

Contemporary Hollywood Cinema (FLM020X348A) (Academic year 2024-2025)

[View Online](#)

Allen, Michael. 2002. Contemporary US Cinema. Harlow: Longman.

Anon. n.d.-a. 'A Short History of Black US Indie Cinema | BFI'. Retrieved (<https://www.bfi.org.uk/news-opinion/news-bfi/features/short-history-black-us-indie-cinema>).

Anon. n.d.-b. 'A World Ruled by Hilarity: Gender and Low Comedy in the Films of Amy Heckerling □ Senses of Cinema'. Retrieved (<http://sensesofcinema.com/2002/filmmaker-profiles/heckerling/>).

Anon. n.d.-c. 'Baker, Geoffrey. (2005) "Social Mobility in Reagan-Era Teen Films: From Inaugural Optimism to the Invention of Generation X"'. Retrieved (http://www.americanpopularculture.com/archive/politics/reagan_era_films.htm).

Anon. n.d.-d. 'Bowling for Columbine Part 1 - Roehampton Online Broadcasts - Powered by Planet eStream'.

Anon. n.d.-e. 'Bowling for Columbine Part 2 - Roehampton Online Broadcasts - Powered by Planet eStream'.

Anon. n.d.-f. 'Course: Contemporary Hollywood Cinema- FLM020X348A'.

Anon. n.d.-g. 'Ferris Bueller's Day Off - Roehampton Online Broadcasts - Powered by Planet eStream'.

Anon. n.d.-h. 'Performing Masculinity: The Star Persona of Tom Cruise - Research - Royal Holloway, University of London'.

Anon. n.d.-i. 'Rambo – First Blood, Part II : Part 1 - Roehampton Online Broadcasts - Powered by Planet eStream'.

Anon. n.d.-j. 'Rambo – First Blood, Part II: Part 2 - Roehampton Online Broadcasts - Powered by Planet eStream'.

Anon. n.d.-k. 'Slacker (1991)'.

Anon. n.d.-l. 'The French Connection - Roehampton Online Broadcasts'.

Arin Keeble. n.d. 'Why Spike Lee's 25th Hour Is the Most Enduring Film about 9/11'. The Conversation.

Benson, Thomas W., and Brian J. Snee, eds. 2015. *Michael Moore and the Rhetoric of Documentary*. Carbondale, [Illinois]: Southern Illinois University Press.

Birkenstein, Jeff, Anna Froula, Karen Randell, and ebrary, Inc. 2010. *Reframing 9/11: Film, Popular Culture and the 'War on Terror'*. New York: Continuum.

Biskind, Peter. 2004. 'Introduction: The Story Til Now'. Pp. 8-26 in *Down and dirty pictures: Miramax, Sundance and the rise of independent film*. London: Bloomsbury.

Bogdanovich, Peter, and Larry McMurty. 1994. 'The Last Picture Show'.

Bogle, Donald. 2016. *Toms, Coons, Mulattoes, Mammies, and Bucks: An Interpretive History of Blacks in American Films*. Updated and expanded 5th edition. New York: Bloomsbury Academic, an imprint of Bloomsbury Publishing Inc.

Bruzzi, Stella and NetLibrary, Inc. 2006. *New Documentary*. 2nd ed. London: Routledge.

Cimino, Michael. 2000. 'Heaven's Gate'.

Diawara, Manthia and American Film Institute. 1993. *Black American Cinema*. New York: Routledge.

Dixon, Wheeler W. 2004. *Film and Television after 9/11*. Carbondale: Southern Illinois University Press.

Dyer, Richard. 2004. *Heavenly Bodies: Film Stars and Society*. 2nd ed. London: Routledge.

Dyer, Richard, and Paul McDonald. 1997. *Stars*. New ed. London: BFI Publishing.

Ellis, John. 2015. *Visible Fictions: Cinema, Television, Video*. Revised edition. London: Routledge.

Hayward, Susan. 2012. *Cinema Studies: The Key Concepts*. 4th ed. London: Routledge.

Hopper, Dennis. 2001. 'Easy Rider'.

Jeffords, Susan. 1994. 'Hard Bodies: The Reagan Heroes'. Pp. 24-63 in *Hard bodies: Hollywood masculinity in the Reagan era*. New Brunswick, N.J.: Rutgers University Press.

Kellner, Douglas. 2013. 'On Truth, Objectivity and Partisanship'. Pp. 59-67 in *The documentary film book*, edited by B. Winston. Basingstoke, Hampshire: Palgrave Macmillan.

Kellner, Douglas and ebrary, Inc. 2010. *Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era*. Malden, MA: Wiley-Blackwell.

King, Geoff. 2002a. *New Hollywood Cinema: An Introduction*. New York: Columbia University Press.

King, Geoff. 2002b. *New Hollywood Cinema: An Introduction*. New York: Columbia

University Press.

King, Geoff. 2009. 'Being Charlie Kaufman'. Pp. 47–92 in *Indiewood, USA: where Hollywood meets independent cinema*. London: I. B. Tauris.

Lawrence, Novotny. 2007. *Blaxploitation Films of the 1970s: Blackness and Genre*. New York: Routledge.

Levy, Emanuel. 1999. *Cinema of Outsiders: The Rise of American Independent Film*. New York: New York University Press.

McDonald, Paul. 2000. *The Star System: Hollywood's Production of Popular Identities*. London: Wallflower.

McDonald, Paul and ebrary, Inc. 2013. *Hollywood Stardom*. Malden, Mass: Wiley-Blackwell.

McSweeney, Terence. 2016. *American Cinema in the Shadow Of 9*. Edinburgh: Edinburgh University Press.

Morgan Spurlock. 2004. 'Super Size Me
The Fast-Food Industry in America'.

Nadel, Alan. 1997. *Flatlining on the Field of Dreams: Cultural Narratives in the Films of President Reagan's America*. New Brunswick, N.J.: Rutgers University Press.

Neale, Stephen, and Murray Smith. 1998. *Contemporary Hollywood Cinema*. London: Routledge.

Nichols, Bill. 2017. *Introduction to Documentary*. Third edition. Bloomington, Indiana: Indiana University Press.

Prince, Stephen. 2009. *Firestorm: American Film in the Age of Terrorism*. Jackson, USA: Columbia University Press.

Reid, Mark A. 1997. *Spike Lee's Do the Right Thing*. Cambridge: Cambridge University Press.

Rosenthal, Alan, and John Corner. 2005. *New Challenges for Documentary*. 2nd ed. Manchester: Manchester University Press.

Sandler, Kevin S., and Gaylyn Studlar. 1999. *Titanic: Anatomy of a Blockbuster*. New Brunswick, NJ: Rutgers University Press.

Schatz, Thomas. 1993. 'The New Hollywood'. Pp. 8–36 in *Film theory goes to the movies*. Vol. AFI film readers. London: Routledge.

Schlesinger, John, and James Leo Herlihy. 1992. 'Midnight Cowboy'.

Shary, Timothy. 2003. *Generation Multiplex: The Image of Youth in Contemporary*

American Cinema. Austin, Tex: University of Texas Press.

SHARY, TIMOTHY. 2011. 'Buying Me Love: 1980s Class-Clash Teen Romances'. The Journal of Popular Culture 44(3):563-82. doi: 10.1111/j.1540-5931.2011.00849.x.

Shary, Timothy. 2014. Generation Multiplex: The Image of Youth in American Cinema after 1980. Revised edition. Austin: University of Texas Press.

SPEED, LESLEY. 2010. 'Loose Cannons: White Masculinity and the Vulgar Teen Comedy Film'. The Journal of Popular Culture 43(4):820-41. doi: 10.1111/j.1540-5931.2010.00772.x.

Stacey, Jackie. 1993. Star Gazing: Hollywood Cinema and Female Spectatorship. London: Routledge.

Steinberg, Shirley R. Kincheloe, Joe L. n.d. 'Steinberg, Shirley, R. & Joe L. Kincheloe. "Privileged and Getting Away With It: The Cultural Studies of White, Middle-Class Youth", Studies in the Literary Imagination. Georgia State University, 1998, Spring98, Vol. 31, Issue 1, Pp. 820-841'. 31(1).

Stringer, Julian. 2003. Movie Blockbusters. London: Routledge.

Westwell, Guy. 2014. Parallel Lines: Post-9/11 American Cinema. New York: Wallflower Press.

Williams, Roland Leander. 2015. Black Male Frames: African Americans in a Century of Hollywood Cinema, 1903-2003. First edition. Syracuse, New York: Syracuse University Press.

Wyatt, Justin. 1994. High Concept: Movies and Marketing in Hollywood. Austin: University of Texas Press.