

Reading Visual Aesthetics (FLM020C112A)

[View Online](#)

1.

Christie I. Formalism and neo-formalism. In: The Oxford guide to film studies [Internet]. Oxford: Oxford University Press; 1998. p. 58–64. Available from: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=7c5e1f1b-a2e5-4d2b-830c-7c92767bd06b>

2.

Barsam RM, Monahan D, Gocsik KM. Looking at movies: an introduction to film. 4th ed. New York: W. W. Norton; 2013.

3.

Corrigan T. A short guide to writing about film. 6th ed. Vol. The short guide series. New York: Pearson Longman; 2007.

4.

Corrigan T. A short guide to writing about film. 8th ed., [International ed.]. Boston, [Mass.]: Pearson; 2012.

5.

Richard Meran Barsam. Looking at movies. New York: W.W. Norton & Co.; 2010.

6.

Bazin A. What is Cinema? Volume 1. Berkeley: University of California Press; 2005.

7.

Bordwell D, Thompson K, Smith J. Film art: an introduction. Eleventh edition. New York, NY: McGraw-Hill Education; 2017.

8.

Corrigan T. A Short Guide to Writing About Film. New York/London: Pearson Longman; 2007.

9.

Hayward S. Cinema Studies : Key Concepts. 3rd ed. London: Routledge; 2000.

10.

Hill J, Church Gibson P. The Oxford Guide to Film Studies. Oxford: Oxford University Press; 1998.

11.

Monaco J. How to read a film: the world of movies, media, and multimedia: language, history, theory. New York/Oxford: Oxford University Press; 2000.

12.

Phillips P. Understanding film texts: meaning and experience. London: British Film Institute; 2000.

13.

Jones C. Duck Amuck. 1953.

14.

Richard Meran Barsam. Looking at movies. New York: W.W. Norton & Co.; 2010.

15.

Alton J. *Painting With Light*. Berkeley/London: University of California Press; 1995.

16.

Brown B. *Cinematography: Theory and Practice: Imagemaking for cinematographers, directors & videographers*. Oxford/Amsterdam: Focal Press; 2002.

17.

Coutard R. *Light of Day*. *Sight & Sound*. 1965;35(1).

18.

Glassman A. *Visions of Light: The Art of Cinematography*. London: BFI Video Publishing; 2006.

19.

Malkiewicz, J. Kris, Mullen, M. David, Fletcher, Jim. *Cinematography: a guide for filmmakers and film teachers*. 3rd ed. London: Fireside; 2005.

20.

Dreyer CT. *The Passion of Joan of Arc*. 1928.

21.

Richard Meran Barsam. *Looking at movies*. New York: W.W. Norton & Co.; 2010.

22.

Barnwell J. *Production Design: Architects of the Screen*. London: Wallflower; 2004.

23.

Bruzzi S. Undressing Cinema: Clothing and Identity in the Movies. London: Routledge; 1997.

24.

Gibbs J. Mise-en-Scène: Film Style and Interpretation. London: Wallflower; 2002.

25.

del Toro G. Pan's Labryrinth. 2006.

26.

Richard Meran Barsam. Looking at movies. New York: W.W. Norton & Co.; 2010.

27.

Bazin A. What is Cinema? Volume 1. Berkeley: University of California Press; 2005.

28.

Crittenden, Roger. Film and video editing. 2nd ed. London: Blueprint; 1995.

29.

Crittenden, Roger, NetLibrary, Inc. Fine cuts: the art of European film editing. Amsterdam: Focal Press; 2006.

30.

Eisenstein S. Film Form. London: Faber; 1969.

31.

Murch W. In the Blink of an Eye: A Perspective on Film Editing. Los Angeles: Silman-James; 2001.

32.

Ondaatje, Michael, Murch, Walter, ebrary, Inc. The conversations: Walter Murch and the art of editing film. 1st pbk. ed. New York: Knopf; 2004.

33.

Orpen V. Film Editing: The Art of the Expressive. London: Wallflower; 2003.

34.

Vertov D. Man with a Movie Camera. 1929.

35.

Richard Meran Barsam. Looking at movies. New York: W.W. Norton & Co.; 2010.

36.

Beck J, Grajeda T. Lowering the Boom: Critical Studies in Film Sound. Urbana: University of Illinois Press; 2008.

37.

Dickinson, Kay. Movie music: the film reader. Vol. In focus : Routledge film readers. London: Routledge; 2002.

38.

Donnelly, K. J. Film music: critical approaches. New York: Continuum; 2001.

39.

Hayward, Philip, ebrary, Inc. Terror tracks: music, sound and horror cinema. Vol. Genre, music and sound. London: Equinox; 2009.

40.

Reay P. Music in Film: Soundtracks and Synergy. London: Wallflower; 2004.

41.

Smith, Jeff. The sounds of commerce: marketing popular film music. Vol. Film and culture. New York: Columbia University Press; 1998.

42.

Weis, Elisabeth, Belton, John. Film sound: theory and practice. New York: Columbia University Press; 1985.

43.

Weis E, Belton J. Film Sound: Theory and Practice. New York: Columbia University Press; 1985.

44.

Coppola FF. The Conversation. 1974.

45.

Richard Meran Barsam. Looking at movies. New York: W.W. Norton & Co.; 2010.

46.

Bergfelder, Tim, Carter, Erica,
Go

..

ktu

..

rk, Deniz. The German cinema book. London: British Film Institute; 2002.

47.

Bordwell D. Principles of Narration. In: Narration in the fiction film [Internet]. London: Routledge; 1985. p. 48-62. Available from: <https://contentstore.cla.co.uk/secure/link?id=c2a42ade-a510-e811-80cd-005056af4099>

48.

Branigan E. Narration. In: Narrative comprehension and film [Internet]. London: Routledge; 1992. p. 63-85. Available from: <http://www.vlebooks.com/vleweb/product/openreader?id=Roehampton&isbn=9781136129247>

49.

Ellis, John. Visible fictions: cinema, television, video. Rev. ed. London: Routledge; 1992.

50.

Mesch C. M/C: A Journal of Media and Culture 3/3. Racing Berlin: The Games of Run Lola Run. 2000;

51.

Furtado J. Ilha das Flores/Island of Flowers. 1989.

52.

Widrich V. Fast Film. 2003.

53.

Tykwer T. Run, Lola, Run. 1998.

54.

Richard Meran Barsam. Looking at movies. New York: W.W. Norton & Co.; 2010.

55.

Dyer, Richard, Vincendeau, Ginette. Popular European cinema. London: Routledge; 1992.

56.

Grant, Barry Keith. Film genre reader II. Austin: University of Texas Press; 1995.

57.

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

58.

Hollows, Joanne, Jancovich, Mark. Approaches to popular film. Vol. Inside popular film. Manchester: Manchester University Press; 1995.

59.

Neale, Stephen, NetLibrary, Inc. Genre and Hollywood. Vol. Sightlines. London: Routledge; 2000.

60.

Leone, Sergio, Eastwood, Clint. A fistful of dollars. Uncut full length feature version. [U.S.]: MGM Home Entertainment; 2001.

61.

Richard Meran Barsam. Looking at movies. New York: W.W. Norton & Co.; 2010.

62.

Decordova, Richard. Picture personalities: the emergence of the star system in America. Urbana, Ill: University Presses Marketing [distributor]; 2001.

63.

Dyer, Richard, McDonald, Paul. Stars. 2nd rev. ed. London: British Film Institute; 1997.

64.

Dyer, Richard. Heavenly bodies: film stars and society. 2nd ed. London: Routledge; 2004.

65.

Eberwein, Robert T. Acting for America: movie stars of the 1980s. London: Rutgers University Press; 2010.

66.

Gledhill, Christine. Stardom: industry of desire. London: Routledge; 1991.

67.

Hollows, Joanne, Jancovich, Mark. Approaches to popular film. Vol. Inside popular film. Manchester: Manchester University Press; 1995.

68.

Hollows, Joanne, Jancovich, Mark. Approaches to popular film. Vol. Inside popular film. Manchester: Manchester University Press; 1995.

69.

Lovell, Alan,
Kra

..

mer, Peter. Screen acting. London: Routledge; 1999.

70.

Macnab, Geoffrey. Searching for stars: stardom and screen acting in British cinema. Vol. Rethinking British cinema. London: Cassell; 2000.

71.

Naremore, James. Acting in the Cinema. Univ.California P.;

72.

Palmer, R. Barton. Larger than life: movie stars of the 1950s. Vol. Star decades: American culture/American cinema. New Brunswick, N.J.: Rutgers University Press; 2010.

73.

Vincendeau, Ginette. Stars and stardom in French cinema. London: Continuum; 2000.

74.

The Cary Grant Collection 3 DVD Set [2007].

75.

Miller, Toby, Stam, Robert. A companion to film theory. Vol. Blackwell companions in cultural studies, Authorship. Oxford: Blackwell; 1999.

76.

Caughie, John, British Film Institute. Theories of authorship: a reader. Vol. British Film Institute readers in film studies. London: Routledge; 1981.

77.

Collins, Jim, Radner, Hilary, Collins, Ava Preacher. Film theory goes to the movies. Vol. AFI film readers. London: Routledge; 1993.

78.

Fowler, Catherine. The European cinema reader. London: Routledge; 2002.

79.

Hill J, Church Gibson P. The Oxford Guide to Film Studies. Oxford: Oxford University Press; 1998.

80.

Hollows, Joanne, Jancovich, Mark. Approaches to popular film. Vol. Inside popular film. Manchester: Manchester University Press; 1995.

81.

Truffaut,
Franc

ois, Scott, Helen G., Hitchcock, Alfred. Hitchcock. Rev. ed. London: Paladin; 1986.

82.

Kar-wai W. In the Mood for Love. 2000.

83.

Richard Meran Barsam. Looking at movies. New York: W.W. Norton & Co.; 2010.

84.

Bose, Mihir. Bollywood: a history. Stroud: Tempus; 2007.

85.

Christie I. Formalism and Neo-Formalism. In: The Oxford Guide to Film Studies. Oxford: Oxford University Press; 1998. p. 58–63.

86.

Dudrah, Rajinder Kumar. Bollywood: sociology goes to the movies. Delhi: SAGE; 2006.

87.

Ganti, Tejaswini. Bollywood: a guidebook to popular Hindi cinema. Vol. Routledge film guidebooks. London: Routledge; 2004.

88.

Mishra, Vijay. Bollywood cinema: temples of desire. London: Routledge; 2002.

89.

Rai, Amit. Untimely Bollywood: globalization and India's new media assemblage. Durham [NC]: Duke University Press; 2009.

90.

Stringer, Julian. Movie blockbusters. London: Routledge; 2003.

91.

Sholay (Burning Flames) [DVD] [NTSC].