

Film Genres

[View Online](#)

1

Powell M, Pressburger E, Niven D, et al. A matter of life and death. 2005.

2

'Genre and Hollywood' in The Oxford guide to Film Studies. Oxford: : Oxford University Press 1998.

3

Altman R. What is generally understood by the notion of film genre? [in] Film/genre. In: Film/genre. London: : British Film Institute 1999.

4

Gasnier LJ, MacKenzie D, Goddard C, et al. The perils of Pauline. 20AD.

5

Weber L. The blot. 2003.

6

Gledhill C, Gledhill C, British Film Institute. Home is where the heart is: studies in melodrama and the woman's film. London: : British Film Institute 1987.

7

Singer B. Chapter Two of Melodrama and modernity: early sensational cinema and its contexts. New York: : Columbia University Press 2001.

8

Neale S. Chapter 5. In: Genre and Hollywood. London: : Routledge 2000.
<https://ebookcentral.proquest.com/lib/uea/detail.action?docID=240335>

9

Lois Weber's 'The Blot': Rewriting Melodrama, Reproducing the Middle Class. Cinema Journal Published Online First:
1999.<http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.1225797&site=ehost-live>

10

Lois Weber in Early Hollywood - Shelley Stamp - Paperback - University of California Press.
<http://www.ucpress.net/book.php?isbn=9780520284463>

11

Griffith DW, Shepard D. Way down East. 2001.

12

Williams L. Chapter One of Playing the race card: melodramas of black and white from Uncle Tom to O.J. Simpson. Princeton, N.J.: : Princeton University Press 2001.

13

Flitterman-Lewis S. The Blossom and the Bole: Narrative and Visual Spectacle in Early Film Melodrama. Cinema Journal 1994;33. doi:10.2307/1225585

14

Lang R. American film melodrama: Griffith, Vidor, Minnelli. Princeton, N.J.: : Princeton University Press 1989.

15

Bratton JS, Cook J, Gledhill C, et al. Melodrama: stage, picture, screen. London: : British Film Institute 1994.

16

Arliss L, Rank Film Distributors. The wicked lady. 2003.

17

Gledhill C, Gledhill C, British Film Institute. 'Historical Pleasures' in Home is where the heart is: studies in melodrama and the woman's film. London: : British Film Institute 1987.

18

Cook P. Screening the past: memory and nostalgia in cinema. London: : Routledge 2005.
<https://ebookcentral.proquest.com/lib/uea/detail.action?docID=199353>

19

Harper S, British Film Institute. Picturing the past: the rise and fall of the British costume film. London: : BFI Publishing 1994.

20

Aspinall S, Murphy R, British Film Institute. Gainsborough melodrama. London: : BFI Publishing 1983.

21

Murphy R. Realism and tinsel: cinema and society in Britain, 1939-1949. London: : Routledge 1989. <https://ebookcentral.proquest.com/lib/uea/detail.action?docID=179234>

22

Sirk D. Written on the wind. 2007.

23

Klinger B. Chapter 2. In: Melodrama and meaning: history, culture, and the films of Douglas Sirk. Bloomington: : Indiana University Press 1994.
<http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=619&authtype=sso&custid=s8993828&site=ehost-live&scope=site>

24

Byars J. Chapter Five: 'Race, Class, and Gender: Film Melodrama of the Late 1950s' in All that Hollywood allows: re-reading gender in 1950s melodrama. In: All that Hollywood allows: re-reading gender in 1950s melodrama. Chapel Hill: : University of North Carolina Press 1991.

25

Gledhill C, Gledhill C, British Film Institute. Laura Mulvey 'Notes on Sirk and Melodrama' in Home is where the heart is: studies in melodrama and the woman's film. London: : British Film Institute 1987.

26

Gibbs J. Mise-en-scène: film style and interpretation. London: : Wallflower 2002.
<http://ebookcentral.proquest.com/lib/uea/detail.action?docID=1880199>

27

Wells J. Company men.

28

Neoliberal frames and genres of inequality: Recession-era chick flicks and ...: EBSCOhost.
<https://uea.idm.oclc.org/login?url=http://web.a.ebscohost.com/ehost/detail/detail?vid=13&sid=513fa34d-3ca1-4732-be42-371923a8bbfc%40sessionmgr4006&bdata=JnNp>

dGU9ZWhvc3QtbGl2ZQ%3d%3d#AN=30450990&db=eoah

29

Carroll H. Chapter Six of Affirmative Reaction New Formations Of White Masculinity. In: Affirmative reaction: new formations of white masculinity. Durham, NC: : Duke University Press 2011. <https://ebookcentral.proquest.com/lib/uea/detail.action?docID=1172241>

30

Bruzzi S. Men's cinema: masculinity and mise-en-scène in Hollywood. Edinburgh: : Edinburgh University Press 2013.

31

Wellman WA, Bow C, Rogers C, et al. Wings. 2003.

32

Vidor K, Stallings L, Gilbert J, et al. El Gran Desfile. 2014;**Joyas del cine (Círculo Media Direct)**.

33

Eberwein RT. The Hollywood war film. Oxford: : Wiley-Blackwell 2010.
<https://uea.idm.oclc.org/login?url=https://onlinelibrary.wiley.com/doi/book/10.1002/9781444315103>

34

Jacobs L. Chapter Four - The Male Adventure Story. In: The decline of sentiment: American film in the 1920s. Berkeley: : University of California Press
<https://ebookcentral.proquest.com/lib/uea/reader.action?docID=470861&ppg=115>

35

Eagle J. Introduction to Imperial Affects: Sensational Melodrama and the Attractions of

American Cinema (War Culture Series). In: Imperial affects: sensational melodrama and the attractions of American cinema. New Brunswick: : Rutgers University Press 2017.
<https://ebookcentral.proquest.com/lib/uea/detail.action?docID=4789878>

36

Neale S, British Film Institute. Genre and contemporary Hollywood. London: : BFI 2002.
<https://ebookcentral.proquest.com/lib/uea/detail.action?docID=240335>

37

Kelly A, Kelly A. Cinema and the Great War. London: : Routledge 1997.

38

Capra F. Prelude to war: directed by Frank Capra. 2004; **Why we fight.**

39

Hell is For Heroes. 2003.

40

Basinger J, Arnold J. Chapter One: 'Definition'. In: The World War II combat film: anatomy of a genre. Middletown, Conn: : Wesleyan University Press 2003.

41

Tasker Y. The Hollywood action and adventure film. Chichester, West Sussex, UK: : Wiley Blackwell 2015. <https://ebookcentral.proquest.com/lib/uea/detail.action?docID=4040532>

42

Weber C. Imagining America at war: morality, politics and film. Oxfordshire: : Routledge 2005. <http://www.loc.gov/catdir/toc/ecip0512/2005012064.html>

43

Doherty TP. Projections of war: Hollywood, American culture, and World War II. New York: : Columbia University Press 1999.

44

Litvak A, Sherriff RC, Power T, et al. Sé fiel a ti mismo (This above all). 2010.

45

Launder F, Gilliat S. Millions like us. 2010.

46

Howard L. Gentle sex. 2016; **World War II collection**.

47

Gledhill C, Swanson G, Gledhill C. Chapter Thirteen of Nationalising femininity: culture, sexuality, and British cinema in the Second World War. Manchester: : Manchester University Press 1996.

48

Glancy HM. When Hollywood loved Britain: the Hollywood 'British' film, 1939-1945. Manchester: : Manchester University Press 1999.

49

Lant A. Blackout: reinventing women for wartime British cinema. Princeton, N.J.: : Princeton University Press 1991.

<http://ebookcentral.proquest.com/lib/uea/detail.action?docID=3030785>

50

Tasker Y. Soldiers' stories: military women in cinema and television since World War II. Durham, NC: : Duke University Press 2011.

<https://ebookcentral.proquest.com/lib/uea/detail.action?docID=1172299>

51

Ashby J, Higson A. British cinema, past and present. London: : Routledge 2000.
<https://uea.idm.oclc.org/login?url=https://www.taylorfrancis.com/books/9780203354865>

52

Malick T, Penn S, Clooney G, et al. The thin red line. 2000.

53

Patterson H. Chapter 13. In: The cinema of Terrence Malick: poetic visions of America. London: : Wallflower 2007.
<https://ebookcentral.proquest.com/lib/uea/detail.action?docID=939936>

54

Leigh, Jacob. Unanswered questions: vision and experience in Terrence Malick's The Thin Red Line. CineAction Published Online First:
2003.<http://search.ebscohost.com/login.aspx?direct=true&db=edsglr&AN=edsgcl.112720629&site=ehost-live>

55

Eberwein RT, Eberwein RT. The war film. New Brunswick, N.J.: : Rutgers University Press 2005.

56

Boggs C, Pollard T. The Hollywood war machine: U.S. militarism and popular culture. Boulder, Colo: : Paradigm 2007.
<http://ebookcentral.proquest.com/lib/uea/detail.action?docID=4906791>

57

Observations on film art : DUNKIRK Part 1: Straight to the good stuff.
<http://www.davidbordwell.net/blog/2017/08/02/dunkirk-part-1-straight-to-the-good-stuff/>

58

Observations on film art : DUNKIRK Part 2: The art film as event movie.
<http://www.davidbordwell.net/blog/2017/08/09/dunkirk-part-2-the-art-film-as-event-movie/>

59

Brislin T. Time, Ethics, and the Films of Christopher Nolan. Visual Communication Quarterly 2016;23:199–209. doi:10.1080/15551393.2016.1252655