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

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



Ashby, J., & Higson, A. (2000). British Cinema: Past and Present. Routledge.

Auty, M., & Roddick, N. (1985). British Cinema Now. British Film Institute.

Barr, C. (1986). All Our Yesterdays: 90 Years of British Cinema. BFI Pub.

Barrow, S., & White, J. (2008). Fifty Key British Films: Vol. Routledge key guides. Routledge.

Bell, M., & Williams, M. (2009). British Women's Cinema [Electronic book]. Routledge. http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203872000

Bell, M., & Williams, M. (2010). British Women's Cinema: Vol. British popular cinema. Routledge.

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

Brown, M. (2007). A Licence to Be Different: The Story of Channel 4. BFI.

Chapman, J. (2005). Past and Present: National Identity and the British Historical Film: Vol. Cinema and society [Electronic book]. I. B. Tauris.

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

Chibnall, S., & Murphy, R. (1999). British Crime Cinema: Vol. British Popular Cinema series. Routledge.

Chibnall, S., & Murphy, R. (2005). British Crime Cinema [Electronic book]. Routledge. https://ebookcentral.proguest.com/lib/rhul/detail.action?docID=237304

Chibnall, S., & Petley, J. (2001). British Horror Cinema. Routledge.

Curran, J., & Porter, V. (1983). British Cinema History. Weidenfeld and Nicolson.

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

Dave, P. (2011). Tragedy, Ethics and History in Contemporary British Social Realist Film

[Electronic book]. In British Social Realism in the Arts Since 1940 (pp. 17–56). Palgrave Macmillan.

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

Dyja, E. (2010). Studying British Cinema: The 1990s. Auteur.

Eley, G. (1995). 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 (pp. 17–43). Princeton University Press.

Elliott, P. (2014). Studying the British Crime Film: Vol. Studying british cinema series. Auteur Publishing.

Everett, W. (2004). Terence Davies. Manchester University Press.

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

Fitzgerald, J. (2010). Studying British Cinema, 1999-2009. Auteur.

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

Friedman, L. D. (2006). Fires Were Started: British Cinema and Thatcherism (2nd ed). Wallflower.

Hacker, J., & Price, D. (1991). Take Ten: Contemporary British Film Directors. Clarendon.

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

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

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

Higson, A. (2011). Film England [Electronic book]. I.B. Tauris.

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

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

Hill, J. (2009). Politics, Realism and Ken Loach [Electronic book]. In Cinema and Politics: Turkish Cinema and New Europe (pp. 70–81). Cambridge Scholars. http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781443804158

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

Hunter, I. Q., & Porter, L. (2012a). British Comedy Cinema: Vol. British popular cinema. Routledge.

Hunter, I. Q., & Porter, L. (2012b). British Comedy Cinema: Vol. British popular cinema [Electronic book]. Routledge.

http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203146330

Knight, D. (1997a). 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 (pp. 60–81). Flick.

Knight, D. (1997b). "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.

Lawrence, A. (1997). The Films of Peter Greenaway: Vol. Cambridge film classics. Cambridge University Press.

Lay, S. (2002a). British Social Realism: From Documentary to Brit Grit: Vol. Short cuts. Wallflower.

Lay, S. (2002b). British Social Realism: From Documentary to Brit Grit: Vol. Short cuts. Wallflower.

Leach, J. (2004). British Film: Vol. National film traditions. Cambridge University Press.

Leggott, J. (2008a). Contemporary British Cinema: From Heritage to Horror: Vol. Short cuts. Wallflower Press.

Leggott, J. (2008b). Contemporary British Cinema: From Heritage to Horror: Vol. Short cuts. Wallflower Press.

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

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

Loach, K., & Fuller, G. (1998). Loach on Loach. Faber.

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

McFarlane, B. (2005). The Cinema of Britain and Ireland. Wallflower.

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

Monk, C. (2011). Heritage Film Audiences: Period Films and Contemporary Audiences in the UK [Electronic resource]. Edinburgh University Press.

Monk, C. & Dawsonera. (2011). Heritage film audiences: period films and contemporary audiences in the UK [Electronic book]. Edinburgh University Press. http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780748647040

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

Murphy, R. (2000a). British Cinema of the 90s. British Film Institute.

Murphy, R. (2000b). British Cinema of the 90s. British Film Institute.

Murphy, R. (2001). The British Cinema Book (2nd ed). BFI.

Neale, S. (1981). Art Cinema as Institution. Screen, 22(1), 11–40. https://doi.org/10.1093/screen/22.1.11

O'Pray, M. (1996). 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 (pp. 178–190). Cassell.

Orr, J. (2000). The Art of National Identity: Peter Greenaway and Derek Jarman. In British Cinema: Past and Present (pp. 327–338). Routledge.

Orr, J. (2012). Romantics and Modernists in British Cinema: Vol. Edinburgh studies in film. Edinburgh University Press.

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

Pidduck, J. (2004). Contemporary Costume Film: Space, Place and the Past. BFI.

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

Rose, J. (2009). Beyond Hammer: British Horror Cinema Since 1970. Auteur.

Sargeant, A. (2005). British Cinema: A Critical History. British Film Institute.

Simpson, M. J. (2012). Urban Terrors: New British Horror Cinema, 1997-2008. Hemlock Books.

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

Smith, M. (1998). Modernism and the Avant-Gardes. In The Oxford Guide to Film Studies (pp. 395–412). Oxford University Press.

Street, S. (2009a). British National Cinema (2nd ed). Routledge.

Street, S. (2009b). British National Cinema [Electronic book]. Routledge. https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=432836

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

Walsh, M. (1993). Allegories of Thatcherism: The Films of Peter Greenaway. In British Cinema and Thatcherism (pp. 255–277). UCL Press.

Wayne, M. (2002a). The Politics of Contemporary European Cinema. Intellect.

Wayne, M. (2002b). The Politics of Contemporary European Cinema: Histories, Borders, Diasporas [Electronic book]. Intellect Books. http://ezproxy01.rhul.ac.uk/login?url=http://www.myilibrary.com?id=47661

Williams, R. (1977). A Lecture on Realism. Screen, 18(1), 61–74. https://doi.org/10.1093/screen/18.1.61

Wollen, P. (1993). '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.

Wollen, T. (1991a). Over Our Shoulders: Nostalgic Screen Fictions for the 1980s. In Enterprise and Heritage: Crosscurrents of National Culture (pp. 178–193). Routledge.

Wollen, T. (1991b). Over Our Shoulders: Nostalgic Screen Fictions for the 1980s [Electronic book]. In Enterprise and Heritage: Crosscurrents of National Culture (pp. 178–193). Routledge.

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

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