

# Advanced Film Theory

View Online



---

1

Braudy, Leo, Cohen, Marshall. Film theory and criticism: introductory readings. 5th ed. New York; Oxford: : Oxford University Press 1999.

2

Stam, Robert. Film theory: an introduction. Malden, Mass: : Blackwell 2000.

3

Mu

..  
nsterberg H. Part I: The Psychology of the Photoplay. In: Hugo

Mu

..  
nsterberg on film: The photoplay-- a psychological study and other writings. London: :  
Routledge 2002.

4

Rodowick DN. Time and Memory, Orders and Powers. In: Gilles Deleuze's time machine.  
Durham, NC: : Duke U. P. 1997.

5

Sobchack V. What my fingers knew. Cinesthetic subject, or vision in the flesh. In: Carnal thoughts: embodiment and moving image culture. Berkeley: : University of California Press 2004.

<http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://www.kentuk.ebib.com/patron/FullRecord.aspx?p=224220>

6

Plantinga C. Affective trajectories and synaesthesia. In: *Moving viewers: American film and the spectator's experience*. Berkeley, Ca: : University of California Press 2009.  
<http://www.loc.gov/catdir/toc/ecip0826/2008035578.html>

7

Smith M. Introduction. In: *Film theory and philosophy: aesthetics and the analytical tradition*. Oxford: : Clarendon 1997.

8

Horkheimer M, Adorno TW, Schmid Noerr G, et al. *Dialectic of enlightenment: philosophical fragments*. Stanford, Calif: : Stanford University Press 2002.

9

Brecht B, Willett J. *Brecht on theatre: the development of an aesthetic*. Second edition. London: : Methuen Drama 1964.

10

Noël Carroll. Film/Mind Analogies: The Case of Hugo Munsterberg. *The Journal of Aesthetics and Art Criticism* 1988;**46**:489–99.<http://www.jstor.org.chain.kent.ac.uk/stable/431286>

11

Carter E, Livingstone R. Bela Balazs, Visible Man, or the Culture of Film (1924). *Screen* 2007;**48**:91–108. doi:10.1093/screen/hjm005

12

D. N. Rodowick. An Elegy for Theory. *October* 2007;**122**:91–109.<http://www.jstor.org.chain.kent.ac.uk/stable/40368491>

13

Malcolm Turvey. Theory, Philosophy, and Film Studies: A Response to D. N. Rodowick's 'An Elegy for Theory'. October 2007;**122**  
:110-20.<http://www.jstor.org.chain.kent.ac.uk/stable/40368492>

14

Dreyer, Carl Theodor, Einhorn, Richard. The passion of Joan of Arc. 1928;**Home vision cinema.**

15

Eisenstein, Sergei. The battleship Potemkin. 1925.

16

Vertov, Dziga. The man with a movie camera. 1928.

17

De Sica, Vittorio. The bicycle thieves. 1948.

18

Godard, Jean Luc. Contempt. 1963;**The criterion collection.**

19

Hitchcock, Alfred. Rear window. 1954;**The Hitchcock collection (VO2700-VO2702).**

20

Resnais, Alain. Last year at Marienbad. 1961.

21

Campion, Jane. The piano. 1992.

22

Dir: Lars von Trier. Dogville - DVD. 2004.

23

Chaplin C. Charlie Chaplin: the Mutual films, Vol. 1: Behind the screen ; The rink ; Easy Street ; The cure ; The immigrant ; The adventurer. 1916.

24

Griffith DW. Way down east. 1920.

25

Ruttman W. Berlin, symphony of a great city, [and], Opus 1. Germany: : Fox-Europa Film 1927.

26

Von Sternberg J. The docks of New York. 1928.

27

Epstein J,  
Bun

uel L, Poe EA, et al. The fall of the House of Usher. 1928.

28

Hitchcock A, Conrad J. Sabotage. 1936;**Hitchcock, the British years.**

29

Hitchcock A, Stewart J. Rope. 1948.

30

Pudovkin, Vsevolod Illarionovich 1893-1953. The end of St.Petersburg. 2001.

31

Eisenstein, Sergei 1898-1948. October 1917: ten days that shook the world. 2000.

32

Kuleshov LV, Eisenstein GM, Aleksandrov GV. Landmarks of early Soviet films: Disc 1: [The extraordinary adventures of Mr. West in the land of the Bolsheviks ; Old and new]. 2011.

33

Vertov D. The man with a movie camera. 1928.

34

Flaherty RJ. Nanook of the north. 1922.

35

Welles O. Citizen Kane. 1941.

36

Renoir J. The rules of the game. 1939;**The criterion collection.**

37

Andersson R. Songs from the second floor. 2011.

38

Ford J. Stagecoach. 2006;**The Classic John Wayne Collection.**

39

Ford J. Young Mr. Lincoln. 1939.

40

Von Sternberg J. Morocco. 2008;**Universal Cinema classics.**

41

Von Sternberg J. Dishonored. 2008;**Universal Cinema classics.**

42

Mu

nsterberg H, Langdale A. Hugo

Mu

nsterberg on film: The photoplay-- a psychological study and other writings. New York: :  
Routledge 2002.

43

Andrew, Dudley. The major film theories: an introduction. London: : O.U.P. 1976.

44

Rushton, Richard, Bettinson, Gary. What is film theory?: an introduction to contemporary  
debates. Maidenhead, Berkshire: : Open University Press 2010.

45

Etherington-Wright, Christine. & Doughty, Ruth. Understanding Film Theory: Theoretical and Critical Perspectives. [Place of publication not identified]: : Palgrave Macmillan

46

Elsaesser, Thomas, Hagener, Malte. Film theory: an introduction through the senses. New York: : Routledge 2010.

47

Arnheim, Rudolf, Arnheim, Rudolf. Film as art. Berkeley, Ca: : U. of California P. 1957.

48

Eisenstein, Sergei, Leyda, Jay. Film form: essays in film theory. London: : Harcourt Brace Jovanovich 1949.

49

Bala

zs,  
Be

la, Carter, Erica,  
Bala

zs,  
Be

la.  
Bé  
la  
Bala

zs: early film theory : Visible man and The spirit of film. New York: : Berghahn Books 2010.

50

Frey, Mattias. 'Cultural Problems of Classical Film Theory'. Screen  
[http://df7sm3xp4s.search.serialssolutions.com/?V=1.0&N=100&L=DF7SM3XP4S&S=AC\\_T\\_](http://df7sm3xp4s.search.serialssolutions.com/?V=1.0&N=100&L=DF7SM3XP4S&S=AC_T_)

B&C=screen (London)

51

Kracauer, Siegfried, Quaresima, Leonardo. From Caligari to Hitler: a psychological history of the German film. Rev. and expanded ed. Oxford: : Princeton University Press 2004.

52

Kracauer, Siegfried. Theory of film: the redemption of physical reality. Chichester: : Princeton University Press 1997.

53

Bazin,  
Andre

, Gray, Hugh. What is cinema? Berkeley: : University of California Press 71AD.

54

Perkins, V. F. Film as film: understanding and judging movies. 1st Da Capo Press ed. New York: : Da Capo Press 1993.

55

Mulvey, Laura. Visual and other pleasures. 2nd ed. Houndmills, Basingstoke, Hampshire [England]: : Palgrave Macmillan 2009.

56

Hansen, Miriam. Babel and Babylon: spectatorship in American silent film. Cambridge, Mass: : Harvard U.P. 1991.

57

Mulvey, Laura. Death 24x a second: stillness and the moving image. London: : Reaktion Books 2006.

58

Carroll N. Philosophical problems of classical film theory. Princeton, N.J.: : Princeton University Press 1988.

59

Noël Carroll. Toward a Theory of Point-of-View Editing: Communication, Emotion, and the Movies. Poetics Today 1993;**14**  
:123-41.<http://www.jstor.org.chain.kent.ac.uk/stable/1773144>

60

Abel R. French film theory and criticism: a history/anthology, 1907-1939. Princeton, N.J.: : Princeton U.P. 1988.

61

Arnheim R. Film as art. [Place of publication not identified]: : Faber & Faber 1958.

62

Arnheim R. Film as art. [Place of publication not identified]: : Faber & Faber 1958.

63

Bala

zs B, Carter E,

Bala

zs B.

Bé

la

Bala

zs: early film theory : Visible man and The spirit of film. New York: : Berghahn Books 2010.

64

Carter E, Livingstone R. Bela Balazs, Visible Man, or the Culture of Film (1924). *Screen* 2007;**48**:91–108. doi:10.1093/screen/hjm005

65

Koch, Gertrud. Bela Balazs: The Physiognomy of Things. *New German Critique* <http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=5305088&site=ehost-live>

66

Turvey M. *Doubting vision: film and the revelationist tradition*. Oxford: : Oxford University Press 2008. <http://www.loc.gov/catdir/toc/ecip083/2007043642.html>

67

Bordwell D. *The cinema of Eisenstein*. Cambridge, Mass: : Harvard University Press 1993.

68

Kuleshov LV. *Kuleshov on film*. Berkeley: : University of California Press 1974.

69

Bordwell, David. The Idea of Montage in Soviet Art and Cinema. *Cinema Journal* *Journal of the Society of Cinematologists* (1961-1965); *Cinema Journal*; **11** [.http://search.proquest.com.chain.kent.ac.uk/docview/1297999581/99D22C3A00DD415DPQ/4?accountid=7408](http://search.proquest.com.chain.kent.ac.uk/docview/1297999581/99D22C3A00DD415DPQ/4?accountid=7408)

70

Livingston P. *Cinema, philosophy, Bergman: on film as philosophy*. Oxford: : Oxford University Press 2009. <http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://dx.doi.org/10.1093/acprof:oso/9780199570171.001.0001>

71

Livingston P, Plantinga CR. The Routledge companion to philosophy and film. London: : Routledge 2008.  
<http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9780203879320>

72

Branigan E, Buckland W, editors. The Routledge encyclopedia of film theory. London: : Routledge, Taylor & Francis Group 2014.  
<http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9780203129227>

73

SMITH G. Moving Explosions: Metaphors of Emotion in Sergei Eisenstein's Writings. Quarterly Review of Film and Video 2004;**21**:303–15. doi:10.1080/10509200490446196

74

Wilson GM. Seeing fictions in film: the epistemology of movies. Oxford: : Oxford University Press 2011.  
<http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://dx.doi.org/10.1093/acprof:oso/9780199594894.001.0001>

75

Carroll N. Interpreting the moving image. Cambridge: : Cambridge University Press 1998.

76

Vertov D. Kino-eye: the writings of Dziga Vertov; ed A Michelson. [Place of publication not identified]: : Pluto Press 1984.

77

Bazin A, Truffaut F. Jean Renoir. New York: : Simon and Schuster 1973.

78

Bazin A,  
Estree S d'. The cinema of cruelty: from  
Bun

uel to Hitchcock. New York: : Arcade publishing 2013.

79

Hansen MB. Cinema and experience: Siegfried Kracauer, Walter Benjamin, and Theodor W.  
Adorno. Berkeley, Calif: : University of California Press 2012.

80

Adorno on mass culture by Thomas Andrae.

<http://www.ejumpcut.org/archive/onlinessays/JC20folder/AdornoMassCult.html>

81

Klinger B. 'Cinema/Ideology/Crititicism' Revisited: The Progressive Text. Screen 1984;**25**  
:30-44. doi:10.1093/screen/25.1.30

82

Miriam Bratu Hansen. Benjamin's Aura. Critical Inquiry 2008;**34**  
:336-75.<http://www.jstor.org.chain.kent.ac.uk/stable/10.1086/529060>

83

Carroll N. Mystifying movies: fads & fallacies in contemporary film theory. New York: :  
Columbia University Press 1988.

84

Modleski T. The women who knew too much: Hitchcock and feminist theory. New York: :

Methuen 1988.

85

Mulvey L. Visual and other pleasures. Second edition. Houndmills, Basingstoke, Hampshire [England]: : Palgrave Macmillan 2009.

<http://www.loc.gov/catdir/enhancements/fy0916/2009464439-b.html>

86

Andrew D, Joubert-Laurencin H. Opening Bazin: postwar film theory and its afterlife. New York: : Oxford University Press 2011.

87

Bogue R. Deleuze on cinema. New York: : Routledge 2003.

88

Pisters P. The neuro-image: a Deleuzian film-philosophy of digital screen culture. Stanford, California: : Stanford University Press 2012.

89

Rodowick DN. Gilles Deleuze's time machine. Durham, NC: : Duke U. P. 1997.

90

Carroll N. The philosophy of motion pictures. Malden, Mass: : Blackwell Pub. Ltd 2008.

<http://www.loc.gov/catdir/toc/ecip0718/2007019837.html>

91

Rushton R. Deleuzian spectatorship. Screen 2009;**50**:45–53. doi:10.1093/screen/hjn086

92

Smith M. Engaging characters: fiction, emotion, and the cinema. Oxford: : Clarendon Press 1995.

93

Sobchack V. The address of the eye: a phenomenology of film experience. Princeton, N.J.: : Princeton University Press 1992.

94

Klinger B. The art film, affect and the female viewer: The Piano revisited. Screen 2006;**47**:19-41. doi:10.1093/screen/hjl002

95

Corrigan, Timothy. A short guide to writing about film. 4th ed. New York ; London: : Longman 2001.