

# HA1200 Introduction to Film History

View Online



---

[1]

K. Littau, 'Silent Films and Screaming Audiences', in *Film analysis: a Norton reader*, 2nd ed., vol. Norton reader, New York, N.Y.: W.W. Norton & Company, 2013.

[2]

T. Gunning, 'The cinema of attractions: early film, its spectator and the avant-garde', in *The film studies reader*, London: Arnold, 2000.

[3]

British Film Institute, 'Early cinema: primitives and pioneers'. British Film Institute, [S.I.], 2005.

[4]

S. MacKenzie, *Film manifestos and global cinema cultures: a critical anthology*. Berkeley: University of California Press, 2014 [Online]. Available: <http://site.ebrary.com/lib/leicester/Doc?id=10846223>

[5]

R. Stam, 'The Soviet Montage-Theorists', in *Film theory: an introduction*, Oxford: Blackwell, 2000, pp. 37-47.

[6]

D. Vertov, M. Nyman, and Y. Tsivian, 'Chelovek s kinoapparatom =: Man with a movie

camera'. BFI, [S.I.].

[7]

D. Bordwell, 'Citizen Kane', in *Movies and methods: an anthology*, Berkeley, Calif: University of California Press, 1976, pp. 273-290.

[8]

O. Welles, J. Cotten, and K. Barnes, 'Citizen Kane'. Universal Pictures, [S.I.], 2003.

[9]

M. Marie, 'A Critical Concept', in *The French new wave: an artistic school*, Oxford: Blackwell Pub, 2002, pp. 26-48.

[10]

J.-L. Godard, F. Truffaut, J. Seberg, and J.-P. Belmondo, 'À bout de souffle =: Breathless'. Optimum Releasing, [S.I.], 2000 [Online]. Available: <https://learningonscreen.ac.uk/ondemand/index.php/prog/00020428?bcast=5333460>

[11]

L. Nagib, 'The Politics of Slowness and the Traps of Modernity', in *Slow cinema*, vol. Traditions in World Cinema, T. De Luca and N. B. Jorge, Eds. Edinburgh, [Scotland]: Edinburgh University Press, 2016, pp. 25-46 [Online]. Available: [http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package\\_service\\_id=5665849200002746&institutionId=2746&customerId=2745](http://le.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5665849200002746&institutionId=2746&customerId=2745)

[12]

Y. Ozu, S. Iwashita, and C. Ryu, 'Sanma no aji =: An autumn afternoon', vol. Ozu. Tartan Video, [S.I.], 2006.

[13]

N. Harrison, 'PONTECORVO'S "DOCUMENTARY" AESTHETICS', *Interventions*, vol. 9, no. 3,

pp. 389–404, Nov. 2007, doi: 10.1080/13698010701618638.

[14]

G. Pontecorvo, F. Solinas, B. Haggiag, and J. Martin, 'La battaglia di Algeria =: The battle of Algiers'. Argent Films, [S.I.], 2003 [Online]. Available: <https://learningonscreen.ac.uk/ondemand/index.php/prog/buf726b57?bcast=135195630>

[15]

M. O'Pray, 'The Avant-garde Film: Definitions', in *Avant-garde film: forms, themes and passions*, vol. Short cuts, London: Wallflower, 2003, pp. 1–7.

[16]

C. Marker and A. Stewart, 'La jetée [and] Sans soleil'. *Nouveaux pictures*, [S.I.], 2003.

[17]

L. C. Lai, 'Film and Enigmatization: Nostalgia, Nonsense, and Remembering', in *At Full Speed: Hong Kong Cinema in a Borderless World*, University of Minnesota Press, 2001 [Online]. Available: <http://ebookcentral.proquest.com.ezproxy3.lib.le.ac.uk/lib/leicester/reader.action?docID=310538&ppg=6>

[18]

'A Chinese Odyssey, Part 2: Cinderella'. 1995.

[19]

E. Ezra and T. Rowden, 'What is Transnational Cinema', in *Transnational Cinema: The Film Reader*, vol. In focus: Routledge film readers, London: Routledge, 2006, pp. 1–12.

[20]

V. Paronnaud et al., 'Persepolis'. Optimum Home Entertainment, [S.I.], 2008 [Online].

Available:

<https://learningonscreen.ac.uk/ondemand/index.php/prog/01184EA9?bcast=108633706>

[21]

L. Manovich, 'What is Digital Cinema?', in POST-CINEMA Theorizing 21st-Century Film, (Falmer: REFRAME Books, 2016). [Online]. Available:  
<http://reframe.sussex.ac.uk/post-cinema/1-1-manovich/>

[22]

L. Carax, D. Lavant, E. Scob, E. Mendes, and K. Minogue, 'Holy motors', vol. 631. Artificial Eye, [S.I.], 2013 [Online]. Available:  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/030ED26B?bcast=130828457>