

# FM1617 - Representation and Identity

View Online



- 
- Aaron, Michele. 1998. *The Body's Perilous Pleasures: Dangerous Desires and Contemporary Culture*. Edinburgh: Edinburgh University Press.  
<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&db=nlebk&db=nlabk&site=ehost-live&scope=site&AN=9640>.
- Ali, Mahershala, Naomie Harris, Trevante Rhodes, Andr e Holland, and Barry Jenkins. 2017a. 'Moonlight'. Place of publication not identified: Altitude Film Distribution Limited.
- . 2017b. 'Moonlight'. Place of publication not identified: Altitude Film Distribution Limited.
- Almod ovar, Pedro. 1999. 'All about My Mother'. Patheworld.
- Araki, Gregg and Desperate Pictures. 2008. 'The Living End: An Irresponsible Film'. New York, N.Y.: Fox Lorber Home Video.
- Armes, Roy. 2006. *African Filmmaking: North and South of the Sahara*. Bloomington: Indiana University Press.  
<http://lib.myilibrary.com/browse/open.asp?id=55395&entityid=https://idp.brunel.ac.uk/entity>.
- Arnold, Andrea. 2010. 'Fish Tank'. [s.l.]: Artificial Eye.
- Asante, Amma director. 2014. 'Belle'. [S.l.]: 20th Century Fox Home Entertainment.
- Ashby, Justine, and Andrew Higson. 2000a. *British Cinema, Past and Present*. London: Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=420027&entityid=https://idp.brunel.ac.uk/entity>.
- . 2000b. *British Cinema, Past and Present*. London: Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=420027&entityid=https://idp.brunel.ac.uk/entity>.
- Bakari, Imruh, Mbye B. Cham, and British Film Institute. 1996. *African Experiences of Cinema*. London: BFI Pub.
- Barlet, Olivier. 2000. *African Cinemas: Decolonizing the Gaze*. London: Zed Books.  
<https://contentstore.cla.co.uk/secure/link?id=53d1262d-4a3b-e911-80cd-005056af4099>.

- Barry, Peter. 2017. 'Beginning Theory: An Introduction to Literary and Cultural Theory'. In *Beginning Theory: An Introduction to Literary and Cultural Theory*, Fourth edition, 141–58. Manchester, UK: Manchester University Press.  
<https://contentstore.cla.co.uk/secure/link?id=1a7061ba-5c8b-e811-80cd-005056af4099>.
- Benshoff, Harry M., and Sean Griffin. 2004. *Queer Cinema: The Film Reader*. New York; London: Routledge.
- Berger, John. 2008. *Ways of Seeing*. London: Penguin.
- Bigelow, Kathryn. 1991. 'Point Break'.  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001ABF96?bcast=59350159>.
- . 2006. 'Blue Steel'. Lions Gate Home Entertainment.
- . 2012. 'Zero Dark Thirty'.  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/03781430?bcast=116830794>.
- 'Blue Planet II'. 2017. BBC.  
[https://learningonscreen.ac.uk/ondemand/search.php?q=&q\[0\]\[v\]=%22blue+planet+II%22&q\[0\]\[index\]=title&q\[0\]\[oper\]=and&date\\_start=1952-01-01-00-00&date\\_end=2018-11-25-00-00&date\\_type=0&search\\_type=1&source=T&sort=relevance&page=1](https://learningonscreen.ac.uk/ondemand/search.php?q=&q[0][v]=%22blue+planet+II%22&q[0][index]=title&q[0][oper]=and&date_start=1952-01-01-00-00&date_end=2018-11-25-00-00&date_type=0&search_type=1&source=T&sort=relevance&page=1).
- 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.
- Bourne, Stephen. 2016. *Brief Encounters: Lesbians and Gays in British Cinema 1930-1971*. London: Bloomsbury.  
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4659886>.
- Butler, Judith. 1993. *Bodies That Matter: On the Discursive Limits of 'Sex'*. New York: Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=310371&entityid=https://idp.brunel.ac.uk/entity>.
- . 2006. *Gender Trouble: Feminism and the Subversion of Identity*. 2nd edition. New York: Routledge Classics.  
<http://lib.myilibrary.com/browse/open.asp?id=344208&entityid=https://idp.brunel.ac.uk/entity>.
- Campion, Jane. 2005a. 'The Piano'. [S.I.]: Optimum.
- . 2005b. 'The Piano'. [S.I.]: Optimum.
- Campion, Jane, Henry James, and PolyGram Filmed Entertainment (Firm). 2001. 'The Portrait of a Lady'. Universal Studios.
- Carlyle, Robert, Tom Wilkinson, Peter Cattaneo, Twentieth Century Fox Home Entertainment, Inc, and Fox Searchlight Pictures. 2006. 'The Full Monty'. [s.l.]: Twentieth Century Fox Home Entertainment.

- Carroll, Noël. 1988. *Mystifying Movies: Fads & Fallacies in Contemporary Film Theory*. New York: Columbia University Press.
- Carroll, Noel. 1996. 'Theorizing the Moving Image'. In *Theorizing the Moving Image*, 78–93. Cambridge: Cambridge University Press.  
<https://contentstore.cla.co.uk/secure/link?id=9d3e5334-653b-e911-80cd-005056af4099>.
- Casey, Bernadette Marie and ProQuest (Firm). 2002. *Television Studies: The Key Concepts*. London: Routledge.  
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=308532>.
- Caughie, John and British Film Institute. 1981. *Theories of Authorship: A Reader*. London: Routledge & Kegan Paul in association with the British Film Institute.  
<http://lib.myilibrary.com/browse/open.asp?id=528924&entityid=https://idp.brunel.ac.uk/entity>.
- Chalamet, Timothée, Armie Hammer, Luca Guadagnino, and André Aciman. 2018. 'Call Me by Your Name'. London: Sony Pictures Home Entertainment Inc.
- Cham, Mbye B., Claire Andrade-Watkins, and Celebration of Black Cinema, Inc. 1988. *Blackframes: Critical Perspectives on Black Independent Cinema*. Cambridge, Mass: MIT Press.  
<https://contentstore.cla.co.uk/secure/link?id=c4638dde-9d3a-e911-80cd-005056af4099>.
- Chanda, Gurinda, and Meera Syal. 2003. 'Bhaji on the Beach'. London: Cinema Club.
- Childs, Peter, and Patrick Williams. 1997a. *An Introduction to Post-Colonial Theory*. Harlow: Longman.  
<http://lib.myilibrary.com/browse/open.asp?id=618251&entityid=https://idp.brunel.ac.uk/entity>.
- . 1997b. *An Introduction to Post-Colonial Theory*. Harlow: Longman.  
<http://lib.myilibrary.com/browse/open.asp?id=618251&entityid=https://idp.brunel.ac.uk/entity>.
- Clayton, Alex, Andrew Klevan, and ProQuest (Firm). 2011. *The Language and Style of Film Criticism*. New York: Routledge.  
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=684088>.
- Cobb, Shelley, and Yvonne Tasker. 2015. 'Feminist Film Criticism in the 21st Century'. *Film Criticism* 40 (1). <https://doi.org/10.3998/fc.13761232.0040.107>.
- Corber, Robert J. 1993. *In the Name of National Security: Hitchcock, Homophobia and the Political Construction of Gender in Postwar America*. Durham (N. Carolina): Duke University Press.  
<http://lib.myilibrary.com/browse/open.asp?id=306262&entityid=https://idp.brunel.ac.uk/entity>.
- Cubitt, Sean. 2005. *EcoMedia*. Amsterdam: Rodopi.
- Daldry, Stephen, Working Title Films, BBC Films, Arts Council of England, Universal Studios Canada, and Universal Home Video. 2005. 'Billy Elliot'. Universal Studios.

- Dash, Julie and Geechee Girls Productions. 2000. 'Daughters of the Dust'. New York (NY): Kino on Video.
- Dave, Paul. 2006. 'Visions of England: Class and Culture in Contemporary Cinema'. In *Visions of England: Class and Culture in Contemporary Cinema*, 61–81. Oxford: Berg. <https://contentstore.cla.co.uk/secure/link?id=bedcb011-2c2a-e911-80cd-005056af4099>.
- Demange, Yann, and Ashley Walters. 2013a. 'Top Boy: The Complete First Season'. [UK]: Roadshow Entertainment.
- . 2013b. 'Top Boy: The Complete Second Season'. [UK]: Roadshow Entertainment.
- Diawara, Manthia. 1992a. *African Cinema: Politics & Culture*. Bloomington: Indiana University Press.
- . 1992b. *African Cinema: Politics & Culture*. Bloomington: Indiana University Press.
- Dyer, Richard. 2002a. *The Matter of Images: Essays on Representation*. 2nd ed. London: Routledge. <http://lib.myilibrary.com/browse/open.asp?id=479261&entityid=https://idp.brunel.ac.uk/entity>.
- . 2002b. *The Matter of Images: Essays on Representation*. 2nd ed. London: Routledge. <http://lib.myilibrary.com/browse/open.asp?id=479261&entityid=https://idp.brunel.ac.uk/entity>.
- Dyer, Richard, and Julianne Pidduck. 2003. *Now You See It: Studies in Lesbian and Gay Film*. 2nd ed. London: Routledge. <http://lib.myilibrary.com/browse/open.asp?id=761924&entityid=https://idp.brunel.ac.uk/entity>.
- Ekaragha, Destiny. 2013. 'Gone Too Far (2013)'. <https://learningonscreen.ac.uk/ondemand/index.php/prog/0A58E4E3?bcast=125096604>.
- Elsaesser, Thomas. 1987. 'Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film'. In *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film*, 43–69. London: BFI Pub. <https://contentstore.cla.co.uk/secure/link?id=0c9be3ed-2b3c-e911-80cd-005056af4099>.
- Epstein, Robert, and Vito Russo. 1995. 'The Celluloid Closet: Part 1'. London: Channel Four.
- Erens, Patricia. 1990. *Issues in Feminist Film Criticism*. Bloomington: Indiana University Press.
- Fassbinder, Rainer Werner, Peter Märthesheimer, Pea Fröhlich, Thomas Schühly, Rosel Zech, Hilmar Thate, Cornelia Froboess, et al. 2007. 'Die Sehnsucht Der Veronika Voss'. [Place of publication not identified]: Artificial Eye.
- Fassbinder, Rainer Werner and Rainer Werner Fassbinder Foundation. 2006a. 'Fear Eats the Soul'. ARROW.

———. 2006b. 'Fear Eats the Soul'. ARROW.

Frears, Stephen, and Hanif Kureishi. 1999. 'My Beautiful Laundrette'. [S.I.]: Film Four.

Garrard, Greg and ProQuest (Firm). 2012. Ecocriticism. 2nd ed. Abingdon, Oxon: Routledge. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=738705>.

Gauntlett, David. 2008. Media, Gender and Identity: An Introduction. 2nd ed. Abingdon: Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=119793&entityid=https://idp.brunel.ac.uk/entity>.

Genet, Jean, Todd Haynes, Edith Meeks, Zeitgeist Films, and Bronze Eye Productions. 1992. 'Poison'. New York: Fox Lorber Home Video.

Geraghty, Christine. 2005. My Beautiful Laundrette. London: I. B. Tauris.  
<http://lib.myilibrary.com/browse/open.asp?id=252756&entityid=https://idp.brunel.ac.uk/entity>.

Gilroy, Paul. 2002. There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation. [New ed.]. London: Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=536182&entityid=https://idp.brunel.ac.uk/entity>.

Griffith, D. W., and Thomas Dixon. 2000. 'The Birth of a Nation'. [S.I.]: Eureka Video.

Guerrero, Ed. 1993. Framing Blackness: The African American Image in Film. Philadelphia: Temple University Press.  
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=547426>.

Guneratne, Anthony, Wimal Dissanayake, and Sumita S. Chakravarty. 2003. Rethinking Third Cinema. London: Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=7963&entityid=https://idp.brunel.ac.uk/entity>.

Hallam, Julia, and Margaret Marshment. 2000a. 'Realism and Popular Cinema'. In Realism and Popular Cinema, 122-42. Manchester: Manchester University Press.  
<https://contentstore.cla.co.uk/secure/link?id=ef54bd97-b936-e911-80cd-005056af4099>.

———. 2000b. Realism and Popular Cinema. Manchester: Manchester University Press.

Harrow, Kenneth W. 1999. African Cinema: Postcolonial and Feminist Readings. Trenton, NJ: Africa World Press.

Haskell, Molly, and Manohla Dargis. 2016. From Reverence to Rape: The Treatment of Women in the Movies. Third edition. Chicago: The University of Chicago Press.

Haynes, Todd. 2003. 'Far from Heaven'. [Universal City, CA]: Universal Studios.

———. 2015. 'Carol'.  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0BB503A9?bcast=126240284>.

- Herman, Mark. 1996. 'Brassed Off'.  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/000A7739?bcast=114045787>.
- Herzog, Werner. 2006. 'Grizzly Man'. London: Revolver entertainment.
- Higson, Andrew. 1996. 'Dissolving Views: Key Writings on British Cinema'. In *Dissolving Views: Key Writings on British Cinema*, 133–56. London: Cassell.  
<https://contentstore.cla.co.uk/secure/link?id=c1caf143-ba2b-e911-80cd-005056af4099>.
- Hill, John, and Pamela Church Gibson. 1998a. 'The Oxford Guide to Film Studies'. In *The Oxford Guide to Film Studies*. Oxford: Oxford University Press.  
<https://contentstore.cla.co.uk/secure/link?id=ff8f52d2-aa94-e811-80cd-005056af4099>.
- . 1998b. 'The Oxford Guide to Film Studies'. In *The Oxford Guide to Film Studies*. Oxford: Oxford University Press.
- Hillier, Jim. 1993. *The New Hollywood*. London: Studio Vista.
- . 2001. 'American Independent Cinema'. In *American Independent Cinema*, 32–73. London: British Film Institute Publishing.  
<https://contentstore.cla.co.uk/secure/link?id=8c5f3686-9845-e911-80cd-005056af4099>.
- hooks, bell. 2015. *Feminist Theory: From Margin to Center*. New York: Routledge.  
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1811030>.
- Huda, Menhaj, and Aml Ameen. 2008. 'Kidulthood'. London: Revolver Entertainment.
- Hughes, Albert, and Allen Hughes. 1997. 'Menace II Society: This Is the Truth, This Is What's Real'. [New York]: New Line Home Entertainment.
- Jennifer P. Nesbitt. 2016. 'Deactivating Feminism: Sigourney Weaver, James Cameron, and Avatar'. *Film & History: An Interdisciplinary Journal* 46 (1): 21–32.  
<https://muse.jhu.edu/article/626142>.
- Johns, Dave, Hayley Squires, and Ken Loach. 2017. 'I, Daniel Blake'. United Kingdom: Entertainment One UK Limited.
- Kalin, Tom. 2009. 'Swoon'. [S.l.]: Palisades Tartan Video.
- Kaluuya, Daniel, Allison Williams, Bradley Whitford, Caleb Landry Jones, Stephen Root, Catherine Keener, and Jordan Peele. 2017. 'Get Out'. Place of publication not identified: Universal Studios.
- Kaplan, E. Ann. 1988. *Women and Film: Both Sides of the Camera*. London: Routledge.  
<http://lib.myilibrary.com/browse/open.asp?id=32849&entityid=https://idp.brunel.ac.uk/entity>.
- Kechiche, Abdellatif. 2013. 'Blue Is the Warmest Colour'.  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/07C5B5D0?bcast=127161125>.
- Kramer, Stanley. 1967. 'Guess Who's Coming to Dinner'.  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0008FA5A?bcast=33231868>.

- Landy, Marcia. 1984. 'Political Allegory and "Engaged Cinema": Sembene's "Xala"'. *Cinema Journal* 23 (3). <https://doi.org/10.2307/1225095>.
- Lay, Samantha. 2002. *British Social Realism: From Documentary to Brit-Grit*. Vol. 15. London: Wallflower.
- Leigh, Danny. n.d. 'The Class Ceiling'. *Sight and Sound* 28: 22–26. <https://search.proquest.com/docview/2112529193/765BC32F577C4892PQ/13?accountid=14494>.
- Levy, Emanuel. 1999. *Cinema of Outsiders: The Rise of American Independent Film*. New York: New York University Press. <http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&db=nlebk&db=nlabk&site=ehost-live&scope=site&AN=74304>.
- Lockett, Moya. 1999. 'British Cinema of the 90s'. In *British Cinema of the 90s*, 88–99. London: British Film Institute. <https://contentstore.cla.co.uk/secure/link?id=4756a093-e22e-e911-80cd-005056af4099>.
- Malik, Sarita, and Clive James Nwonka. 2017. 'Top Boy: Cultural Verisimilitude and the Allure of Black Criminality for UK Public Service Broadcasting Drama'. *Journal of British Cinema and Television* 14 (4): 423–44. <https://doi.org/10.3366/jbctv.2017.0387>.
- Mambety, Djibril, Diop. 2005. 'Touki Bouki: The Hyena's Voyage'. New York: Kino Video.
- McHugh, K. A. 2001. '"Sounds That Creep inside You": Female Narration and Voiceover in the Films of Jane Campion'. *Style* 35 (2): 193–218. [https://literature.proquest.com/searchFulltext.do?id=R01614768&divLevel=0&area=abell&forward=critref\\_ft](https://literature.proquest.com/searchFulltext.do?id=R01614768&divLevel=0&area=abell&forward=critref_ft).
- Meadows, Shane, Mark Herbert, Thomas Turgoose, Stephen Graham, Jo Hartley, Andrew Shim, Vicky McClure, et al. 2007. 'This Is England'. [s.l.]: Optimum Home.
- Mercer, Kobena and Institute of Contemporary Arts. 1988. *Black Film, British Cinema*. Vol. 7. London: ICA.
- Merritt, Greg. 2000. *Celluloid Mavericks: The History of American Independent Film*. New York, NY: Thunder's Mouth Press.
- Miller, D A. 1991. 'Inside/out: Lesbian Theories, Gay Theories'. In *Inside/out: Lesbian Theories, Gay Theories*, 119–41. London: Routledge. <https://contentstore.cla.co.uk/secure/link?id=6e62eb66-568e-e811-80cd-005056af4099>.
- Modleski, Tania. 2016. *The Women Who Knew Too Much: Hitchcock and Feminist Theory*. 3rd ed. New York: Routledge. <http://lib.myilibrary.com/browse/open.asp?id=821344&entityid=https://idp.brunel.ac.uk/entity>.
- Murphy, Robert. 1999. 'British Cinema of the 90s'. In *British Cinema of the 90s*. London: British Film Institute.

Murray, Robin L., and Joseph K. Heumann. 2014. *Film & Everyday Eco-Disasters*. Lincoln: University of Nebraska Press.

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=1676467>.

Nagib, Lâucia, and Cecília Mello. 2009. 'Realism and the Audiovisual Media'. In *Realism and the Audiovisual Media*. Basingstoke: Palgrave Macmillan.

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=555396>.

Nelmes, Jill. 1999. 'An Introduction to Film Studies'. In *An Introduction to Film Studies*, 2nd ed, 268–305. London: Routledge.

<https://contentstore.cla.co.uk/secure/link?id=ce744dfb-d594-e811-80cd-005056af4099>.

———. 2012. *Introduction to Film Studies*. 5th ed. Abingdon: Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=761269&entityid=https://idp.brunel.ac.uk/entity>.

Nichols, Bill. 1985. 'Movies and Methods: An Anthology, Vol.2'. In *Movies and Methods: An Anthology, Vol.2*. Berkeley, CA: University of California Press.

<https://contentstore.cla.co.uk/secure/link?id=2d450649-0b94-e811-80cd-005056af4099>.

O'Connor, Josh, Alec Secareanu, Ian Hart, and Gemma Jones. 2018. *'God's Own Country'*. London: Lionsgate.

Oldman, Gary. 2000. *'Nil by Mouth'*. [S.I.]: Sky Moviemax.

Parham, John. 2016. *Green Media and Popular Culture: An Introduction*. London: Macmillan Education/Palgrave.

Parks, Gordon. 2009. *'Shaft'*. Turner Entertainment.

Pascual, M. 2002. 'My Beautiful Laundrette: Hybrid "Identity" or the Paradox of Conflicting Identifications in "Third Space" Asian-British Cinema of the 1980s'. *Miscelanea: Journal of English and American Studies* 26: 59–70.

[https://www.researchgate.net/publication/28145362\\_My\\_Beautiful\\_Laundrette\\_Hybrid\\_Identity\\_or\\_the\\_Paradox\\_of\\_Conflicting\\_Identifications\\_in\\_Third\\_Space\\_Asian-British\\_Cinema\\_of\\_the\\_1980s](https://www.researchgate.net/publication/28145362_My_Beautiful_Laundrette_Hybrid_Identity_or_the_Paradox_of_Conflicting_Identifications_in_Third_Space_Asian-British_Cinema_of_the_1980s).

Penley, Constance. 1988a. *Feminism and Film Theory*. New York: Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=504573&entityid=https://idp.brunel.ac.uk/entity>.

———. 1988b. *Feminism and Film Theory*. New York: Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=504573&entityid=https://idp.brunel.ac.uk/entity>.

Phillips, John. 2006. *Transgender on Screen*. Basingstoke [England]: Palgrave Macmillan.

<http://lib.myilibrary.com/browse/open.asp?id=318413&entityid=https://idp.brunel.ac.uk/entity>.

Pines, Jim. 1996. 'Black British Cultural Studies: A Reader'. In *Black British Cultural Studies: A Reader*, 183–93. Chicago, IL: University of Chicago Press.

<https://contentstore.cla.co.uk/secure/link?id=d9314b41-933a-e911-80cd-005056af4099>.



Pines, Jim, and Paul Willemen. 1989. *Questions of Third Cinema*. London: British Film Institute.

Pramaggiore, Maria, and Tom Wallis. 2011a. 'Film: A Critical Introduction'. In *Film: A Critical Introduction*, 3rd ed. London: Laurence King.

———. 2011b. 'Film: A Critical Introduction'. In *Film: A Critical Introduction*, 3rd ed, 309–42. London: Laurence King.

<https://contentstore.cla.co.uk/secure/link?id=87a1f045-213c-e911-80cd-005056af4099>.

Psihoyos, Louis. 2009. 'The Cove'. [U.K.]: Vertigo Films.

Ramsey, Lynne. 2003. 'Ratcatcher'. London: BBC.

Reid, Mark A. 1993. *Redefining Black Film*. Berkeley: University of California Press.

<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&db=nlebk&db=nlabk&site=ehost-live&scope=site&AN=42273>.

Rhines, Jesse Algeron. 1996. *Black Film/White Money*. New Brunswick, N.J.: Rutgers University Press.

Richardson, Niall. 2010. *Transgressive Bodies: Representations in Film and Popular Culture*. Farnham, Surrey, England: Ashgate.

<http://lib.myilibrary.com/browse/open.asp?id=277412&entityid=https://idp.brunel.ac.uk/entity>.

Rony, Fatimah Tobing. 1996. *The Third Eye: Race, Cinema and Ethnographic Spectacle*. Durham, N.C: Duke University Press.

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3007838>.

Russo, Vito. 1987. *The Celluloid Closet: Homosexuality in the Movies*. Rev. ed. New York: Harper & Row.

Rust, Stephen, Salma Monani, and Sean Cubitt. 2013. 'Ecocinema Theory and Practice'. In *Ecocinema Theory and Practice*. New York: Routledge.

<http://lib.myilibrary.com/browse/open.asp?id=391901&entityid=https://idp.brunel.ac.uk/entity>.

Ryan, Meg, Mark Ruffalo, Jennifer Jason Leigh, Kevin Bacon, Nick Damici, Sharrieff Pugh, and Jane Campion. 2004. 'In the Cut'. [s.l.]: Pathé.

Satrapa, Marjane. 2007. 'Persepolis'.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/01184EA9?bcast=70067317>.

Sedgwick, Eve Kosofsky, and Wayne Koestenbaum. 2016. *Between Men: English Literature and Male Homosocial Desire*. Thirtieth anniversary edition. New York: Columbia University Press.

<http://lib.myilibrary.com/browse/open.asp?id=850560&entityid=https://idp.brunel.ac.uk/entity>.

Sembáene, Ousmane. 2005a. 'Black Girl: [And] Borom Sarret'. New York, USA: New Yorker

Video.

———. 2005b. 'Xala: The Curse'. New York: New Yorker Films Artwork.

Shimamura, Arthur P. 2013. *Psychocinematics: Exploring Cognition at the Movies*. Oxford: Oxford University Press.

<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3055687>.

Sillitoe, Alan. 1993. 'Saturday Night and Sunday Morning'. London: Flamingo.

Singleton, John. 2006. 'Boyz n the Hood'. London: Sony Pictures Home Entertainment.

Sirk, Douglas. 2004. 'All That Heaven Allows'. Sky Home Video.

Sirk, Douglas, and Fannie Hurst. 2008. 'Imitation of Life'. Universal Studios.

Sissako, Abderrahmane. 2014. 'Timbuktu'.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/089D49EB?bcast=124203671>.

Smelik, Anneke. 1998. 'The Oxford Guide to Film Studies'. In *The Oxford Guide to Film Studies*, 135–47. Oxford: Oxford University Press.

<https://contentstore.cla.co.uk/secure/link?id=713f5241-ab94-e811-80cd-005056af4099>.

Smith, Greg M. 1999. 'Passionate Views: Film, Cognition, and Emotion'. In *Passionate Views: Film, Cognition, and Emotion*, 103–29. Baltimore: Johns Hopkins University Press.

<https://contentstore.cla.co.uk/secure/link?id=4b7c61f0-523b-e911-80cd-005056af4099>.

Smith, Murray. 1995. *Engaging Characters: Fiction, Emotion, and the Cinema*. Oxford: Clarendon Press.

Snead, James A., Colin MacCabe, and Cornel West. 1994. *White Screens, Black Images: Hollywood from the Dark Side*. New York: Routledge.

Snell, Heather. 2014. 'Toward "a Giving and a Receiving": Teaching Djibril Diop Mambéty's'. *Journal of African Cultural Studies* 26 (2): 127–39.

<https://doi.org/10.1080/13696815.2013.849194>.

'Springwatch'. 2005. <https://www.brunel.ac.uk/life/library/FindingInformation/Databases>.

Thackway, Melissa. 2003. *Africa Shoots Back: Alternative Perspectives in Sub-Saharan Francophone African Film*. Bloomington: Indiana University Press.

'The Hurt Locker'. 2010. [S.I.].

Tyler, Parker. 1993. *Screening the Sexes: Homosexuality in the Movies*. New York: Da Capo Press.

Van Peebles, Mario. 1991. 'New Jack City'. Burbank, CA: Warner Home Video.

Van Peebles, Melvin. 2005. 'Sweet Sweetback's Baadasssss Song'. [S.I.]: British Film Institute.

Walters, Ashley, Luke Fraser, Clare Perkins, Leon Black, and Saul Dibbs. 2008. 'Bullet Boy'. London: Verve Pictures.

Wayne, Mike. 2001. Political Film: The Dialectics of Third Cinema. London: Pluto.  
<http://search.ebscohost.com/login.aspx?authtype=ip,shib&custid=s1123049&direct=true&defaultdb=nlebk&AN=72460&site=ehost-live&scope=site>.

———. 2002. The Politics of Contemporary European Cinema: Histories, Borders, Diasporas . Bristol: Intellect.  
<http://lib.myilibrary.com/browse/open.asp?id=47661&entityid=https://idp.brunel.ac.uk/entity>.

Weik von Mossner, Alexa. 2017. Affective Ecologies: Empathy, Emotion, and Environmental Narrative. Columbus, Ohio: Ohio State University Press.  
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=4851932>.

Weik von Mossner, Alexa and Canadian Electronic Library (Firm). 2014a. 'Moving Environments: Affect, Emotion, Ecology, and Film'. In Moving Environments: Affect, Emotion, Ecology, and Film. Waterloo, Ontario: Wilfrid Laurier University Press.  
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3295350>.

———. 2014b. 'Moving Environments: Affect, Emotion, Ecology, and Film'. In Moving Environments: Affect, Emotion, Ecology, and Film. Waterloo, Ontario: Wilfrid Laurier University Press.  
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3295350>.

———. 2014c. 'Moving Environments: Affect, Emotion, Ecology, and Film'. In Moving Environments: Affect, Emotion, Ecology, and Film. Waterloo, Ontario: Wilfrid Laurier University Press.  
<https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=3295350>.

Weiss, Andrea. 1993. 'Vampires & Violets: Lesbians in Film'. In Vampires & Violets: Lesbians in Film, 30–50. New York, N.Y., U.S.A.: Penguin Books.  
<https://contentstore.cla.co.uk/secure/link?id=b4779f1f-698b-e811-80cd-005056af4099>.

Yearwood, Gladstone. 2000. Black Film as a Signifying Practice: Cinema, Narration and the African-American Aesthetic Experience. Trenton, N.J.: Africa World Press.

Young, Lola. 1996. Fear of the Dark: 'Race', Gender and Sexuality in the Cinema. London: Routledge. <https://ebookcentral.proquest.com/lib/brunelu/detail.action?docID=165023>.