

BIBLIOGRAFIE PENTRU ADMITERE

Bibliografie obligatorie comună (pentru Proba 1):

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- Laura Mulvey: Visual Pleasure and Narrative Cinema. *Screen* 16 (1975) no. 3: 6–18. / A vizuális élvezet és az elbeszélő film. In: *A kortárs filmelmélet útjai. Szöveggyűjtemény*. Budapest: Palatinus, 2004: 249–267./<https://metropolis.org.hu/a-vizualis-elvezet-es-az-elbeszelo-film>

Bibliografie recomandată (pentru Proba 2). Această listă conține cumulativ titlurile recomandate pentru toate tematicile propuse de conducătorii de doctorat, distribuirea pe tematica este anunțată pe pagina individuală a conducătorilor de doctorat.

- André Bazin: *What is Cinema?* (Ch. 5. In Defense of Mixed Cinema). Berkeley, Los Angeles, London: University of California Press, 1966. / *Mi a film?* (A nyitott filmművészetért). Budapest: Osiris Kiadó, 1995.
- Anna Backman Rogers: *American Independent Cinema: Rites of Passage and the Crisis of the Image* (Introduction: A Cinema of Crisis, a Cinema of the Threshold, Key Concepts). Edinburgh University Press, 2015.
- Jay David Bolter, Richard Grusin: *Remediation. Understanding New Media*. MIT Press, 2000 (Introduction: The Double Logic of Remediation, Chapter 1: Theory, 2-88.).
- Thomas Elsaesser, Malte Hagener: *Film Theory through the Senses* (Introduction: Film Theory, Cinema, the Body, and the Senses; Ch. 1: Cinema as Window and Frame; Ch. 2: Cinema as Door – Screen and Threshold). New York, London: Routledge, 2010.
- Thomas Elsaesser: *Film History as Media Archaeology. Tracking Digital Cinema* (Introduction; Ch. 4: Digital Cinema; Ch. 5: New Genealogies of Cinema). Amsterdam University Press, 2016.
- Catherine Elwes: *Installation and the Moving Image* (Introduction, Ch.1. Architecture; Ch. 2. Painting; Ch. 5. Film History). London, New York: Wallflower Press, 2015.

- Mary Harrod, Mariana Liz, Alissa Timoshkina (eds.): *The Europeanness of European Cinema Identity, Meaning, Globalization* (The Europeanness of European Cinema: An Overview; Ch. 1: European Cinema into the Twenty-First Century: Enlarging the Context?). London, New York: I. B. Tauris, 2015.
- Steven Jacobs: *Framing Pictures. Film and the Visual Arts* (Ch. 3: Galleries of the Gaze; Ch. 5: Tableaux Vivants 2: Film Stills and Contemporary Photography). Edinburgh University Press, 2011.
- Thomas M. Leitch: *Film Adaptation and its Discontents. From Gone with the Wind to the Passion of the Christ* (Ch.1. Literature versus Literacy; Ch. 5. Between Adaptation and Allusion; Ch. 10. The Adapteur as Auteur). Baltimore: The Johns Hopkins University Press, 2009.
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- Ewa Mazierska, Lars Kristensen, Eva Naripea (eds.): *Postcolonial Approaches to Eastern European Cinema: Portraying Neighbours On-Screen* (Introduction: Postcolonial Theory and the Postcommunist World). London, New York: I. B. Tauris, 2014.
- Hamid Naficy (ed.): *Home, Exile, Homeland. Film, Media, and the Politics of Place* (Introduction; Part One: Travelling Concepts; Part Two: Synesthetic Homecoming). New York: Routledge, 2010.
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- Joachim Paech: The Intermediality of Film. *Acta Universitatis Sapientiae, Film and Media Studies* vol. 4 (2011): 7–21.
- Laura Rascaroli: *The Personal Camera. Subjective Cinema and the Essay Film* (Introduction; Ch. 1. The Essay Film: Problems, Definitions, Textual Commitments; Ch. 5. First-person Filmmaking, History, Theory, Practices). London, New York: Wallflower, 2009.
- Greg Singh: *Feeling Film: Affect and Authenticity in Popular Cinema* (Part I: Feelings, Identification and the Problematics of Cinema). New York: Routledge, 2014.
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- Belén Vidal: *Heritage Film* (Introduction: Placing the Heritage Film; Ch. 3: Narrative Aesthetics and Gendered Histories: Renewing the Heritage Film). London, New York: Wallflower, 2012.