Available from:
<http://0-quod.lib.umich.edu.pugwash.lib.warwick.ac.uk/cgi/t/text/text-idx?c=acls;idno=heb08209.0001.001>

47.

Zborowski J. Classical Hollywood Cinema: Point of View and Communication [Internet]. Manchester, England: Manchester University Press; 2016. Available from:
http://encore.lib.warwick.ac.uk/iii/encore/record/C__Rb3102821

48.

Richie D. Yojimbo. In: *The Films of Akira Kurosawa* [Internet]. (New ed.). Berkeley, Calif: University of California Press; 1998. p. 147–55. Available from: <https://contentstore.cla.co.uk/secure/link?id=a61314ec-0c84-e711-80cb-005056af4099>

49.

Cowie P. *Akira Kurosawa: Master of Cinema*. New York: Rizzoli; 2010.

50.

Geuens JP. The Depth of the Field. *Quarterly Review of Film and Video* [Internet]. 2014;31(6):572–85. Available from: <http://0-doi.org.pugwash.lib.warwick.ac.uk/10.1080/10509208.2012.686812>

51.

Literature/Film Quarterly.

52.

Sim G. Cinematic Expressions of Rakugo in Akira Kurosawa's Comedies *Yojimbo* and *Sanjuro*. *Asian Cinema* [Internet]. 2011;22(2):253–68. Available from: <https://arlr.iii.com/nonret~S0&atitle=Cinematic+Expressions+of+Rakugo+in+Akira+Kurosawa%99s+Comedies+Yojimbo+and+Sanjuro&title=Asian+Cinema&aufirst=Gerald&auinit=&aulast=Sim&issn=1059440X&eissn=20496710∓coden=&volume=22&issue=2&spage=253&epage=268&quarter=&ssn=&date=2011&sid=&reqtype3>

53.

Citizen Kane (Dir. Orson Welles, USA, 1941) [Internet]. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/000A6D70?bcast=38970013>

54.

Renoir J, Koch C, Renoir C, Dalio M, Grégor N, Toutain R, et al. La règle du jeu: The rules of the game [Internet]. London: BFI Video Pub; 2003. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/004E41D5?bcast=124145491>

55.

Wyler W, Andrews D, Loy M, Mayo V, March F, Russell H. The Best Years of Our Lives. Santa Monica, CA: MGM Home Entertainment; 2004.

56.

Hitchcock A, Coppel A, Taylor S, Stewart J, Novak K, Bel Geddes B, et al. Vertigo [Internet]. 2 disc 50th anniversary ed. [U.K.]: Universal Pictures (UK); 2008. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0000E85A?bcast=123569267>

57.

Spoto D. The Art of Alfred Hitchcock: Fifty Years of his Motion Pictures. London: W.H. Allen; 1977.

58.

Spoto D. Vertigo. In. Available from: <https://contentstore.cla.co.uk/secure/link?id=46d16418-d443-e611-80bd-0cc47a6bddeb>

59.

Wood R. Hitchcock's Films Revisited. Rev. ed. New York: Columbia University Press; 2002.

60.

Wood R. Vertigo [Internet]. Available from: <https://contentstore.cla.co.uk/secure/link?id=34e1c816-e743-e611-80bd-0cc47a6bddeb>

61.

Perkins VF. Film as Film: Understanding and Judging Movies. Vol. A Pelican original. Harmondsworth: Penguin; 1972.

62.

Gottlieb S, Brookhouse C. Framing Hitchcock: Selected Essays from the Hitchcock Annual. Vol. Contemporary film and television series. Detroit: Wayne State University Press; 2002.

63.

Barr C, British Film Institute. Vertigo. 2nd ed. Vol. BFI film classics. London: BFI; 2012.

64.

Gibbs J, Pye D. Style and Meaning: Studies in the Detailed Analysis of Film. Manchester: Manchester University Press; 2005.

65.

Costuming and the Color System of Leave her to Heaven. Film Criticism [Internet]. 1987;XI(3):11–20. Available from: <http://0-fiaf.chadwyck.com.pugwash.lib.warwick.ac.uk/fulltext/indexFullText.do?id=004/0094251&area=index&fromToC=yes&jid=006/0000129>

66.

Zanuck DF, Stahl JM, Bacher WA, Swerling J, Tierney G, Wilde C, et al. Leave Her to Heaven. Full frame version. Beverly Hills, CA: Twentieth Century Fox Home Entertainment; 2004.

67.

A Matter of Life and Death (Dir. Michael Powell & Emeric Pressburger, UK, 1946) [Internet]. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/00C8C204?bcast=120690185>

68.

Ramsay L, Kinnear RS, Roeg L, Fox J, Salerno R, Soderbergh S, et al. We Need to Talk About Kevin [Internet]. [U.K.]: BBC2; 2014. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/02A76758?bcast=115715399>

69.

Scott R, Scott T, Costigan M, Miller W, Pak C uk, Wasikowska M, et al. Stoker. [England]: 20th Century Fox Home Entertainment; 2013.

70.

Bordwell D, Thompson K. The Shot: Cinematography. In: Film Art: an Introduction [Internet]. Tenth edition. New York: McGraw-Hill; 2008. p. 162–217. Available from: <https://contentstore.cla.co.uk/secure/link?id=c4708d7a-36c3-e911-80cd-005056af4099>

71.

O'Meara J. Inside the Outsider's Ear - Hyperacousia and Marginalized Character Identification. In. Available from: <https://contentstore.cla.co.uk/secure/link?id=1f7056d1-ba43-e611-80bd-0cc47a6bddeb>

72.

Balasz B. The Close-Up. In: Film Theory and Criticism: Introductory Readings [Internet]. 2nd ed. New York: Oxford University Press; 1945. p. 288–98. Available from: <https://contentstore.cla.co.uk/secure/link?id=374b520e-9f82-e711-80cb-005056af4099>

73.

Reay P. Music in Film: Soundtracks and Synergy. Vol. Short cuts. London: Wallflower; 2004.

74.

Hanson H. Hollywood Heroines: Women in Film Noir and the Female Gothic Film. London: I. B. Tauris; 2007.

75.

Weetch O, 2013. Stoker: Alternate Take [Internet]. Available from: <http://www.alternatetakes.co.uk/?2013,4,484>

76.

Caughie J, British Film Institute. Theories of Authorship: a Reader. Vol. British Film Institute readers in film studies. London: Routledge & Kegan Paul in association with the British Film Institute; 1981.

77.

Lang F. M. [U.K.]: Eureka Video; 2003.

78.

Coppola FF, Hackman G, Cazale J, Garfield A, Forrest F, Williams C, et al. The Conversation [Internet]. [U.K.]: Film4; 2011. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/000191F3?bcast=82899187>

79.

Cuarón A, Cuarón J, Heyman D, Bullock S, Clooney G, Harris E, et al. Gravity [Internet]. London: Warner Home Video, a division of Warner Bros. Entertainment UK Ltd; 2014. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/068A7B49?bcast=124554628>

80.

Keaton B, Cline E. One Week. [London]: Channel 4; 1995.

81.

Keaton B, Mack M, Pittenger W, Bruckman C, Hisaishi J, Disney W. The General. [2 disc special ed.]. London: 2 entertain Video, Cinema Club; 2005.

82.

Strauven W. The Cinema of Attractions Reloaded [Internet]. Vol. Film culture in transition. Amsterdam: Amsterdam University Press; 2006. Available from: <http://lib.myilibrary.com/Open.aspx?id=95844&src=0>

83.

Strauven W. The cinema of attractions reloaded [Internet]. Amsterdam: Amsterdam University Press; Available from: <https://0-www-jstor-org.pugwash.lib.warwick.ac.uk/stable/10.2307/j.ctt46n09s>

84.

Clayton A. The Body in Hollywood Slapstick. Jefferson, N.C.: McFarland & Co; 2007.

85.

David Bordwell. Intensified Continuity Visual Style in Contemporary American Film. Film Quarterly [Internet]. 2002;55(3):16–28. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/10.1525/fq.2002.55.3.16?seq=1#page_scan_tab_contents

86.

Carroll N. Comedy Incarnate: Buster Keaton, Physical Humour and Bodily Coping. Oxford: Blackwell; 2006.

87.

Carroll N, Wiley InterScience (Online service). Comedy incarnate: Buster Keaton, physical humor, and bodily coping [Internet]. Malden, MA, USA: Blackwell Pub; 2007. Available from: <http://0-onlinelibrary.wiley.com.pugwash.lib.warwick.ac.uk/book/10.1002/9780470754931>

88.

Jenkins H, Karnick KB, American Film Institute. Classical Hollywood Comedy. Vol. AFI film readers. New York: Routledge; 1995.

89.

Perez G. The Material Ghost: Films and their Medium. Baltimore, Md: Johns Hopkins University Press; 1998.

90.

Paulus T, King R. Slapstick Comedy. Vol. AFI film readers. New York: Routledge; 2010.

91.

Lloyd H, Maltin L, Correll R, New Line Home Entertainment (Firm). The Harold Lloyd comedy collection: Vol. 1. [Los Angeles, Calif.]: New Line Home Entertainment; 2005.

92.

Chaplin C, Morgan I, Tothoroh RH, Nico W, Newman A, Powell EB, et al. Modern Times [Internet]. [U.K.]: Park Circus; 2010. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/00002449?bcast=123248395>

93.

Verbinski G, Depp J. The Lone Ranger [DVD] [Internet]. Available from: http://www.amazon.co.uk/Lone-Ranger-DVD-Johnny-Depp/dp/B00ECCRNG6/ref=sr_1_2?ie=UTF8&qid=1455639448&sr=8-2&keywords=the+lone+ranger

94.

David Bordwell. Intensified Continuity Visual Style in Contemporary American Film. Film Quarterly [Internet]. 2002;55(3):16–28. Available from: http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/10.1525/fq.2002.55.3.16?seq=1#page_scan_tab_contents

95.

Purse L. Contemporary Action Cinema [Internet]. Edinburgh: Edinburgh University Press; 2011. Available from: <http://pugwash.lib.warwick.ac.uk/record=b2954621>

96.

Lisa Purse. Contemporary Action Cinema [Internet]. 2011. Available from: <http://0-universitypublishingonline.org.pugwash.lib.warwick.ac.uk/edinburgh/ebook.jsf?bid=CBO9780748646128>

97.

Bonny Cassidy. Stanza and deliver – the Filmic Poetry of Mad Max: Fury Road. The Conversation [Internet]. 2015; Available from: <http://theconversation.com/stanza-and-deliver-the-filmic-poetry-of-mad-max-fury-road-42750>

98.

Arroyo J. Action/Spectacle Cinema: a Sight and Sound Reader. London: British Film Institute; 2000.

99.

Lester C. Apocalypse and Optimism in Mad Max: Fury Road and Tomorrowland: Alternate Take [Internet]. Available from: <http://www.alternatetakes.co.uk/?2015,6,644>

100.

Jones N. Hollywood Action Films and Spatial Theory. Vol. Routledge advances in film studies. New York: Routledge; 2015.

101.

Martin A. The Mad Max Movies. Vol. Australian screen classics. Strawberry Hills, NSW: Currency Press and ScreenSound Australia, National Screen and Sound Archives; 2003.

102.

Greengrass P, Damon M. The Bourne Ultimatum [DVD] [Internet]. 2007. Available from: http://www.amazon.co.uk/Bourne-Ultimatum-DVD-Matt-Damon/dp/B000IOM98Y/ref=sr_1_1?s=dvd&ie=UTF8&qid=1455640786&sr=1-1&keywords=bourne+ultimatum

103.

Abrams JJ, Cruise T. Mission Impossible 3 [DVD] [Internet]. Available from: http://www.amazon.co.uk/Mission-Impossible-Single-Disc-DVD/dp/B000HWXS0K/ref=sr_1_1?s=dvd&ie=UTF8&qid=1455640884&sr=1-1&keywords=mission+impossible+3

104.

Spielberg S, Ford H. Indiana Jones and the Kingdom of the Crystal Skull [DVD] [Internet]. Available from: http://www.amazon.co.uk/Indiana-Kingdom-Crystal-2-Disc-Special/dp/B0011905MW/ref=sr_1_1?s=dvd&ie=UTF8&qid=1455641020&sr=1-1&keywords=indiana+jones+and+the+crystal+skull

105.

Resnais A, Riva E, Okada E. Hiroshima mon amour [Internet]. [England?]: Nouveaux Pictures; 2004. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/00122A71?bcast=108804037>

106.

Greene N. The French New Wave: a New Look. Vol. Short cuts. London: Wallflower; 2007.

107.

Farmer R. Marker, Resnais, Varda: Remembering the Left Bank Group. 2009; Available from: <http://sensesofcinema.com/2009/feature-articles/marker-resnais-vara-remembering-the-left-bank-group/>

108.

Vincendeau G, Graham P. The French new wave: critical landmarks. [New ed.]. London: BFI/Palgrave Macmillan; 2009.

109.

Wilson E. Alain Resnais. Vol. French film directors. Manchester: Manchester University Press; 2006.

110.

Monaco J. Alain Resnais. New York: Oxford University Press; 1979.

111.

Higgins LA. New Novel, New Wave, New Politics: Fiction and the Representation of History in Postwar France. Vol. Stages (Series). Lincoln: University of Nebraska Press; 1996.

112.

Rascaroli L, Rhodes JD, British Film Institute. Antonioni: Centenary Essays. London: Palgrave Macmillan; 2011.

113.

Alain Resnais. Nuit et Brouillard/Night and Fog [videorecording] [Internet]. Available from: <http://webcat.warwick.ac.uk/search~S15?/Xnuit+et+brouillard&searchscope=15&p;SORT=DZ/Xnuit+et+brouillard&searchscope=15&SORT=DZ&extended=0&SUBKEY=nuit+et+brouillard/1%2C11%2C11%2CB/frameset&FF=Xnuit+et+br ouillard&searchscope=15&SORT=DZ&3%2C3%2C>

114.

Jean-Luc Godard. A Bout de Souffle/Breathless [videorecording] [Internet]. Available from: <http://webcat.warwick.ac.uk/search~S15?/Xa+bout+de+souffle&searchscope=15&p;SORT=DZ/Xa+bout+de+souffle&searchscope=15&SORT=DZ&extended=0&SUBKEY=a+bout+de+souffle/1%2C12%2C12%2CB/frameset&FF=Xa+bout +de+souffle&searchscope=15&SORT=DZ&2%2C2%2C>

115.

Courau P, Froment R, Robbe-Grillet A, Resnais A, Vierny S, Albertazzi G, et al. L'Année dernière à Marienbad/Last Year at Marienbad. Director-approved special ed., widescreen. Vol. The Criterion collection. [Irvington, NY]: Criterion Collection; 2009.

116.

Agnes Varda. Cléo de 5 à 7/Cleo from 5 to 7 [videorecording] [Internet]. Available from: <http://webcat.warwick.ac.uk/search~S15?/Xcleo+de+5+a+7&searchscope=15&SORT=DZ/Xcleo+de+5+a+7&searchscope=15&SORT=DZ&extended=0&SUBKEY=cleo+de+5+a+7/1%2C9%2C9%2CB/frameset&FF=Xcleo+de+5+a+7&searchscope=15&SORT=DZ&1%2C1%2C>

117.

François Truffaut. Les Quatre Cents Coups/The 400 Blows [videorecording] [Internet]. Available from: <http://webcat.warwick.ac.uk/search~S15?/Xles+quatre+cents+coups&searchscope=15&SORT=DZ/Xles+quatre+cents+coups&searchscope=15&SORT=DZ&extended=0&SUBKEY=les+quatre+cents+coups/1%2C5%2C5%2CB/frameset&FF=Xles+quatre+cents+coups&searchscope=15&SORT=DZ&1%2C1%2C>

118.

Antonioni M, Antonioni M. L'eclisse. [s.l.]: Art House Original; 1962.

119.

Bordwell D. The Art Cinema as a Mode of Film Practice. Film Criticism [Internet]. 1979;IV(1):56-64. Available from: <https://0-search-proquest-com.pugwash.lib.warwick.ac.uk/fiaf/docview/222728459/fulltext/DC65F094D99E4564PQ/1?accountid=14888>

120.

Fowler C. The European Cinema Reader. London: Routledge; 2002.

121.

Perez G. *The Material Ghost: Films and their Medium*. Baltimore, Md: Johns Hopkins University Press; 1998.

122.

Brunette P. *The Films of Michelangelo Antonioni*. Vol. Cambridge film classics. Cambridge: Cambridge University Press; 1998.

123.

Thomson D. *The Big Screen: the Story of the Movies*. 1st ed. New York: Farrar, Straus and Giroux; 2012.

124.

Michelangelo Antonioni. *L'Avventura* [videorecording] [Internet]. Widescreen letterbox version. Available from:
<http://webcat.warwick.ac.uk/search~S15?/XI%27avventura&searchscope=15&SORT=DZ/XI%27avventura&searchscope=15&SORT=DZ&extended=0&SUBKEY=I%27avventura/1%2C41%2C41%2CB/frameset&FF=XI%27avventura&searchscope=15&SORT=DZ&1%2C1%2C>

125.

Antonioni, Michelangelo. *La Notte/The Night* [videorecording] [Internet]. Available from:
<http://webcat.warwick.ac.uk/search~S15?/Xla+notte&searchscope=15&SORT=DZ/Xla+notte&searchscope=15&SORT=DZ&extended=0&SUBKEY=la+notte/1%2C28%2C28%2CB/frameset&FF=Xla+notte&searchscope=15&SORT=DZ&1%2C1%2C>

126.

Rafelson B. *Five Easy Pieces* [Internet]. [London]: BBC2; 1983. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0000B5A7?bcast=31133366>

127.

King G. *New Hollywood Cinema: an Introduction*. London: I. B. Tauris; 2001.

128.

King G. New Hollywood, Version 1: The Hollywood Renaissance. In. Available from:
http://www2.warwick.ac.uk/services/library/search/extracts/fi/fi101/king_g_2001_3.pdf

129.

Elsässer T. The Persistence of Hollywood [Internet]. New York, NY: Routledge; 2012.
Available from:
<http://0-www.tandfebooks.com.pugwash.lib.warwick.ac.uk/isbn/9780203152508>

130.

Elsaesser T. The Persistence of Hollywood [Internet]. 2012. Available from:
<http://0-www.tandfebooks.com.pugwash.lib.warwick.ac.uk/isbn/9780203152508>

131.

Krämer P. The New Hollywood: from Bonnie and Clyde to Star Wars. Vol. Short cuts.
London: Wallflower; 2005.

132.

Derek Nystrom. Hard Hats and Movie Brats: Auteurism and the Class Politics of the New Hollywood. Cinema Journal [Internet]. 2004;43(3):18–41. Available from:
http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3661107?seq=1#page_scan_tab_contents

133.

Cinema Journal. Available from:
<http://webcat.warwick.ac.uk/search~S15?/Xcinema+journal&searchscope=15&SORT=DZ/Xcinema+journal&searchscope=15&SORT=DZ&SUBKEY=cinema+journal/1%2C39%2C39%2CB/frameset&FF=Xcinema+journal&searchscope=15&SORT=DZ&2%2C2%2C>

134.

Biskind P. Easy Riders, Raging Bulls: How the Sex 'n' Drugs 'n' Rock 'n' Roll Generation

Saved Hollywood. London: Bloomsbury; 1998.

135.

Thomson D. The Big Screen: the Story of the Movies. 1st ed. New York: Farrar, Straus and Giroux; 2012.

136.

Arthur Penn. Bonnie and Clyde [videorecording] [Internet]. Available from: <http://webcat.warwick.ac.uk/search~S15?/Xbonnie+and+clyde&searchscope=15&p;SORT=DZ/Xbonnie+and+clyde&searchscope=15&SORT=DZ&extended=0&SUBKEY=bonnie+and+clyde/1%2C19%2C19%2CB/frameset&FF=Xbonnie+and+clyde&searchscope=15&SORT=DZ&5%2C5%2C>

137.

Mike Nichols. The Graduate [videorecording] [Internet]. Available from: <http://webcat.warwick.ac.uk/search~S15/?searchtype=X&searcharg=the+graduate+mike+nichols&searchscope=15&sortdropdown=-&SORT=DZ&extended=0&SUBMIT=Search&searchlimits=&searchorigarg=Xthe+graduate%26SORT%3DDZ>

138.

Fonda P, Hopper D, Southern T, Nicholson J, Hill L, Pando Company, et al. Easy rider. 35th anniversary special ed. [London]: Columbia TriStar Home Entertainment; 2004.

139.

Peter Bogdanovich. The Last Picture Show [videorecording] [Internet]. Available from: <http://webcat.warwick.ac.uk/search~S15?/Xlast+picture+show&searchscope=15&p;SORT=DZ/Xlast+picture+show&searchscope=15&SORT=DZ&extended=0&SUBKEY=last+picture+show/1%2C22%2C22%2CB/frameset&FF=Xlast+picture+show&searchscope=15&SORT=DZ&1%2C1%2C>

140.

Furthman J, Brackett L, Hawks H, Wayne J, Martin D, Nelson R, et al. Rio bravo [Internet]. London: Warner Home Video (UK) [distributor]; 2009. Available from:

<https://learningonscreen.ac.uk/ondemand/index.php/prog/0168F1BD?bcast=123561863>

141.

Mulvey L. Visual and Other Pleasures. 2nd ed. Vol. Language, discourse, society. Basingstoke: Palgrave Macmillan; 2008.

142.

Mulvey L. Visual Pleasure and Narrative Cinema. In 2008. Available from: <https://contentstore.cla.co.uk/secure/link?id=abcf280-b643-e611-80bd-0cc47a6bddeb>

143.

Wood R, British Film Institute. Rio Bravo. Vol. BFI film classics. London: British Film Institute; 2003.

144.

Cook P, Dodd P. Women and Film: a 'Sight and Sound' Reader. London: Scarlet Press; 1993.

145.

Doty A. Making Things Perfectly Queer: Interpreting Mass Culture. Minneapolis: University of Minnesota Press; 1993.

146.

Alexander Doty. Making Things Perfectly Queer: Interpreting Mass Culture [Internet]. Available from: <http://lib.myilibrary.com/Open.aspx?id=523274&src=0>

147.

Hill J, Gibson PC. The Oxford Guide to Film Studies. Oxford: Oxford University Press; 1998.

148.

Wilder B, Diamond IAL, Thoeren R, Logan M, Monroe M, Curtis T, et al. Some Like it Hot [Internet]. Metal steel book ed. Vol. Cinema reserve. Santa Monica, CA: Twentieth Century Fox Home Entertainment; 2007. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001AAE13?bcast=123176062>

149.

Douglas K, Duff W, Fleming R, Greer J, Homes G, Homes G, et al. Build my Gallows High [Internet]. [U.K.]: BBC2; 2008. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/000BCE03?bcast=123085974>

150.

Hawks H. To Have and Have Not [Internet]. [UK]: [s.n.]; 1997. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/000EBF54?bcast=27336832>

151.

Lederer C, Hawks H, Monroe M, Russell J, Coburn C, Styne J, et al. Gentlemen Prefer Blondes [Internet]. [S.I.]: Twentieth Century Fox Home Entertainment; 2006. Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001CB98F?bcast=58837918>

152.

Martel L, Onetto M, Cantero C, Bordón C, Genoud D, Arengo G, et al. The Headless Woman. [United Kingdom]: New Wave Films; 2010.

153.

Adorno TW, Horkheimer M. Dialectic of Enlightenment [Internet]. Vol. Verso classics. London: Verso; 1997. Available from:
<https://contentstore.cla.co.uk/secure/link?id=90f4e5dc-8143-e611-80bd-0cc47a6bddeb>

154.

Adorno T. The Culture Industry: Enlightenment as Mass Destruction. In 1997. Available from:
<https://contentstore.cla.co.uk/secure/link?id=90f4e5dc-8143-e611-80bd-0cc47a6bddeb>

155.

Delgado MM, Fiddian RW. La Mujer sin cabeza / The Headless Woman: (Lucrecia Martel, 2008): silence, historical memory and metapho. In Manchester: Manchester University Press; 2013. Available from:
<https://contentstore.cla.co.uk/secure/link?id=200a1bb5-8c43-e611-80bd-0cc47a6bddeb>

156.

Delgado MM. La mujer sin cabeza/The Headless Woman: Silence, historical memory and metaphor. In 2013. Available from:
http://www2.warwick.ac.uk/services/library/search/extracts/fi/fi101/delgado_m_2013.pdf

157.

Slobodian J. Analyzing the Woman Auteur: The Female/Feminist Gazes of Isabel Coixet and Lucrecia Martel. The Comparatist [Internet]. 2012;36(1):160–77. Available from:
<http://0-muse.jhu.edu.pugwash.lib.warwick.ac.uk/article/477150>

158.

Sosa C. A Counter-Narrative of Argentine Mourning: The Headless Woman (2008), directed by Lucrecia Martel. Theory, Culture & Society [Internet]. 2009;26(7–8):250–62. Available from:
<http://0-journals.sagepub.com.pugwash.lib.warwick.ac.uk/doi/10.1177/0263276409349279>

159.

Andermann J. New Argentine Cinema. Vol. Tauris world cinema series. London: I.B. Tauris; 2012.

160.

Martel L. La Cienaga (The Swamp) [DVD] [Internet]. Available from: http://www.amazon.co.uk/Cienaga-Swamp-DVD-Mercedes-Mor%C3%A1n/dp/B0042PG274/ref=sr_1_1?s=dvd&ie=UTF8&qid=1455714788&sr=1-1&keywords=la+cienaga

161.

Giorgelli P, Silva G de, Duarte H, Calle Mamani N, Roselli S, AirCine (Firm), et al. Las Acacias [Internet]. [England]: Film4; 2012. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/02CDBADA?bcast=122924679>

162.

Campanella JJ, Besuievsky M, Sacheri EA, Darín R, Villamil S, Rago P, et al. The Secret in their Eyes [Internet]. [U.K.]: BBC4; 2013. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/01E33111?bcast=121146745>

163.

Nichols B. Introduction to Documentary. 2nd ed. Bloomington: Indiana University Press; 2010.

164.

Nichols B. How Can We Define Documentary Film? In: Introduction to documentary [Internet]. 2nd ed. Bloomington: Indiana University Press; 2010. p. 1-41. Available from: <https://contentstore.cla.co.uk/secure/link?id=80a9a1c0-b843-e611-80bd-0cc47a6bddeb>

165.

Atkinson M. Line in the Sand. Sight & Sound [Internet]. 2015;25(11):40-4. Available from: <http://0-search.proquest.com.pugwash.lib.warwick.ac.uk/docview/1727441649?accountid=14888>

166.

Stella Bruzzi. New Documentary [Internet]. Available from:

<http://lib.myilibrary.com/Open.aspx?id=55327&src=0>

167.

Bruzzi S. *New Documentary*. 2nd ed. London: Routledge; 2006.

168.

Winston B, British Film Institute. *The Documentary Film Book*. Basingstoke, United Kingdom: Palgrave Macmillan; 2013.

169.

McLane BA. *A New History of Documentary Film*. Second edition. New York: Bloomsbury Academic, an imprint of Bloomsbury Publishing, Inc; 2013.

170.

Brennan P, McDevitt C, Baker J, Maysles A, Maysles D, British Broadcasting Corporation. *Salesman*. [U.K.]: BBC; 2006.

171.

Oppenheimer J, Congo A, Koto H, Arifin S. *The Act of Killing* [Internet]. [U.K.]: Dogwoof DVD; Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/059705F6?bcast=108795473>

172.

Ruiz B, PBS Distribution (Firm), Public Broadcasting Service (U.S.). *Reportero*. Arlington, VA: PBS Distribution;

173.

Schwarz S. *Narco Cultura* [DVD] [Internet]. 2013. Available from:
http://www.amazon.co.uk/Narco-Cultura-DVD-Region-NTSC/dp/B00GHH9HJA/ref=sr_1_1?s=dvd&ie=UTF8&qid=1455716500&sr=1-1&keywords=narco+cultura

174.

Villeneuve D. Sicario [DVD] [Internet]. 2015. Available from:
http://www.amazon.co.uk/Sicario-DVD-Emily-Blunt/dp/B016AN4EMK/ref=sr_1_1?s=dvd&ie=UTF8&qid=1455716594&sr=1-1&keywords=sicario

175.

Bregman A, Holofcener N, Aniston J, Keener C, McDormand F, Cusack J, et al. Friends with Money [Internet]. [London]: Sony Pictures Home Entertainment; Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/BUF4DE721?bcast=123305061>

176.

Feminism at the Movies: Understanding Gender in Contemporary Popular Cinema. Oxon: Routledge; 2011.

177.

Schreiber M. Independence at What Cost? Economics and Desire in Nicole Holofcener's Friends with Money (2006). In 2011. Available from:
<https://contentstore.cla.co.uk/secure/link?id=183d905b-cd43-e611-80bd-0cc47a6bddeb>

178.

Perkins VF. Film as Film: Understanding and Judging Movies. Vol. A Pelican original. Harmondsworth: Penguin; 1972.

179.

Perkins VF. Direction and Authorship. In 1993. Available from:
<https://contentstore.cla.co.uk/secure/link?id=5d058cd5-2050-e611-80c6-005056af4099>

180.

Brayton S. 'Mexican' labor in the Hollywood Imaginary. *International Journal of Cultural Studies* [Internet]. 2008;11(4):459–76. Available from: <http://0-journals.sagepub.com.pugwash.lib.warwick.ac.uk/doi/10.1177/1367877908096054>

181.

Grant BK. *Auteurs and Authorship: a Film Reader*. Oxford: Blackwell Pub; 2008.

182.

Wexman VW. *Film and Authorship*. Vol. Rutgers depth of field series. New Brunswick, N.J.: Rutgers University Press; 2003.

183.

Bregman A, D'Arbeloff E, Hope T, Holofcener N, Keener C, Blethyn B, et al. *Lovely and Amazing* [Internet]. [U.K.]: BBC2; 2007. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0057B0CD?bcast=50689291>

184.

Holofcener N. *Walking And Talking* [DVD] [Internet]. 1996. Available from: http://www.amazon.co.uk/Walking-Talking-All-Region-Compatible/dp/B009R4GA72/ref=sr_1_16?s=dvd&ie=UTF8&qid=1455719341&sr=1-16&keywords=nicole+holofcener

185.

Berg A. *Every Secret Thing* [DVD] [Internet]. 2014. Available from: http://www.amazon.co.uk/Every-Secret-Thing-Region-1/dp/B00XIF8GF0/ref=sr_1_1?s=dvd&ie=UTF8&qid=1455719730&sr=1-1&keywords=every+secret+thing

186.

Holofcener N, Bregman A, Peet A, Keener C, Platt O, Hall R, et al. *Please Give*. [United Kingdom]: Sony Pictures Home Entertainment; 2011.

187.

Perkins C. Beyond Indiewood: The Everyday Ethics of Nicole Holofcener. *Camera Obscura: Feminism, Culture, and Media Studies* [Internet]. 2014;29(1_85):137–59. Available from: http://0-cameraobscura.dukejournals.org.pugwash.lib.warwick.ac.uk/content/29/1_85/137

188.

King G, Molloy C, Tzioumakis Y. *American Independent Cinema: Indie, Indiewood and Beyond*. Abingdon, Oxon: Routledge; 2013.

189.

King G. *Indie 2.0: Change and Continuity in Contemporary American Indie Film*. Vol. International library of the moving image. London: I.B. Tauris; 2014.

190.

Biskind P, Miramax Films, Sundance Channel. *Down and Dirty Pictures: Miramax, Sundance and the Rise of Independent Film*. London: Bloomsbury; 2004.

191.

Sellors CP. *Film Authorship: Auteurs and Other Myths*. Vol. Short cuts : introductions to film studies. London: Wallflower Press; 2010.

192.

Miller R, Syvan L, Hoffman S, Rohatyn M, Day-Lewis D, Keener C, et al. *The Ballad of Jack & Rose* [Internet]. [England]: Entertainment in Video; 2005. Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/0070A69A?bcast=109612521>

193.

Miller R. *Personal Velocity* [DVD] [Internet]. 2003. Available from: http://www.amazon.co.uk/Personal-Velocity-DVD-Kyra-Sedgwick/dp/B0000A33QJ/ref=sr_1_

1?s=dvd&ie=UTF8&qid=1455722133&sr=1-1&keywords=personal+velocity

194.

Harron M. The Notorious Bettie Page [DVD] [Internet]. 2005. Available from: http://www.amazon.co.uk/Notorious-Bettie-Page-DVD/dp/B000MX7YGI/ref=sr_1_1?s=dvd&ie=UTF8&qid=1455722307&sr=1-1&keywords=the+notorious+bettie+page

195.

Grobet X, Frazen R, Bregman A, Holofcener N, Louis-Dreyfus J, Gandolfini J, et al. Enough Said [Internet]. [London]: 20th Century Fox Home Entertainment; Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/068B7EF6?bcast=121767131>

196.

Lister R. The Feature Film as Short Story: The "Little Disturbances" of Nicole Holofcener. 2012; Available from: <http://www.nottingham.ac.uk/scope/issues/2012/october-issue-24.aspx>

197.

Holmlund C, Wyatt J. Contemporary American Independent Film: from the Margins to the Mainstream [Internet]. London: Routledge; 2005. Available from: <https://contentstore.cla.co.uk/secure/link?id=62f840e6-a843-e611-80bd-0cc47a6bddeb>

198.

Gregory A. Nicole Holofcener Nails It - The New Yorker [Internet]. 2013. Available from: <http://www.newyorker.com/culture/culture-desk/nicole-holofcener-nails-it>

199.

Scott AO. The Woman Who Knew Too Much - The New York Times [Internet]. 2013. Available from: <http://www.nytimes.com/2013/09/18/movies/enough-said-stars-james-gandolfini-and-julia-l>

ouis-dreyfus.html?_r=1

200.

Vineyard J. How to Make a Movie: Nicole Holofcener on the Difference Between Directing Movies and TV' -- Vulture [Internet]. 2013. Available from:
<http://www.vulture.com/2013/10/nicole-holofcener-on-directing-tv-vs-movies.html#>

201.

Nicole Holofcener - IMDb [Internet]. Available from:
<http://www.imdb.com/name/nm0392237/>

202.

Harron M, Turner G, Bale C, Dafoe W, Leto J, Ellis BE, et al. American psycho. [Santa Monica, Calif.]: Lions Gate Films; 2005.