

DRAM33128 Film Criticism Reading List 2017

View Online



Agee, J. (2001) 'Comedy's Greatest Era', *The Film Comedy Reader*. Edited by G. Rickman, pp. 14–28.

Andrew Klevan (1999) 'The Resonance of Repetition', in *Disclosure of the Everyday: Undramatic Achievement in Narrative Film*. Wiltshire: Flicks Books, pp. 135–169.

Andrew Klevan (2016) 'What is Evaluative Criticism?', *Film Criticism*, 40(1). Available at: <https://quod.lib.umich.edu/f/fc/13761232.0040.118?view=text;rgn=main>.

Biles, J. (no date) 'Holy Motors', *Journal of Religion and Film*, 17(1).

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

Clayton, A. (2017) 'The Mystery of Green', *New Review of Film and Television Studies*, 15(1), pp. 48–57. Available at: <https://doi.org/10.1080/17400309.2017.1265425>.

Daly, F. and Dowd, G. (2003) *Leos Carax*. Manchester: Manchester University Press.

Hanlon, L. (1985) 'Sound in Bresson's *Mouchette*', in W. Elisabeth and B. John (eds) *Film Sound: Theory and Practice*. Columbia University Press, pp. 323–331.

Jacob Leigh (2012) 'Le rayon vert', in *The Cinema of Eric Rohmer: Irony, Imagination and The Social World*. New York, NY: Continuum International Pub. Group Inc, pp. 127–138.

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

Johnson, V.T. and Petrie, G. (1994) *The films of Andrei Tarkovsky: a visual fugue*. Bloomington, Ind: Indiana University Press.

Lynch, D. and Rodley, C. (1997) *Lynch on Lynch*. London: Faber.

Macaulay, S. (no date) Director Leos Carax on Holy Motors. Available at: <http://filmmakermagazine.com/54957-leos-carax-holy-motors/#.WbkOntOGO9Z>.

Martin, A. (2014) 'Where do cinematic ideas come from?', *Journal of Screenwriting*, 5(1), pp. 9–26. Available at: https://doi.org/10.1386/josc.5.1.9_1.

Minnis, S. (2008) 'Roughened Form of Time, Space, and Character in Andrei Tarkovsky's', *Quarterly Review of Film and Video*, 25(3), pp. 241–250. Available at:

<https://doi.org/10.1080/10509200601091524>.

Nieland, J. (2012) *David Lynch*. 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* [Preprint], (7). Available at:
http://www2.warwick.ac.uk/fac/arts/film/movie/contents/perkins._letter_from_an_unknown_woman.pdf.

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

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

Sheen, E., Sheen, E. and Davison, A. (2005) *The cinema of David Lynch: American dreams, nightmare visions*. London: Wallflower Press.

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

Synessios, N. (2001) *Mirror*. London: I.B. Tauris.

Tarkovskii, A.A., Powell, W. and Synessios, N. (1999) *Collected screenplays*. London: Faber.

Toles, G. (2011) 'Writing About Performance: The Film Critic as Actor', in A. Clayton and A. Klevan (eds) *The language and style of film criticism*. London: Routledge, pp. 87–106. Available at:
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=684088&ppg=100>.

Toles, G. (no date) 'Auditioning Betty in *Mulholland Drive*', *Film Quarterly*, 58(1), pp. 2–13. Available at: <http://www.jstor.org/stable/10.1525/fq.2004.58.1.2>.

Walton, S. (no date) 'The beauty of the act: Figuring film and the delirious baroque in "*Holy Motors*"', *NECSUS* [Preprint]. Available at:
<http://www.necsus-ejms.org/beauty-act-figuring-film-delirious-baroque-holy-motors/>.

Wilson, G. (1992) 'Josef von Sternberg's *The Devil is a Woman*', in *Narration in light: studies in cinematic point of view*. Baltimore, Md: Johns Hopkins University Press, pp. 145–165.

Wright, J. (2017) 'Objects in the Mirror: Micro-Narrative and Biomorphing Representation in

Tarkovsky's *Zerkalo'*, *Trans-Humanities*, 10(1), pp. 129–153. Available at: <http://www.trans-humanities.org/>.

Yoshida, Y. (2003) *Ozu's anti-cinema*. Ann Arbor: Center for Japanese Studies, University of Michigan.