

# MA3006: Producing Film and TV

View Online



1.

Rea PW, Irving DK. Producing and Directing the Short Film and Video. 5th Edition. New York: Focal Press; 2015.

2.

Irving DK, Rea PW. Producing and Directing the Short Film and Video [Internet]. 4th Edition. Hoboken: Taylor and Francis; 2013. Available from:  
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=535000>

3.

Cleve B. Film Production Management. 3rd Edition. Amsterdam: Focal; 2006.

4.

Cleve B. Film Production Management [Internet]. 3rd Edition. Hoboken: Taylor and Francis; 2012. Available from:  
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=255231>

5.

Harrison S. Adaptations: From Short Story to Big Screen : 35 Great Stories That Have Inspired Great Films. New York: Three Rivers Press; 2005.

6.

Cowgill LJ. Writing Short Films: Structure and Content for Screenwriters. 2nd Edition. Los

Angeles: Lone Eagle Pub; 2005.

7.

Egri L. *The Art of Dramatic Writing: Its Basis in the Creative Interpretation of Human Motives*. 1st Touchstone Edition. New York: Simon & Schuster; 2004.

8.

Egri L. *The Art of Dramatic Writing* [Internet]. Touchstone; 1972. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=5658397>

9.

Eberts J, Ilott T. *My Indecision Is Final: The Rise and Fall of Goldcrest Films*. London: Faber; 1990.

10.

Finney A, Triana E. *The International Film Business: A Market Guide Beyond Hollywood*. 2nd Edition. London: Routledge; 2015.

11.

Finney A. *The International Film Business: A Market Guide Beyond Hollywood* [Internet]. London: Routledge; 2010. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=515374>

12.

Tharp T, Reiter M. *The Creative Habit: Learn It and Use It for Life*. 1st Simon & Schuster Paperback Edition. New York: Simon & Schuster; 2006.

13.

Vachon C, Edelstein D. *Shooting to Kill: How an Independent Producer Blasts Through the Barriers to Make Movies That Matter*. New York: Quill; 2002.

14.

Vachon C, Bunn A. *A Killer Life: How an Independent Film Producer Survives Deals and Disasters in Hollywood and Beyond*. New York: Limelight Editions; 2007.

15.

Kerrigan F. *Film Marketing*. 1st Edition. Amsterdam: Elsevier/Butterworth-Heinemann; 2010.

16.

Kerrigan F. *Film Marketing* [Internet]. Amsterdam: Butterworth-Heinemann; 2010. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=472907>

17.

Parks S. *The Insider's Guide to Independent Film Distribution*. 2nd Edition. Amsterdam: Elsevier/Focal Press; 2012.

18.

Parks S. *The Insider's Guide to Independent Film Distribution* [Internet]. 2nd Edition. Hoboken: Taylor and Francis; 2012. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=850699>

19.

Mamet D. *On Directing Film*. London: Penguin; 1992.

20.

Ondaatje M. *The Conversations: Walter Murch and the Art of Editing Film*. London: Bloomsbury; 2002.

21.

Singleton RS, Silver A, Koster R. Film Budgeting: Or, How Much Will It Cost to Shoot Your Movie? Los Angeles, California: Lone Eagle; 1996.

22.

Stanislavsky KS. An Actor Prepares. London: Methuen Drama; 1980.

23.

Stanislavsky KS. An Actor Prepares [Internet]. New York: Routledge; 2003. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=668654>

24.

Variety. Available from: [http://search.proquest.com/fiaf/publication/publications\\_31545?accountid=11455](http://search.proquest.com/fiaf/publication/publications_31545?accountid=11455)

25.

Screen International.

26.

Deadline | Hollywood Entertainment Breaking News [Internet]. Available from: <http://deadline.com/>

27.

Bach S. Final Cut: Dreams and Disaster in the Making of Heaven's Gate. Revised Edition. London: Pimlico; 1996.

28.

Biskind P. Easy Riders, Raging Bulls: How the Sex-Drugs-and Rock 'N' Roll Generation Changed Hollywood. Bloomsbury; 1998.

29.

Bondanella PE. The Films of Federico Fellini [Internet]. Cambridge, UK: Cambridge University Press; 2002. Available from:  
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=217860>

30.

Bondanella PE. The Films of Federico Fellini [Internet]. New York: Cambridge University Press; 2002. Available from:  
[https://www.proquest.com/docview/2131811065/\\$N?accountid=11455](https://www.proquest.com/docview/2131811065/$N?accountid=11455)

31.

Bordwell D, Thompson K, Smith J. Film Art: An Introduction. 11th Edition. New York, NY: McGraw-Hill Education; 2017.

32.

Carney R. The Films of John Cassavetes: Pragmatism, Modernism, and the Movies. Vol. Cambridge film classics. Cambridge: Cambridge University Press; 1994.

33.

Carringer RL. The Making of Citizen Kane. Revised and Updated Edition. London: University of California Press; 1996.

34.

Lowenstein S. My First Movie. London: Faber and Faber; 2000.

35.

Cooper D. The Cinema of Satyajit Ray: Between Tradition and Modernity. Vol. Cambridge studies in film. New York: Cambridge University Press; 2000.

36.

Deppman HC. Adapted for the Screen: The Cultural Politics of Modern Chinese Fiction & Film. Honolulu: University of Hawai'i Press; 2010.

37.

Eberts J, Ilott T. My Indecision Is Final: The Rise and Fall of Goldcrest Films. London: Faber; 1990.

38.

Burstein N, Morgen B. The Kid Stays in the Picture. Momentum Pictures; 2003.

39.

Evans R. The Kid Stays in the Picture. London: Faber; 2004.

40.

Goldman W. Adventures in the Screen Trade: A Personal View of Hollywood and Screenwriting. London New York: Grand Central Publishing; 1984.

41.

Goldman W. Which Lie Did I Tell?: More Adventures in the Screen Trade. London: Bloomsbury; 2000.

42.

Gopalan L. The Cinema of India (24 Frames). Columbia University Press; 2010.

43.

Harmon R, Lawrence J. The Beginning Filmmaker's Guide to a Successful First Film. New York: Walker and Co; 1997.

44.

Kezich T, Levantesi A. *Dino: The Life and Films of Dino De Laurentiis*. 1st Edition. New York: Miramax Books/Hyperion; 2004.

45.

Mottram J. *The Sundance Kids: How the Mavericks Took Back Hollywood*. New York: Faber and Faber; 2006.

46.

Movshovitz H. *Mike Leigh, Interviews. Vol. Conversations with filmmakers*. Jackson, Miss: University Press of Mississippi; 2000.

47.

Obst LR. *Hello, He Lied: And Other Truths From the Hollywood Trenches*. New York: Broadway Books; 1997.

48.

Phillips J. *You'll Never Eat Lunch in This Town Again*. London: Mandarin; 1992.

49.

Pierson J. *Spike, Mike, Slackers & Dykes: A Guided Tour Across a Decade of American Independent Cinema*. London: Faber; 1996.

50.

Priggé S. *Movie Moguls Speak: Interviews With Top Film Producers*. Jefferson, N.C.: McFarland & Co; 2004.

51.

Pye M, Myles L. *The Movie Brats: How the Film Generation Took Over Hollywood*. London: Faber and Faber; 1979.

52.

Quandt J. Apichatpong Weerasethakul. Vol. FilmmuseumSynemaPublikationen. Wien: SYNEMA - Gesellschaft fr Film und Medien; 2009.

53.

Ryan MA. Producer to Producer: A Step-by-Step Guide to Low-Budget Independent Film Producing. Studio City, CA: Michael Wiese Productions; 2010.

54.

S

adr HR. Iranian Cinema: A Political History. Vol. International Library of Iranian Studies. London: I.B. Tauris; 2006.

55.

Reza RS. Iranian Cinema: A Political History [Internet]. London: I.B.Tauris; 2006. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=677023>

56.

Schreibman MA. The Indie Producers Handbook: Creative Producing From A to Z. New York: Lone Eagle; 2001.

57.

Selznick DO, Behlmer R. Memo from David O. Selznick. London: Macmillan; 1973.

58.

Shone T. Blockbuster: How the Jaws and Jedi Generation Turned Hollywood Into a Boom-Town. London: Scribner; 2005.



59.

Tharp T, Reiter M. *The Creative Habit: Learn It and Use It for Life*. 1st Simon & Schuster Paperback Edition. New York: Simon & Schuster; 2006.

60.

Altman R, Thompson D. *Altman on Altman*. London: Faber and Faber; 2006.

61.

Truffaut F, Scott HG. *Hitchcock*. Rev. ed. Vol. A touchstone book. New York: Simon & Schuster; 1984.

62.

Vachon C, Edelstein D. *Shooting to Kill: How an Independent Producer Blasts Through the Barriers to Make Movies That Matter*. New York: Quill; 2002.

63.

Vachon C, Bunn A. *A Killer Life: How an Independent Film Producer Survives Deals and Disasters in Hollywood and Beyond*. New York: Limelight Editions; 2007.

64.

Alberstat P. *The Insider's Guide to Film Finance*. Amsterdam: Focal; 2004.

65.

Alberstat P. *The Insider's Guide to Film Finance* [Internet]. Amsterdam: Focal Press; 2004. Available from: <https://www.proquest.com/legacydocview/EBC/226844?accountid=11455>

66.

Badal S. *Swimming Upstream: A Lifesaving Guide to Short Film Distribution*. Amsterdam: Focal Press; 2008.

67.

Bainbridge DI. Intellectual Property. 9th Edition. Harlow: Pearson; 2012.

68.

Bainbridge DI. Intellectual Property [Internet]. 9th Edition. Harlow: Pearson; 2012. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=5137221>

69.

Baker R. Media Law: A User's Guide for Film and Programme Makers. London: Routledge; 1997.

70.

Baker R. Media Law: A User's Guide for Film and Programme Makers [Internet]. London: Routledge; 1997. Available from: <https://ebookcentral-proquest-com.royalholloway.idm.oclc.org/lib/rhul/detail.action?docID=1520914>

71.

Baumgarten PA, Farber DC, Fleischer M. Producing, Financing and Distributing Film. 2nd ed. New York: Limelight Editions; 1992.

72.

Clapperton G. This Is Social Media: How to Tweet, Post, Link and Blog Your Way to Business Success. Mankato, Minn: Capstone; 2009.

73.

Clapperton G. This Is Social Media: How to Tweet, Post, Link and Blog Your Way to Business Success [Internet]. Chichester, U.K.: Capstone; 2009. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=589202>

74.

Cones JW. 43 Ways to Finance Your Feature Film: A Comprehensive Analysis of Film Finance. 3rd Edition. Carbondale: Southern Illinois University Press; 2008.

75.

Cones JW. 43 Ways to Finance Your Feature Film: A Comprehensive Analysis of Film Finance [Internet]. 3rd Edition. Carbondale: Southern Illinois University Press; 2008. Available from: <http://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1365221>

76.

Durie J, Pham A, Watson N. Marketing and Selling Your Film Around the World: Guide for Independent Filmmakers. 1st ed. Los Angeles: Silman-James Press; 2000.

77.

Erickson G, Tulchin H, Halloran ME. The Independent Film Producer's Survival Guide: A Business and Legal Sourcebook. 2nd Edition. New York: Schirmer Trade Books; 2005.

78.

Finney A, Triana E. The International Film Business: A Market Guide Beyond Hollywood. 2nd Edition. London: Routledge; 2015.

79.

Finney A. The International Film Business: A Market Guide Beyond Hollywood [Internet]. London: Routledge; 2010. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=515374>

80.

Halligan B, Shah D. Inbound Marketing: Get Found Using Google, Social Media, and Blogs. Vol. The new rules of social media series. Hoboken, N.J.: Wiley; 2010.

81.

Kerrigan F, Ozbilgin M, Fraser P. Arts Marketing. Oxford: Elsevier Butterworth-Heinemann; 2004.

82.

Kerrigan F, Ozbilgin M, Fraser P. Arts Marketing [Internet]. Oxford: Elsevier Butterworth-Heinemann; 2004. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=288907>

83.

Kerrigan F. Film Marketing. 1st Edition. Amsterdam: Elsevier/Butterworth-Heinemann; 2010.

84.

Kerrigan F. Film Marketing [Internet]. Amsterdam: Butterworth-Heinemann; 2010. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=472907>

85.

Lee JJ. The Producer's Business Handbook. Boston: Focal; 2000.

86.

Lee JJ, Gillen AM. The Producer's Business Handbook [Internet]. Amsterdam: Focal; 2011. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=622182>

87.

Levison L. Filmmakers and Financing: Business Plans for Independents. 5th Edition. Amsterdam: Focal Press; 2007.

88.

Levison L. Filmmakers and Financing: Business Plans for Independents [Internet]. Amsterdam: Focal Press; 2016. Available from:

<https://www.proquest.com/legacydocview/EBC/4748582?accountid=11455>

89.

Lukk T. *Movie Marketing: Opening the Picture and Giving It Legs*. Los Angeles: Silman-James Press; 1997.

90.

Miller P. *Media Law for Producers*. 3rd Edition. Boston: Focal Press; 1998.

91.

Parks S. *The Insider's Guide to Independent Film Distribution*. 2nd Edition. Amsterdam: Elsevier/Focal Press; 2012.

92.

Parks S. *The Insider's Guide to Independent Film Distribution* [Internet]. 2nd Edition. Hoboken: Taylor and Francis; 2012. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=850699>

93.

Rowse D, Garrett C. *Prologger: Secrets for Blogging Your Way to a Six-Figure Income*. 2nd ed. Indianapolis, IN: Wiley;

94.

Ulin J. *The business of media distribution: monetizing film, TV, and video content in an online world* [Internet]. New York: Focal Press; 2014. Available from: <https://royalholloway.idm.oclc.org/login?url=https://www.vlebooks.com/vleweb/product/openreader?id=Holloway&isbn=9780240824543&uid=^u>

95.

Davies AP, Wistreich N, MacGregor J, Allen C, Au-Yeung HW, Applebaum S, et al. *The film finance handbook: how to fund your film*. London: Netribution;

96.

Ulin J. *The Business of Media Distribution: Monetizing Film, TV, and Video Content in an Online World*. New York: Focal Press; 2014.

97.

Culhane S. *Animation: From Script to Screen*. London: Columbus; 1989.

98.

Bolter JD, Grusin R. *Remediation: Understanding New Media*. Cambridge, Mass: MIT; 1999.

99.

Gore C. *The Ultimate Film Festival Survival Guide*. 3rd ed. Hollywood, CA: Lone Eagle Pub; 2004.

100.

Langer A. *The film festival guide: for filmmakers, film buffs, and industry professionals*. Rev. ed. Chicago: Chicago Review Press; 2000.

101.

Ascher S, Pincus E. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. 3rd Edition. New York: Plume; 2007.

102.

Broughton I. *Producers on Producing: The Making of Film and Television*. Jefferson, N.C: McFarland; 1986.

103.

Bernstein S. Film Production. 2nd Edition. Oxford: Focal; 1994.

104.

Bignell J, Orlebar J, Holland P. The Television Handbook. 3rd ed. London: Routledge; 2005.

105.

Bignell J, Orlebar J, Holland P. The Television Handbook. London: Routledge; 2005.

106.

Clark B, Spohr SJ. Guide to Postproduction for TV and Film: Managing the Process. 2nd Edition. Amsterdam: Focal Press; 2002.

107.

Clark B, Spohr SJ. Guide to Postproduction for TV and Film: Managing the Process [Internet]. Amsterdam: Focal Press; 2002. Available from: <https://www.proquest.com/legacydocview/EBC/294708?accountid=11455>

108.

Cleve B. Film Production Management. 3rd Edition. Amsterdam: Focal; 2006.

109.

Cleve B. Film Production Management [Internet]. 3rd Edition. Hoboken: Taylor and Francis; 2012. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=255231>

110.

Gates R. Production Management for Film and Video. 3rd ed. Oxford: Focal; 1999.

111.

Goodell G. Independent Feature Film Production: A Complete Guide From Concept Through Distribution. Rev. ed. New York: St. Martin's Griffin; 1998.

112.

Grove E. Raindance Producers' Lab: Lo-to-No Budget Filmmaking. Oxford: Focal; 2013.

113.

Grove E. Raindance Producers' Lab: Lo-to-No Budget Filmmaking [Internet]. 2nd Edition. New York: Focal Press; 2014. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1546810>

114.

Jones C, Jolliffe G. The Guerilla Film Makers Handbook. 3rd Edition. Vol. Guerilla guides. New York: Continuum; 2006.

115.

Koster R. The On Production Budget Book. Vol. Variety's on production series. Boston: Focal; 1997.

116.

Keating P. Hollywood Lighting From the Silent Era to Film Noir. Vol. Film and Culture. New York: Columbia University Press; 2010.

117.

Kellison C, Morrow D, Morrow K. Producing for TV and New Media. 3rd Edition. New York: Focal Press; 2015.

118.



Mamet D. On Directing Film. London: Penguin; 1992.

119.

Miller PP. Script Supervising and Film Continuity. 3rd Edition. Oxford: Focal; 1999.

120.

Miller PP. Script Supervising and Film Continuity [Internet]. 3rd Edition. Boston: Focal Press; 1999. Available from:  
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1366569>

121.

Millerson G, Owens J. Television Production. 14th Edition. Amsterdam: Focal; 2009.

122.

Millerson G. Lighting for Television and Film. 3rd Edition. Vol. The library of communication techniques. London: Focal; 1991.

123.

Ondaatje M. The Conversations: Walter Murch and the Art of Editing Film. London: Bloomsbury; 2002.

124.

Orlebar J. Digital Television Production: A Handbook. London: Arnold; 2002.

125.

Orlebar J. The Practical Media Dictionary. London: Arnold; 2003.

126.

Patz DS. Film Production Management 101: Management and Coordination in a Digital Age. 2nd Edition. Studio City, CA: Michael Wiese Productions; 2010.

127.

Rea PW, Irving DK. Producing and Directing the Short Film and Video. 5th Edition. New York: Focal Press; 2015.

128.

Irving DK, Rea PW. Producing and Directing the Short Film and Video [Internet]. 4th Edition. Hoboken: Taylor and Francis; 2013. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=535000>

129.

Reiss J. Think Outside the Box Office: The Ultimate Guide to Film Distribution in the Digital Era. Denver, Colo: Hybrid Cinema; 2010.

130.

Russo J. Making Movies: The Inside Guide to Independent Movie Production. New York, N.Y.: Dell; 1989.

131.

Singleton RS, Silver A, Koster R. Film Budgeting: Or, How Much Will It Cost to Shoot Your Movie? Los Angeles, California: Lone Eagle; 1996.

132.

Smith IH. International Film Guide 2010: The Definitive Annual Review of World Cinema. London: Wallflower; 2010.

133.

Adam K, Frayling C. Ken Adam Designs the Movies: James Bond and Beyond. London: Thames & Hudson; 2008.

134.

Barnwell J. Production Design: Architects of the Screen. Vol. Short cuts. London: Wallflower; 2004.

135.

Bruzzi S. Undressing Cinema: Clothing and Identity in the Movies. London: Routledge; 1997.

136.

Bruzzi S. Undressing Cinema: Clothing and Identity in the Movies [Internet]. London: Routledge; 1997. Available from: <https://www.taylorfrancis.com/books/9780203132203>

137.

Christie I. The Art of Film: John Box and Production Design. London: Wallflower; 2009.

138.

Ettegui P. Production Design & Art Direction. Vol. Screencraft. Hove: RotoVision; 1999.

139.

Landis DN. Dressed: A Century of Hollywood Costume Design. New York: Collins; 2007.

140.

Rizzo M. The Art Direction Handbook for Film & Television. 2nd Edition. New York: Focal Press; 2015.

141.

Rizzo M. The Art Direction Handbook for Film & Television [Internet]. 2nd Edition. Burlington, MA: Focal Press; 2015. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1734>

170

142.

Adler T. *The Producers: Money, Movies and Who Really Calls the Shots*. London: Methuen; 2004.

143.

Bach S. *Final Cut: Dreams and Disaster in the Making of Heaven's Gate*. Revised Edition. London: Pimlico; 1996.

144.

Berg AS. *Goldwyn: a Biography*. London: Simon & Schuster; 2013.

145.

Biskind P. *Easy Riders, Raging Bulls: How the Sex-Drugs-and Rock 'N' Roll Generation Changed Hollywood*. Bloomsbury; 1998.

146.

Carringer RL. *The Making of Citizen Kane*. Revised and Updated Edition. London: University of California Press; 1996.

147.

Eberts J, Ilott T. *My Indecision Is Final: The Rise and Fall of Goldcrest Films*. London: Faber; 1990.

148.

Burstein N, Morgen B. *The Kid Stays in the Picture*. Momentum Pictures; 2003.

149.

Evans R. *The Kid Stays in the Picture*. London: Faber; 2004.

150.

Goldman W. *Adventures in the Screen Trade: A Personal View of Hollywood and Screenwriting*. London New York: Grand Central Publishing; 1984.

151.

Goldman W. *Which Lie Did I Tell?: More Adventures in the Screen Trade*. London: Bloomsbury; 2000.

152.

Linson A. *A Pound of Flesh: Perilous Tales of How to Produce Movies in Hollywood*. New York: Grove Press; 1993.

153.

Mottram J. *The Sundance Kids: How the Mavericks Took Back Hollywood*. New York: Faber and Faber; 2006.

154.

Murch W. *In the Blink of an Eye: A Perspective on Film Editing*. 2nd Edition. Los Angeles: Silman-James; 2001.

155.

Obst LR. *Hello, He Lied: And Other Truths From the Hollywood Trenches*. New York: Broadway Books; 1997.

156.

Phillips J. *You'll Never Eat Lunch in This Town Again*. London: Mandarin; 1992.

157.

Pierson J. Spike, Mike, Slackers & Dykes: A Guided Tour Across a Decade of American Independent Cinema. London: Faber; 1996.

158.

Priggé S. Movie Moguls Speak: Interviews With Top Film Producers. Jefferson, N.C.: McFarland & Co; 2004.

159.

Pye M, Myles L. The Movie Brats: How the Film Generation Took Over Hollywood. London: Faber and Faber; 1979.

160.

Selznick DO, Behlmer R. Memo from David O. Selznick. London: Macmillan; 1973.

161.

Shone T. Blockbuster: How the Jaws and Jedi Generation Turned Hollywood Into a Boom-Town. London: Scribner; 2005.

162.

Altman R, Thompson D. Altman on Altman. London: Faber and Faber; 2006.

163.

Truffaut F, Scott HG. Hitchcock. Rev. ed. Vol. A touchstone book. New York: Simon & Schuster; 1984.

164.

Von Sternberg J. Fun in a Chinese Laundry. New York: Macmillan; 1965.

165.

Aronson L. Screenwriting Updated: New (And Conventional) Ways of Writing for the Screen. 1st Silman-James Edition. Los Angeles, California: Silman-James Press; 2001.

166.

Atchity KJ, Wong CL. Writing Treatments That Sell: How to Create and Market Your Story Ideas to the Motion Picture and TV Industry. 2nd Edition. New York: Henry Holt; 2003.

167.

Boozer J. Authorship in Film Adaptation. 1st Edition. Austin: University of Texas Press; 2008.

168.

Cowgill LJ. Writing Short Films: Structure and Content for Screenwriters. 2nd Edition. Los Angeles: Lone Eagle Pub; 2005.

169.

Egri L. The Art of Dramatic Writing: Its Basis in the Creative Interpretation of Human Motives. 1st Touchstone Edition. New York: Simon & Schuster; 2004.

170.

Egri L. The Art of Dramatic Writing [Internet]. Touchstone; 1972. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=5658397>

171.

Field S. The Screenwriter's Workbook. New York: Dell; 1984.

172.

Harrison S. Adaptations: From Short Story to Big Screen : 35 Great Stories That Have

Inspired Great Films. New York: Three Rivers Press; 2005.

173.

Halperin M. Writing the Killer Treatment: Selling Your Story Without a Script. Studio City, Calif: Michael Wiese; 2002.

174.

Indick W. Psychology for Screenwriters: Building Conflict in Your Script. Studio City, Ca: Michael Wiese Productions; 2004.

175.

Johnstone K. Impro for Storytellers: Theatresports and the Art of Making Things Happen. London: Faber; 1999.

176.

King V. How to Write a Movie in 21 Days: The Inner Movie Method. Harper; 1988.

177.

Krevolin RW. Screenwriting From the Soul: Letters to an Aspiring Screenwriter. 1st Edition. Los Angeles: Renaissance Books; 1998.

178.

McKee R. Story: Substance, Structure, Style, and the Principles of Screenwriting. London: Methuen; 1999.

179.

Orwell G. Why I Write. Vol. 20. London: Penguin; 2004.

180.



Rabiger M. *Developing Story Ideas*. Oxford: Focal; 1998.

181.

Rotcop K. *The Perfect Pitch: How to Sell Yourself and Your Movie Idea to Hollywood*. 2nd Edition. Studio City, CA: Michael Wiese Productions; 2009.

182.

Seger L. *The Art of Adaptation: Turning Fact and Fiction Into Film*. New York: H. Holt; 1992.

183.

Seger L. *Making a Good Writer Great: A Creativity Workbook for Screenwriters*. Los Angeles, CA: Silman-James Press; 1999.

184.

Thompson K. *Storytelling in the New Hollywood: Understanding Classical Narrative Technique*. Cambridge, Mass: Harvard University Press; 1999.

185.

Tierno M. *Aristotle's Poetics for Screenwriters: Storytelling Secrets From the Greatest Mind in Western Civilization*. New York: Hyperion; 2002.

186.

Trottier D. *The Screenwriter's Bible: A Complete Guide to Writing, Formatting and Selling Your Script*. 3rd Edition Expanded & Updated. Los Angeles: Silman-James; 1998.

187.

Vogler C. *The Writer's Journey: Mythic Structure for Writers*. 3rd ed. Studio City, CA: Michael Wiese Productions; 2007.

188.

Boal A. Theatre of the Oppressed. New ed. London: Pluto Press; 2008.

189.

Boal A, Leal-McBride MO, Leal McBride CA, Fryer E. Theatre of the Oppressed [Internet]. Vol. Get political. London: Pluto Press; 2008. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://lib.myilibrary.com?id=200610>

190.

Brook P. The Empty Space. 1st Touchstone ed. New York: Simon & Schuster; 1996.

191.

Cardullo B. Playing to the Camera: Film Actors Discuss Their Craft. New Haven: Yale University Press; 1998.

192.

Grotowski J, Barba E. Towards a Poor Theatre [Internet]. 1st Routledge ed. New York: Routledge; 2002. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1075038>

193.

Stanislavsky KS. An Actor Prepares. London: Methuen Drama; 1980.

194.

Stanislavsky KS. An Actor Prepares [Internet]. New York: Routledge; 2003. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=668654>

195.

Ciecko AT. Contemporary Asian Cinema: Popular Culture in a Global Frame. English ed. Oxford: Berg; 2006.

196.

Braudy L, Cohen M. *Film Theory and Criticism: Introductory Readings*. 7th ed. New York: Oxford University Press; 2009.

197.

Bazin A. *What Is Cinema?: Vol. I*. New ed. Berkeley: University of California Press; 2005.

198.

Berger J. *Ways of Seeing*. London: Penguin; 2008.

199.

Bordwell D, Staiger J, Thompson K. *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*. London: Routledge & Kegan Paul; 1985.

200.

Bordwell D, Thompson K, Staiger J. *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960* [Internet]. London: Routledge; 1988. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.mylibrary.com?id=5910>

201.

Grant BK. *Auteurs and Authorship: A Film Reader*. Malden, Mass: Blackwell; 2008.

202.

Gripsrud J. *Understanding Media Culture*. London: Arnold; 2002.

203.

Izod J. *Screen, Culture, Psyche: A Post-Jungian Approach to Working With the Audience*.

London: Routledge; 2006.

204.

Izod J. Screen, Culture, Psyche: A Post-Jungian Approach to Working With the Audience [Internet]. London, [England]: Routledge; 2016. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=4391195>

205.

Mulvey L. Visual Pleasure and Narrative Cinema. In: Issues in Feminist Film Criticism. Bloomington: Indiana University Press; 1990.

206.

Thomson D. The Whole Equation: A History of Hollywood. London: Abacus; 2006.

207.

Anderson GH. Video Editing and Post-Production: A Professional Guide. Knowledge Industry Publications Inc; 1984.

208.

Arijon D. Grammar of the Film Language. Los Angeles: Silman-James; 1976.

209.

Arundale S, Trieu T. Modern Post: Postproduction Workflows and Techniques for Digital Filmmakers. Burlington, MA: Focal Press; 2014.

210.

Arundale S, Trieu T. Modern Post: Postproduction Workflows and Techniques for Digital Filmmakers [Internet]. Burlington, MA: Focal Press; 2014. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1757878>

211.

Aumont J. Montage Eisenstein. London: BFI Publishing; 1987.

212.

Staten G. The Avid Handbook: Advanced Techniques, Strategies, and Survival Information for Avid Editing Systems. 5th Edition. Focal Press; 2008.

213.

Bazin A. What Is Cinema?: Vol. I. New ed. Berkeley: University of California Press; 2005.

214.

Benedetti R. Creative Postproduction: Editing, Sound, Visual Effects, and Music for Film and Video. Boston; London: Pearson; 2003.

215.

Block B. The Visual Story: Creating the Visual Structure of Film, TV and Digital Media. 2nd Edition. Oxford: Focal; 2008.

216.

Bordwell D. The Cinema of Eisenstein. Cambridge, Mass: Harvard University Press; 1993.

217.

Bordwell D. The Classical Hollywood Cinema: Film Style & Mode of Production to 1960. London: Routledge & Kegan Paul; 1985.

218.

Bordwell D. The Classical Hollywood Cinema: Film Style & Mode of Production to 1960 [Internet]. London: Routledge; 1988. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=5910>

219.

Bordwell D. Film Art: An Introduction [Internet]. Eleventh edition. New York, NY: McGraw-Hill Education; 2017. Available from: <https://www-vlebooks-com.ezproxy01.rhul.ac.uk/Vleweb/Product/Index/1993344?page=0>

220.

Thompson R. Grammar of the Edit. Oxford: Focal; 1993.

221.

Browne SE. High Definition Postproduction: Editing and Delivering HD Video. Amsterdam: Focal; 2007.

222.

Browne SE. High Definition Postproduction: Editing and Delivering HD Video [Internet]. Amsterdam: Focal; 2007. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=287936>

223.

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

224.

Burch N, Michelson A. To the Distant Observer: Form and Meaning in the Japanese Cinema. London: Scolar; 1979.

225.

Burder J. Technique of Editing 16mm Film, The (Library of Communication Techniques).

Focal P.; 1988.

226.

Carrière JC. *The Secret Language of Film*. New York: Pantheon Books; 1994.

227.

Chandler G. *Cut by Cut: Editing Your Film or Video*. 2nd Edition. Studio City, California: Michael Wiese; 2012.

228.

Chandler G. *Film Editing: Great Cuts Every Filmmaker and Movie Lover Must Know*. Studio City, California: Michael Wiese; 2009.

229.

Christie I, Taylor R. *Eisenstein Rediscovered*. London: Routledge; 1993.

230.

Christie I, Taylor R. *Eisenstein Rediscovered* [Internet]. London: Routledge; 1993. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=14161>

231.

Clark B, Spohr SJ. *Guide to Postproduction for TV and Film: Managing the Process*. 2nd ed. Amsterdam: Focal Press; 2002.

232.

Clark B, Spohr SJ. *Guide to Postproduction for TV and Film: Managing the Process* [Internet]. Amsterdam: Focal Press; 2002. Available from: <http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=100579>

233.

Coleman LJ, Friedberg D. Make the Cut: A Guide to Becoming a Successful Assistant Editor in Film and TV. Amsterdam: Focal; 2010.

234.

Coleman LJ, Friedberg D. Make the Cut: A Guide to Becoming a Successful Assistant Editor in Film and TV [Internet]. Amsterdam: Focal; 2010. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=566645>

235.

Compesi RJ. Video Field Production and Editing. 7th Edition. New York: Focal Press; 2017.

236.

Compesi RJ. Video Field Production and Editing [Internet]. 7th Edition. Boston, MA: Pearson Allyn and Bacon; 2007. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4186105>

237.

Crary J. Techniques of the Observer: On Vision and Modernity in the Nineteenth Century. Cambridge, Mass: MIT Press; 1990.

238.

Crittenden R. Film and Video Editing [Internet]. 2nd Edition. London: Blueprint; 1995. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=181680>

239.

Crittenden R. Fine cuts: the art of European film editing. Oxford: Focal; 2006.

240.



Crittenden R. Fine Cuts: The Art of European Film Editing [Internet]. Oxford: Focal; 2006. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=269878>

241.

Dancyger K. The Technique of Film and Video Editing: History, Theory, and Practice. 5th Edition. Amsterdam: Focal; 2011.

242.

Deleuze G. Cinema 1: The Movement-Image. London: Athlone; 1992.

243.

Deleuze G. Cinema 1: The Movement-Image [Internet]. London: Continuum; 2005. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=742682>

244.

Deleuze G. Cinema 2: The Time-Image. London: Athlone; 1989.

245.

Dmytryk E. On Film Editing: An Introduction to the Art of Film Construction [Internet]. Boston: Focal Press; 1984. Available from: [https://librarysearch.royalholloway.ac.uk/permalink/f/c63g94/44ROY\\_ALMA\\_DS5188346440002671](https://librarysearch.royalholloway.ac.uk/permalink/f/c63g94/44ROY_ALMA_DS5188346440002671)

246.

Eisenstein S, Leyda J. Film Form: Essays in Film Theory. San Diego, [Calif.]: Harvest; 1977.

247.

Eisenstein S, Leyda J. The Film Sense. [Rev. ed.]. New York: Harcourt Brace Jovanovich; 1975.

248.

Eisenstein S, Taylor R. Selected Works: Vol. 1. London: BFI; 1988.

249.

Eisenstein S, Taylor R. Selected Works: Vol. 2: Towards a Theory of Montage / Edited by Michael Glenny and Richard Taylor. London: BFI; 1991.

250.

Eisenstein S, Taylor R. Selected Works: Vol. 3: Writings, 1934-47. London: BFI; 1996.

251.

Elsa

..  
sser T, Barker A. Early Cinema: Space, Frame, Narrative. London: BFI; 1990.

252.

Fairservice D. Film Editing: History, Theory, and Practice - Looking at the Invisible. Manchester: Manchester University Press; 2001.

253.

Fowler J. Editing Digital Film: Integrating Final Cut Pro, Avid, and Media 100 [Internet]. Boston: Focal Press; 2001. Available from:  
[https://librarysearch.royalholloway.ac.uk/permalink/f/1cm8pdv/TN\\_cdi\\_proquest\\_ebookcentral\\_EBC1074611](https://librarysearch.royalholloway.ac.uk/permalink/f/1cm8pdv/TN_cdi_proquest_ebookcentral_EBC1074611)

254.

Giorgianni EJ, Madden TE. Digital color management: encoding solutions [Internet]. 2nd ed. Chichester: Wiley; 2008. Available from:  
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=406492>

255.

Douin JL. Jean-Luc Godard. édition augmentée. Paris: Rivages; 1994.

256.

Hanson M. The End of Celluloid: Film Futures in the Digital Age. RotoVision; 2014.

257.

Hollyn N. The Film Editing Room Handbook: How to Tame the Chaos of the Editing Room [Internet]. Peachpit Press; 2009. Available from:  
[https://librarysearch.royalholloway.ac.uk/permalink/f/1ivluo0/44ROY\\_ALMA\\_DS2147962090002671](https://librarysearch.royalholloway.ac.uk/permalink/f/1ivluo0/44ROY_ALMA_DS2147962090002671)

258.

Hullfish S. The Art and Technique of Digital Color Correction. 2nd Edition. Amsterdam: Focal; 2012.

259.

James J. Digital Intermediates for Film and Video. New York: Focal Press; 2016.

260.

James J. Fix It in Post: Solutions for Post Production Problems. Amsterdam: Focal; 2009.

261.

James J. Fix It in Post: Solutions for Post Production Problems [Internet]. Amsterdam: Focal; 2009. Available from:  
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=421181>

262.

Kennel G. Color and Mastering for Digital Cinema. Amsterdam: Focal; 2006.

263.

Kerner M. The Art of the Sound Effects Editor. Focal Press; 1989.

264.

LaValley AJ. Eisenstein at 100: A Reconsideration. Rutgers University Press; 2001.

265.

Levin CM. Post: The Theory and Technique of Digital Nonlinear Motion Picture Editing. Pearson; 2002.

266.

LoBrutto V. Selected Takes: Film Editors on Editing. New York: Praeger; 1991.

267.

Lustig M. Music Editing for Motion Pictures. Communication Arts Books; 1980.

268.

Manovich L. The Language of New Media. Cambridge, Mass: MIT Press; 2001.

269.

Manovich L. The Language of New Media [Internet]. 1st MIT Press Paperback Edition. Cambridge, Mass: MIT Press; 2002. Available from:  
<http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=138702>

270.

McAlister MJ. The Language of Visual Effects. Lone Eagle Publishing Co; 1993.

271.

McGrath D. Editing & Post-Production. Boston: Focal Press; 2001.

272.

Vertov D, Michelson A. Kino-Eye. Berkeley: California University Press; 1984.

273.

Miller PP. Script Supervising and Film Continuity. 3rd Edition. Oxford: Focal; 1999.

274.

Miller PP. Script Supervising and Film Continuity [Internet]. 3rd Edition. Boston: Focal Press; 1999. Available from:  
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1366569>

275.

Newton D, Gaspard J. Digital filmmaking 101. Studio City, Calif: Michael Wiese; 2001.

276.

Nizhnii V. Lessons with Eisenstein. 1st paperback ed. New York: Da Capo Press; 1979.

277.

Ohanian TA. Digital Nonlinear Editing: New Approaches to Editing Film and Video. Boston: Focal; 1993.

278.

Oldham G. First cut: conversations with film editors. Los Angeles: University of California Press; 1992.

279.

Oldham G. *First Cut 2: More Conversations With Film Editors*. London: University of California Press; 2012.

280.

Ondaatje M. *The Conversations: Walter Murch and the Art of Editing Film*. London: Bloomsbury; 2002.

281.

Pearlman K. *Cutting Rhythms: Shaping the Film Edit*. Amsterdam: Focal; 2009.

282.

Pearlman K. *Cutting Rhythms: Shaping the Film Edit* [Internet]. Amsterdam: Focal; 2009. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=421208>

283.

Pudovkin VI. *Film Technique and Film Acting*. Philadelphia, PA: Richard West; 1975.

284.

Purcell J. *Dialogue Editing for Motion Pictures: A Guide to the Invisible Art*. Amsterdam: Focal; 2007.

285.

Purcell J. *Dialogue Editing for Motion Pictures: A Guide to the Invisible Art* [Internet]. Amsterdam: Focal; 2007. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=297078>

286.

Ratcliff JD. *Timecode: a user's guide*. 3rd ed. Boston: Focal Press; 1999.

287.

Ratcliff JD. Timecode: a user's guide [Internet]. 3rd ed. Boston: Focal Press; 1999. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4185736>

288.

Reisz K, Millar G. The Technique of Film Editing. 2nd Edition. Oxford: Focal Press; 1999.

289.

Rose J, Rose J. Audio Postproduction for Film and Video. 2nd Edition. Amsterdam: Focal; 2009.

290.

Rosenblum R, Karen R. When the Shooting Stops, the Cutting Begins: A Film Editor's Story. New York: Da Capo; 1986.

291.

Rowlands A. Continuity in Film and Video: A Handbook for Directors, Script Supervisors and PAs. Focal Press; 1989.

292.

Rubin M, Diamond R. Nonlinear: a field guide to digital video and film editing. 4th ed. Gainesville, Fla: Triad; 2000.

293.

Ryan RT. History of Motion Picture Colour Technology. Focal Press; 1977.

294.

Salt B. Film Style and Technology: History and Analysis. 3rd ed. London: Starword; 2009.

295.

Schneider A. *Electronic Post-Production and Videotape Editing*. Focal Press; 1989.

296.

Van Sijll J. *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know*. Studio City, California: Michael Wiese; 2005.

297.

Solomons T. *The Avid Digital Editing Room Handbook*. Silman-James Press; 1999.

298.

Eisenstein S. *The Eisenstein Reader*. B.F.I.; 1998.

299.

Tarkovskii

AA. *Sculpting in Time: Reflections on the Cinema*. Revised edition. London: Faber; 1989.

300.

Tarkovskii

AA. *Sculpting in time: reflections on the cinema*. Austin, [Tex.]: University of Texas Press; 1989.

301.

Truffaut F, Scott H. *Hitchcock*. [S.l.]: Ramsay; 1985.

302.



Vaughan D. Portrait of an Invisible Man: Working Life of Stewart McAllister, Film Editor. BFI Publishing; 1983.

303.

Walter E. The Technique of the Film Cutting Room. Focal Press; 1982.