

MA3071: Contemporary British Cinema: Issues and Themes (2016-17)

MA3071: Contemporary British Cinema: Issues and Themes (2016-17)

[View Online](#)



1.

Ashby J, Higson A. British Cinema: Past and Present. Routledge; 2000.

2.

Barr C. All Our Yesterdays: 90 Years of British Cinema. BFI Pub; 1986.

3.

Barrow S, White J. Fifty Key British Films. Vol Routledge key guides. Routledge; 2008.

4.

Curran J, Porter V. British Cinema History. Weidenfeld and Nicolson; 1983.

5.

Higson A. Dissolving Views: Key Writings on British Cinema. Vol Rethinking British cinema. Cassell; 1996.

6.

Leach J. British Film. Vol National film traditions. Cambridge University Press; 2004.

7.

McFarlane B. *The Cinema of Britain and Ireland*. Wallflower; 2005.

8.

Murphy R. *The British Cinema Book*. 2nd ed. BFI; 2001.

9.

Sargeant A. *British Cinema: A Critical History*. British Film Institute; 2005.

10.

Street S. *British National Cinema*. 2nd ed. Routledge; 2009.

11.

Street S. *British National Cinema*. Routledge; 2009.

<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=432836>

12.

Auty M, Roddick N. *British Cinema Now*. British Film Institute; 1985.

13.

Brown M. *A Licence to Be Different: The Story of Channel 4*. BFI; 2007.

14.

Dyja E. *Studying British Cinema: The 1990s*. Auteur; 2010.

15.

Fitzgerald J. *Studying British Cinema, 1999-2009*. Auteur; 2010.

16.

Friedman LD. Fires Were Started: British Cinema and Thatcherism. 2nd ed. Wallflower; 2006.

17.

Hacker J, Price D. Take Ten: Contemporary British Film Directors. Clarendon; 1991.

18.

Murphy R. British Cinema of the 90s. British Film Institute; 2000.

19.

Hill J. British Cinema in the 1980s: Issues and Themes. Clarendon Press; 1999.

20.

Leggott J. Contemporary British Cinema: From Heritage to Horror. Vol Short cuts. Wallflower Press; 2008.

21.

Leggott J. Contemporary British Cinema: From Heritage to Horror. Vol Short cuts. Wallflower Press; 2008.

22.

Murphy R. British Cinema of the 90s. British Film Institute; 2000.

23.

Chapman J. Past and Present: National Identity and the British Historical Film. Vol Cinema and society. I. B. Tauris; 2005.

<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9786000009908>

24.

Higson A. English Heritage, English Cinema: Costume Drama Since 1980. Oxford University Press; 2003.

25.

Higson A. Film England. I.B. Tauris; 2011.

<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780857718976>

26.

Monk C, Dawsonera. Heritage Film Audiences: Period Films and Contemporary Audiences in the UK. Edinburgh University Press; 2011.

<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780748647040>

27.

Monk C. Heritage Film Audiences: Period Films and Contemporary Audiences in the UK. Edinburgh University Press; 2011.

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=6721486270002671&institutionId=2671&customerId=2670

28.

Monk C, Sargeant A. British Historical Cinema: The History, Heritage and Costume Film. Vol British popular cinema. Routledge; 2002.

29.

Piddock J. Contemporary Costume Film: Space, Place and the Past. BFI; 2004.

30.

Vidal B. Heritage Film: Nation, Genre and Representation. Vol Short cuts series. Wallflower; 2012. <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=909598>

31.

Wollen T. Over Our Shoulders: Nostalgic Screen Fictions for the 1980s. In: Enterprise and Heritage: Crosscurrents of National Culture. Routledge; 1991:178-193.

32.

Wollen T. Over Our Shoulders: Nostalgic Screen Fictions for the 1980s. In: Enterprise and Heritage: Crosscurrents of National Culture. Routledge; 1991:178-193.

<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203991947>

33.

Dave P. Visions of England: Class and Culture in Contemporary Cinema. Vol Talking images series. Berg; 2006.

34.

Dave P. Tragedy, Ethics and History in Contemporary British Social Realist Film. In: British Social Realism in the Arts Since 1940. Palgrave Macmillan; 2011:17-56.

<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780230306387>

35.

Forrest D. Better Things (Duane Hopkins, 2008) and New British Realism. *New Cinemas: Journal of Contemporary Film*. 2010;8(1):31-43. doi:10.1386/ncin.8.1.31_1

36.

Loach K, Fuller G. Loach on Loach. Faber; 1998.

37.

Hallam J. Film, Class and National Identity: Re-imagining Communities. In: British Cinema: Past and Present. Routledge; 2000:261-273.

38.

Hill J. Politics, Realism and Ken Loach. In: Cinema and Politics: Turkish Cinema and New Europe. Cambridge Scholars; 2009:70-81.
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781443804158>

39.

Hill J. Ken Loach: The Politics of Film and Television. BFI/Palgrave MacMillan; 2011.

40.

Knight D. Naturalism, Narration and Critical Perspective: Ken Loach and the Experimental Method. In: Agent of Challenge and Defiance: The Films of Ken Loach. Vol Cinema voices. Flick; 1997:60-81.

41.

Lay S. British Social Realism: From Documentary to Brit Grit. Vol Short cuts. Wallflower; 2002.

42.

Leigh J. The Cinema of Ken Loach: Art in the Service of the People. Vol Directors' cuts. Wallflower Press; 2002.

43.

Knight D. "Naturalism, Narration and Critical Perspective: Ken Loach and the Experimental Method" in Agent of Challenge and Defiance: The Films of Ken Loach. In: Agent of Challenge and Defiance: The Films of Ken Loach. Vol Cinema voices. Flick; 1997.

44.

Lay S. British Social Realism: From Documentary to Brit Grit. Vol Short cuts. Wallflower; 2002.

45.

Leigh J. The Cinema of Ken Loach: Art in the Service of the People. Vol Directors' cuts. Wallflower Press; 2002.

46.

McKnight G. Agent of Challenge and Defiance: The Films of Ken Loach. Vol Cinema voices. Flick; 1997.

47.

Williams R. A Lecture on Realism. *Screen*. 1977;18(1):61-74. doi:10.1093/screen/18.1.61

48.

Bordwell D. The Art Cinema as a Mode of Film Practice. *Film Criticism*. 1979;4(1):56-64.
<http://www.jstor.org/stable/44018650>

49.

Eley G. Distant Voices, Still Lives The Family is a Dangerous Place: Memory Gender, and the Image of the Working Class. In: *Revisioning History: Film and the Construction of a New Past*. Princeton University Press; 1995:17-43.

50.

Everett W. Terence Davies. Manchester University Press; 2004.

51.

Farley P. Distant Voices, Still Lives. British Film Institute; 2006.

52.

Lawrence A. The Films of Peter Greenaway. Vol Cambridge film classics. Cambridge University Press; 1997.

53.

Neale S. Art Cinema as Institution. *Screen*. 1981;22(1):11-40. doi:10.1093/screen/22.1.11

54.

O'Pray M. The British Avant-Garde and Art Cinema from the 1970s to the 1990s. In: Dissolving Views: Key Writings on British Cinema. Vol Rethinking British cinema. Cassell; 1996:178-190.

55.

Orr J. The Art of National Identity: Peter Greenaway and Derek Jarman. In: British Cinema: Past and Present. Routledge; 2000:327-338.

56.

Orr J. Romantics and Modernists in British Cinema. Vol Edinburgh studies in film. Edinburgh University Press; 2012.

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=6716971420002671&institutionId=2671&customerId=2670

57.

Pally M. Order vs. Chaos: The Films of Peter Greenaway. *Cinéaste*. 1991;18(3):3-37.
<http://www.jstor.org/stable/41687085>

58.

Smith M. Modernism and the Avant-Gardes. In: The Oxford Guide to Film Studies. Oxford University Press; 1998:395-412.

59.

Walsh M. Allegories of Thatcherism: The Films of Peter Greenaway. In: British Cinema and Thatcherism. UCL Press; 1993:255-277.

60.

Wayne M. The Politics of Contemporary European Cinema. Intellect; 2002.

61.

Wayne M. The Politics of Contemporary European Cinema: Histories, Borders, Diasporas. Intellect Books; 2002.
<http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=47661>

62.

Wollen P. 'The Last New Wave: Modernism in the British Films of the Thatcher Era', in British Cinema and Thatcherism: Fires Were Started. In: British Cinema and Thatcherism: Fires Were Started. UCL Press; 1993.

63.

Woods A. Being Naked, Playing Dead: The Art of Peter Greenaway. Manchester University Press; 1996.

64.

Bell M, Williams M. British Women's Cinema. Vol British popular cinema. Routledge; 2010.

65.

Bell M, Williams M. British Women's Cinema. Routledge; 2009.

<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203872000>

66.

Chibnall S, Petley J. British Horror Cinema. Routledge; 2001.

67.

Chibnall S, Murphy R. British Crime Cinema. Vol British Popular Cinema series. Routledge; 1999.

68.

Chibnall S, Murphy R. British Crime Cinema. Routledge; 2005.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=237304>

69.

Elliott P. Studying the British Crime Film. Vol Studying british cinema series. Auteur Publishing; 2014.

70.

Hunter IQ, Porter L. British Comedy Cinema. Vol British popular cinema. Routledge; 2012.

71.

Hunter IQ, Porter L. British Comedy Cinema. Vol British popular cinema. Routledge; 2012.
<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203146330>

72.

Mather N. Tears of Laughter: Comedy-Drama in 1990s British Cinema. Manchester University Press; 2006.

73.

Pirie D. A New Heritage of Horror: The English Gothic Cinema. [New ed.]. I. B. Tauris; 2008.

74.

Rose J. Beyond Hammer: British Horror Cinema Since 1970. Auteur; 2009.

75.

Simpson MJ. Urban Terrors: New British Horror Cinema, 1997-2008. Hemlock Books; 2012.

76.

Smith J. Withnail and Us: Cult Films and Film Cults in British Cinema. Vol Cinema and society. I. B. Tauris; 2010.

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=6726528780002671&institutionId=2671&customerId=2670