

FM21020 Contemporary Hollywood Cinema

[View Online](#)

1

Baron C. 'The Player's parody of Hollywood: A Different Kind of Suture'. In: Degli-Esposti C, ed. Postmodernism in the cinema. New York, New York: : Berghahn Books 1998. 21-44.

2

Altman R, Tolkin M. The player. 2001.

3

Wilder B. Sunset Boulevard. 2003.

4

Welles O. Touch of evil. 2006.

5

Poe J, Aldrich R, Palance J, et al. The big knife. 2009.

6

Allen W, Farrow M, Daniels J, et al. The purple rose of Cairo. 2001.

7

Coen J, Coen E, Turturro J, et al. Barton Fink. 2005.

8

Jonze S. *Adaptation*. 2008.

9

Altman R, Preminger I, Lardner R, et al. *MASH*. 2002.

10

Gibson H, Altman R, Tewkesbury J, et al. *Nashville*. Hollywood, CA: : Paramount 2000.

11

Altman R, Carver R, Brokaw C, et al. *Short cuts: a Robert Altman film*. 2008.

12

Altman R, Balaban B, Levy D, et al. *Gosford Park*. Collector's ed.; widescreen ver. United Kingdom: : Entertainment in Video 2002.

13

Bordwell D, Staiger J, Thompson K. Since 1960: The Persistence of a Mode of Film Production. In: *The Classical Hollywood cinema: film style & mode of production to 1960*. London: : Routledge 1985. 367–77.

14

Booker MK. *Postmodern Hollywood: what's new in film and why it makes us feel so strange*. Westport, Conn: : Praeger 2007. <http://www.loc.gov/catdir/toc/ecip0719/2007023400.html>

15

Elsaesser T, Buckland W, NetLibrary, Inc. *Classical/Post-Classical Narritive*. In: *Studying*

contemporary American film: a guide to movie analysis. London: : Arnold 2002.
26-79.http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039366850002418&institutionId=2418&customerId=2415

16

Kolker RP. A cinema of loneliness: Penn, Kubrick, Scorsese, Spielberg, Altman. 2nd ed. New York: : Oxford University Press 1988.

17

Lewis J. The new American cinema. Durham, NC: : Duke University Press 1998.

18

Maltby R. Hollywood cinema. 2nd ed. Malden, MA: : Blackwell Pub 2003.

19

Smith M, Neale S. Contemporary Hollywood cinema. London: : Routledge 1998.

20

Hall S. Blockbusters in the 1970's. In: Contemporary American cinema. London: : Open University 2006.
164-81.http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039311220002418&institutionId=2418&customerId=2415

21

Coppola FF, Puzo M, Willis G, et al. The Godfather trilogy. 2001;**DVD Video**.

22

Schatz T. The New Hollywood. In: Film theory goes to the movies. London: : Routledge 1993. 8-36.

23

Penn A. Bonnie and Clyde [videorecording]. 1998.

24

Stone O, Pacino A, Pfeiffer M, et al. Scarface. 2004.

25

De Niro R, Woods J, McGovern E, et al. Once upon a time in America. 2003.

26

Burstyn E, Sydow M von, Blair L, et al. The Exorcist. 25th anniversary. Burbank, CA: : Warner Home Video 1999.

27

Spielberg S, Benchley P. Jaws. 2000.

28

Lucas G. Star Wars [1977]. 2000;**Star wars**.

29

Coppola FF, Directors Company, Buena Vista Home Entertainment (Firm). The conversation. 1974.

30

Coppola FF, Puzo M, Willis G, et al. The Godfather trilogy. 2001.

31

Storaro V, Brando M, Duvall R, et al. *Apocalypse now*.

32

Coppola FF, Puzo M, Willis G, et al. *The Godfather: Part III* [DVD] [1990]. 2001.

33

Altman R, British Film Institute. *Film/Genre*. London: : BFI Publishing 1999.

34

Stringer J. *Movie blockbusters*. London: : Routledge 2003.

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037231430002418&institutionId=2418&customerId=2415

35

Biskind P. *Easy riders, raging bulls: how the sex-drugs-and-rock 'n' roll generation saved Hollywood*. New York: : Simon & Schuster 1998.

36

Braudy, Leo. *The Sacraments of Genre: Coppola, DePalma, Scorsese*. *Film Quarterly* 1986;**39**

:17-28.[http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_jstor_archive1212373&indx=1&reclids=TN_jstor_archive1212373&reclidxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&fctN=facet_frbrgroupid&dscnt=0&rftGrp=frbr&origsort=Sorted+by%3ARelevanceOr+hit+Enter+to+replace+sort+method&frbg=3768204334165220625&scps=primo_central_multiple_fe&fctV=3768204334165220625&tab=central&dstmp=1446463047548&srt=date&frbrRecordsSource=Primo+Central&cs=frb&mode=Basic&lastPagIdx=1&dum=true&lastPag=&tb=t&vI\(freeText0\)=The%20sacraments%20of%20genre&vid=44WHELF_ABW_VU1](http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_jstor_archive1212373&indx=1&reclids=TN_jstor_archive1212373&reclidxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&fctN=facet_frbrgroupid&dscnt=0&rftGrp=frbr&origsort=Sorted+by%3ARelevanceOr+hit+Enter+to+replace+sort+method&frbg=3768204334165220625&scps=primo_central_multiple_fe&fctV=3768204334165220625&tab=central&dstmp=1446463047548&srt=date&frbrRecordsSource=Primo+Central&cs=frb&mode=Basic&lastPagIdx=1&dum=true&lastPag=&tb=t&vI(freeText0)=The%20sacraments%20of%20genre&vid=44WHELF_ABW_VU1)

37

Browne N. *Francis Ford Coppola's Godfather trilogy*. Cambridge, UK: : Cambridge University Press 2000.

38

Carroll, Noël. The Future of Allusion: Hollywood in the Seventies (And beyond).

OctoberOctober 1982;**20**

:51-81.[http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_jstor_archive10.2307%2f778606&indx=2&recIds=TN_jstor_archive10.2307%2f778606&recIdxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=4&dscnt=0&frbg=&scp.scps=primo_central_multiple_fe&tab=central&dstmp=1446463285674&srt=rank&mode=Basic&&dum=true&tb=t&vl\(freeText0\)=the%20future%20of%20allusion&vid=44WHELF_ABW_VU1](http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_jstor_archive10.2307%2f778606&indx=2&recIds=TN_jstor_archive10.2307%2f778606&recIdxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=4&dscnt=0&frbg=&scp.scps=primo_central_multiple_fe&tab=central&dstmp=1446463285674&srt=rank&mode=Basic&&dum=true&tb=t&vl(freeText0)=the%20future%20of%20allusion&vid=44WHELF_ABW_VU1)

39

Cowie P. The Godfather book. London: : Faber and Faber 1997.

40

Evans R. The kid stays in the picture. London: : Faber 2004.

41

Hall S. Blockbusters in the 1970's. In: Contemporary American cinema. London: : Open University 2006.

164-81.http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039311220002418&institutionId=2418&customerId=2415

42

Kra

mer P. The new Hollywood: from Bonnie and Clyde to Star Wars. London: : Wallflower 2005.

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037303680002418&institutionId=2418&customerId=2415

43

Monaco J, Lindroth D. American film now: the people, the power, the money, the movies. New York: : New American Library 1979.

44

Stringer J. *Movie blockbusters*. London: : Routledge 2003.

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037231430002418&institutionId=2418&customerId=2415

45

King G. Chapter 1: New Hollywood, Version 1: The Hollywood Renaissance. In: *New Hollywood cinema: an introduction*. London: : I. B. Tauris 2002.

11-48.http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039310710002418&institutionId=2418&customerId=2415

46

Fonda P, Hopper D, Southern T, et al. *Easy rider*. 1999.

47

Ashby H, Higgins C, Mulvehill C, et al. *Harold and Maude*. 2002.

48

Castle W, Polanski R, Farrow M, et al. *Rosemary's baby*. United Kingdom: : Paramount Pictures 2004.

49

Rafelson B, Joyce A, Nicholson J, et al. *Five easy pieces*. 1998.

50

Malick T. *Badlands*. 2003.

51

Polanski R, Towne R, Alonzo JA, et al. Chinatown. 2000.

52

Lumet S. Dog day afternoon. 1998.

53

Phillips M, Phillips J, Schrader P, et al. Taxi driver. 2007.

54

Nicholson J, Young O, Quaid R, et al. The last detail. 2001.

55

Ashby H, Beatty W, Christie J, et al. Shampoo. Widescreen and standard. Culver City, Calif: : Columbia TriStar Home Entertainment 2006.

56

Fonda J, Hellman J, Salt W, et al. Coming home. 2004.

57

Ashby H, Braunsberg A, Kosinski J, et al. Being there. Burbank, CA: : Warner Home Video 2001.

58

Biskind P. Easy riders, raging bulls: how the sex-drugs-and-rock 'n' roll generation saved Hollywood. New York: : Simon & Schuster 1998.

59

Cook DA. Lost illusions: American cinema in the shadow of Watergate and Vietnam,

1970-1979. New York: : Charles Scribner's 2002.

60

Horwath A, King N, Elsaesser T. The last great American picture show: traditions, transitions and triumphs in 1970s cinema. Amsterdam: : Amsterdam University Press 2004.

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037247760002418&institutionId=2418&customerId=2415

61

Hill L. Easy rider. London: : British Film Institute Pub 1996.

62

Lev P, ebrary, Inc. American films of the 70s: conflicting visions. 1st ed. Austin, TX: : University of Texas Press 2000. <http://site.ebrary.com/lib/aber/Doc?id=10194811>

63

Neale S. The Last Good Time We Ever Had? Revising the Hollywood Renaissance. In: Contemporary American cinema. London: : Open University Press 2006.

90-108.http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039383040002418&institutionId=2418&customerId=2415

64

Wood R. Hollywood from Vietnam to Reagan. New York: : Columbia University Press 1986.

65

Star Wars - The Complete Saga [Blu-ray] [1977].

http://www.amazon.co.uk/Star-Wars-Complete-Saga-Blu-ray/dp/B013GTX6Jl/ref=sr_1_2?s=dvd&ie=UTF8&qid=1446397320&sr=1-2&keywords=star+wars+blu+ray

66

Schatz T. New Hollywood, New Millenium. In: Film theory and contemporary Hollywood movies. New York: : Routledge 2009. 19-46.

67

The Lord Of The Rings Trilogy [DVD].

http://www.amazon.co.uk/Lord-Rings-Trilogy-DVD/dp/B008305P72/ref=sr_1_1?s=dvd&ie=UTF8&qid=1446468848&sr=1-1&keywords=lord+of+the+rings+trilogy

68

The Hobbit Trilogy [DVD] [2015].

http://www.amazon.co.uk/Hobbit-Trilogy-DVD-Martin-Freeman/dp/B00S80X00G/ref=sr_1_9?s=dvd&ie=UTF8&qid=1446468894&sr=1-9&keywords=the+hobbit

69

Ghostbusters/Ghostbusters 2 [DVD] [2005].

http://www.amazon.co.uk/Ghostbusters-2-DVD-Bill-Murray/dp/B000A0XTPS/ref=sr_1_1?s=dvd&ie=UTF8&qid=1446468951&sr=1-1&keywords=ghostbusters+1+and+2

70

Robert Zemeckis 1952-; Bob Gale 1951-; Neil Canton; Michael J. Fox 1961-; Christopher Lloyd 1938-; Lea Thompson 1961-; Crispin Glover; Elisabeth Shue; Thomas F. Wilson 1959-; Mary Steenburgen; Universal Studios Home Video (Firm). Back to the future the complete trilogy.

2005.[http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=44WHELF_ABW_ALMA_DS2139902220002418&indx=3&recIds=44WHELF_ABW_ALMA_DS2139902220002418&recIdxs=2&elementId=2&renderMode=poppedOut&displayMode=full&frbrVersion=5&dscnt=1&fctN=facet_pfilter&rfrGrp=1&rfrbg=&scp.scps=scope%3A%2844WHELF_ABW_ALMA_DS%29%2Cscope%3A%2844WHELF_ABW_ML_DS%29&fctV=audio_video&tab=local&dstmp=1446468988246&srt=date&mode=Basic&dum=true&tb=t&rfrGrpCounter=1&vl\(freeText0\)=back%20to%20the%20future&vid=44WHELF_ABW_VU1](http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=44WHELF_ABW_ALMA_DS2139902220002418&indx=3&recIds=44WHELF_ABW_ALMA_DS2139902220002418&recIdxs=2&elementId=2&renderMode=poppedOut&displayMode=full&frbrVersion=5&dscnt=1&fctN=facet_pfilter&rfrGrp=1&rfrbg=&scp.scps=scope%3A%2844WHELF_ABW_ALMA_DS%29%2Cscope%3A%2844WHELF_ABW_ML_DS%29&fctV=audio_video&tab=local&dstmp=1446468988246&srt=date&mode=Basic&dum=true&tb=t&rfrGrpCounter=1&vl(freeText0)=back%20to%20the%20future&vid=44WHELF_ABW_VU1)

71

Batman: The Motion Picture Anthology 1989-1997 [DVD] [2005].

http://www.amazon.co.uk/Batman-Motion-Picture-Anthology-1989-1997/dp/B002L7O7YK/ref=sr_1_2?s=dvd&ie=UTF8&qid=1446469034&sr=1-2&keywords=batman

72

Shrek/Shrek 2/Shrek The Third/Shrek: Forever After - The Final... [DVD].

http://www.amazon.co.uk/Shrek-Third-Forever-After-Final/dp/B00EIDTDNK/ref=sr_1_3?s=dvd&ie=UTF8&qid=1446469094&sr=1-3&keywords=shrek

73

Harry Potter - Complete 8-Film Collection [DVD] [2001].

http://www.amazon.co.uk/Harry-Potter-Complete-8-Film-Collection/dp/B00543R3WG/ref=sr_1_1?s=dvd&ie=UTF8&qid=1446469148&sr=1-1&keywords=harry+potter

74

Spider-Man Trilogy [DVD].

http://www.amazon.co.uk/Spider-Man-Trilogy-DVD-Tobey-Maguire/dp/B007I1QUHG/ref=sr_1_1?s=dvd&ie=UTF8&qid=1446469189&sr=1-1&keywords=spider+man

75

Pirates of the Caribbean 1-4 Box Set [DVD].

http://www.amazon.co.uk/Pirates-Caribbean-1-4-Box-Set/dp/B0058HCQMU/ref=sr_1_1?s=dvd&ie=UTF8&qid=1446469243&sr=1-1&keywords=Pirates+of+the+Caribbean

76

The Twilight Saga: The Complete Collection [DVD].

http://www.amazon.co.uk/Twilight-Saga-Complete-Collection-DVD/dp/B00A6HL704/ref=sr_1_1?s=dvd&ie=UTF8&qid=1446469289&sr=1-1&keywords=the+twilight+saga

77

Austin T. Hollywood, hype and audiences: selling and watching popular film in the 1990s. Manchester: : Manchester University Press 2002.

78

Gray J. Show sold separately: promos, spoilers, and other media paratexts. New York: :

New York University Press 2010.

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037247750002418&institutionId=2418&customerId=2415

79

Kernan L. Coming attractions: reading American movie trailers. 1st ed. Austin: : University of Texas Press 2004.

80

Mathijs E, Pomerance M. From hobbits to Hollywood: essays on Peter Jackson's Lord of the Rings. Amsterdam: : Rodopi 2006.

81

McDonald P, Wasko J. The contemporary Hollywood film industry. Malden, MA: : Blackwell Pub 2008.

82

Smith M, Neale S. Contemporary Hollywood cinema. London: : Routledge 1998.

83

Shone T. Blockbuster: How the Jaws and Jedi Generation Turned Hollywood into a Boom-town (New edition). Scribner; New edition edition 19AD.

<http://www.amazon.co.uk/Tom-Shone-Blockbuster-Generation-Hollywood/dp/B00I61CT8Q>

84

Stringer J. Movie blockbusters. London: : Routledge 2003.

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037257850002418&institutionId=2418&customerId=2415

85

Thompson K. The Frodo franchise: the Lord of the rings and modern Hollywood. Berkeley: : University of California Press 2007.

86

Wasko J. How Hollywood works. Thousand Oaks, CA: : Sage Publications

87

Justin Wyatt. Marketing, The Film Reader (In Focus: Routledge Film Readers). Routledge

88

Lee S, Jones L. Do the right thing: a Spike Lee joint. 1989.

89

Kellner D. Aesthetics, Ethics and Politics in the Films of Spike Lee. In: Do the right thing: a Spike Lee joint. New York, N.Y.: : Fireside 1989. 73-108.

90

Soderbergh S. Sex, lies and videotape. 2004.

91

Tarantino Q, Rachtman K, Keitel H, et al. Reservoir dogs. 1991.

92

Heckerling A, Silverstone A, Rudd P, et al. Clueless. 1999.

93

Tarantino Q. Pulp Fiction. 200AD.

94

Van Peebles M, McHenry D, Jackson G, et al. New Jack City. 1999.

95

Gooding C, Chestnut M, Fishburne L, et al. Boyz n the hood. Widescreen. [United States]: : Sony Pictures Home Entertainment 2005.

96

Hughes A, Hughes A. Menace II society. 2004.

97

Lee S. She's gotta have it. 2006.

98

Lee S, Ross M, Dickerson ER, et al. Jungle fever. Widescreen. U.K.: : Universal Pictures (UK) Ltd 2005.

99

Lee S. Malcolm X. 2004.

100

Lee S, Lee JS, Lee C, et al. Crooklyn. 2006.

101

Berra J, ebrary, Inc. Declarations of independence: American cinema and the partiality of independent production. Bristol, UK: : Intellect 2008.
<http://site.ebrary.com/lib/aber/Doc?id=10211686>

102

Biskind P. Down and dirty pictures: Miramax, Sundance and the rise of independent film. London: : Bloomsbury 2004.

103

Breskin D. Inner views: filmmakers in conversation. Boston: : Faber and Faber 1992.

104

Diawara M. Black American cinema: aesthetics and spectatorship. New York: : Routledge 1993.

105

Guerrero E, British Film Institute. Do the right thing. London: : British Film Institute 2001.

106

Hillier J, British Film Institute. American independent cinema. London: : British Film Institute 2001.

107

King G. Indiewood, USA: where Hollywood meets independent cinema. London: : I. B. Tauris 2009.

108

Massood PJ. Black city cinema: African American urban experiences in film. Philadelphia: : Temple University Press 2003.

109

Perren, A. Sex, lies and marketing - Miramax and the development of the quality Indie blockbuster. *Film Quarterly* 2001; **55**:30–9. [http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_wos000173846300004&indx=1&reclds=TN_wos000173846300004&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&fctN=facet_frbrgroupid&dscnt=0&rfrGrp=frbr&origsort=Sorted+by%3ARElevanceOr+hit+Enter+to+replace+sort+method&frbg=6821698944659487246&scps=primo_central_multiple_fe&fctV=6821698944659487246&tab=central&dstmp=1446475863627&srt=date&frbrRecordsSource=Primo+Central&cs=frb&mode=Basic&lastPageIndx=1&dum=true&lastPag=&tb=t&vl\(freeText0\)=sex%2C%20lies%20and%20marketing&vid=44WHELF_ABW_VU1](http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_wos000173846300004&indx=1&reclds=TN_wos000173846300004&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&fctN=facet_frbrgroupid&dscnt=0&rfrGrp=frbr&origsort=Sorted+by%3ARElevanceOr+hit+Enter+to+replace+sort+method&frbg=6821698944659487246&scps=primo_central_multiple_fe&fctV=6821698944659487246&tab=central&dstmp=1446475863627&srt=date&frbrRecordsSource=Primo+Central&cs=frb&mode=Basic&lastPageIndx=1&dum=true&lastPag=&tb=t&vl(freeText0)=sex%2C%20lies%20and%20marketing&vid=44WHELF_ABW_VU1)

110

Pierson J, Smith K. Spike, Mike, slackers and dykes: a guided tour through a decade of American independent cinema. London: : Faber 1996.

111

Reid MA. New Wave Black Cinema in the 1990's. In: Dixon WW, ed. *Film genre 2000: new critical essays*. Albany: : State University of New York Press 2000. 123–8.

112

Tzioumakis Y. American independent cinema: an introduction. Edinburgh: : Edinburgh University Press 2006.

113

Linklater R. *Dazed and confused*. 2006.

114

Stone R. Chapter 2: Crafting Contradictions. In: *The cinema of Richard Linklater: walk, don't run*. London: : Wallflower Press 2013. 39–73.

115

Ray N. *Rebel without a cause*. 2000.

116

Lucas G, Coppola FF, Dreyfuss R, et al. American graffiti. 2003.

117

Estevez E, Gleason P, Hall AM, et al. The breakfast club. 2005.

118

Deutch H, Hughes J, Shuler-Donner L, et al. Pretty in pink. 2005.

119

Slater C, Ryder W, Di Novi D, et al. Heathers. 2006.

120

Heckerling A, Silverstone A, Rudd P, et al. Clueless. 1999.

121

Weitz P, Rogers JB, Biggs J, et al. American pie: all 8 pieces of pie. 2012.

122

Junger G. 10 things I hate about you. 2000.

123

Waters M, Michaels L, Fey T, et al. Mean Girls. fullscreen collection. Hollywood, Calif: : Paramount 2004.

124

Halfon L, Malkovich J, Novick M, et al. Juno. 2008.

125

Gluck W, Royal BV, Grady M, et al. Easy A. 2011.

126

Doherty TP, ebrary, Inc. Teenagers and teenpics: the juvenilization of American movies in the 1950s. Rev. and expanded ed. Philadelphia: : Temple University Press 2002.
<http://site.ebrary.com/lib/aber/Doc?id=10397268>

127

Driscoll C, ebrary, Inc. Teen film: a critical introduction. English ed. Oxford: : Berg 2011.
<http://site.ebrary.com/lib/aber/Doc?id=10493972>

128

Gateward FK, Pomerance M. Sugar, spice, and everything nice: cinemas of girlhood. Detroit: : Wayne State University Press 2002.

129

Harrod, Mary. The aesthetics of pastiche in the work of Richard Linklater. ScreenScreen 2010;**51**
 :21–37.
[http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tab=detailsTab&ct=display&fn=search&doc=TN_oxford10.1093%2fscreen%2fhjp046&indx=1&reclds=TN_oxford10.1093%2fscreen%2fhjp046&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&fctN=facet_frbrgroupid&dscnt=1&rftGrp=frbr&origsort=Sorted+by%3ARelevanceOr+hit+Enter+to+replace+sort+method&frbg=5402771873161260220&scp.scps=primo_central_multiple_fe&fctV=5402771873161260220&tab=central&dstmp=1446477399222&srt=date&frbrRecordsSource=Primo+Central&cs=frb&mode=Basic&lastPagIdx=1&dum=true&lastPag=&tb=t&vl\(freeText0\)=the%20aesthetics%20of%20pastiche&vid=44WHELF_ABW_VU1](http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tab=detailsTab&ct=display&fn=search&doc=TN_oxford10.1093%2fscreen%2fhjp046&indx=1&reclds=TN_oxford10.1093%2fscreen%2fhjp046&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&fctN=facet_frbrgroupid&dscnt=1&rftGrp=frbr&origsort=Sorted+by%3ARelevanceOr+hit+Enter+to+replace+sort+method&frbg=5402771873161260220&scp.scps=primo_central_multiple_fe&fctV=5402771873161260220&tab=central&dstmp=1446477399222&srt=date&frbrRecordsSource=Primo+Central&cs=frb&mode=Basic&lastPagIdx=1&dum=true&lastPag=&tb=t&vl(freeText0)=the%20aesthetics%20of%20pastiche&vid=44WHELF_ABW_VU1)

130

Kaveney R. Teen dreams: reading teen film from Heathers to Veronica Mars. London: : I. B. Tauris 2006.

131

Lee C. Screening Generation X: the politics and popular memory of youth in contemporary cinema. Burlington, VT: : Ashgate 2010.

132

Lewis J. The road to romance & ruin: teen films and youth culture. New York: : Routledge 1992.

133

Langford B. Film genre: Hollywood and beyond. Edinburgh: : Edinburgh University Press 2005.

134

Macor A, ebrary, Inc. Chainsaws, slackers, and spy kids: thirty years of filmmaking in Austin, Texas. Austin: : University of Texas Press 2010.
<http://site.ebrary.com/lib/aber/Doc?id=10372221>

135

Mallan K, Pearce S. Youth cultures: texts, images, and identities. Westport, Conn: : Praeger 2003.

136

Shary T. Teen movies: American youth on screen. London: : Wallflower 2005.

137

Dixon WW. Film genre 2000: new critical essays. Albany: : State University of New York Press 2000.

138

Platt M, Kidney R, Lutz KM, et al. Legally blonde. 2001.

139

Ferriss S, Young M. Introduction: Chick Flicks and Chick Culture. In: Chick flicks: contemporary women at the movies. New York: : Routledge 2008. 1-17.<http://www.loc.gov/catdir/toc/ecip0722/2007028439.html>

140

Ferriss S, Young M. The Return of the Pink: Legally Blonde, third wave feminism and having it all. In: Chick flicks: contemporary women at the movies. New York: : Routledge 2008. 58-78.<http://www.loc.gov/catdir/toc/ecip0722/2007028439.html>

141

Gilbert B, Higgins C, Resnick P, et al. 9 to 5. 2006.

142

Finerman W, McKenna AB, Frankel D, et al. The devil wears Prada. 2006.

143

Platt M, Nicksay DA, Herman-Wurmfeld C, et al. Legally blonde 2. 2003.

144

Bullock S, Shatner W, Hudson E, et al. Miss Congeniality. 2001.

145

Hawn G, Zieff H, Meyers N, et al. Private Benjamin. Standard version. Burbank, Calif: : Warner Home Video 1997.

146

Block BA, Meyers N, Nicholson J, et al. Something's gotta give. 2004.

147

Nichols M, Wade K, Griffith M, et al. Working Girl. 2006.

148

Bernard J. Chick flicks: a movie lover's guide to the movies women love. Secaucus, NJ: : Carol Pub. Group 1996.

149

Ferriss S, Young M. Chick flicks: contemporary women at the movies. New York: : Routledge 2008. <http://www.loc.gov/catdir/toc/ecip0722/2007028439.html>

150

Garrett R. Postmodern chick flicks: the return of the woman's film. Basingstoke: : Palgrave Macmillan 2007.

151

Gwynne J,
Mu

Iler N. Introduction: Postfeminism and contemporary Hollywood cinema. In: Postfeminism and contemporary Hollywood cinema. Basingstoke: : Palgrave Macmillan 2013. 1–10.

152

Haskell M. From reverence to rape: the treatment of women in the movies. 2nd ed. Chicago: : University of Chicago Press 1987.

153

Radner H. Neo-feminist cinema: girly films, chick flicks, and consumer culture. New York: : Routledge 2011.

154

Radner H, Stringer R. Feminism at the movies: understanding gender in contemporary popular cinema. London: : Routledge 2011.

155

Phoca S, Wright R, Appignanesi R. Introducing postfeminism. Cambridge, England: : Icon Books 1999.

156

Tasker Y. New Hollywood. In: Working girls: gender and sexuality in popular cinema. London: : Routledge 1998.

1-19.http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039366830002418&institutionId=2418&customerId=2415

157

Tasker Y. Cross-dressing, aspiration and transformation. In: Working girls: gender and sexuality in popular cinema. London: : Routledge 1998.

19-49.http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039383030002418&institutionId=2418&customerId=2415

158

Tasker Y. Acting Funny: comedy and authority. In: Working girls: gender and sexuality in popular cinema. London: : Routledge 1998.

161-77.http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039366810002418&institutionId=2418&customerId=2415

159

Charlie Wilson's War [DVD].

http://www.amazon.co.uk/Charlie-Wilsons-War-DVD-Hanks/dp/B0014JGFD2/ref=sr_1_1?s=dvd&ie=UTF8&qid=1446397671&sr=1-1&keywords=charlie+wilsons+war

160

Landy M. The Historical Film: Looking at the Past in a Post-literate Age. In: The historical film: history and memory in media. London: : Athlone Press 2001. 50-66.

161

Doug Liman; Robert Ludlum 1927-2001.; Tony Gilroy; Matt Damon; Franka Potente 1974-. The Bourne identity.

2003.[http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=44WHELF_ABW_ALMA_DS2151368230002418&indx=1&recIds=44WHELF_ABW_ALMA_DS2151368230002418&recIdxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&dscnt=1&fctN=facet_pfilter&fnGrp=1&frbg=&scp.scps=scope%3A%2844WHELF_ABW_ALMA_DS%29%2Cscope%3A%2844WHELF_ABW_ML_DS%29&fctV=audio_video&tab=local&dstmp=1446480010326&srt=date&mode=Basic&dum=true&tb=t&rfrGrpCounter=1&vl\(freeText0\)=the%20bourne&vid=44WHELF_ABW_VU1](http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=44WHELF_ABW_ALMA_DS2151368230002418&indx=1&recIds=44WHELF_ABW_ALMA_DS2151368230002418&recIdxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&dscnt=1&fctN=facet_pfilter&fnGrp=1&frbg=&scp.scps=scope%3A%2844WHELF_ABW_ALMA_DS%29%2Cscope%3A%2844WHELF_ABW_ML_DS%29&fctV=audio_video&tab=local&dstmp=1446480010326&srt=date&mode=Basic&dum=true&tb=t&rfrGrpCounter=1&vl(freeText0)=the%20bourne&vid=44WHELF_ABW_VU1)

162

The Good Shepherd [DVD].

http://www.amazon.co.uk/Good-Shepherd-DVD-Matt-Damon/dp/B000PMGRM8/ref=sr_1_sc_1?s=dvd&ie=UTF8&qid=1446480057&sr=1-1-spell&keywords=the+good+sheppard

163

JFK [DVD] [1991].

http://www.amazon.co.uk/JFK-DVD-Kevin-Costner/dp/B009TR7EW2/ref=sr_1_1?s=dvd&ie=UTF8&qid=1446480104&sr=1-1&keywords=jfk

164

Michael Clayton [DVD].

http://www.amazon.co.uk/Michael-Clayton-DVD-George-Clooney/dp/B000ZN63S0/ref=sr_1_1?s=dvd&ie=UTF8&qid=1446480156&sr=1-1&keywords=michael+clayton

165

Steven Spielberg 1946-. Munich.

2007.http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=44WHELF_ABW_ALMA_DS2147413820002418&indx=2&recIds=44WHELF_ABW_ALMA_DS2147413820002418&recIdxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&dscnt=1&fctN=facet_pfilter&fnGrp=1&frbg=&scp.scps=scope%3A%2844WHELF_ABW_ALMA_DS%29%2Cscope%3A%2

844WHELF_ABW_ML_DS%29&fctV=audio_video&tab=local&dsmtp=1446480170940&srt=date&mode=Basic&dum=true&tb=t&rfrGrpCounter=1&vl(freeText0)=Munich&vid=44WHELF_ABW_VU1

166

U-571 [DVD] [2000].

http://www.amazon.co.uk/U-571-DVD-Matthew-McConaughey/dp/B0000505IM/ref=sr_1_1?s=dvd&ie=UTF8&qid=1446480233&sr=1-1&keywords=u-571

167

Primary Colors [DVD].

http://www.amazon.co.uk/Primary-Colors-DVD-John-Travolta/dp/B00079FGXK/ref=sr_1_1?s=dvd&ie=UTF8&qid=1446480283&sr=1-1&keywords=primary+colours

168

Sorkin A, Fincher D, Rudin S, et al. The social network. 2011.

169

Alford M, Parenti M, ebrary, Inc. Reel power: Hollywood cinema and American supremacy. London: : Pluto Press 2010. <http://site.ebrary.com/lib/aber/Doc?id=10479775>

170

Bingham D. Whose lives are they anyway?: the biopic as contemporary film genre. New Brunswick, N.J.: : Rutgers University Press 2010.

171

Francaviglia RV, Rodnitzky JL, Rosenstone RA, et al. In Defense of Filmmakers. In: Lights, camera, history: portraying the past in film. College Station: : Published for the University of Texas at Arlington by Texas A&M University Press 2007. 113-35.
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039445250002418&institutionId=2418&customerId=2415

172

Cartmell D, Hunter IQ, Whelehan I. Retrovisions: reinventing the past in film and fiction. London: : Pluto Press 2001.

http://www.theacademiclibrary.com/login_cat.asp?filename=0745315836&libcode=PLC

173

Custen GF. Bio/pics: how Hollywood constructed public history. New Brunswick, N.J.: : Rutgers University Press 1992.

174

Francaviglia RV, Rodnitzky JL, Rosenstone RA, et al. Lights, camera, history: portraying the past in film. 1st ed. College Station: : Published for the University of Texas at Arlington by Texas A&M University Press 2007. <http://site.ebrary.com/lib/aber/Doc?id=10447184>

175

Hughes-Warrington M. History Goes to the Movies: Studying history on film. London: : Routledge 2007.

176

Hughes-Warrington M. History on film reader. Abingdon: : Routledge 2009.

177

Landy M. Cinematic uses of the past. Minneapolis, Minn: : University of Minnesota Press
<http://www.h-net.org/review/hrev-a0a9l8-aa>

178

Robb DL. Operation Hollywood: how the Pentagon shapes and censors the movies. Amherst, N.Y.: : Prometheus Books 2004.

179

Rosenstone RA. History on film/film on history. 1st ed. Harlow: : Pearson Longman 2006.

180

Richard V Francaviglia; Jerome L. Rodnitzky 1936-; Robert A Rosenstone; ebrary, Inc. In Praise of the Biopic. In: Lights, camera, history portraying the past in film. 2007. 11-30.
[http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=44WHELF_ABW_ALMA_DS5159336220002418&indx=3&reclids=44WHELF_ABW_ALMA_DS5159336220002418&reclidx=2&elementId=2&renderMode=poppedOut&displayMode=full&frbrVersion=&dscnt=0&frbg=&scp.scps=scope%3A%2844WHELF_ABW_ALMA_DS%29%2Cscope%3A%2844WHELF_ABW_ML_DS%29&tab=local&dstmp=1446480832094&srt=date&mode=Basic&&dum=true&tb=t&vl\(freeText0\)=lights%20camera%20history&vid=44WHELF_ABW_VU1](http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=44WHELF_ABW_ALMA_DS5159336220002418&indx=3&reclids=44WHELF_ABW_ALMA_DS5159336220002418&reclidx=2&elementId=2&renderMode=poppedOut&displayMode=full&frbrVersion=&dscnt=0&frbg=&scp.scps=scope%3A%2844WHELF_ABW_ALMA_DS%29%2Cscope%3A%2844WHELF_ABW_ML_DS%29&tab=local&dstmp=1446480832094&srt=date&mode=Basic&&dum=true&tb=t&vl(freeText0)=lights%20camera%20history&vid=44WHELF_ABW_VU1)

181

Medavoy M, Vanderbilt J, Fincher D, et al. Zodiac. Widescreen format. Hollywood, Calif: : Warner Bros 2007.

182

Gabriel F. Giralt. Realism and Realistic Representation in the Digital Age. Journal Of Film And Video Journal of Film and Video 2010;**62**
 :3-16.<https://www.jstor.org/stable/pdf/10.5406/jfilmvideo.62.3.0003.pdf>

183

That 70s Sequence: Remembering the Bad Old Days in Summer of Sam - Cinephile: The University of British Columbia's Film Journal.
<http://cinephile.ca/archives/volume-5-no-2-the-scene/that-70s-sequence-remembering-the-bad-old-days-in-summer-of-sam/>

184

Siegel D, Fink HJ, Fink RM, et al. Dirty Harry. 2001.

185

Pakula AJ, Goldman W, Coblenz W, et al. All the president's men. 2006.

186

Crowe C, Bryce I, Crudup B, et al. Almost famous. 2006.

187

Fire R, McNaughton J, Desmond L, et al. Henry: portrait of a serial killer. 2004.

188

Demme J. The Silence of the Lambs. 2006.

189

Amiel J, Weaver S, Hunter H, et al. Copycat. 2009.

190

Lee S, Kilik J, Colicchio V, et al. Summer of Sam. 2000.

191

Fincher D, Milchan A, Uhls J, et al. Fight club. 2009.

192

Kennedy K, Fincher D, Pitt B, et al. The Curious Case of Benjamin Button. 2009.

193

Sorkin A, Fincher D, Rudin S, et al. The social network. 2011.

194

Bordwell D. Narration in the fiction film. Madison: : University of Wisconsin Press 1985.

195

Bordwell D. The way Hollywood tells it: story and style in modern movies. Berkeley: : University of California Press 2006.

196

New Mode of Cinema: How Digital Technologies are Changing Aesthetics and Style.
http://www.kinephanos.ca/Revue_files/New%20Mode%20of%20Cinema_v1n1.pdf

197

Elsaesser T, Buckland W, NetLibrary, Inc. Classical/Post-Classical Narrative. In: Studying contemporary American film: a guide to movie analysis. London: : Arnold 2002. 26-79.
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039357500002418&institutionId=2418&customerId=2415

198

Kerins, Mark. Narration in the cinema of digital sound. Velvet Light Trap
Published Online First:
2006.
[http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_gale_ofa151394854&indx=1&reclids=TN_gale_ofa151394854&reclidx=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&dscnt=0&frbg=&scps=primo_central_multiple_fe&tab=central&dsmtp=1446627146704&srt=rank&mode=Basic&&dum=true&tb=t&vl\(freeText0\)=Narration%20in%20the%20Cinema%20of%20Digital%20Sound&vid=44WHELF_ABW_VU1](http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_gale_ofa151394854&indx=1&reclids=TN_gale_ofa151394854&reclidx=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&dscnt=0&frbg=&scps=primo_central_multiple_fe&tab=central&dsmtp=1446627146704&srt=rank&mode=Basic&&dum=true&tb=t&vl(freeText0)=Narration%20in%20the%20Cinema%20of%20Digital%20Sound&vid=44WHELF_ABW_VU1)

199

McClean ST, ebrary, Inc. Digital storytelling: the narrative power of visual effects in film. Cambridge, Mass: : MIT Press 2007. <http://site.ebrary.com/lib/aber/Doc?id=10553705>

200

Deciphering the Indecipherable: Procedure as Art in Fincher's Zodiac - Bright Lights Film Journal.

<http://brightlightsfilm.com/deciphering-the-indecipherable-procedure-as-art-in-finchers-zodiac/#.VjnIVNLNyUk>

201

Schneider SJ. Murder as Art/The Art of Murder: Aestheticising Violence in Modern Cinematic Horror*.

<https://intensitiescultmedia.files.wordpress.com/2012/12/schneider-murder-as-art.pdf>

202

Hantke S, ebrary, Inc. American horror film: the genre at the turn of the millennium. Jackson: : University Press of Mississippi 2010.

<http://site.ebrary.com/lib/aber/Doc?id=10395132>

203

Swallow J. Dark eye: the films of David Fincher. London: : Reynolds & Hearn 2003.

204

Thompson K. Storytelling in the new Hollywood: understanding classical narrative technique. Cambridge, Mass: : Harvard University Press 1999.

205

Nyqvist M, Rapace N, Endre L, et al. The girl with the dragon tattoo. 2010.

206

'The Icegirl Cometh'. In: Sight and sound. London: : British Film Institute

207

Verevis C. 'Introduction' in Film remakes. In: Film remakes. Edinburgh: : Edinburgh University Press 2006.

1-34.http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039310680002418&institutionId=2418&customerId=2415

208

Scorsese M, DiCaprio L, Monahan W, et al. The departed. 2007.

209

Lau A, Mak A. Infernal affairs. 2004.

210

Hideo Nakata. Ring.
2002.[http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=dedupmrg45855459&indx=2&recIds=dedupmrg45855459&recIdxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&dscnt=0&fctN=facet_pfilter&rfrGrp=1&frbg=&scp.scps=scope%3A%2844WHELF_ABW_ALMA_DS%29%2Cscope%3A%2844WHELF_ABW_ML_DS%29&fctV=audio_video&tab=local&dstmp=1446565505101&srt=rank&mode=Basic&dum=true&tb=t&rfrGrpCounter=1&vl\(freeText0\)=the%20ring&vid=44WHELF_ABW_VU1](http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=dedupmrg45855459&indx=2&recIds=dedupmrg45855459&recIdxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&dscnt=0&fctN=facet_pfilter&rfrGrp=1&frbg=&scp.scps=scope%3A%2844WHELF_ABW_ALMA_DS%29%2Cscope%3A%2844WHELF_ABW_ML_DS%29&fctV=audio_video&tab=local&dstmp=1446565505101&srt=rank&mode=Basic&dum=true&tb=t&rfrGrpCounter=1&vl(freeText0)=the%20ring&vid=44WHELF_ABW_VU1)

211

Hitchcock A. Psycho. 1999.

212

Hitchcock A. Psycho. 1999; **The Hitchcock Collection.**

213

Carpenter J. The thing. 1999.

214

Hawks H, Nyby C. The thing from another world. 2007.

215

The Thing [DVD].

http://www.amazon.co.uk/Thing-Double-Pack-Including-Original/dp/B006W99PMM/ref=sr_1_sc_2?s=dvd&ie=UTF8&qid=1446565793&sr=1-2-spell&keywords=the+thing+van+heijningen

216

Nichols M, Poiret J. Birdcage. 2000.

217

Moretz C, Smit-McPhee K, Jenkins R, et al. Let me in. 2011.

218

Nordling J, Molinder C, Alfredson T, et al. Let the right one in. 2009.

219

Cruise T, Crowe C, Cruz P, et al. Vanilla sky. 2002.

220

Amena

bar A, Cuerda JL, Bovaira F, et al. Abre los ojos. 2000.

221

Haneke M, Panahi H, Baute C, et al. Funny games. U.K.: : Artificial Eye 2009.

222

Gilbet L. Alfie. 2005.

223

Sarandon S, Tomei M, Law J, et al. Alfie. 2004.

224

Forrest J, Koos LR, ebrary, Inc. Dead ringers: the remake in theory and practice. Albany: : State University of New York Press 2002. <http://site.ebrary.com/lib/aber/Doc?id=10587144>

225

Horton A, McDougal SY. Play it again, Sam: retakes on remakes. Berkeley: : University of California Press 1998.
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037229430002418&institutionId=2418&customerId=2415

226

Jankowiak, Steve. Cult film and politically correct remakes. Film InternationalFilm International 2009;**7**
:28-35.[http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tab=detailsTab&ct=display&fn=search&doc=TN_crossref10.1386%2ffiiin.7.3.28&indx=1&reclids=TN_crossref10.1386%2ffiiin.7.3.28&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&fctN=facet_frbrgroupid&dscnt=0&rftGrp=frbr&origsort=Sorted+by%3ARelevanceOr+hit+Enter+to+replace+sort+method&frbg=9098707061546580013&scp.scps=primo_central_multiple_fe&fctV=9098707061546580013&tab=central&dstop=1446628021780&srt=date&frbrRecordsSource=Primo+Central&cs=frb&mode=Basic&lastPagIndx=1&dum=true&lastPag=&tb=t&vI\(freeText0\)=cult%20film%20and%20politically%20correct%20remakes&vid=44WHELF_ABW_VU1](http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tab=detailsTab&ct=display&fn=search&doc=TN_crossref10.1386%2ffiiin.7.3.28&indx=1&reclids=TN_crossref10.1386%2ffiiin.7.3.28&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&fctN=facet_frbrgroupid&dscnt=0&rftGrp=frbr&origsort=Sorted+by%3ARelevanceOr+hit+Enter+to+replace+sort+method&frbg=9098707061546580013&scp.scps=primo_central_multiple_fe&fctV=9098707061546580013&tab=central&dstop=1446628021780&srt=date&frbrRecordsSource=Primo+Central&cs=frb&mode=Basic&lastPagIndx=1&dum=true&lastPag=&tb=t&vI(freeText0)=cult%20film%20and%20politically%20correct%20remakes&vid=44WHELF_ABW_VU1)

227

Forrest J, Koos LR. Twice Told Tales: Disavowal and the Rhetoric of the Remake. In: Dead ringers: the remake in theory and practice. Albany: : State University of New York Press 2002. 37-62.<https://ebookcentral.proquest.com/lib/ABER/detail.action?docID=3407946>

228

Lowenstein, Adam. Alone on Elm Street. Film QuarterlyFilm Quarterly 2010;**64**
:18-22.http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tab=detailsTab&ct=display&fn=search&doc=TN_jstor_archiveFQ.2010.64.1.18&indx=1&reclids=TN_jstor_archiveFQ.2010.64.1.18&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&fctN=facet_frbrgroupid&dscnt=0&rftGrp=frbr&origsort=Sorted+by%3ARelevanceOr+hit+Enter+to+replace+sort+method&frbg=20645856268

92700089&scps=primo_central_multiple_fe&fctV=2064585626892700089&tab=central&dstmp=1446633982068&srt=date&frbrRecordsSource=Primo+Central&cs=frb&mode=Basic&lastPagIndx=1&dum=true&lastPag=&tb=t&vl(freeText0)=alone%20on%20elm%20street&vid=44WHELF_ABW_VU1

229

Lukas SA, Marmysz J. Fear, cultural anxiety, and transformation: horror, science fiction, and fantasy films remade. Lanham: : Lexington Books 2009.
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037302170002418&institutionId=2418&customerId=2415

230

Mazdon L, British Film Institute. Encore Hollywood: remaking French cinema. London: : British Film Institute 2000.

231

Verevis C, ebrary, Inc. Film remakes. Edinburgh: : Edinburgh University Press 2006.
<http://site.ebrary.com/lib/aber/Doc?id=10130497>

232

Wee, V. Visual Aesthetics and Ways of Seeing: Comparing Ringu and The Ring. Cinema Journal Cinema Journal 2011;**50**
 :41-60.
[http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tab=detailsTab&ct=display&fn=search&doc=TN_wos000288102100003&indx=1&reclids=TN_wos000288102100003&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&fctN=facet_frbrgroupid&dscnt=1&rfrGrp=frbr&origsort=Sorted+by%3ARElevanceOr+hit+Enter+to+replace+sort+method&frbg=4861417604514523263&scps=primo_central_multiple_fe&fctV=4861417604514523263&tab=central&dstmp=1447071927784&srt=date&frbrRecordsSource=Primo+Central&cs=frb&mode=Basic&lastPagIndx=1&dum=true&lastPag=&tb=t&vl\(freeText0\)=Visual%20Aesthetics%20and%20Way%20of%20Seeing&vid=44WHELF_ABW_VU1](http://whel-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tab=detailsTab&ct=display&fn=search&doc=TN_wos000288102100003&indx=1&reclids=TN_wos000288102100003&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&fctN=facet_frbrgroupid&dscnt=1&rfrGrp=frbr&origsort=Sorted+by%3ARElevanceOr+hit+Enter+to+replace+sort+method&frbg=4861417604514523263&scps=primo_central_multiple_fe&fctV=4861417604514523263&tab=central&dstmp=1447071927784&srt=date&frbrRecordsSource=Primo+Central&cs=frb&mode=Basic&lastPagIndx=1&dum=true&lastPag=&tb=t&vl(freeText0)=Visual%20Aesthetics%20and%20Way%20of%20Seeing&vid=44WHELF_ABW_VU1)