

# FI102: The Hollywood Cinema

View Online



Altman, Robert, René Auberjonois, Warren Beatty, Julie Christie, Brian McKay, Mitchell Brower, David Foster, and Edmund Naughton. 2009. 'McCabe & Mrs. Miller'. Videorecording. U.K.: Warner Home Video.

Anderson, Paul Thomas, Lawrence Gordon, Lloyd Levin, John Lyons, Joanne Sellar, Michael Penn, Mark Wahlberg, Julianne Moore, and Burt Reynolds. 2010. 'Boogie Nights'. Videorecording. [s.l.]: Warner Home Video.

Bazin, André, and Bert Cardullo. 1997. 'Chapter 1: William Wyler, or the Jansenist of Directing'. In *Bazin at Work: Major Essays & Reviews from the Forties & Fifties*, 1–22. New York: Routledge. <http://www2.warwick.ac.uk/services/library/search/extracts/fi/fi102>.

Bigelow, Kathryn, Mark Boal, Megan Ellison, Jessica Chastain, Joel Edgerton, Chris Pratt, Columbia Pictures, First Light Films, Annapurna Productions, and Sony Pictures Home Entertainment (Firm). 2013. 'Zero Dark Thirty'. Videorecording. Culver City, Calif: Sony Pictures Home Entertainment.

Bordwell, David. 2002. 'Intensified Continuity Visual Style in Contemporary American Film'. *Film Quarterly* 55 (3): 16–28. <http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/10.1525/fq.2002.55.3.16>.

Bordwell, David, Janet Staiger, and Kristin Thompson. 1988. *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*. Electronic resource. London: Routledge. <http://lib.myilibrary.com/browse/open.asp?id=5910&entityid=https://idp.warwick.ac.uk/idp/shibboleth>.

Britton, Andrew. 1988. 'The Philosophy of the Pigeonhole: Wisconsin Formalism and "The Classical Style"'. *CineAction!*, no. 15: 47–63. <https://contentstore.cla.co.uk/secure/link?id=179732f0-8543-e611-80bd-0cc47a6bddeb>.

———. n.d. 'Blissing Out: The Politics of Reaganite Entertainment'. *Movie*, 1–42. <https://contentstore.cla.co.uk/secure/link?id=163438e9-8543-e611-80bd-0cc47a6bddeb>.

Cameron, I. 1992. 'Film Noir: An Introduction'. In *The Movie Book of Film Noir*, 8–38. <https://contentstore.cla.co.uk/secure/link?id=48891e0f-df43-e611-80bd-0cc47a6bddeb>.

Capra, Frank, Frances Goodrich, Albert Hackett, Philip Van Doren Stern, James Stewart, Donna Reed, Lionel Barrymore, et al. 2007. 'Frank Capra's It's a Wonderful Life'. Videorecording. [U.K.]: Universal Pictures (UK).

Carney, R. 1996. 'Speaking the Language of the Heart: Mr Smith Goes to Washington'. In *American Vision: The Films of Frank Capra*, 299–344.

<https://contentstore.cla.co.uk/secure/link?id=2601bc86-1f50-e611-80c6-005056af4099>.

Carney, Raymond. 1996. *American Vision: The Films of Frank Capra*. Wesleyan University Press pbk. ed. Hanover: Wesleyan University Press.

Charles Barr. 1963. 'CinemaScope: Before and After'. *Film Quarterly* 16 (4): 4-24.  
[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3185949?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3185949?seq=1#page_scan_tab_contents).

Collins, Jim. 1993. 'Genericity in the 90s: Eclectic Irony and the New Sincerity'. In *Film Theory Goes to the Movies*, AFI film readers:242-64. London: Routledge.  
<https://contentstore.cla.co.uk/secure/link?id=0cd720c8-8943-e611-80bd-0cc47a6bddeb>.

Constable, Catherine. 2005. *Thinking in Images: Film Theory, Feminist Philosophy and Marlene Dietrich*. London: BFI.

Cowie, E. 1998. 'Chapter 12: Storytelling: Classical Hollywood Cinema and Classical Narrative'. In *Contemporary Hollywood Cinema*, 178-90. London: Routledge.  
<https://contentstore.cla.co.uk/secure/link?id=e8babdc2-8a43-e611-80bd-0cc47a6bddeb>.

Cripps, T. 1993. 'The Politics of Art'. In *Slow Fade to Black: The Negro in American Film, 1900-1942*, 349-89.  
<https://contentstore.cla.co.uk/secure/link?id=b2f76b45-8b43-e611-80bd-0cc47a6bddeb>.

Doane, M. 1988. 'Clinical Eyes: The Medical Discourse'. In *The Desire to Desire: The Woman's Film of the 1940s*, 38-69.  
<https://contentstore.cla.co.uk/secure/link?id=c6138768-8d43-e611-80bd-0cc47a6bddeb>.

Durgnat, R. 1988. 'Back to the Land'. In *King Vidor, American*, 138-71.  
<https://contentstore.cla.co.uk/secure/link?id=54a66465-8e43-e611-80bd-0cc47a6bddeb>.  
Dyer, Richard. 1977. 'Entertainment and Utopia'. *Movie*, no. 24: 2-13.  
<https://contentstore.cla.co.uk/secure/link?id=ae75feaf-8e43-e611-80bd-0cc47a6bddeb>.

Elsaesser, Thomas, Alexander Horwath, and Noel King. 2004. *The Last Great American Picture Show: New Hollywood Cinema in the 1970s*. Electronic resource. Vol. Film culture in transition. Amsterdam: Amsterdam University Press.  
<http://lib.myilibrary.com/browse/open.asp?id=95894&entityid=https://idp.warwick.ac.uk/idp/shibboleth>.

Gledhill, Christine and British Film Institute. 1987. 'Tales of Sound and Fury: Observations on the Family Melodrama'. In *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film*. London: British Film Institute.  
[http://www2.warwick.ac.uk/services/library/search/extracts/fi/fi102/elsaesser\\_t\\_1987.pdf](http://www2.warwick.ac.uk/services/library/search/extracts/fi/fi102/elsaesser_t_1987.pdf).  
Grant, Barry Keith. 2003. *Film Genre Reader III*. Austin, Tex: University of Texas Press.

Hill, J. 1998. 'Post-Classical Hollywood'. In *The Oxford Guide to Film Studies*, 289-309.  
<https://contentstore.cla.co.uk/secure/link?id=1436688a-a743-e611-80bd-0cc47a6bddeb>.  
Hitchcock, Alfred. 1980. 'Marnie'. Videorecording. [U.K.]: [s.n.].

Hutcheon, Linda. n.d. 'Irony, Nostalgia, and the Postmodern'.  
<http://www.library.utoronto.ca/utel/criticism/hutchinp.html>.

Jacobs, L. 1991. 'Glamour and Gold Diggers'. In *The Wages of Sin: Censorship and the Fallen Woman Film, 1928-1942*, 52-84.

<https://contentstore.cla.co.uk/secure/link?id=0a2831f2-a143-e611-80bd-0cc47a6bddeb>.

John A. Noakes. 1998. 'Bankers and Common Men in Bedford Falls: How the FBI Determined That "It's a Wonderful Life" Was a Subversive Movie'. *Film History* 10 (3): 311-19.

[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3815225?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/3815225?seq=1#page_scan_tab_contents).

Kapsis, Robert E. 1988. 'The Historical Reception of Hitchcock's *Marnie*'. *Journal of Film and Video* 40 (3): 46-63.

[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/20687831?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/20687831?seq=1#page_scan_tab_contents).

Kelly, R. 2004. '1999-2001'. In *Sean Penn His Life and Times*, 365-97.

<https://contentstore.cla.co.uk/secure/link?id=2e2b2d50-a543-e611-80bd-0cc47a6bddeb>.

King, G. 2001. 'New Hollywood, Version I: The Hollywood Renaissance'. In *New Hollywood Cinema: An Introduction*, 11-48.

<https://contentstore.cla.co.uk/secure/link?id=cf60cd3b-a643-e611-80bd-0cc47a6bddeb>.

———. 2005. 'Introduction: How Independent?' In *American Independent Cinema*, 1-10.

<https://contentstore.cla.co.uk/secure/link?id=d060cd3b-a643-e611-80bd-0cc47a6bddeb>.

King, Geoff. 2009. 'Indiewood in Contexts'. In *Indiewood, USA: Where Hollywood Meets Independent Cinema*, International library of cultural studies:1-45. London: I.B. Tauris.

<https://contentstore.cla.co.uk/secure/link?id=26322146-a643-e611-80bd-0cc47a6bddeb>.

Kitses, Jim, and Gregg Rickman. 1998. *The Western Reader*. New York: Limelight Editions.

Kozloff, Sarah. 2011. *The Best Years of Our Lives*. Vol. BFI film classics. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan on behalf of the British Film Institute.

Langford, Barry. 2003. 'Revisiting the "Revisionist" Western.' *Film & History* 33 (2): 26-35.

<http://0-search.ebscohost.com.pugwash.lib.warwick.ac.uk/login.aspx?direct=true&db=aft&AN=505042546&site=ehost-live>.

———. 2010a. *Post-Classical Hollywood: Film Industry, Style and Ideology since 1945*.

Edinburgh: Edinburgh University Press.

———. 2010b. *Post-Classical Hollywood: Film Industry, Style and Ideology since 1945*.

Electronic resource. Edinburgh: Edinburgh University Press.

<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.warwick.ac.uk/idp/shibboleth&dest=http://www.dawsonera.com/abstract/9780748643219>.

Leitch, Thomas M., and Leland A. Poague. 2011a. *A Companion to Alfred Hitchcock*. Vol.

Wiley-Blackwell companions to film directors. Chichester, West Sussex, UK:

Wiley-Blackwell.

———. 2011b. *A Companion to Alfred Hitchcock*. Vol. Wiley-Blackwell companions to film directors. Chichester, West Sussex, UK: Wiley-Blackwell.

<http://0-onlinelibrary.wiley.com.pugwash.lib.warwick.ac.uk/book/10.1002/9781444397321>.

Maltby, Richard. 2003. *Hollywood Cinema*. 2nd ed. Oxford: Blackwell.

McElhaney, Joe. 2006. *The Death of Classical Cinema: Hitchcock, Lang, Minnelli*. Vol. The SUNY series, horizons of cinema. Albany: State University of New York Press.

———. 2009. *Vincente Minnelli: The Art of Entertainment*. Vol. Contemporary approaches to film and television series. Detroit: Wayne State University Press.

Minnelli, Vincente, and James Jones. 1997. 'Some Came Running'. Videorecording. [London]: BBC.

Modleski, T. 2005. 'Introduction: Hitchcock, Feminism, and the Patriarchal Unconscious'. In *The Women Who Knew Too Much: Hitchcock and Feminist Theory*, 1–15.

<https://contentstore.cla.co.uk/secure/link?id=23abdb8d-b443-e611-80bd-0cc47a6bddeb>.

Modleski, Tania. 2013. 'Historical Omission and Psychic Repression in Paul Thomas Anderson's *Boogie Nights*'. *World Picture Journal* 8.

[http://www.worldpicturejournal.com/WP\\_8/PDFs/Modleski.pdf](http://www.worldpicturejournal.com/WP_8/PDFs/Modleski.pdf).

Neale, Stephen and British Film Institute. 2002. *Genre and Contemporary Hollywood*. London: British Film Institute.

Noël Carroll. 1982. 'The Future of Allusion: Hollywood in the Seventies (And Beyond)'. *October* 20: 51–81.

[http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/778606?seq=1#page\\_scan\\_tab\\_contents](http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/778606?seq=1#page_scan_tab_contents).

Nowell-Smith, Geoffrey. 1977. 'Dossier on Melodrama: Minnelli and Melodrama'. *Screen* 18 (2): 113–18.

[https://0-journalarchives-jisc-ac-uk.pugwash.lib.warwick.ac.uk/oupjournalscreenscreen\\_18\\_2pdf18-2-113pdf](https://0-journalarchives-jisc-ac-uk.pugwash.lib.warwick.ac.uk/oupjournalscreenscreen_18_2pdf18-2-113pdf).

Pisters, Patricia. 2010. 'Logistics of Perception 2.0: Multiple Screen Aesthetics in Iraq War Films'. *Film-Philosophy* 14 (1): 232–52.

<http://www.film-philosophy.com/index.php/f-p/article/view/221>.

Pye, Douglas. 1989. 'Bordwell and Hollywood'. *Movie* 33: 46–52.

Pye, Douglas, Jacob Leigh, and Susan Smith. 2007. 'Tone and Interpretation: Some Came Running'. In *Close-up 02*. London: Wallflower.

<https://contentstore.cla.co.uk/secure/link?id=d94e223e-c343-e611-80bd-0cc47a6bddeb>.

Redmond, Sean, and Deborah Jermyn. 2003. *The Cinema of Kathryn Bigelow: Hollywood Transgressor*. Vol. Directors' cuts. London: Wallflower Press.

Rombes, Nicholas. n.d. 'Zero Dark Thirty and the New History'.

<http://filmmakermagazine.com/64175-zero-dark-thirty-and-the-new-history/>.

Rothman, William. 2012. *Hitchcock: The Murderous Gaze*. 2nd ed. Vol. SUNY series, horizons of cinema. Albany: State University of New York Press.

- Schatz, T. 1998. 'Introduction: "The Whole Equation of Pictures"'. In *The Genius of the System: Hollywood Film Making in the Studio Era*, 2–12.  
<https://contentstore.cla.co.uk/secure/link?id=7a4fca0a-2150-e611-80c6-005056af4099>.
- Sconce, Jeffrey. 2002. 'Irony, Nihilism and the New American "smart" Film'. *Screen* 43 (4): 349–69. <https://doi.org/10.1093/screen/43.4.349>.
- Sperb, Jason. 2013. *Blossoms & Blood: Postmodern Media Culture and the Films of Paul Thomas Anderson*. First edition. Austin: University of Texas Press.
- Stewart, S. 1993. 'The Gigantic'. In *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, 70–103.  
<https://contentstore.cla.co.uk/secure/link?id=efa771a2-d543-e611-80bd-0cc47a6bddeb>.
- Thomas, D. 2000. 'Structures, Moods and Worlds'. In *Beyond Genre: Melodrama, Comedy and Romance in Hollywood Films*, 9–25.  
<https://contentstore.cla.co.uk/secure/link?id=8bf59a00-d943-e611-80bd-0cc47a6bddeb>.
- Thompson, Kristin, and David Bordwell. 2010. 'American Cinema in the Post-War Era, 1946-1967'. In *Film History: An Introduction*, 3rd ed. Boston: McGraw-Hill Higher Education.  
<https://contentstore.cla.co.uk/secure/link?id=0ca24fa0-d943-e611-80bd-0cc47a6bddeb>.
- Toles, George E. 2001. *A House Made of Light: Essays on the Art of Film*. Vol. Contemporary film and television series. Detroit: Wayne State University Press.
- Turner, G. 2002. 'The New Hollywoo'. In *The Film Cultures Reader*, 184–205.  
<https://contentstore.cla.co.uk/secure/link?id=6914a99d-cc43-e611-80bd-0cc47a6bddeb>.
- Valck, Marijke de, and Malte Hagener. 2005. *Cinephilia: Movies, Love and Memory*. Vol. Film culture in transition. Amsterdam: Amsterdam University Press.  
<http://dare.uva.nl/cgi/arno/show.cgi?fid=133255>.
- Von Sternberg, Josef, Marlene Dietrich, and Catherine. 2001. 'The Scarlet Empress'. Videorecording. [Irvington, N.Y.]: Criterion Collection.
- Warshow, R. 2001a. 'Movie Chronicle: The Westerner'. In *The Immediate Experience: Movies, Comics, Theatre and Other Aspects of Popular Culture*, 105–24.  
<https://contentstore.cla.co.uk/secure/link?id=ba99f3a4-e043-e611-80bd-0cc47a6bddeb>.
- . 2001b. 'The Gangster as Tragic Hero'. In *The Immediate Experience: Movies, Comics, Theatre & Other Aspects of Popular Culture*, 97–107.  
<https://contentstore.cla.co.uk/secure/link?id=e73b3779-2150-e611-80c6-005056af4099>.
- Wilson, G.M. 2005. 'Chapter 3: Narrative and Visual Pleasures in The Scarlet Empress (Josef von Sternberg, 1934)'. In *Style and Meaning: Studies in the Detailed Analysis of Film*, 53–67. Manchester: Manchester University Press.  
<https://contentstore.cla.co.uk/secure/link?id=56c46f9a-2150-e611-80c6-005056af4099>.
- Wood, R. 1976. 'The Shadow Worlds of Jacques Tourneur'. In *Personal Views: Explorations in Film*, 209–23.  
<https://contentstore.cla.co.uk/secure/link?id=7ce26ffb-e643-e611-80bd-0cc47a6bddeb>.

Wood, Robin. 2002. 'Ideology, Genre, Auteur'. In *Hitchcock's Films Revisited*, Rev. ed, 288–302. New York: Columbia University Press.

<http://www2.warwick.ac.uk/services/library/search/extracts/fi/fi102>.

———. 2003. *Hollywood from Vietnam to Reagan-- and Beyond*. Expanded and rev. Ed. New York: Columbia University Press.

———. 2006. *Personal Views: Explorations in Film*. Rev. ed. Vol. Contemporary approaches to film and television series. Detroit: Wayne State University Press.

———. 2012. *Hollywood from Vietnam to Reagan ... and Beyond: A Revised and Expanded Edition of the Classic Text*. Electronic resource. New York: Columbia University Press.  
<http://WARW.ebib.com/patron/FullRecord.aspx?p=952891>.

———. n.d. 'Smart-Ass and Cutie Pie'. *Movie 21*: 1–17.

<https://contentstore.cla.co.uk/secure/link?id=4544d7e9-e643-e611-80bd-0cc47a6bddeb>.

Wyler, William, Dana Andrews, Myrna Loy, Virginia Mayo, Fredric March, and Harold Russell. 2004. 'The Best Years of Our Lives'. Videorecording. Santa Monica, CA: MGM Home Entertainment.

Zemeckis, Robert, and Steven Spielberg. 1991. 'Back to the Future'. Videorecording. [UK]: [s.n.].