

Advanced Film Theory

[View Online](#)

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

Adorno on mass culture by Thomas Andrae (no date). Available at:
<http://www.ejumpcut.org/archive/onlinessays/JC20folder/AdornoMassCult.html>.

Andersson, R. (2011) 'Songs from the second floor'. [United Kingdom]: Artificial Eye.

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

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

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

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

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

Bala

,
zs, B., Carter, E. and

Bala

,
zs, B. (2010)

Bé

la

Bala

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

Bala

,
zs,

Be

,
la, Carter, Erica, and

Bala

,
zs,

Be

la (2010)

Bé

la

Bala

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

Bazin, A. and

Estre

e, S. d' (2013) The cinema of cruelty: from

Bun

~

uel to Hitchcock. Edited by F. Truffaut. New York: Arcade publishing.

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

Bazin,

Andre

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

Bogue, R. (2003) Deleuze on cinema. New York: Routledge.

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

Bordwell, David (no date) 'The Idea of Montage in Soviet Art and Cinema', Cinema JournalJournal of the Society of Cinematologists (1961-1965);Cinema Journal, 11(2).

Available at:

<http://search.proquest.com.chain.kent.ac.uk/docview/1297999581/99D22C3A00DD415DPQ/4?accountid=7408>.

Branigan, E. and Buckland, W. (eds) (2014) The Routledge encyclopedia of film theory [electronic resource]. London: Routledge, Taylor & Francis Group. Available at:

<http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9780203129227>

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

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

Campion, Jane (1992) 'The piano'. Australia: Jan Chapman Productions.

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

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

Carroll, N. (1998) *Interpreting the moving image*. Cambridge: Cambridge University Press.

Carroll, N. (2008) *The philosophy of motion pictures*. Malden, Mass: Blackwell Pub. Ltd.
Available at: <http://www.loc.gov/catdir/toc/ecip0718/2007019837.html>.

Carter, E. and Livingstone, R. (2007a) 'Bela Balazs, Visible Man, or the Culture of Film (1924)', *Screen*, 48(1), pp. 91-108. Available at: <https://doi.org/10.1093/screen/hjm005>.

Carter, E. and Livingstone, R. (2007b) 'Bela Balazs, Visible Man, or the Culture of Film (1924)', *Screen*, 48(1), pp. 91-108. Available at: <https://doi.org/10.1093/screen/hjm005>.

Chaplin, C. (1916) 'Charlie Chaplin: the Mutual films, Vol. 1: Behind the screen ; The rink ; Easy Street ; The cure ; The immigrant ; The adventurer'. United States: Mutual Film Corporation.

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

D. N. Rodowick (2007) 'An Elegy for Theory', *October*, 122, pp. 91-109. Available at: <http://www.jstor.org.chain.kent.ac.uk/stable/40368491>.

De Sica, Vittorio (1948) 'The bicycle thieves'. Italy: Produzioni De Sica S.A.

Dir: Lars von Trier (2004) 'Dogville - DVD'. [S.I.]: MGM Home Entertainment (Europe).

Dreyer, Carl Theodor and Einhorn, Richard (1928) 'The passion of Joan of Arc'. France: Socie

,

te

,

ge

,

ne

rale des Films.

Eisenstein, Sergei (1925) 'The battleship Potemkin'. USSR: First Studio Goskino.

Eisenstein, Sergei, 1898-1948 (2000) 'October 1917: ten days that shook the world'. [Place of publication not identified]: Eureka Video.

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

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

Epstein, J. et al. (1928) 'The fall of the House of Usher'. France: Les Films Jean Epstein.

Etherington-Wright, Christine. & Doughty, Ruth (no date) *Understanding Film Theory*:

Theoretical and Critical Perspectives. [Place of publication not identified]: Palgrave Macmillan.

Flaherty, R.J. (1922) 'Nanook of the north'. United States: Robert Flaherty.

Ford, J. (1939) 'Young Mr. Lincoln'. U.S.A.: Twentieth Century Fox Film Corporation.

Ford, J. (2006) 'Stagecoach'. [United Kingdom]: De Agostini UK.

Frey, Mattias (no date) "Cultural Problems of Classical Film Theory", Screen [Preprint]. Available at:
http://df7sm3xp4s.search.serialssolutions.com/?V=1.0&N=100&L=DF7SM3XP4S&S=AC_T_B&C=screen (London).

Godard, Jean Luc (1963) 'Contempt'. France: Rome-Paris Films, Paris, Films Concordia (Paris).

Griffith, D.W. (1920) 'Way down east'. United States: D.W. Griffith.

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

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

Hitchcock, A. and Conrad, J. (1936) 'Sabotage'. United Kingdom: Gaumont-British Picture Corporation.

Hitchcock, A. and Stewart, J. (1948) 'Rope'. United States: Transatlantic Pictures Corporation, Warner Bros.

Hitchcock, Alfred (1954) 'Rear window'. U.S.: Paramount.

Horkheimer, M. et al. (2002) Dialectic of enlightenment: philosophical fragments. Stanford, Calif: Stanford University Press.

Klinger, B. (1984) "Cinema/Ideology/Criticism" Revisited: The Progressive Text', Screen, 25(1), pp. 30-44. Available at: <https://doi.org/10.1093/screen/25.1.30>.

Klinger, B. (2006) 'The art film, affect and the female viewer: The Piano revisited', Screen, 47(1), pp. 19-41. Available at: <https://doi.org/10.1093/screen/hjl002>.

Koch, Gertrud (no date) 'Bela Balazs: The Physiognomy of Things.', New German Critique [Preprint], (40). Available at:
<http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=5305088&site=ehost-live>.

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

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

University Press.

Kuleshov, L.V. (1974) Kuleshov on film. Berkeley: University of California Press.

Kuleshov, L.V., Eisenstein, G.M. and Aleksandrov, G.V. (2011) 'Landmarks of early Soviet films: Disc 1: [The extraordinary adventures of Mr. West in the land of the Bolsheviks ; Old and new]'. United States: Flicker Alley.

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

Livingston, P. and Plantinga, C.R. (2008) The Routledge companion to philosophy and film [electronic resource]. London: Routledge. Available at:
<http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9780203879320>

Malcolm Turvey (2007) 'Theory, Philosophy, and Film Studies: A Response to D. N. Rodowick's "An Elegy for Theory"', October, 122, pp. 110–120. Available at:
<http://www.jstor.org.chain.kent.ac.uk/stable/40368492>.

Miriam Bratu Hansen (2008) 'Benjamin's Aura', Critical Inquiry, 34(2), pp. 336–375. Available at: <http://www.jstor.org.chain.kent.ac.uk/stable/10.1086/529060>.

Modleski, T. (1988) The women who knew too much: Hitchcock and feminist theory. New York: Methuen.

Mulvey, L. (2009) Visual and other pleasures. Second edition. Hounds Mills, Basingstoke, Hampshire [England]: Palgrave Macmillan. Available at:
<http://www.loc.gov/catdir/enhancements/fy0916/2009464439-b.html>.

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

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

Mu

nsterberg, H. (2002) 'Part I: The Psychology of the Photoplay', in Hugo Mu
nsterberg on film: The photoplay-- a psychological study and other writings. London: Routledge.

Mu

nsterberg, H. and Langdale, A. (2002) Hugo Mu
nsterberg on film: The photoplay-- a psychological study and other writings. New York:

Routledge.

Noël Carroll (1988) 'Film/Mind Analogies: The Case of Hugo Munsterberg', *The Journal of Aesthetics and Art Criticism*, 46(4), pp. 489–499. Available at: <http://www.jstor.org.chain.kent.ac.uk/stable/431286>.

Noël Carroll (1993) 'Toward a Theory of Point-of-View Editing: Communication, Emotion, and the Movies', *Poetics Today*, 14(1), pp. 123–141. Available at: <http://www.jstor.org.chain.kent.ac.uk/stable/1773144>.

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

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

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

Pudovkin, Vsevolod Illarionovich, 1893-1953 (2001) 'The end of St.Petersburg'. [Place of publication not identified]: Eureka Video.

Renoir, J. (1939) 'The rules of the game'. France: Nouvelle Edition Franc

aise.

Resnais, Alain (1961) 'Last year at Marienbad'. France: Terra Film (Paris), Argos Films.

Rodowick, David Norman (1997) *Gilles Deleuze's time machine*. Durham, NC: Duke U. P.

Rodowick, D. N. (1997) 'Time and Memory, Orders and Powers', in *Gilles Deleuze's time machine*. Durham, NC: Duke U. P.

Rushton, R. (2009) 'Deleuzian spectatorship', *Screen*, 50(1), pp. 45–53. Available at: <https://doi.org/10.1093/screen/hjn086>.

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

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

SMITH, G. (2004) 'Moving Explosions: Metaphors of Emotion in Sergei Eisenstein's Writings', *Quarterly Review of Film and Video*, 21(4), pp. 303–315. Available at: <https://doi.org/10.1080/10509200490446196>.

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

Smith, M. (1997) 'Introduction', in *Film theory and philosophy: aesthetics and the*

analytical tradition. Oxford: Clarendon.

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

Sobchack, V. (2004) 'What my fingers knew. Cinesthetic subject, or vision in the flesh', in *Carnal thoughts: embodiment and moving image culture*. Berkeley: University of California Press. Available at:
<http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://www.kentuk.eblib.com/patron/FullRecord.aspx?p=224220>.

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

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

Vertov, D. (1928) 'The man with a movie camera'. USSR: VUFKU.

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

Vertov, Dziga (1928) 'The man with a movie camera'. USSR: VUFKU.

Von Sternberg, J. (1928) 'The docks of New York'. United States: Paramount Famous Lasky Corporation.

Von Sternberg, J. (2008a) 'Dishonored'. [United States]: Universal Studios.

Von Sternberg, J. (2008b) 'Morocco'. [United States]: Universal Studios.

Welles, O. (1941) 'Citizen Kane'. United States: RKO Radio Pictures, Mercury Productions.

Wilson, G.M. (2011) *Seeing fictions in film: the epistemology of movies* [electronic resource]. Oxford: Oxford University Press. Available at:
<http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://dx.doi.org/10.1093/acprof:oso/9780199594894.001.0001>.