from

A Bibliography of Literary Theory, Criticism and Philology

<http://bit.ly/abibliog>

by José Ángel García Landa

(University of Zaragoza, Spain)

# Spectators, Film audience

## Top Ten

Bordwell, David. *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema.* Cambridge (MA): Harvard UP, 1989.

Branigan, Edward. "The Spectator and Film Space—Two Theories." *Screen*22 (1981): 55-78.

de Lauretis, Teresa. "Through the Looking Glass." In *The Cinematic Apparatus.* Ed. Teresa de Lauretis and Stephen Heath.New York, 1980.

Garvin, Harry R., ed. *Theories of Reading, Looking and Listening.* Lewisburg: Bucknell UP, 1981.

Grodal, Torbel. *Embodied Visions: Evolution, Emotion, Culture, and Film.* Oxford: Oxford UP, 2009.

Mulvey, Laura "Visual Pleasure and Narrative Cinema." 1975. In *Film Theory and Criticism: Introductory Readings.* 5th ed. Ed. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999. 833-44.\*

Oudart, Jean-Pierre. "Cinema and Suture." *Screen* 18.4 (1977-78).

Pribram, E. Deirdre, ed. *Female Spectators: Looking at Film and Television.* London: Verso, 1988.

Puelles Romero, Luis. *Mirar al que mira: Teoría estética y sujeto espectador.* Madrid: Abada, c. 2012.

Williams, Linda, ed. *Viewing Positions: Ways of Seeing Film.* (Depth of Field). New Brunswick (NJ): Rutgers UP, 1995.\*

**Miscellaneous**

Andringa, Els, Petra van Horssen, Astrid Jacobs, and Ed Tan. "Point of View and Viewer Empathy in Film." In *New Perspectives on Narrative Perspective.* Ed. Willie van Peer and Seymour Chatman. Albany: SUNY Press, 2001. 133-58.\*

Arizti Martín, Bárbara. "Female Spectatorship in *The Purple Rose of Cairo."* In *Gender, I-deology: Essays on Theory, Fiction and Film.* Ed. Chantal Cornut-Gentille D'Arcy and José Angel García Landa. Amsterdam: Rodopi, 1996. 387-97.\*

Arriaga Benítez, Juan Manuel. "Patrones narrativos: Fórmulas estructurales y sus respuestas emocionales en cine y televisión." *Revista Eviterna* 11 (2022): 7-23.\*

 <https://doi.org/10.24310/Eviternare.vi11.13856>

 Online at *Academia.\**

 <https://www.academia.edu/74045969/>

 2022

Azcona, Mª Mar, Virginia Luzón and Juan Tarancón. "In the Name of the Public: An Ethnographic Approach to the Tastes and Habits of Film Audiences." *Miscelánea* 32 (2005, issued 2006): 23-38.\*

Adair, Gilbert. "The Film Set." In *New Writing.* Ed. M. Bradbury and J. Cooke. London: Minerva/British Council, 1992. 145-50.\*

Avello Flórez. "Fenomenología de la recepción: leer, ver y oír los media." *Revista de Occidente* 164 (1994): 102-24.

Baird, Robert. "The Startle Effect: Implications for Spectator Cognition and Media Theory." *Film Quarterly* 53.3 (2000): 12-24.

Barratt, Daniel. "Understanding Cinema: Poetic Films and Embodied Viewers." Rev. of *Poetics of Cinema,* by David Bordwell, and *Embodied Visions,* by Torben Grodal. *The Evolutionary Review* 1 (2010): 84-87.\*

Bates, Robin. "Audiences on the Verge of a Fascist Breakdown: Male Anxieties and Late 1930s French Film." *Cinema Journal* 36.3 (Spring 1997): 25-55.\*

Berenstein, Rhona J. "Spectatorship as Drag: The Act of Viewing and Classic Horror Cinema." In *Viewing Positions.* Ed. Linda Williams. New Brunswick: Rutgers UP, 1995. 231-70.\*

Bordwell, David. *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema.* Cambridge (MA): Harvard UP, 1989.

\_\_\_\_\_. "Looking Different Today?" In Bordwell, *Observations on Film Art* 22 July 2011.\*

 <http://www.davidbordwell.net/blog/2011/07/22/looking-different-today/>

 2011

\_\_\_\_\_. "The Viewer's Share: Models of Mind in Explaining Film." *David Bordwell's Website on Cinema* May 2012.\*

 <http://www.davidbordwell.net/essays/viewersshare.php>

 2012

Branigan, Edward. "The Spectator and Film Space—Two Theories." *Screen*22 (1981): 55-78.

Brinton, Joseph P. "Subjective Camera or Subjective Audience?" *Hollywood Quarterly* 2 (July 1947): 359-65.

Brooks, Virginia. "Film, Perception, and Cognitive Psychology." *Millennium Film Journal* (Fall/Winter 1984-5): 105-26.

Buckland, Warren. *The Film Spectator: From Sign to Mind.*

Busselle, Rick, and H. Bilandzic. "Measuring Narrative Engagement." *Media Psychology* 12.4 (2009): 321-47.

Chihaia, Matei. *Der Golem-Effekt: Orientierung und phantastische Immersion im Zeitalter des Kinos.* Bielefeld, 2011.

de Lauretis, Teresa. "Through the Looking Glass." In *The Cinematic Apparatus.* Ed. Teresa de Lauretis and Stephen Heath.New York, 1980.

Diawara, Manthia. "Black Spectatorship: Problems of Identification and Resistance." 1988. In *Film Theory and Criticism: Introductory Readings.* 5th ed. Ed. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999. 845-53.\*

Doane, Mary Ann. "The Female Spectator: Contexts and Directions." *Camera Obscura: A Journal of Feminism and Film Theory* 20/21 (May/Sept 1989): 5-27.

\_\_\_\_\_. "Masquerade Reconsidered: Further Thoughts on the Female Spectator." *Discourse* 11.1 (1988-9). Rpt. in Doane, *Femmes Fatales.* 33-43.

Fuery, Patrick. "The Gaze: Masochism, Identification and Phantasy in the Spectator." In Fuery, *New Developments in Film Theory.* Houndmills: Macmillan, 2000.

García Landa, José Ángel. "Regressus in Infinite Jest." In García Landa, *Vanity Fea* 15 March 2008. (David Foster Wallace).

 <http://garciala.blogia.com/2008/031501-regressus-in-infinite-jest.php>

 2008

Garvin, Harry R., ed. *Theories of Reading, Looking and Listening.* Lewisburg: Bucknell UP, 1981.

Gledhill, Christine. "Pleasurable negotiations." In *Female Spectators: Looking at Film and Television*. Ed. E. Deirdre Pribram. London: Verso, 1988. 64-89.

Gunning, Tom. "An Aesthetic of Astonishment: Early Film and the (In)credulous Spectator." 1989. In *Film Theory and Criticism: Introductory Readings.* 5th ed. Ed. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999. 818-32.\*

\_\_\_\_\_. "An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator." In *Viewing Positions.* Ed. Linda Williams. New Brunswick: Rutgers UP, 1995. 114-33.\*

Hansen, Miriam. From "Pleasure, Ambivalence, Identification" ("Valentino and Female Spectatorship"). *Cinema Journal* 25.4 (Summer 1986). Shorter version (1991) in *Film Theory and Criticism: Introductory Readings.* 5th ed. Ed. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999. 584-601.\*

Heath, Stephen. "Notes on Suture." In Heath, *Questions of Cinema.* Bloomington: Indiana UP, 1981.

Holland, Norman. "Film Response from Eye to I: The Kuleshov Experiment." *South Atlantic Quarterly* 88 (Spring 1989): 415-2.

Kracauer, Siegfried. "The Spectator." In Kracauer, *Theory of Film.* Princeton (NJ): Princeton UP, 1997. 157-72.\*

Machado, A. El sujeto en la pantalla: La aventura del espectador, del deseo a la acción. Barcelona: Gedisa, 2009.

Maingard, Jacqueline. "4. Black Audiences 1920s-1950s: Film Culture and Modernity." In Maingard, *South African National Cinema.* London: Routledge, 2007. 67-89.\*

Mayne, Judith. *Cinema and Spectatorship.* Routledge, 1993.

\_\_\_\_\_. "Picturing Spectatorship." From Mayne's *Cinema and Spectatorship* (Routledge, 1993). In. *Understanding Narrative.* Ed. James Phelan and Peter J. Rabinowitz. Columbus (OH): Ohio State UP, 1994. 136-56.\*

\_\_\_\_\_. "Paradoxes of Spectatorship." In *Viewing Positions.* Ed. Linda Williams. New Brunswick: Rutgers UP, 1995. 155-83.\*

Miller, Jacques-Alain. "Suture (Elements of the Logic of the Signifier)." *Screen* 18.4 (1977-8): 24-34.

Mittell, Jason. "Previously On: Prime Time Serials and the Mechanics of Memory." In *Intermediality and Storytelling.* Ed. Marina Grishakova and Marie-Laure Ryan. Berlin and New York: De Gruyter, 2010. 78-98.\* (*Dexter; Lost*).

Morley, D. *The "Nationwide" Audience.* London: BFI, 1980.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." 1975. In *A Critical and Cultural Theory Reader.* Ed. Anthony Easthope and Kate McGowan. Buckingham: Open UP, 1992. 158-75.

\_\_\_\_\_. "Visual Pleasure and Narrative Cinema." Rpt. in *Popular Television and Film.* Ed. T. Bennett et al. London: Open UP / BFI, 1989.

\_\_\_\_\_. "Visual Pleasure and Narrative Cinema." In *Contemporary Literary Criticism: Literary and Cultural Studies.* Ed. Robert Con Davis and Ronald Schleifer. 3rd ed. White Plains (NY): Longman, 1994. 421-32.\*

\_\_\_\_\_. "Visual Pleasure and Narrative Cinema." 1975. In *Film Theory and Criticism: Introductory Readings.* 5th ed. Ed. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999. 833-44.\*

\_\_\_\_\_. "Visual Pleasure and Narrative Cinema."

 <http://implportfolio.usc.edu/ctcs505/mulveyVisualPleasureNarrativeCinema.pdf>

 2015

Oudart, Jean-Pierre. "Cinema and Suture." *Screen* 18.4 (1977-78).

Pérez Bowie, José María. *Materiales para un sueño. En torno a la recepción del cine en España (1896-1936).* Salamanca: Librería Cervantes, 1996.

Pribram, E. Deirdre, ed. *Female Spectators: Looking at Film and Television.* London: Verso, 1988.

Puelles Romero, Luis. *Mirar al que mira: Teoría estética y sujeto espectador.* Madrid: Abada, c. 2012.

Richards, Jeffrey. "Modernism and the People: The View from the Cinema Stalls." In *Rewriting the Thirties: Modernism and After.* Ed. Keith Williams and Steven Matthews. Harlow: Addison Wesley Longman, 1997. 182-201.\*

Sonnet, Esther. "Representing 'Others': Postmodernist Epistemology-Film and Female Spectatorship." In *Postmodern Subjects / Postmodern Texts.* Ed. Jane Dowson and Steven Earnshaw. Amsterdam: Rodopi, 1995. 219-36.

*The Spectatrix.* Special issue of *Camera Obscura* 20-21 (1989).

Welles, Orson. "The Third Audience." *Sight and Sound* 23 (Winter 1954): 120-2.

Williams, Linda, ed. *Viewing Positions: Ways of Seeing Film.* (Depth of Field). New Brunswick (NJ): Rutgers UP, 1995.\*

Bibliography

García Landa, José Angel. "Espectadores y público cinematográfico / Spectators, Film Audience." In García Landa, *A Bibliography of Literary Theory, Criticism, and Philology* 19 Nov. 2023.\*

 <https://bibliojagl.blogspot.com/2023/11/espectadores-y-publico-cinematografico.html>

 2023

Journals

*El espectador imaginario*

<http://www.elespectadorimaginario.com>

 2009

Literature

Percy, Walker. *The Moviegoer.* Fiction. 1961.

Sánchez-Ostiz, Miguel. *La gran ilusión.*  Novel. Barcelona: Anagrama, 1989. (Premio Anagrama).