

## Film Theory and Criticism II (09 29438)

View Online



Aaron, Michele. *New Queer Cinema: A Critical Reader*. Edinburgh: Edinburgh University Press, 2004.

———. *Spectatorship: The Power of Looking On*. Vol. 35. London: Wallflower, 2007.

Allen, Richard. *Projecting Illusion: Film Spectatorship and the Impression of Reality*. Vol. Cambridge studies in film. Cambridge: Cambridge University Press, 1995.

Altman, Rick. *Film/Genre*. London: British Film Institute, 1999.

Barker, Jennifer M. *The Tactile Eye: Touch and the Cinematic Experience*. Berkeley, CA: University of California Press, n.d.

Barker, Jennifer M., 1969-. *The Tactile Eye: Touch and the Cinematic Experience*. University of California Press, 2009.

<https://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb08197.0001.001>.

Bordwell, David, Kristin Thompson, and Jeff Smith. *Film Art: An Introduction*. Eleventh edition. New York, NY: McGraw-Hill Education, 2017.

Brevik-Zender, H. 'Let Them Wear Manolos: Fashion, Walter Benjamin, and Sofia Coppola's Marie Antoinette'. *Camera Obscura: Feminism, Culture, and Media Studies* 26, no. 3 78 (1 January 2011): 1-33. <https://doi.org/10.1215/02705346-1415416>.

Cameron, Ian, and Douglas Pye. *The Movie Book of the Western*. London: Studio Vista, 1996.

Carroll, Noel. 'Avant-Garde Film and Film Theory'. *Avant-Garde Film and Film Theory*, no. 4 (1979): 135-43.

[http://bham-primo.hosted.exlibrisgroup.com/primo\\_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN\\_proquest1295098707&indx=1&reclds=TN\\_proquest1295098707&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&dscnt=0&scp.scps=scope%3A%2844BIR\\_PDA1\\_DS%29%2Cscope%3A%2844BIR\\_ETH1\\_DS%29%2Cscope%3A%2844BIR\\_LGUI\\_DS%29%2Cscope%3A%2844BIR\\_PURE\\_FT%29%2Cscope%3A%2844BIR\\_ALEPH\\_DS%29%2Cscope%3A%2844BIR\\_MIM\\_DS+%29%2Cscope%3A%2844BIR\\_RLIST\\_DS%29%2Cscope%3A%2844BIR\\_ML\\_DS%29%2Cscope%3A%2844BIR\\_SFX\\_DS%29%2Cscope%3A%2844BIR\\_DR1\\_DS%29%2Cscope%3A%2844BIR\\_DR2\\_DS%29%2C44BIR\\_Ebsco\\_1%2Cprimo\\_central\\_multiple\\_fe&mode=Basic&vid=44BIR\\_VU1&srt=rank&tab=local&vl\(freeText0\)=Avant-Garde%20Film%20and%20Film%20Theory%20Carroll&dum=true&dstmp=1513740032538](http://bham-primo.hosted.exlibrisgroup.com/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_proquest1295098707&indx=1&reclds=TN_proquest1295098707&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=Avant-Garde%20Film%20and%20Film%20Theory%20Carroll&dum=true&dstmp=1513740032538).

CARROLL, NOËL. 'Movies, the Moral Emotions, and Sympathy'. *Midwest Studies In Philosophy* 34, no. 1 (8 September 2010): 1-19.  
<https://doi.org/10.1111/j.1475-4975.2010.00197.x>.

'Cine-Tracts 2: Vol. 1, No. 2, Summer 1977 - CT02.Pdf', n.d.  
<https://library.brown.edu/cds/cinetracts/CT02.pdf>.

Cook, Pam, ed. *The Cinema Book*. Third edition. London: BFI, 2007.

Cooper, Sarah and Modern Humanities Research Association. *Selfless Cinema?: Ethics and French Documentary*. Vol. No. 20. London: Legenda, 2005.

DADLEZ, E. M. 'Seeing and Imagination: Emotional Response to Fictional Film'. *Midwest Studies In Philosophy* 34, no. 1 (8 September 2010): 120-35.  
<https://doi.org/10.1111/j.1475-4975.2010.00194.x>.

Davis, Lennard J. *Enforcing Normalcy: Disability, Deafness, and the Body*. London: Verso, 1995.

———, ed. *The Disability Studies Reader*. Fifth edition. New York, NY: Routledge, an imprint of the Taylor & Francis Group, 2017.

———. *The Disability Studies Reader*. Fifth edition. New York, New York: Routledge, 2017.  
<https://ebookcentral.proquest.com/lib/bham/detail.action?docID=4741427>.

Davis, Lennard J., 1949-. *Enforcing Normalcy: Disability, Deafness, and the Body*. Verso, 1995. <https://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb02823.0001.001>.

Deren, Maya, and Bill Nichols. *Maya Deren and the American Avant-Garde*. Berkeley, Calif: University of California Press, 2001.

Dixon, Wheeler W., and Gwendolyn Audrey Foster. *Experimental Cinema, the Film Reader*. London: Routledge, 2002.

Downing, Lisa, and Libby Saxton. *Film and Ethics: Foreclosed Encounters*. New York, NY: Routledge, 2009.  
<https://ebookcentral.proquest.com/lib/bham/detail.action?docID=449453>.

———. *Film and Ethics: Foreclosed Encounters*. London: Routledge, 2010.

Dyer, Richard, and Julianne Pidduck. *Now You See It: Studies in Lesbian and Gay Film*. 2nd ed. London: Routledge, 2003.

———. *Now You See It: Studies on Lesbian and Gay Film*. 2nd ed. London: Routledge, 2003.

Eid, H, and K Ghazel. 'Footprints of Fanon in Gillo Pontecorvo's *The Battle of Algiers* and Sembene Ousamne's *Xala*'. *English in Africa* 35, no. 2 (20 May 2009).  
<https://doi.org/10.4314/eia.v35i2.42858>.

Elsaesser, Thomas, and Malte Hagener. *Film Theory: An Introduction through the Senses*. 2. ed. New York: Routledge, 2015.

———. *Film Theory: An Introduction through the Senses*. 2nd ed. New York, New York: Routledge, 2015.

Eng, David L., Judith Halberstam, and José Esteban Muñoz. *What's Queer about Queer Studies Now?* Vol. 84–85. Durham, N.C.: Duke University Press, 2005.

Fernando Solanas and Octavio Getino. 'TOWARD A THIRD CINEMA'. *Cinéaste* 4, no. 3 (1970): 1–10.

[http://www.jstor.org/stable/41685716?Search=yes&resultItemClick=true&searchText=third&searchText=cinema&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dthird%2Bcinema%26amp%3Bacc%3Don%26amp%3Bwc%3Don%26amp%3Bfc%3Doff&seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/41685716?Search=yes&resultItemClick=true&searchText=third&searchText=cinema&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dthird%2Bcinema%26amp%3Bacc%3Don%26amp%3Bwc%3Don%26amp%3Bfc%3Doff&seq=1#page_scan_tab_contents).

'For an Imperfect Cinema by Julio García Espinosa, Trans. by Julianne Burton', n.d. <http://www.ejumpcut.org/archive/onlinessays/JC20folder/ImperfectCinema.html>.

French, Sarah, and Zoë Shacklock. 'The Affective Sublime in Lars von Trier's and Terrence Malick's'. *New Review of Film and Television Studies* 12, no. 4 (2 October 2014): 339–56. <https://doi.org/10.1080/17400309.2014.942555>.

Galt, Rosalind. 'Pretty: Film and the Decorative Image', 2011.

[http://findit.bham.ac.uk/primo\\_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN\\_mla2011031545&indx=1&reclids=TN\\_mla2011031545&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR\\_PDA1\\_DS%29%2Cscope%3A%2844BIR\\_ETH1\\_DS%29%2Cscope%3A%2844BIR\\_LGUI\\_DS%29%2Cscope%3A%2844BIR\\_PURE\\_FT%29%2Cscope%3A%2844BIR\\_ALEPH\\_DS%29%2Cscope%3A%2844BIR\\_MIM\\_DS+%29%2Cscope%3A%2844BIR\\_RLIST\\_DS%29%2Cscope%3A%2844BIR\\_ML\\_DS%29%2Cscope%3A%2844BIR\\_SFX\\_DS%29%2Cscope%3A%2844BIR\\_DR1\\_DS%29%2Cscope%3A%2844BIR\\_DR2\\_DS%29%2C44BIR\\_Ebsco\\_1%2Cprimo\\_central\\_multiple\\_fe&mode=Basic&vid=44BIR\\_VU1&srt=rank&tab=local&vl\(freeText0\)=pretty%20rosalind%20galt&dum=true&dstmp=1504605725877](http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla2011031545&indx=1&reclids=TN_mla2011031545&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=pretty%20rosalind%20galt&dum=true&dstmp=1504605725877).

Galt, Rosalind. *Pretty: Film and the Decorative Image*. New York: Columbia University Press, 2011. <https://www.vlebooks.com/vleweb/Product/Index/792191?page=0>.

GAUT, BERYS. 'Empathy and Identification in Cinema'. *Midwest Studies In Philosophy* 34, no. 1 (8 September 2010): 136–57. <https://doi.org/10.1111/j.1475-4975.2010.00211.x>.

Geiger, Jeffrey, and R. L. Rutsky. *Film Analysis: A Norton Reader*. Second edition. New York: W.W. Norton & Company, 2013.

Grant, Barry Keith. *Film Genre Reader IV*. Austin, Tex: University of Texas Press, 2012.

———. *Film Genre Reader IV*. Austin, Tex: University of Texas Press, 2012.

———. *Film Genre Reader IV*. Austin, Tex: University of Texas Press, 2012.

Grossberg, Lawrence, Lawrence Grossberg, Cary Nelson, Paula A. Treichler, Linda Baughman, and J. Macgregor Wise. *Cultural Studies*. New York: Routledge, 1992. <https://ebookcentral.proquest.com/lib/bham/detail.action?docID=1122888>.

Grossberg, Lawrence, Cary Nelson, and Paula A. Treichler. *Cultural Studies*. New York:

Routledge, 1992.

Hatfield, Jackie, and Stephen Littman, eds. *Experimental Film and Video: An Anthology*. New Bernet, Herts, [England]: John Libbey Publishing, 2015.  
<https://ebookcentral.proquest.com/lib/bham/detail.action?docID=2042367>.

Hill, Lauryn, and Göran Hugo Olsson. 'Concerning Violence: Nine Scenes from the Anti-Imperialistic Self-Defense'. [London]: Dogwoof, 2015.

Keller, Sarah. 'Frustrated Climaxes: On Maya Deren's Meshes of the Afternoon and Witch's Cradle'. *Cinema Journal* 52, no. 3 (2013): 75–98. <https://doi.org/10.1353/cj.2013.0018>.

Klinger, B. 'The Art Film, Affect and the Female Viewer: The Piano Revisited'. *Screen* 47, no. 1 (1 January 2006): 19–41. <https://doi.org/10.1093/screen/hjl002>.

Laine, Tarja. *Bodies in Pain: Emotion and the Cinema of Darren Aronofsky*. New York: Berghahn Books, 2015.

———. *Bodies in Pain: Emotion and the Cinema of Darren Aronofsky*. New York, New York: berghahn, 2015.  
<https://ebookcentral.proquest.com/lib/bham/detail.action?docID=1707815>.

———. *Feeling Cinema: Emotional Dynamics in Film Studies*. Paperback ed. New York: Bloomsbury, 2013.

Lee, Sunhee. 'Wes Anderson's Ambivalent Film Style: The Relation between  
 - - - - - and Emotion'. *New Review of Film and  
 Television Studies* 14, no. 4 (October 2016): 409–39.  
<https://doi.org/10.1080/17400309.2016.1172858>.

Littman, Stephen, and Jackie Hatfield. *Experimental Film and Video: An Anthology*. Bloomington, IN: John Libbey Pub, 2006.  
<https://ebookcentral.proquest.com/lib/bham/detail.action?docID=2042367>.

Marks, Laura U. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Durham, N.C.: Duke University Press, 2000.

———. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Durham: Duke University Press, 2000.  
<https://ebookcentral.proquest.com/lib/bham/detail.action?docID=1167652>.

McRuer, R. 'AS GOOD AS IT GETS: Queer Theory and Critical Disability'. *GLQ: A Journal of Lesbian and Gay Studies* 9, no. 1-2 (1 January 2003): 79–105.  
<https://doi.org/10.1215/10642684-9-1-2-79>.

McRuer, Robert, and Michael Bérubé. *Crip Theory: Cultural Signs of Queerness and Disability*. New York: New York University Press, 2006.

McRuer, Robert, and Michael F.  
 Be

rube

. Crip Theory: Cultural Signs of Queerness and Disability. New York: New York University Press, 2006.

'Outsiders\_The-Battle-of-Algiers-and-Political-Cinema.Pdf', n.d.

[http://www.cronistas.org/wp-content/uploads/2014/02/Outsiders\\_The-Battle-of-Algiers-and-political-cinema.pdf](http://www.cronistas.org/wp-content/uploads/2014/02/Outsiders_The-Battle-of-Algiers-and-political-cinema.pdf).

P. Adams Sitney. *Visionary Film: The American Avant-Garde, 1943-2000*. Oxford University Press, 2002.

<https://ebookcentral.proquest.com/lib/bham/reader.action?docID=241285&ppg=11>.

PLANTINGA, CARL. "'I Followed the Rules, and They All Loved You More": Moral Judgment and Attitudes toward Fictional Characters in Film'. *Midwest Studies In Philosophy* 34, no. 1 (8 September 2010): 34-51. <https://doi.org/10.1111/j.1475-4975.2010.00204.x>.

Pribram, E. Deidre. *Female Spectators: Looking at Film and Television*. London: Verso, 1988.

'QUEER AND PRESENT DANGER'. *Sight and Sound* 10 (n.d.).

<https://search-proquest-com.ezproxyd.bham.ac.uk/docview/1305510453/fulltextPDF/C3BAD7840B704099PQ/1?accountid=8630>.

Radley, Emma. 'Terrible Pleasures or Pleasurable Terrors? The Psychotic Act of Horror Film Spectatorship'. *Nottingham French Studies* 46, no. 3 (September 2007): 92-108.

<https://doi.org/10.3366/nfs.2007-3.008>.

Rich, B. Ruby. *New Queer Cinema: The Director's Cut*. Durham: Duke University Press, 2013.

———. *New Queer Cinema: The Director's Cut*. Durham: Duke University Press, 2013.

<https://ebookcentral.proquest.com/lib/bham/detail.action?docID=1173623>.

———. *New Queer Cinema: The Director's Cut*. Durham: Duke University Press, 2013.

<https://ebookcentral.proquest.com/lib/bham/detail.action?docID=1173623>.

Rob Stone, , Julián Daniel Gutiérrez-Albilla, , and Julian Daniel Gutierrez-Albilla. *A Companion to Luis Buñuel*. John Wiley & Sons, Incorporated, 2013.

<https://ebookcentral.proquest.com/lib/bham/reader.action?docID=1129776&ppg=5>.

'SH-Coding.Pdf', n.d. <http://faculty.georgetown.edu/irvinem/theory/SH-Coding.pdf>.

Sinnerbrink, R. 'Stimmung: Exploring the Aesthetics of Mood'. *Screen* 53, no. 2 (1 June 2012): 148-63. <https://doi.org/10.1093/screen/hjs007>.

Sitney, P. Adams. *Visionary Film: The American Avant-Garde, 1943-2000*. Third edition. Oxford: Oxford University Press, 2002.

Stone, Rob, and Julián Daniel Gutiérrez-Albilla, eds. *A Companion to Luis Buñuel*. Oxford: Wiley-Blackwell, 2013.

'Vol 11, No 2 (2007)', n.d. <http://www.film-philosophy.com/index.php/f-p/issue/view/13>.

Wright, Will. *Six Guns and Society: A Structural Study of the Western*. Berkeley: University

of California Press, 1977.