

Film History and Criticism (FLM020C111Y)

[View Online](#)

[1]

Abel, R. 1984. French cinema: the first wave, 1915-1929. Princeton University Press.

[2]

Abel, Richard 1984. French cinema: the first wave, 1915-1929. Princeton University Press.

[3]

Allen, M. 2002. The Background. Contemporary US cinema. Longman. 1-34.

[4]

Anderson, C. 1991. Hollywood in the Home: TV and the End of the Studio System. Modernity and mass culture. Indiana University Press. 80-102.

[5]

Asian Cinema Studies Society Asian Cinema.

[6]

Bandyopādhyāya, Bibhūtibhūshana 2003. The Apu Trilogy. Artificial Eye.

[7]

Barna, Y. et al. 1973. Eisenstein. Secker and Warburg.

[8]

Bazin, A. et al. 2005. What is cinema?: Volume 1. University of California Press.

[9]

Betz, M. and ebrary, Inc 2009. Beyond the subtitle: remapping European art cinema. University of Minnesota Press.

[10]

Bondanella, P. 1983. Italian cinema: from neorealism to the present. Ungar.

[11]

Bordwell, D. 2002. The Art Cinema as a Mode of Film Practice. The European cinema reader. Routledge. 94–102.

[12]

Bordwell, D. and Thompson, K. 2003. France in the 1920s. Film history: an introduction. McGraw Hill. 85–100.

[13]

Bun

~

uel, Luis and Dali, Salvador Un chien Andalou: L'age d'or. BFI.

[14]

Chanan, M. 1995. Enter the Talkies. Repeated takes: a short history of recording and its effects on music. Verso. 71–79.

[15]

Chanan, M. 2007. Truth Games. The politics of documentary. BFI. 166–183.

[16]

Chon Noriega 1987. Godzilla and the Japanese Nightmare: When 'Them!' Is U.S. Cinema Journal. 27, 1 (1987), 63–77.

[17]

Cook, D.A. 2004. A history of narrative film. W. W. Norton.

[18]

Cook, D.A. 2004. A history of narrative film. W. W. Norton.

[19]

Cook, Pam 2007. The cinema book. BFI.

[20]

David Bordwell 'Doing Film History': <http://www.davidbordwell.net/essays/doing.php>.

[21]

Doherty, T. 1999. 'Vice Rewarded: The Wages of Cinematic Sin'. Pre-code Hollywood: sex, immorality, and insurrection in American cinema, 1930-1934. Columbia University Press. 103–136.

[22]

Egan, K. 2007. A 'real horror show': the video nasty press campaign. Trash or treasure?: censorship and the changing meanings of the video nasties. Manchester University Press. 78–101.

[23]

Eisenstein, S. 1998. The Dramaturgy of Film Form (The Dialectical Approach to Film Form). The Eisenstein reader. British Film Institute. 93–110.

[24]

Eisner, L.H. 1973. The haunted screen: expressionism in the German cinema and the influence of Max Reinhardt. Secker & Warburg.

[25]

Erice, Victor 2003. The spirit of the beehive. Optimum Releasing.

[26]

Fabe, M. 2004. 'The Art of Montage: Sergei Eisenstein's Battleship Potemkin'. Closely watched films: an introduction to the art of narrative film technique. University of California Press. 19–36.

[27]

Grainge, P. et al. 2007. The Emergence of Cinema. Film histories: an introduction and reader. Edinburgh University Press. 3–20.

[28]

Griffith, D. W. 2001. Broken blossoms. Eureka Video.

[29]

Gunning, T. 1995. Crazy Machines in the Garden of Forking Paths: Mischief Gags and The Origins of American Film Comedy. Classical Hollywood comedy. Routledge. 87–105.

[30]

Gunning, T. 1990. The Cinema of Attractions. Early cinema: space, frame, narrative. BFI Publishing. 56–62.

[31]

Gunning, T. 1981. Weaving a narrative: Style and economic background in Griffith's biograph films. *Quarterly Review of Film Studies*. 6, 1 (Jan. 1981), 11-25.
DOI:<https://doi.org/10.1080/10509208109361076>.

[32]

Guru Dutt Waheeda Rehman *Pyasa* [DVD] [1957].

[33]

Haskell, M. 1987. *From reverence to rape: the treatment of women in the movies*. University of Chicago Press.

[34]

Jackson, Peter *Forgotten Silver*.

[35]

Jacobs, L. 1997. *The wages of sin: censorship and the fallen woman film, 1928-1942*. University of California Press.

[36]

James Naremore 1996. American Film Noir: The History of an Idea. *Film Quarterly*. 49, 2 (1996), 1995-28.

[37]

Jenkins, H. 1995. *Historical Poetics. Approaches to popular film*. Manchester University Press. 99-122.

[38]

Keaton, Buster 2001. Buster Keaton: Vol.1. Stonevision.

[39]

Keller, S. 2012. Jean Epstein's documentary cinephilia. *Studies in French Cinema*. 12, 2 (May 2012), 91–105. DOI:https://doi.org/10.1386/sfc.12.2.91_1.

[40]

Kracauer, S. 2004. *Caligari. From Caligari to Hitler: a psychological history of the German film*. Princeton University Press. 61–76.

[41]

Krutnik, F. and ebrary, Inc 1991. *In a lonely street: film noir, genre, masculinity*. Routledge.

[42]

Kurosawa, Akira and Akutagawa, Ryunosuke 2001. *Rashomon*. BFI Video.

[43]

LAU, J.KWOK. 2002. *Multiple modernities : cinemas and popular media in transcultural East Asia*. Temple University Press.

[44]

Leitch, T.M. and ebrary, Inc 2002. *Crime films*. Cambridge University Press.

[45]

Maltby, Richard 1986. Baby Face, or How Joe Breen Made Barbara Stanwyck Atone for Causing the Wall Street Crash. *Screen*. 27, 2 (1986), 22–46.

[46]

Manovich, L. 2001. What New Media Is Not. The language of new media. MIT Press. 49–61.

[47]

Marie, M. 1960. "'It really makes you sick'": Jean-Luc Godard's *A bout de souffle*. French film: texts and contexts. Routledge. 158–173.

[48]

Napier, S. J. 1993. 'Panic Sites: The Japanese Imagination of Disaster from Godzilla to Akira'. *Journal of Japanese Studies*. 19, 2 (1993), 327–351.

[49]

Naremore, J. and ebrary, Inc 2008. *More than night: film noir in its contexts*. University of California Press.

[50]

Neale, S. 1998. Widescreen composition in the age of television. *Contemporary Hollywood cinema*. Routledge. 130–141.

[51]

Petley, J. 2012. "Are We Insane ?". The "Video Nasty" Moral Panic. *Recherches sociologiques et anthropologiques*. 43–1 (Jun. 2012), 35–57.
DOI:<https://doi.org/10.4000/ras.839>.

[52]

Place, J. and Peterson, L. 1997. 'Some Visual Motifs of Film Noir'. *Film noir reader*. Limelight Editions. 64–75.

[53]

Prince, S. 1996. True Lies: Perceptual Realism, Digital Images, and Film Theory. *Film Quarterly*. 49, 3 (1996), 27–37.

[54]

Pudovkin, V.I. 2008. The Peculiarities of Film Material (extract) and Types Instead of Actors (extract). Film technique and film acting: the cinema writings of V.I. Pudovkin. Bonanza Books. 59-61-139-141.

[55]

Ray, Satyajit 1997. My years with Apu. Faber.

[56]

Rohauer, Raymond 2005. Avant-garde: experimental cinema of the 1920s and '30s : films from the Raymond Rohauer collection. Kino on Video.

[57]

Ron Briley 1996. Sergei Eisenstein: The Artist in Service of the Revolution. The History Teacher. 29, 4 (1996), 525-536.

[58]

Salt, Barry and British Film Institute 2005. Early cinema: primitives and pioneers. British Film Institute.

[59]

Schatz, T. 1981. The Family Melodrama. Hollywood genres: formulas, filmmaking, and the studio system. McGraw-Hill. 221-228-245-260.

[60]

Silberman, M. 1983. Industry, Text, and Ideology in Expressionist Film. Passion and rebellion: the Expressionist heritage. Croom Helm. 374-383.

[61]

Skal,D. 2004. 'The English Widow and the German Count'. Hollywood gothic: the tangled web of Dracula from novel to stage to screen. Faber and Faber. 76–101.

[62]

Thompson, K. and Bordwell, D. 2010. Film history: an introduction. McGraw-Hill Higher Education.

[63]

Varia, Kush 2009. Bollywood: gods, glamour and gossip. Wallflower.

[64]

Wiene, Robert 2000. Das cabinet des Dr Caligari: The cabinet of Dr Caligari. Eureka Video.

[65]

Willis, H. 2005. New digital cinema: reinventing the moving image. Wallflower.

[66]

Wood, R. 2003. The American Nightmare: HORROR IN THE 70s. Hollywood from Vietnam to Reagan - and beyond. Columbia University. 63–84.

[67]

Easy Rider [DVD].

[68]

Monsters [DVD].

[69]

Out of The Past Aka Build My Gallows High [DVD].

[70]

The American Nightmare [DVD].

[71]

2010. Video nasties - the definitive guide. Nucleus Films.

[72]

Will Success Spoil Rock Hunter? Masters of Cinema DVD.