

DRAM33128 Film Criticism Reading List 2017

View Online



Agee, James. 2001. 'Comedy's Greatest Era'. Edited by Gregg Rickman. *The Film Comedy Reader*, 14–28.

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

———. 2016. 'What Is Evaluative Criticism?' *Film Criticism* 40 (1).
<https://quod.lib.umich.edu/f/fc/13761232.0040.118?view=text;rgn=main>.

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

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

Clayton, Alex. 2017. 'The Mystery of Green'. *New Review of Film and Television Studies* 15 (1): 48–57. <https://doi.org/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*'. In *Film Sound: Theory and Practice*, edited by Weis Elisabeth and Belton John, 323–31. Columbia University Press.

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

Jacobowitz, Florence. 1987. 'Power and The Masquerade: The Devil Is a Woman'. *Cineaction*, no. 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'.
<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. https://doi.org/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.
<https://doi.org/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*, no. 7.
http://www2.warwick.ac.uk/fac/arts/film/movie/contents/perkins._letter_from_an_unknown_woman.pdf.

Rothman, William. 2006. 'Notes on Ozu's Cinematic Style'. *Film International* 4 (4): 33–42.
<https://www-ingentaconnect-com.bris.idm.oclc.org/content/intellect/fint/2006/00000004/0000004/art00005>.

———. 2012. 'The Ending of *City Lights*'. In *The 'I' of the Camera: Essays in Film Criticism, History, and Aesthetics*, 2nd Revised edition, 44–54. Cambridge University Press (Virtual Publishing).
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=256661&ppg=80>.

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.

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

Toles, George. 2011. 'Writing About Performance: The Film Critic as Actor'. In *The Language and Style of Film Criticism*, edited by Alex Clayton and Andrew Klevan, 87–106. London: Routledge.
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=684088&ppg=100>.

———. n.d. 'Auditioning Betty in *Mulholland Drive*'. *Film Quarterly* 58 (1): 2–13.
<http://www.jstor.org/stable/10.1525/fq.2004.58.1.2>.

Walton, Saige. n.d. 'The Beauty of the Act: Figuring Film and the Delirious Baroque in "*Holy Motors*"'. *NECSUS*.
<http://www.necsus-ejms.org/beauty-act-figuring-film-delirious-baroque-holy-motors/>.

Wilson, George. 1992. 'Josef von Sternberg's *The Devil Is a Woman*'. In *Narration in Light: Studies in Cinematic Point of View*, 145–65. 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.
<http://www.trans-humanities.org/>.

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