

Scotland, Film And Television

View Online



[1]

Adair, G. Article. Monthly film bulletin. 51, 607.

[2]

Archibald, D. 2008. 'We're just big bullies...' Gregory Burke's Black Watch. Drouth. 26 (2008), 8-13.

[3]

Bell, D. and Haddour, A. 2000. City visions. Pearson Education Ltd.

[4]

Bell, E. 2004. Questioning Scotland: literature, nationalism, postmodernism. Palgrave Macmillan.

[5]

Bell, E. 2004. Questioning Scotland: literature, nationalism, postmodernism. Palgrave Macmillan.

[6]

Bell, E. and Miller, G. 2004. Scotland in theory: reflections on culture & literature. Rodopi.

[7]

Beveridge, C. and Turnbull, R. 1989. The eclipse of Scottish culture: inferiorism and the intellectuals. Polygon.

[8]

BFI Screenonline: Mackendrick, Alexander (1912-1993) Biography:
<http://www.screenonline.org.uk/people/id/447947/>.

[9]

Billig, M. 1995. Banal nationalism. SAGE.

[10]

Blain, N. and Hutchison, D. 2008. The media in Scotland. Edinburgh University Press.

[11]

Blain, N. and Hutchison, D. 2008. The media in Scotland. Edinburgh University Press.

[12]

Blain, N. and Hutchison, D. 2008. The media in Scotland. Edinburgh University Press.

[13]

Blain, N. and Hutchison, D. 2008. The media in Scotland. Edinburgh University Press.

[14]

Blain, N. and Hutchison, D. 2008. The media in Scotland. Edinburgh University Press.

[15]

Blain, N. and Hutchison, D. 2008. The media in Scotland. Edinburgh University Press.

[16]

Blain, N. and Hutchison, D. 2008. The media in Scotland. Edinburgh University Press.

[17]

Blain, N. and Hutchison, D. 2008. The media in Scotland. Edinburgh University Press.

[18]

Blain, N. and Hutchison, D. 2008. The media in Scotland. Edinburgh University Press.

[19]

Blain, N. and Hutchison, D. 2008. The media in Scotland. Edinburgh University Press.

[20]

Blain, N. and Hutchison, D. 2008. The media in Scotland. Edinburgh University Press.

[21]

Brennan, M. 2014. The Forgotten Auteur: The Films of Finlay J. MacDonald. *The Drouth*. 48, (2014), 77–83.

[22]

Brown, I. and Dawson Books 2007. The Edinburgh history of Scottish literature: Volume 3: Modern transformations: new identities (from 1918). Edinburgh University Press.

[23]

Brown, J. Land Beyond Brigadoon. *Sight and Sound*. 53, 1.

[24]

Brown, J. 1985. The Artist as disk Jockey. *Cencrastus: Scottish & international literature arts & affairs*. 20, (1985).

[25]

Bruce, D. 1996. *Scotland: the movie*. Polygon.

[26]

Bryce, T.G.K. et al. 2003. *Scottish education: post-devolution*. Edinburgh University Press.

[27]

Burke, A. 2007. Concrete universality: Tower blocks, architectural modernism, and realism in contemporary British cinema. *New Cinemas: Journal of Contemporary Film*. 5, 3 (Nov. 2007), 177–188.

[28]

Carruthers, G. et al. 2004. *Beyond Scotland: new contexts for twentieth-century Scottish literature*. Rodopi.

[29]

Chapman, M. 1978. *The Gaelic vision in Scottish culture*. Croom Helm [etc.].

[30]

Clarke, D.B. 1997. *The cinematic city*. Routledge.

[31]

Craig, C. 1996. *Out of history: narrative paradigms in Scottish and English culture*. Polygon.

[32]

Craig, C. 1999. The modern Scottish novel: narrative and the national imagination. Edinburgh University Press.

[33]

Craig, C. 2011. The Scots' crisis of confidence. Argyll Publishing.

[34]

Craven, I. 2009. Movies on home ground: explorations in amateur cinema. Cambridge Scholars.

[35]

Cullen, S.M. 2008. The Fasces and the Saltire: The Failure of the British Union of Fascists in Scotland, 1932–1940. The Scottish Historical Review. 87, 224 (2008), 306–331.

[36]

Devine, T.M. 2000. Scotland's shame?: bigotry and sectarianism in modern Scotland. Mainstream.

[37]

Devine, T.M. and Finlay, R.J. 1996. Scotland in the twentieth century. Edinburgh University Press.

[38]

Devine, T.M. and Logue, P. 2002. Being Scottish: personal reflections on Scottish identity today. Polygon at Edinburgh.

[39]

Dick, E. et al. 1993. Bill Douglas: a lanternist's account. BFI Publishing in association with the Scottish Film Council.

[40]

Dick, E. et al. 1990. From limelight to satellite: a Scottish film book. BFI Publishing/Scottish Film Council.

[41]

Dick, E. et al. 1990. From limelight to satellite: a Scottish film book. BFI Publishing/Scottish Film Council.

[42]

Dunn, J. 1AD. Cine Caledonia – A New Dawn. The Skinny. (1AD).

[43]

Fyfe, N.R. and Dawson Books 1998. Images of the street: planning, identity, and control in public space. Routledge.

[44]

Gardiner, M. 2006. From Trocchi to Trainspotting: Scottish critical theory since 1960. Edinburgh University Press.

[45]

Gardiner, M. 2005. Modern Scottish culture. Edinburgh University Press.

[46]

Geraghty, C. 2005. The study of soap opera. A companion to television. Blackwell Pub. 308–323.

[47]

Gillett, P. 2005. Comfort and Joy: the anatomy of melancholy. *Off Screen*. 9, 7 (2005), 1-10.

[48]

Goldie, D. 2000. 'Will ye stop yer tickling, Jock?': Modern and postmodern Scottish comedy. *Critical Quarterly*. 42, 4 (Dec. 2000), 7-18. DOI:<https://doi.org/10.1111/1467-8705.00315>.

[49]

Gray, A. 2007. *Lanark: a life in four books*. Canongate.

[50]

Guy Barefoot 2006. Autobiography and the autobiographical in the Bill Douglas Trilogy. *Biography*. 29, 1 (2006), 14-29.

[51]

Hardy, F. 1990. *Scotland in film*. Edinburgh University Press.

[52]

Harvie, C. 1999. *Travelling Scot: Scotus viator : essays on the history, politics and future of the Scots*. Argyll Publishing.

[53]

Hassan, G. and Warhurst, C. 2002. *Anatomy of the new Scotland: power, influence and change*. Mainstream.

[54]

Hassan, Mamoun His ain man. Sight and Sound. 1, 7.

[55]

Hibberd, L. Devolution in Policy and Practice: A Study of River City and BBC Scotland. Westminster Papers in Communication and Culture. 4, 3.
DOI:<https://doi.org/10.16997/wpcc.101>.

[56]

Hibberd, L. 2010. River City: Invisible Soap. Critical Studies in Television: The International Journal of Television Studies. 5, 1 (Mar. 2010), 46–56.
DOI:<https://doi.org/10.7227/CST.5.1.6>.

[57]

Higson, A. 1989. The Concept of National Cinema. Screen. 30, 4 (Dec. 1989), 36–47.
DOI:<https://doi.org/10.1093/screen/30.4.36>.

[58]

Hill, A. and Dawson Books 2005. Reality TV: audiences and popular factual television. Routledge.

[59]

Hjort, M. et al. 2007. The cinema of small nations. Indiana University Press.

[60]

Hjort, M. and Petrie, D.J. 2007. The cinema of small nations. Indiana University Press.

[61]

Hunter, A. Bill Forsyth. Films and filming. 11–13.

[62]

Iordanova, D. et al. 2010. Cinema at the periphery. Wayne State University Press.

[63]

Iordanova, D. et al. 2010. Cinema at the periphery. Wayne State University Press.

[64]

Iordanova, D. et al. 2010. Cinema at the periphery. Wayne State University Press.

[65]

J. 24AD. James Naughtie: the lost Scotland of Sunset Song. The Guardian. (24AD).

[66]

Jensen, T. and Ringrose, J. 2014. Sluts that Choose Vs Doormat Gypsies. Feminist Media Studies. 14, 3 (May 2014), 369–387. DOI:<https://doi.org/10.1080/14680777.2012.756820>.

[67]

Jones, C. 2006. White Men on Their Backs – From Objection to Abjection: The Representation of the White Male as Victim in William McIlvanney's Docherty and Irvine Welsh's Marabou Stork Nightmares. International Journal of Scottish Literature. 1, (2006), 1–16.

[68]

Joseph Rowntree Foundation and ESRC Centre on Dynamics of Ethnicity How has ethnic diversity changed in Scotland?

[69]

Keyser, B. 1975. The Transfiguration of Edinburgh in The Prime of Miss Jean Brodie. Studies in Scottish Literature. 12, 3 (1975).

[70]

Law, A. 2001. Near and far: banal national identity and the press in Scotland. *Media, Culture & Society*. 23, 3 (May 2001), 299–317.
DOI:<https://doi.org/10.1177/016344301023003002>.

[71]

Lockerbie, I. 1988. Image and identity: theatre and cinema in Scotland and Quebec. John Grierson Archive and Department of French, University of Stirling.

[72]

Logan, B. 31AD. Scottish sitcoms: should national jokes be shared with the entire UK? *The Guardian*. (31AD).

[73]

Mackendrick, A. and Cronin, P. 2005. On film-making: an introduction to the craft of the director Alexander Mackendrick. Faber.

[74]

Martin-Jones, D. 2009. Scotland, global cinema: genres, modes and identities. Edinburgh University Press.

[75]

Martin-Jones, D. 2009. Scotland, global cinema: genres, modes and identities. Edinburgh University Press.

[76]

Mathieson, K. The darker side of Bill Forsyth. *The Times higher education supplement*.

[77]

Mathiseon, K. 1988. Bill Forsyth. Innocent or Eccentric? *Cencrastus*: Scottish & international literature arts & affairs. Spring, (1988), 12–14.

[78]

McArthur, C. 2003. *Brigadoon, Braveheart and the Scots: distortions of Scotland in Hollywood cinema*. I.B. Tauris.

[79]

McArthur, C. 1982. *Scotch reels: Scotland in cinema and television*. BFI Publishing.

[80]

McArthur, C. 1982. *Scotch reels: Scotland in cinema and television*. BFI Publishing.

[81]

McCrone, D. et al. 1999. *Scotland - the brand: the making of Scottish heritage*. Polygon.

[82]

McCrone, D. 2001. *Understanding Scotland: the sociology of a nation*. Routledge.

[83]

Miller, M. et al. 2010. *Tartan pimps: Gordon Brown, Margaret Thatcher, and the new Scotland*. Argyll Publishing.

[84]

Mills, B. 2005. *Television sitcom*. BFI.

[85]

Murray, J. 2011. *Discomfort and joy: the cinema of Bill Forsyth*. Peter Lang.

[86]

Murray, J. 2005. Kids in America? Narratives of transatlantic influence in 1990s scottish cinema. *Screen*. 46, 2 (Jun. 2005), 217–226. DOI:<https://doi.org/10.1093/screen/46.2.217>.

[87]

Murray, J. 2005. Kids in America? Narratives of transatlantic influence in 1990s scottish cinema. *Screen*. 46, 2 (Jun. 2005), 217–226. DOI:<https://doi.org/10.1093/screen/46.2.217>.

[88]

Murray, J. et al. 2009. *Scottish cinema now*. Cambridge Scholars.

[89]

Murray, J. et al. 2009. *Scottish cinema now*. Cambridge Scholars.

[90]

Murray, J. et al. 2009. *Scottish cinema now*. Cambridge Scholars.

[91]

Murray, J. 2015. *The new Scottish Cinema*. I.B.Tauris & Co. Ltd.

[92]

Murray, J. 2015. *The new Scottish Cinema*. I.B.Tauris & Co. Ltd.

[93]

Nash, A. 2007. *Kailyard and Scottish literature*. Rodopi.

[94]

O'Hagan, A. 2005. Fight and argue and improve. *The Drouth*. 15, (2005).

[95]

Petrie, D.J. 2004. *Contemporary Scottish fictions: film, television and the novel*. Edinburgh University Press.

[96]

Petrie, D.J. 2004. *Contemporary Scottish fictions: film, television and the novel*. Edinburgh University Press.

[97]

Petrie, D.J. and British Film Institute 2000. *Screening Scotland*. British Film Institute.

[98]

Petrie, D.J. and British Film Institute 2000. *Screening Scotland*. British Film Institute.

[99]

Ray, P.E. 1978. Jean Brodie and Edinburgh: Personality and Place in Muriel Spark's *The Prime of Miss Jean Brodie*. *Studies in Scottish Literature*. 13, 1 (1978).

[100]

Rhodes, G.D. and Springer, J.P. 2005. *Docufictions: essays on the intersection of documentary and fictional filmmaking*. McFarland & Co.

[101]

Riach, A. 2005. *Representing Scotland in literature, popular culture and iconography: the masks of the modern nation*. Palgrave Macmillan.

[102]

Rosie, M. 2004. The sectarian myth in Scotland: of bitter memory and bigotry. Palgrave Macmillan.

[103]

Schoene-Harwood, B. 2007. The Edinburgh companion to contemporary Scottish literature. Edinburgh University Press.

[104]

Semotam, J. 2012. Public Perception of A8 migrants: The discourse of the media and its impacts.

[105]

Sherington, J. and Scottish Film Council 1996. 'To speak its pride': the work of the Films of Scotland Committee 1938-1982 : a Scottish film monograph. Scottish Film Council.

[106]

Simon Brown 2011. Anywhere but Scotland?" Transnationalism and New Scottish Cinema. International Journal of Scottish Theatre and Screen. 4, 1 (2011).

[107]

Spiers, E.M. 2006. The Scottish soldier and empire, 1854-1902. Edinburgh University Press.

[108]

Spring, I. 1990. Phantom village: the myth of the new Glasgow. Polygon.

[109]

Stein, E. 1983. The Forsyth Saga. Films and filming. 341, (1983), 54–56.

[110]

Stewart, M. 2012. Falling, Looking, Caring: as Melodrama. Journal of British Cinema and Television. 9, 4 (Oct. 2012), 548–568.
DOI:<https://doi.org/10.3366/jbctv.2012.0105>.

[111]

Suh, J. 2007. The familiar attractions of fascism in Muriel Spark's The Prime of Miss Jean Brodie. Journal of Modern Literature. 30, 2 (2007), 86–102.

[112]

Tange, H. 2004. Grassic Gibbon's Art of Community: A Scots Quair and the Condition of Scotland. Studies in Scottish Literature. 33, 1 (2004).

[113]

The Criterion Collection: Tunes of Glory:
<https://web.archive.org/web/20070707115944/http://www.criterion.com/asp/release.asp?id=225&eid=342§ion=essay&page=1>.

[114]

To the Kailyard and Beyond! An Introduction to Scottish Literature (1500-1900):
http://scottishlit.com/?page_id=171.

[115]

Toyeux, D. 1984. Tidings of Comfort and Joy. Film Directions. 7, 26 (1984).

[116]

Walsh, D. History, politics and vulnerability: explaining excess mortality.

[117]

The Thrifty Pop Man. Sight and Sound. 53, 4.