DRAM33128 Film Criticism Reading List 2017



Agee, James. 2001. 'Comedy's Greatest Era' edited by G. Rickman. The Film Comedy Reader 14–28.

Andrew Klevan. 1999. 'The Resonance of Repetition'. Pp. 135–69 in Disclosure of the Everyday: Undramatic Achievement in Narrative Film. Wiltshire: Flicks Books.

Andrew Klevan. 2016. 'What Is Evaluative Criticism?' Film Criticism 40(1).

Biles, Jeremy. n.d. 'Holy Motors'. Journal of Religion and Film 17(1).

Buckland, Warren. 2008. Puzzle Films: Complex Storytelling in Contemporary Cinema. Chicester: John Wiley and Sons Ltd.

Clayton, Alex. 2017. 'The Mystery of Green'. New Review of Film and Television Studies 15(1):48–57. doi: 10.1080/17400309.2017.1265425.

Daly, Fergus, and Garin Dowd. 2003. Leos Carax. Vol. French film directors. Manchester: Manchester University Press.

Hanlon, Lindley. 1985. 'Sound in Bresson's Mouchette'. Pp. 323–31 in Film Sound: Theory and Practice, edited by W. Elisabeth and B. John. Columbia University Press.

Jacob Leigh. 2012. 'Le Rayon Vert'. Pp. 127–38 in The Cinema of Eric Rohmer: Irony, Imagination and The Social World. New York, NY: Continuum International Pub. Group Inc.

Jacobowitz, Florence. 1987. 'Power and The Masquerade: The Devil Is a Woman'. Cineaction (8):33–41.

Johnson, Vida T., and Graham Petrie. 1994. The Films of Andrei Tarkovsky: A Visual Fugue. Bloomington, Ind: Indiana University Press.

Lynch, David, and Chris Rodley. 1997. Lynch on Lynch. London: Faber.

Macaulay, Scott. n.d. 'Director Leos Carax on Holy Motors'. Retrieved (http://filmmakermagazine.com/54957-leos-carax-holy-motors/#.WbkOntOGO9Z).

Martin, Adrian. 2014. 'Where Do Cinematic Ideas Come From?' Journal of Screenwriting 5(1):9-26. doi: 10.1386/josc.5.1.9_1.

Minnis, Stuart. 2008. 'Roughened Form of Time, Space, and Character in Andrei

Tarkovsky's'. Quarterly Review of Film and Video 25(3):241–50. doi: 10.1080/10509200601091524.

Nieland, Justus. 2012. David Lynch. Vol. Contemporary film directors. Urbana: University of Illinois Press.

Perkins, V. F. 1993. Film as Film: Understanding and Judging Movies. [Cambridge, MA]: Da Capo.

Perkins, V. F. 2017. "Letter From an Unknown Woman". Movie: A Journal of Film Criticism (7).

Rothman, William. 2006. 'Notes on Ozu's Cinematic Style'. Film International 4(4):33-42.

Rothman, William. 2012. 'The Ending of City Lights'. Pp. 44–54 in The 'I' of the Camera: Essays in Film Criticism, History, and Aesthetics. Cambridge University Press (Virtual Publishing).

Sheen, Erica, Erica Sheen, and Annette Davison. 2005. The Cinema of David Lynch: American Dreams, Nightmare Visions. Vol. Directors' cuts. London: Wallflower Press.

Sontag, Susan. 1982. 'Spiritual Style in the Films of Robert Bresson'. in A Susan Sontag Reader. London: Penguin Books Ltd.

Synessios, Natasha. 2001. Mirror. Vol. KINOfiles film companion. London: I.B. Tauris.

Tarkovskiĭ, Andreĭ Arsen'evich, William Powell, and Natasha Synessios. 1999. Collected Screenplays. London: Faber.

Toles, George. 2011. 'Writing About Performance: The Film Critic as Actor'. Pp. 87–106 in The language and style of film criticism, edited by A. Clayton and A. Klevan. London: Routledge.

Toles, George. n.d. 'Auditioning Betty in Mulholland Drive'. Film Quarterly 58(1):2-13.

Walton, Saige. n.d. 'The Beauty of the Act: Figuring Film and the Delirious Baroque in "Holy Motors"'. NECSUS.

Wilson, George. 1992. 'Josef von Sternberg's The Devil Is a Woman'. Pp. 145–65 in Narration in light: studies in cinematic point of view. Baltimore, Md: Johns Hopkins University Press.

Wright, Jonathan. 2017. 'Objects in the Mirror: Micro-Narrative and Biomorphic Representation in Tarkovsky's Zerkalo'. Trans-Humanities 10(1):129–53.

Yoshida, Yoshishige. 2003. Ozu's Anti-Cinema. Vol. Michigan monograph series in Japanese studies. Ann Arbor: Center for Japanese Studies, University of Michigan.