

FLM130 : Criticism, Analysis, Theory

View Online



-
1.
Malick, Terrence, Sheen, Martin, Spacek, Sissy. *Badlands*. Warner DVD;
 2.
Corrigan, Timothy. *Writing about the movies. A short guide to writing about film*. 8th ed., [International ed.]. Boston, [Mass.]: Pearson; 2012. p. 1-17.
 3.
Bignall J. From detail to meaning; 'Badlands' (Terence Malick, 1973) and cinematic articulation [IN] *Style and meaning: studies in the detailed analysis of film*. *Style and meaning: studies in the detailed analysis of film*. Manchester: Manchester University Press; 2005. p. 42-52.
 4.
Ebert R. *Badlands Movie Review & Film Summary (1973)* [Internet]. Available from: <http://www.rogerebert.com/reviews/badlands-1973>
 5.
Fourie PJ, editor. *Media studies: Volume 3: Media content and audiences*. Cape Town: Juta; 2012.
 6.
Sirk, Douglas, Turner, Lana, Gavin, John. *Imitation of Life*. Universal DVD;

7.

Dix, Andrew. Seeing Film: Mise en scene analysis. Beginning film studies. Manchester: Manchester University Press; 2008. p. 9–39.

8.

Gibbs, John. Case study: 'Imitation of Life' [IN] Mise-en-scene: film style and interpretation. Mise-en-scene: film style and interpretation. London: Wallflower; 2001. p. 83–96.

9.

Bordwell, David, Thompson, Kristin. The shot: mise-en-scene. Film art: an introduction. 10th ed., McGraw-Hill international ed. New York: McGraw-Hill; 2013. p. 112–159.

10.

Ford, John, Wayne, John, Trevor, Claire. Stagecoach. BBC2; 2005.

11.

Roberts, Graham, Wallis, Heather. The development of narrative. Introducing film. London: Arnold; 2001. p. 52–70.

12.

Pramaggiore, Maria, Wallis, Tom. Narrative form. Film: a critical introduction. 3rd ed. London: Laurence King; 2011. p. 65–90.

13.

Browne N. The spectator-in-the-text: the rhetoric of 'Stagecoach' [IN] Film theory and criticism: introductory readings. Film theory and criticism: introductory readings. 7th ed. New York: Oxford University Press; 2009. p. 125–140.

14.

Eisenstein, Sergei, Antonov, Aleksandr, Alexandrov, Grigori. Battleship Potemkin [Bronenosets Potyomkin] [Internet]. Eureka DVD; Available from: <https://login.learningonscreen.ac.uk/wayfless.php?entityID=https%3A%2F%2Fshibboleth.falmouth.ac.uk%2Fidp%2Fshibboleth&target=https%3A%2F%2Flearningonscreen.ac.uk%2Fondemand%2Findex.php%2Fprog%2F01FCF8C0%3Fbcast%3D99885053>

15.

Joyce, Mark. The Soviet montage cinema of the 1920s. Introduction to film studies. 5th ed. London: Routledge; 2012. p. 445–479.

16.

Cook, David A. Soviet cinema and the theory of montage, 1917-1931. A history of narrative film. 4th ed. London: W.W. Norton; 2003. p. 126–148.

17.

Eisenstein, Sergei, Leyda, Jay. A dialectical approach to film form. Film form: essays in film theory ; and The film sense. Cleveland: Meridian; 1957. p. 45–63.

18.

Curtiz, Michael, Bogart, Humphrey, Bergman, Ingrid. Casablanca [Internet]. Warner Brothers DVD; Available from: <https://login.learningonscreen.ac.uk/wayfless.php?entityID=https%3A%2F%2Fshibboleth.falmouth.ac.uk%2Fidp%2Fshibboleth&target=https%3A%2F%2Flearningonscreen.ac.uk%2Fondemand%2Findex.php%2Fprog%2F001C11A0%3Fbcast%3D114467368>

19.

Eco U. 'Casablanca', or, the cliches are having a ball. On signs. Baltimore: Johns Hopkins University Press; 1985. p. 35–38.

20.

Ray, Robert B. The culmination of classic Hollywood: 'Casablanca'. A certain tendency of the Hollywood cinema, 1930-1980. Princeton: Princeton University Press; 1985. p. 89–112.

21.

Nowell-Smith G. How films mean, or, from aesthetics to semiotics and half-way back again. *Reinventing film studies*. London: Arnold; 1999. p. 8-17.

22.

Stam, Robert, Burgoyne, Robert, Flitterman-Lewis, Sandy. *Cine-semiology. New vocabularies in film semiotics: structuralism, post-structuralism and beyond*. Routledge; 1992. p. 28-68.

23.

Truffaut, Francois, Leaud, Jean-Pierre, Maurier, Claire. *Les Quatre Cents Coups*. 2 Entertain DVD;

24.

Astruc A. The birth of a new avant-garde: *La Camera-Stylo* [IN] *The New wave: critical landmarks*. The New wave: critical landmarks. London: Secker/B F I.; 1968. p. 17-23.

25.

Truffaut F. A certain tendency of the French cinema [IN] *The film studies reader*. The film studies reader. London: Arnold; 2000. p. 58-63.

26.

Cook, Pam. Paert 6: Authorship and cinema. *The cinema book*. 3rd ed. London: BFI; 2007. p. 235-314.

27.

Wollen, Peter, British Film Institute. *Auteur theory. Signs and meaning in the cinema*. 5th edition. p. 50-78.

28.

Stam, Robert. *The cult of the auteur. Film theory: an introduction*. Malden, Mass: Blackwell; 2000.

29.

Stam, Robert. *The Americanization of auteur theory [IN] Film theory: an introduction*. Film theory: an introduction. Malden, Mass: Blackwell; 2000.

30.

Roberts, Graham, Wallis, Heather. *Auteur. Introducing film*. London: Arnold; 2001. p. 127-139.

31.

Shelton, Bob. *The films of Francois Truffaut [IN] A cultural study of the art film: book 1. A cultural study of the art film: book 1*. Lewiston: Edwin Mellen Press; 2003.

32.

Eastwood, Clint, Hackman, Gene, Freeman, Morgan. *Unforgiven*. Warner Brothers DVD;

33.

Schatz, Thomas. *Film genres and the genre film. Hollywood genres: formulas, filmmaking, and the studio system*. Boston, Mass: McGraw-Hill; 1981. p. 14-42.

34.

Buscombe E. *The idea of genre in American cinema. Film genre reader IV [Internet]*. p. 12-26. Available from:
<http://ebookcentral.proquest.com/lib/falmouth-ebooks/reader.action?docID=3443619&pg=35>

35.

Schatz, Thomas. The Western [IN] Hollywood genres: formulas, filmmaking, and the studio system. Hollywood genres: formulas, filmmaking, and the studio system. Boston, Mass: McGraw-Hill; 1981. p. 43-80.

36.

Tudor A. Genre. Film genre reader III. Austin: University of Texas Press; 2003. p. 3-11.

37.

Warshow R. Movie chronicle: The Westerner [IN] The western reader. The western reader. New York: Limelight Editions; 1998. p. 35-48.

38.

Bazin A. The evolution of the Western [IN] The western reader. The western reader. New York: Limelight Editions; 1998. p. 49-56.

39.

Neale S. Question of genre. Screen. 1990 Mar 1;31(1):45-66.

40.

Buscombe, Edward. Unforgiven. London: BFI; 2004.

41.

Spielberg, Steven, Scheider, Roy, Dreyfuss, Richard. Jaws. Universal DVD;

42.

Comolli JL, Narboni J. Cinema / ideology / criticism [IN] Film theory and criticism: introductory readings. Film theory and criticism: introductory readings. 7th ed. New York: Oxford University Press; 2009. p. 686-693.

43.

Heath S. Jaws, ideology and film theory [IN] Movies and methods: Vol.2: An anthology. Movies and methods: Vol2: An anthology. Berkeley: University of California Press; 1985. p. 509-514.

44.

Ryan, Michael, Kellner, Douglas. Camera politica: the politics and ideology of contemporary Hollywood film. Bloomington, Ind: Indiana University Press; 1990.

45.

Baudry JL. Ideological effects of the basic cinematographic apparatus [IN] Movies and methods: Vol.2: An anthology. Movies and methods: Vol2: An anthology. Berkeley: University of California Press; 1985. p. 531-542.

46.

Benshoff, Harry M., Griffin, Sean. America on film: representing race, class, gender, and sexuality at the movies. 2nd ed. Chichester: Wiley-Blackwell; 2009.

47.

Brooker, Peter. A glossary of cultural theory. 2nd ed. London: Arnold; 2003.

48.

Dix, Andrew. Beginning film studies. Manchester: Manchester University Press; 2008.

49.

Powell, Michael, Bohm, Karlheinz, Massey, Anna, Shearer, Moira, Scorsese, Martin, Gilbey, Ryan. Peeping Tom. Optimum Classic DVD;

50.

Creed B. Film and psychoanalysis [IN] The Oxford guide to film studies. The Oxford guide

to film studies. Oxford: Oxford University Press; 1998. p. 77–90.

51.

Mulvey L. Visual Pleasure and Narrative Cinema. *Media and cultural studies: keywords*. Rev. ed. Malden, Mass: Blackwell; 2006. p. 342–352.

52.

Metz C. From 'The Imaginary Signifier' [IN] *Film theory and criticism: introductory readings*. *Film theory and criticism: introductory readings*. 7th ed. New York: Oxford University Press; 2009. p. 694–710.

53.

Kaplan, E. *Ann. Feminism and film*. Oxford: Oxford University Press; 2000.

54.

Thornham, Sue. *Passionate detachments: an introduction to feminist film theory*. London: Edward Arnold; 1997.

55.

Lee, Ang, Ledger, Heath, Gyllenhaal, Jake. *Brokeback mountain* [Internet]. Entertainment in video DVD; Available from:
<https://login.learningonscreen.ac.uk/wayfless.php?entityID=https%3A%2F%2Fshibboleth.falmouth.ac.uk%2Fidp%2Fshibboleth&target=https%3A%2F%2Flearningonscreen.ac.uk%2Fondemand%2Findex.php%2Fprog%2F005FE0B3%3Fbcast%3D94769595>

56.

Rich BR. *Brokering Brokeback : Jokes, Backlashes, and Other Anxieties*. *Film Quarterly* [Internet]. 2007 Mar;60(3):44–48. Available from:
<https://go.openathens.net/redirector/falmouth.ac.uk?url=http://www.jstor.org/stable/10.1525/fq.2007.60.3.44>

57.

Willis A. Cultural studies and popular film. Approaches to popular film. Manchester: Manchester University Press; 1995. p. 173–191.

58.

Cooper B, Pease E. Framing Brokeback Mountain: How the Popular Press Corralled the "Gay Cowboy Movie". *Critical Studies in Media Communication* [Internet]. 2008 Aug;25(3):249–273. Available from: <http://search.ebscohost.com.ezproxy.falmouth.ac.uk/login.aspx?direct=true&db=ufh&AN=33158196&site=ehost-live>

59.

Barbara Klinger. Digressions at the Cinema: Reception and Mass Culture. *Cinema Journal* [Internet]. University of Texas Press; 1989;28(4):3–19. Available from: <http://www.jstor.org.ezproxy.falmouth.ac.uk/stable/1225392>

60.

Corrigan, Timothy, White, Patricia. *The film experience: an introduction*. 3rd ed. Boston, Mass: Bedford/St. Martins; 2012.

61.

Hayward, Susan. *Cinema studies: the key concepts*. Fourth edition. London: Routledge; 2013.

62.

Hill, John, Gibson, Pamela Church. *Film studies: critical approaches*. Oxford: Oxford University Press; 2000.

63.

Hollows, Joanne, Hutchings, Peter, Jancovich, Mark. *The film studies reader*. London: Arnold; 2000.

64.

Shaw, Jeffrey, Weibel, Peter, Zentrum
fu

..
r Kunst und Medientechnologie Karlsruhe. Future cinema: the cinematic imaginary after
film. Cambridge, Mass: MIT; 2003.

65.

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

66.

Bordwell, David, Staiger, Janet, Thompson, Kristin. The classical Hollywood cinema: film
style & mode of production to 1960 [Internet]. London: Routledge; 1988. Available from:
[https://www.dawsonera.com/guard/protected/dawson.jsp?name=University College
Falmouth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/
S9780203358818](https://www.dawsonera.com/guard/protected/dawson.jsp?name=University%20College%20Falmouth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203358818)

67.

Cook, Pam. The cinema book. 3rd ed. London: BFI; 2007.

68.

Wollen, Peter, British Film Institute. Signs and meaning in the cinema. 5th edition.

69.

Hollows, Joanne, Hutchings, Peter, Jancovich, Mark. The film studies reader. London:
Arnold; 2000.

70.

Bordwell D, Thompson K, Smith J. Film art: an introduction. Twelfth edition. New York, NY:
McGraw-Hill Education; 2019.

71.

Dix, Andrew. Beginning film studies. Manchester: Manchester University Press; 2008.

72.

Aldrich, Robert, Palance, Jack, Lupino, Ida, Steiger, Rod. The Big Knife. BBC2; 14 AD.

73.

Allen, Woody, Keaton, Diane. Annie Hall. MGM Video;

74.

Allen, Woody, Farrow, Mia, Daniels, Jeff. The Purple rose of Cairo. MGM DVD;

75.

Almodovar, Pedro, Camara, Javier, Watling, Leonor. Hable con ella. Pathe video;

76.

Aldrich, Robert, Meeker, Ralph, Dekker, Albert. Kiss Me Deadly. MGM video;

77.

Antonioni, Michelangelo, Hemmings, David, Redgrave, Vanessa, Miles, Sarah. Blow-up. Turner Entertainment; 2009.

78.

Coppola, Francis Ford, Brando, Marlon, Pacino, Al. The Godfather. Paramount DVD;

79.

Cukor, George, Stewart, James, Hepburn, Katharine, Grant, Cary. The Philadelphia story: Disc I. Warner Brothers DVD;

80.

Curtiz, Michael, Bogart, Humphrey, Bergman, Ingrid. Casablanca. Warner Brothers DVD;

81.

Demme, Jonathan, Foster, Jodie, Hopkins, Anthony, Scott, Glenn, Levine, Ted. The silence of the lambs. MGM DVD;

82.

Eastwood, Clint, Hackman, Gene, Freeman, Morgan. Unforgiven. Warner Brothers DVD;

83.

Eisenstein, Sergei, Antonov, Aleksandr, Alexandrov, Grigori. Bronenosets Potyomkin. Eureka DVD;

84.

Eisenstein, Sergei, Shtraukh, Maxim, Alexandrov, Grigori. Stachka. Tartan DVD;

85.

Fassbinder, Rainer Werner, Mira, Brigitte, Salem, El Hedi Ben. Angst essen seele auf: Disc I. Criterion DVD;

86.

Fleming, Victor, Garland, Judy, Morgan, Frank. The Wizard of Oz. Warner Brothers DVD;

87.

Ford, John, Wayne, John, Trevor, Claire. Stagecoach. BBC2; 2005.

88.

Jordan, Neil, Rea, Stephen, Richardson, Miranda, Whitaker, Forest. The Crying game. MGM DVD;

89.

Friedkin, William, Burstyn, Ellen, Sydow, Carl Adolf von, Blair, Linda. The Exorcist. Warner Home Video;

90.

Godard, Jean-Luc, Belmondo, Jean-Paul, Seberg, Jean. A Bout de souffle. Optimum DVD;

91.

Hitchcock, Alfred, Wright, Teresa, Cotten, Joseph. Shadow of a doubt. BBC2; 1997.

92.

Hitchcock, Alfred, Stewart, James, Dall, John. Rope. BBC2; 1997.

93.

Hitchcock, Alfred, Granger, Farley, Walker, Robert. Strangers on a train. BBC2; 2006.

94.

Hitchcock, Alfred, Stewart, James, Kelly, Grace. Rear window. Universal DVD;

95.

Hitchcock, Alfred, Stewart, James, Novak, Kim. Vertigo. Universal DVD;

96.

Hitchcock, Alfred, Perkins, Anthony, Leigh, Janet. Psycho. Universal DVD;

97.

Kieslowski, Krzysztof, Jacob, Irene, Trintignant, Jean-Louis. Trois couleurs rouge. Artificial Eye DVD;

98.

Kubrick, Stanley, Dullea, Keir, Lockwood, Gary. 2001 : A Space Odyssey [Internet]. Warner Brothers DVD; Available from:
<http://voyager.falmouth.ac.uk/vwebv/holdingsInfo?bibId=217026>

99.

Laughton, Charles, Mitchum, Robert, Winters, Shelley. The Night of the hunter. MGM DVD;

100.

Lean, David, Howard, Trevor, Johnson, Celia, Coward, Noel. Brief Encounter. Carlton video;

101.

Lee, Ang, Ledger, Heath, Gyllenhaal, Jake. Brokeback mountain. Entertainment in video DVD;

102.

Leigh, Davis, Davis, Philip, Sheen, Ruth. High hopes. Image Home video;

103.

LeRoy, Mervyn, Robinson, Edward G, Fairbanks, Douglas. Little Caesar. TCM; 2002.

104.

Litvak, Anatole, Havilland, Olivia de, Stevens, Mark. The Snake pit. Ch4; 1999.

105.

Lioret, Philippe, Lindon, Vincent, Ayverdi, Firat, Dana, Audrey. Welcome. Cinefile world DVD;

106.

Lynch, David, Nance, John, Stewart, Charlotte. Eraserhead. Subversive Cinema DVD;

107.

Lynch, David, Theroux, Justin, Watts, Naomi. Mulholland Drive. Universal Studios;

108.

Malick, Terrence, Sheen, Martin, Spacek, Sissy. Badlands. Warner DVD;

109.

Mankiewicz, Joseph L., Davis, Bette, Sanders, George. All About Eve. 20 th Century Fox DVD;

110.

Peckinpah, Sam, Holden, William, Borgnine, Ernest. The Wild Bunch. Warner Brothers DVD;

111.

Pontecorvo, Gillo, Hadjadj, Brahim, Martin, Jean, Saadi, Yacef. La Battaglia di Algeri: Disc I.

Criterion Collection DVD;

112.

Potter, Sally, Swinton, Tilda, Zane, Billy. Orlando. Artificial Eye DVD;

113.

Powell, Michael, Bohm, Karlheinz, Massey, Anna, Shearer, Moira, Scorsese, Martin, Gilbey, Ryan. Peeping Tom. Optimum Classic DVD;

114.

Rocha, Glauber, Del Ray, Geraldo, Magalhaes, Yona, Bastos, Othon. Deus e o Diabo na Terra do Sol. Mr Bongo Films DVD;

115.

Cammell, Donald, Roeg, Nicolas, Fox, James, Jagger, Mick, Pallenberg, Anita. Performance. Warner Brothers DVD;

116.

Scott, Ridley, Skerritt, Tom, Weaver, Sigourney. Alien. 20th Century Fox DVD;