

Advanced Film Theory

View Online



Abel R, French Film Theory and Criticism: A History/Anthology, 1907-1939 (Princeton UP 1988)

'Adorno on Mass Culture by Thomas Andrae'
<<http://www.ejumpcut.org/archive/onlinessays/JC20folder/AdornoMassCult.html>>

Andersson R, 'Songs from the Second Floor'

Andrew D and Joubert-Laurencin H, Opening Bazin: Postwar Film Theory and Its Afterlife (Oxford University Press 2011)

Andrew, Dudley, The Major Film Theories: An Introduction (OUP 1976)

Arnheim R, Film as Art (Faber & Faber 1958)

—, Film as Art (Faber & Faber 1958)

Arnheim, Rudolf and Arnheim, Rudolf, Film as Art (U of California P 1957)

Bala

zs B, Carter E and
Bala

zs B,
Bé
la
Bala

zs: Early Film Theory : Visible Man and The Spirit of Film, vol Film Europa : German cinema in an international context (Berghahn Books 2010)

Bala

zs,
Be

la, Carter, Erica, and
Bala

zs,

Be

la,
Bé
la
Bala

zs: Early Film Theory : Visible Man and The Spirit of Film, vol Film Europa : German cinema in an international context (Berghahn Books 2010)

Bazin A and
Estre

e S d', The Cinema of Cruelty: From
Bun

uel to Hitchcock
(Franc

ois Truffaut ed, Arcade publishing 2013)

Bazin A and Truffaut F, Jean Renoir (Simon and Schuster 1973)

Bazin,
Andre

and Gray, Hugh, What Is Cinema? (University of California Press 71AD)

Bogue R, Deleuze on Cinema (Routledge 2003)

Bordwell D, The Cinema of Eisenstein (Harvard University Press 1993)

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

Branigan E and Buckland W (eds), The Routledge Encyclopedia of Film Theory (Routledge, Taylor & Francis Group 2014)
<<http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9780203129227>>

Braudy, Leo and Cohen, Marshall, Film Theory and Criticism: Introductory Readings (5th ed, Oxford University Press 1999)

Brecht B and Willett J, Brecht on Theatre: The Development of an Aesthetic (Second edition, Methuen Drama 1964)

Campion, Jane, 'The Piano'

Carroll N, Mystifying Movies: Fads & Fallacies in Contemporary Film Theory (Columbia University Press 1988)

——, *Philosophical Problems of Classical Film Theory* (Princeton University Press 1988)

——, *Interpreting the Moving Image*, vol *Cambridge studies in film* (Cambridge University Press 1998)

——, *The Philosophy of Motion Pictures*, vol *Foundations of the philosophy of the arts* (Blackwell Pub Ltd 2008) <<http://www.loc.gov/catdir/toc/ecip0718/2007019837.html>>

Carter E and Livingstone R, 'Bela Balazs, Visible Man, or the Culture of Film (1924)' (2007) 48 Screen 91

——, 'Bela Balazs, Visible Man, or the Culture of Film (1924)' (2007) 48 Screen 91

Chaplin C, 'Charlie Chaplin: The Mutual Films, Vol. 1: Behind the Screen ; The Rink ; Easy Street ; The Cure ; The Immigrant ; The Adventurer'

Corrigan, Timothy, *A Short Guide to Writing about Film*, vol *The short guide series* (4th ed, Longman 2001)

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

De Sica, Vittorio, 'The Bicycle Thieves'

Dir: Lars von Trier, 'Dogville - DVD'

Dreyer, Carl Theodor and Einhorn, Richard, 'The Passion of Joan of Arc'

Eisenstein, Sergei, 'The Battleship Potemkin'

Eisenstein, Sergei and Leyda, Jay, *Film Form: Essays in Film Theory* (Harcourt Brace Jovanovich 1949)

Eisenstein, Sergei 1898-1948, 'October 1917: Ten Days That Shook the World'

Elsaesser, Thomas and Hagener, Malte, *Film Theory: An Introduction through the Senses* (Routledge 2010)

Epstein J and others, 'The Fall of the House of Usher'

Etherington-Wright, Christine. & Doughty, Ruth, *Understanding Film Theory: Theoretical and Critical Perspectives* (Palgrave Macmillan)

Flaherty RJ, 'Nanook of the North'

Ford J, 'Young Mr. Lincoln'

——, 'Stagecoach'

Frey, Mattias, '"Cultural Problems of Classical Film Theory"' Screen
<http://df7sm3xp4s.search.serialssolutions.com/?V=1.0&N=100&L=DF7SM3XP4S&S=AC_T_B&C=screen (London)>

Godard, Jean Luc, 'Contempt'

Griffith DW, 'Way down East'

Hansen MB, Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno, vol Weimar and now (University of California Press 2012)

Hansen, Miriam, Babel and Babylon: Spectatorship in American Silent Film (Harvard UP 1991)

Hitchcock A and Conrad J, 'Sabotage'

Hitchcock A and Stewart J, 'Rope'

Hitchcock, Alfred, 'Rear Window'

Horkheimer M and others, Dialectic of Enlightenment: Philosophical Fragments (Stanford University Press 2002)

Klinger B, "'Cinema/Ideology/Criticism" Revisited: The Progressive Text' (1984) 25 Screen 30

—, 'The Art Film, Affect and the Female Viewer: The Piano Revisited' (2006) 47 Screen 19

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>>

Kracauer, Siegfried, Theory of Film: The Redemption of Physical Reality, vol Princeton paperbacks (Princeton University Press 1997)

Kracauer, Siegfried and Quaresima, Leonardo, From Caligari to Hitler: A Psychological History of the German Film (Rev and expanded ed, Princeton University Press 2004)

Kuleshov LV, Kuleshov on Film (University of California Press 1974)

Kuleshov LV, Eisenstein GM and Aleksandrov GV, 'Landmarks of Early Soviet Films: Disc 1: [The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks ; Old and New]'

Livingston P, Cinema, Philosophy, Bergman: On Film as Philosophy (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>>

Livingston P and Plantinga CR, The Routledge Companion to Philosophy and Film (Routledge 2008)

<<http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9780203879320>>

Malcolm Turvey, 'Theory, Philosophy, and Film Studies: A Response to D. N. Rodowick's "An Elegy for Theory"' (2007) 122 October 110

<<http://www.jstor.org.chain.kent.ac.uk/stable/40368492>>

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

Modleski T, *The Women Who Knew Too Much: Hitchcock and Feminist Theory* (Methuen 1988)

Mulvey L, *Visual and Other Pleasures*, vol Language, discourse, society (Second edition, Palgrave Macmillan 2009)
<<http://www.loc.gov/catdir/enhancements/fy0916/2009464439-b.html>>

Mulvey, Laura, *Death 24x a Second: Stillness and the Moving Image* (Reaktion Books 2006)

—, *Visual and Other Pleasures*, vol Language, discourse, society (2nd ed, Palgrave Macmillan 2009)

Mu

Munsterberg H, 'Part I: The Psychology of the Photoplay', Hugo
Mu

Munsterberg on film: *The photoplay-- a psychological study and other writings* (Routledge 2002)

Mu

Munsterberg H and Langdale A, Hugo
Mu

Munsterberg on Film: *The Photoplay-- a Psychological Study and Other Writings* (Routledge 2002)

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

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

Perkins, V. F., *Film as Film: Understanding and Judging Movies* (1st Da Capo Press ed, Da Capo Press 1993)

Pisters P, *The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture*, vol Cultural memory in the present (Stanford University Press 2012)

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

Pudovkin, Vsevolod Illarionovich 1893-1953, 'The End of St.Petersburg'

Renoir J, 'The Rules of the Game'

Resnais, Alain, 'Last Year at Marienbad'

Rodowick DN, Gilles Deleuze's Time Machine, vol Post-contemporary interventions (Duke U P 1997)

Rodowick DN, 'Time and Memory, Orders and Powers', Gilles Deleuze's time machine, vol Post-contemporary interventions (Duke U P 1997)

Rushton R, 'Deleuzian Spectatorship' (2009) 50 Screen 45

Rushton, Richard and Bettinson, Gary, What Is Film Theory?: An Introduction to Contemporary Debates (Open University Press 2010)

Ruttman W, Berlin, Symphony of a Great City, [and], Opus 1, vol DVD videos (Fox-Europa Film 1927)

SMITH G, 'Moving Explosions: Metaphors of Emotion in Sergei Eisenstein's Writings' (2004) 21 Quarterly Review of Film and Video 303

Smith M, Engaging Characters: Fiction, Emotion, and the Cinema (Clarendon Press 1995)

Smith M, 'Introduction', Film theory and philosophy: aesthetics and the analytical tradition (Clarendon 1997)

Sobchack V, The Address of the Eye: A Phenomenology of Film Experience (Princeton University Press 1992)

Sobchack V, 'What My Fingers Knew. Cinesthetic Subject, or Vision in the Flesh', Carnal thoughts: embodiment and moving image culture (University of California Press 2004) <<http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://www.kentuk.ebib.com/patron/FuIIRecord.aspx?p=224220>>

Stam, Robert, Film Theory: An Introduction (Blackwell 2000)

Turvey M, Doubting Vision: Film and the Revelationist Tradition (Oxford University Press 2008) <<http://www.loc.gov/catdir/toc/ecip083/2007043642.html>>

Vertov D, 'The Man with a Movie Camera'

Vertov D, Kino-Eye: The Writings of Dziga Vertov; Ed A Michelson (Pluto Press 1984)

Vertov, Dziga, 'The Man with a Movie Camera'

Von Sternberg J, 'The Docks of New York'

—, 'Dishonored'

—, 'Morocco'

Welles O, 'Citizen Kane'

Wilson GM, Seeing Fictions in Film: The Epistemology of Movies (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>>