

Film Theory and Criticism I (09 29437)

View Online



1.

Bordwell D, Thompson K. Film art: an introduction. Vol. Addison-Wesley series in speech, drama, and film. Reading, Mass: Addison-Wesley; 1980.

2.

Popple S, Kember J. Early cinema: from factory gate to dream factory. Vol. Short cuts. London: Wallflower; 2004.

3.

Workers Leaving The Lumiere Factory - Lumiere Brothers 1895 - YouTube [Internet]. Available from: https://www.youtube.com/watch?v=yvC_xrDqB3s

4.

Turn-of-the-Century Surgery (1900) - ALICE GUY BLACHE - Chirurgie fin de siecle - YouTube [Internet]. Available from: <https://www.youtube.com/watch?v=ck6K8q8JbVQ&list=PL2Cs2h2P03cmogHcwtQepFM8hGzj2yEy7&index=8>

5.

A Trip to the Moon (1902) - YouTube [Internet]. Available from: <https://www.youtube.com/watch?v=zXgTFBIwDCc>

6.

The Great Train Robbery - YouTube [Internet]. Available from:
<https://www.youtube.com/watch?v=ZCWKh14Mvzg>

7.

Bordwell D, Staiger J, Thompson K. The classical Hollywood cinema: film style & mode of production to 1960. London: Routledge & Kegan Paul; 1985.

8.

Gibson PC, Hill J. The Oxford guide to film studies. Oxford: Oxford University Press; 1998.

9.

Broken Blossoms | 1919, silent, full film - YouTube [Internet]. Available from:
<https://www.youtube.com/watch?v=GNzYWG5FTmk>

10.

To Have and Have Not [Internet]. Available from:
https://www.amazon.co.uk/Have-Not-Humphrey-Bogart/dp/B015OQIJ0W/ref=sr_1_1?ie=UTF8&qid=1505316650&sr=8-1&keywords=to+have+and+have+not+dvd

11.

All That Heaven Allows [DVD] [Internet]. Available from:
https://www.amazon.co.uk/All-That-Heaven-Allows-DVD/dp/B00128TX6G/ref=sr_1_1?s=dvd&ie=UTF8&qid=1505316804&sr=1-1&keywords=all+that+heaven+allows+dvd

12.

Eĭzenshteĭn S, Glenny M, Taylor R, British Film Institute. Selected works S. M. Eisenstein. Vol.2, Towards a theory of montage. London: British Film Institute; 1994.

13.

Eisenstein S. Selected works: Volume II: Towards a theory of montage [Internet]. Glenny M,

Taylor R, editors. London, [England]: I.B. Tauris; 1991. Available from: <https://ebookcentral.proquest.com/lib/bham/detail.action?docID=676398>

14.

Bordwell D. The Idea of Montage in Soviet Art and Film. *Cinema Journal*. 1972 Spring;11(2).

15.

Kuleshov L, Levaco R. *Kuleshov on film: writings by Lev Kuleshov*. Berkeley (etc.): University of California Press; 1974.

16.

Sargeant A. *Vsevolod Pudovkin: classic films of the Soviet avant-garde*. Vol. KINOfiles. London: I.B.Tauris; 2000.

17.

Roberts G. *The man with the movie camera*. Vol. KINOfiles. London: I. B. Tauris; 2000.

18.

Battleship Potemkin (1925) - Full Movie; English - YouTube [Internet]. Available from: <https://www.youtube.com/watch?v=7TgWoSHUn8c>

19.

Mother 1926 - YouTube [Internet]. Available from: <https://www.youtube.com/watch?v=vh9cxevRbEg>

20.

Man with a Movie Camera (Alloy Orchestra) 1929 - Человек с киноаппаратом - YouTube [Internet]. Available from: <https://www.youtube.com/watch?v=7ZkvjWIEcoU>

21.

Lastra J. Sound technology and the American cinema: perception, representation, modernity. Vol. Film and culture. New York: Columbia University Press; 2000.

22.

Dibbets, Karel. The Introduction of Sound. Available from:
https://search.proquest.com/docview/1745491266?accountid=8630&rfr_id=info%3Axi%2Fsid%3Aprimo

23.

Chion M, Gorbman C. Audio-vision: sound on screen. New York: Columbia University Press; 1994.

24.

Mann H, Von Sternberg J. The blue angel. London: Eureka; 2002.

25.

Der blaue Engel (1930) [Internet]. Arte; Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/104794E6>

26.

Gibbs J. Mise-en-scène: film style and interpretation. Vol. Short cuts series. New York: Wallflower; 2002.

27.

Bordwell D, American Council of Learned Societies. Figures traced in light: on cinematic staging. Berkeley: University of California Press; 2005.

28.

Bordwell D. Narration in the fiction film. London: Methuen; 1985.

29.

Mulvey L, British Film Institute. Citizen Kane. Vol. BFI film classics. London: B.F.I. Publishing; 1992.

30.

Citizen Kane (1941) [Internet]. BBC4; Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/01787544>

31.

Lieberman, EvanHegarty, Kerry. Authors of the Image: Cinematographers Gabriel Figueroa and Gregg Toland. Journal of Film and Video [Internet]. 62(1):31-51. Available from:
<https://search.proquest.com/docview/212690826/fulltext/D6A98D8D3A414C63PQ/1?accountid=8630>

32.

Welles O. Citizen Kane. Special ed. [U.K.]: Universal Pictures (UK); 2003.

33.

Glassman A, British Film Institute. Visions of light: the art of cinematography. London: British Film Institute; 2006.

34.

O'Pray M. Avant-garde film: forms, themes and passions. Vol. Short cuts series. London: Wallflower; 2003.

35.

Sanchez A, Pavlovic T. Surrealism (1924-1930) and the Advent of Sound (the Second Republic: 1931-1936). In: 100 years of Spanish cinema [Internet]. Malden, MA: Wiley-Blackwell; 2009. p. 21-38. Available from:
<http://doi.wiley.com/10.1002/9781444304794.ch2>

36.

Graf A, Scheunemann D. Avant-garde film. Amsterdam: Rodopi; 2007.

37.

Williams L. Figures of desire: a theory and analysis of surrealist film. Berkeley, Calif: University of California Press; 1992.

38.

Un Chien Andalou with new original orchestral soundtrack - YouTube [Internet]. Available from: <https://www.youtube.com/watch?v=vLM9qc29rh4>

39.

The Seashell and the Clergyman 1928 (Restored Full Movie) - YouTube [Internet]. Available from: <https://www.youtube.com/watch?v=ypseXIQVaF0>

40.

Eisner LH. The haunted screen: expressionism in the German cinema and the influence of Max Reinhardt. 2nd pbk. ed. Berkeley: University of California Press; 2008.

41.

Sinnerbrink R. Stimmung: exploring the aesthetics of mood. Screen. 2012 Jun 1;53(2):148-63.

42.

Lloyd J. German expressionism: primitivism and modernity. New Haven: Yale University Press; 1991.

43.

Nosferatu | 1922, silent, full film, high quality - YouTube [Internet]. Available from: <https://www.youtube.com/watch?v=oAX2WBzCh5Y>

44.

The Last Laugh (F.W. Murnau, 1924) - YouTube [Internet]. Available from: <https://www.youtube.com/watch?v=Zxc3ST9tjpU>

45.

Bazin A, Gray H, Andrew, Dudley 1945-. What is cinema?: Vol. 1. [New edition]. Berkeley, California: University of California Press; 2005.

46.

Shiel M. Italian neorealism: rebuilding the cinematic city. Vol. Short cuts. London: Wallflower; 2006.

47.

Shiel M. Italian neorealism: rebuilding the cinematic city [Internet]. London: Wallflower; 2006. Available from: <https://ebookcentral.proquest.com/lib/bham/detail.action?docID=909624>

48.

Bartolini L, De Sica V. Ladri di biciclette. [U.K.]: Arrow Films; 2006.

49.

Bicycle Thieves (1948) [Internet]. BBC4; Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/00112E66?bcast=122623822>

50.

Bicycle Thieves (1948) [Internet]. BBC4; Available from: <https://learningonscreen.ac.uk/ondemand/index.php/prog/00112E66>

51.

Ruberto LE, Wilson KM. Italian neorealism and global cinema. Vol. Contemporary approaches to film and television series. Detroit, Mich: Wayne State University Press; 2007.

52.

La Camera Stylo - Alexandre Astruc [Internet]. Available from: <http://www.newwavefilm.com/about/camera-stylo-astruc.shtml>

53.

Grant BK. Auteurs and authorship: a film reader. Malden, Mass: Blackwell Publishing; 2008.

54.

Turim, Maureen. THE AESTHETIC BECOMES POLITICAL: A History of Film Criticism in Cahiers du Cinema. THE AESTHETIC BECOMES POLITICAL: A History of Film Criticism in Cahiers du Cinema [Internet]. 1973;9. Available from: [http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_proquest1306639553&indx=4&reclds=TN_proquest1306639553&reclxs=3&elementId=3&renderMode=poppedOut&displayMode=full&frbrVersion=6&frbg=&rfrGrpCounter=1&dscnt=0&scp.scps=scope:\(44BIR_PDA1_DS\),scope:\(44BIR_ETH1_DS\),scope:\(44BIR_LGUI_DS\),scope:\(44BIR_PURE_FT\),scope:\(44BIR_ALEPH_DS\),scope:\(44BIR_MIM_DS+\),scope:\(44BIR_RLIST_DS\),scope:\(44BIR_ML_DS\),scope:\(44BIR_SFX_DS\),scope:\(44BIR_DR1_DS\),scope:\(44BIR_DR2_DS\),44BIR_Ebsco_1,primo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&fctV=eng&rfrGrp=1&srt=rank&tab=local&fctN=facet_lang&dum=true&vl\(freeText0\)=nouvelle+vague+cahier+du+cinema&dstmp=1504697475949](http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_proquest1306639553&indx=4&reclds=TN_proquest1306639553&reclxs=3&elementId=3&renderMode=poppedOut&displayMode=full&frbrVersion=6&frbg=&rfrGrpCounter=1&dscnt=0&scp.scps=scope:(44BIR_PDA1_DS),scope:(44BIR_ETH1_DS),scope:(44BIR_LGUI_DS),scope:(44BIR_PURE_FT),scope:(44BIR_ALEPH_DS),scope:(44BIR_MIM_DS+),scope:(44BIR_RLIST_DS),scope:(44BIR_ML_DS),scope:(44BIR_SFX_DS),scope:(44BIR_DR1_DS),scope:(44BIR_DR2_DS),44BIR_Ebsco_1,primo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&fctV=eng&rfrGrp=1&srt=rank&tab=local&fctN=facet_lang&dum=true&vl(freeText0)=nouvelle+vague+cahier+du+cinema&dstmp=1504697475949)

55.

Graham PJ, Vincendeau G. The French new wave: critical landmarks. [New and expanded ed.]. London: BFI; 2009.

56.

Grant BK. Auteurs and authorship: a film reader. Malden, Mass: Blackwell Publishing; 2008.

57.

Wiegand C. French new wave. Harpenden: Pocket Essentials; 2001.

58.

Mulvey L. Visual Pleasure and Narrative Cinema. Screen. 1975 Sep 1;16(3):6-18.

59.

Bloch R, Hitchcock A. Psycho. [U.K.]: Universal Pictures (UK); 2005.

60.

Psycho (1960) [Internet]. FilmFour; Available from:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0000E859?bcast=113926139>

61.

Creed B. The monstrous feminine: film, feminism, psychoanalysis. Vol. Popular fiction series. London: Routledge; 1993.

62.

Creed B. The monstrous-feminine: film, feminism, psychoanalysis. London: Routledge; 1993.

63.

Silverman K. The acoustic mirror: the female voice in psychoanalysis and cinema. Vol. Theories of representation and difference. Indianapolis, Ind: Indiana University Press; 1988.