

Film History and Criticism (FLM020C111Y)

[View Online](#)

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

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

Allen, M. (2002) 'The Background', in Contemporary US cinema. Harlow: Longman, pp. 1-34. Available at:
<http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=df89a0ce-3952-4996-9a62-8d2dd62bbb00>.

Anderson, C. (1991) 'Hollywood in the Home: TV and the End of the Studio System', in Modernity and mass culture. Bloomington: Indiana University Press, pp. 80-102. Available at:
<http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=f961416f-49d9-4461-abc7-37db47b715d7>.

Asian Cinema Studies Society (no date) 'Asian Cinema'.

Bandyopādhyāya, Bibhūtibhūshana (2003) 'The Apu Trilogy'. [U.K.]: Artificial Eye.

Barna, Y., Hunter, L. and Stallybrass, O. (1973) Eisenstein. English-language ed. London: Secker and Warburg.

Bazin, A. et al. (2005) What is cinema?: Volume 1. Berkeley: University of California Press. Available at:
<https://roe.idm.oclc.org/login?url=https://ebookcentral.proquest.com/lib/roehampton-ebooks/detail.action?docID=1513946>.

Betz, M. and ebrary, Inc (2009) Beyond the subtitle: remapping European art cinema [electronic resource]. Minneapolis: University of Minnesota Press. Available at:
<http://site.ebrary.com/lib/roehampton/Doc?id=10318097>.

Bondanella, P. (1983) Italian cinema: from neorealism to the present. New York: Ungar.

Bordwell, D. (2002) 'The Art Cinema as a Mode of Film Practice', in The European cinema reader. London: Routledge, pp. 94-102. Available at:
<http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=96e2cdf8-1e2c-4017-9e8b-32f58832b41f>.

Bordwell, D. and Thompson, K. (2003) 'France in the 1920s', in Film history: an introduction.

2nd ed., International ed. Boston, [Mass.]: McGraw Hill, pp. 85–100. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=7a1bcf81-f0b8-4114-a046-fd3a207e4fc1>.

Bun

uel, Luis and Dali, Salvador (no date) 'Un chien Andalou: L'age d'or'. London: BFI.

Chanan, M. (1995) 'Enter the Talkies', in *Repeated takes: a short history of recording and its effects on music*. London: Verso, pp. 71–79. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=c679e131-3cae-4830-a3b6-58c5c7dacd92>.

Chanan, M. (2007) 'Truth Games', in *The politics of documentary*. London: BFI, pp. 166–183. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=97c3b650-e121-4f62-9d5b-45771253e179>.

Chon Noriega (1987) 'Godzilla and the Japanese Nightmare: When "Them!" Is U.S.', *Cinema Journal*, 27(1), pp. 63–77. Available at: <http://www.jstor.org/stable/1225324>.

Cook, D.A. (2004a) *A history of narrative film*. 4th ed. New York: W. W. Norton.

Cook, D.A. (2004b) *A history of narrative film*. 4th ed. New York: W. W. Norton.

Cook, Pam (2007) *The cinema book*. 3rd ed. London: BFI.

David Bordwell 'Doing Film History' (no date). Available at: <http://www.davidbordwell.net/essays/doing.php>.

Doherty, T. (1999) "'Vice Rewarded: The Wages of Cinematic Sin'", in *Pre-code Hollywood: sex, immorality, and insurrection in American cinema, 1930-1934*. Chichester: Columbia University Press, pp. 103–136. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=9244041b-0a5d-4ca0-bd79-32932784cd8e>.

'Easy Rider [DVD]' (no date).

Egan, K. (2007) 'A "real horror show": the video nasty press campaign', in *Trash or treasure?: censorship and the changing meanings of the video nasties*. Manchester: Manchester University Press, pp. 78–101. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=6e1ff398-7b3e-4d6b-9e4f-5f7fd3dd7478>.

Eisenstein, S. (1998) 'The Dramaturgy of Film Form (The Dialectical Approach to Film Form)', in *The Eisenstein reader*. London: British Film Institute, pp. 93–110. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=5ea7039b-cf4b-4d49-a075-d2a604b15a1d>.

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

Erice, Victor (2003) 'The spirit of the beehive'. [London]: Optimum Releasing.

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

Grainge, P., Janchovich, M. and Monteith, S. (2007) 'The Emergence of Cinema', in *Film histories: an introduction and reader*. Edinburgh: Edinburgh University Press, pp. 3–20. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=04318996-308f-45e5-bb36-4ad4bc48e356>.

Griffith, D. W. (2001) 'Broken blossoms'. [U.K.]: Eureka Video.

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

Gunning, T. (1990) 'The Cinema of Attractions', in *Early cinema: space, frame, narrative*. London: BFI Publishing, pp. 56–62. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=0e9b7f4c-47b1-4126-8727-222a190da0d4>.

Gunning, T. (1995) 'Crazy Machines in the Garden of Forking Paths: Mischief Gags and The Origins of American Film Comedy', in *Classical Hollywood comedy*. London: Routledge, pp. 87–105. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=ff9d762a-43a5-4101-8f8f-886132cfe54e>.

Guru Dutt/Waheeda Rehman (no date) 'Pyaasa [DVD] [1957]'. Available at: http://www.amazon.co.uk/Pyaasa-DVD-Guru-Dutt/dp/B000GIWLNA/ref=sr_1_1?ie=UTF8&qid=1417614260&sr=8-1&keywords=Pyaasa.

Haskell, M. (1987) *From reverence to rape: the treatment of women in the movies*. 2nd ed. Chicago: University of Chicago Press.

Jackson, Peter (no date) 'Forgotten Silver'.

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

James Naremore (1996) 'American Film Noir: The History of an Idea', *Film Quarterly*, 49(2), pp. 1995–28. Available at: <http://www.jstor.org/stable/1213310>.

Jenkins, H. (1995) 'Historical Poetics', in *Approaches to popular film*. Manchester: Manchester University Press, pp. 99–122. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=00c533e6-53df-4386-aa0d-b52168f9dd2c>.

Keaton, Buster (2001) 'Buster Keaton: Vol.1'. Salford: Stonevision.

Keller, S. (2012) 'Jean Epstein's documentary cinephilia', *Studies in French Cinema*, 12(2),

pp. 91–105. Available at: https://doi.org/10.1386/sfc.12.2.91_1.

Kracauer, S. (2004) 'Caligari', in *From Caligari to Hitler: a psychological history of the German film*. Rev. and exp. ed. Oxford: Princeton University Press, pp. 61–76. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=b758d328-24a2-4101-999c-26a60d37df1e>.

Krutnik, F. and ebrary, Inc (1991) *In a lonely street: film noir, genre, masculinity* [electronic resource]. London: Routledge. Available at: <http://site.ebrary.com/lib/roehampton/Doc?id=10017740>.

Kurosawa, Akira and Akutagawa, Ryunosuke (2001) 'Rashomon'. London: BFI Video.

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

Leitch, T.M. and ebrary, Inc (2002) *Crime films* [electronic resource]. Cambridge: Cambridge University Press. Available at: <http://site.ebrary.com/lib/roehampton/Doc?id=10030923>.

Maltby, Richard (1986) 'Baby Face, or How Joe Breen Made Barbara Stanwyck Atone for Causing the Wall Street Crash', *Screen*, 27(2), pp. 22–46. Available at: http://www.jiscjournalarchives.ac.uk/openurl.html?ref=oup/screen/screen_27_2.pdf/27-2-22.pdf.

Manovich, L. (2001) 'What New Media Is Not', in *The language of new media*. Cambridge, Mass: MIT Press, pp. 49–61. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=ee1c9777-b496-4336-b297-e1cffe3f71b9>.

Marie, M. (1960) "'It really makes you sick'": Jean-Luc Godard's *A bout de souffle*', in *French film: texts and contexts*. 2nd ed. London: Routledge, pp. 158–173. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=cbcc7c99-4c7c-4f55-a86f-5cdad9721790>.

'Monsters [DVD]' (no date).

Napier, S. J. (1993) "'Panic Sites: The Japanese Imagination of Disaster from Godzilla to Akira'", *Journal of Japanese Studies*, 19(2), pp. 327–351. Available at: <http://www.jstor.org/stable/132643>.

Naremore, J. and ebrary, Inc (2008) *More than night: film noir in its contexts* [electronic resource]. Updated and expanded ed. Berkeley: University of California Press. Available at: <http://site.ebrary.com/lib/roehampton/Doc?id=10676231>.

Neale, S. (1998) 'Widescreen composition in the age of television', in *Contemporary Hollywood cinema*. London: Routledge, pp. 130–141. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=6efd1fa9-d0bc-499b-9c46-c489eaf45efc>.

'Out of The Past Aka Build My Gallows High [DVD]' (no date).

Petley, J. (2012) "'Are We Insane ?'. The "Video Nasty" Moral Panic', *Recherches sociologiques et anthropologiques*, (43-1), pp. 35-57. Available at: <https://doi.org/10.4000/rsa.839>.

Place, J. and Peterson, L. (1997) "'Some Visual Motifs of Film Noir'", in *Film noir reader*. New York: Limelight Editions, pp. 64-75.

Prince, S. (1996) 'True Lies: Perceptual Realism, Digital Images, and Film Theory', *Film Quarterly*, 49(3), pp. 27-37. Available at: <http://www.jstor.org/stable/1213468>.

Pudovkin, V.I. (2008) 'The Peculiarities of Film Material (extract) and Types Instead of Actors (extract)', in *Film technique and film acting: the cinema writings of V.I. Pudovkin*. New York: Bonanza Books, pp. 59-61-139-141. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=224479cb-519c-4ce9-ab8d-7d451d5572cb>.

Ray, Satyajit (1997) *My years with Apu*. London: Faber.

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

Ron Briley (1996) 'Sergei Eisenstein: The Artist in Service of the Revolution', *The History Teacher*, 29(4), pp. 525-536. Available at: <http://www.jstor.org/stable/494802>.

Salt, Barry and British Film Institute (2005) 'Early cinema: primitives and pioneers'. London: British Film Institute.

Schatz, T. (1981) 'The Family Melodrama', in *Hollywood genres: formulas, filmmaking, and the studio system*. Boston, Mass: McGraw-Hill, pp. 221-228-245-260. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=294a2f94-78b8-44c5-acd9-d7319572363f>.

Silberman, M. (1983) 'Industry, Text, and Ideology in Expressionist Film', in *Passion and rebellion: the Expressionist heritage*. London: Croom Helm, pp. 374-383. Available at: <http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=60181d48-5b7d-4f10-b593-4a4f9a999905>.

Skal, D. (2004) "'The English Widow and the German Count'", in *Hollywood gothic: the tangled web of Dracula from novel to stage to screen*. Rev. ed. New York: Faber and Faber, pp. 76-101. Available at: <http://www.loc.gov/catdir/bios/hol058/2004046959.html>.

'The American Nightmare [DVD]' (no date).

Thompson, K. and Bordwell, D. (2010) *Film history: an introduction*. 3rd ed., International ed. Boston, [Mass.]: McGraw-Hill Higher Education.

Varia, Kush (2009) *Bollywood: gods, glamour and gossip*. London: Wallflower.

'Video nasties - the definitive guide' (2010). Nucleus Films.

Wiene, Robert (2000) 'Das cabinet des Dr Caligari: The cabinet of Dr Caligari'. London: Eureka Video.

'Will Success Spoil Rock Hunter? Masters of Cinema DVD' (no date).

Willis, H. (2005) *New digital cinema: reinventing the moving image*. London: Wallflower.

Wood, R. (2003) 'The American Nightmare: HORROR IN THE 70s', in *Hollywood from Vietnam to Reagan - and beyond*. Rev. ed. Chichester: Columbia University, pp. 63-84.

Available at:

<http://core.roehampton.ac.uk/repository2/search/dbm.pl?guid=68a033da-66a9-4822-ac45-550e3a7b4757>.