

## RESOURCES FOR FURTHER INQUIRY INTO TRANSPERSONAL DIMENSIONS OF THE CINEMA

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The following is a listing of books, periodicals, and online journals, archives, and indexes that may serve as useful resources for further inquiry into the transpersonal dimensions of film, video, and other forms of audiovisual media.

### ***Books on Spirituality and the Cinema***

- BROUGHTON, J. (1978). *Seeing the light*. San Francisco: City Lights. The classic spiritual and transpersonal filmmaking manual by avant-garde filmmaker and poet James Broughton.
- FERLITTA, E., & MAY, J. (1976). *Film odyssey: The art of film as search for meaning*. New York: Paulist Press. An exploration of spirituality, religion, and film.
- HURLEY, N. P. (1970). *Toward a film humanism*. New York: Dell. An exploration of theological approaches to the cinema.
- MARTIN, J. W., & OSTWALT, C. E. (Eds.). (1995). *Screening the sacred: Religion, myth, and ideology in popular American film*. Boulder, CO: Westview Press. An exploration of the religious and mythological aspects of the cinematic medium.
- MARTIN, T. (1991). *Images and the imageless: A study in religious consciousness and film*. Lewisburg, PA: Bucknell University Press. A comparison of religious thought and the language of the cinema.
- SCHRADER, P. (1988). *Transcendental style in film: Ozu, Bresson, Dreyer*. New York: Da Capo. An exploration of the transcendental cinematic style.
- SIMON, S. (2002). *The force is with you: Mystical movie messages that inspire our lives*. Charlottesville, VA: Hampton Roads. A popular exploration of the mystical capacities of the cinema by one of the leaders of the new spiritual cinema movement.
- TEAGUE, R. (2000). *Reel spirit: A guide to movies that inspire, explore and empower*. Unity Village, MI: Unity House. A self-help oriented New Thought analysis and review of spirituality in films.

### ***Books on Psychology and the Cinema***

- CONDON, T. (1994). *The enneagram movie and video guide: How to see personality styles in the movies*. Bend, OR: The Changeworks. A self-help oriented analysis of enneagram personality patterns in the cinema.
- HAUKE, C., & ALISTER, I. (Eds.). (2001). *Jung and film: Post-Jungian takes on the moving image*. Philadelphia, PA: Taylor & Francis. Jungian and post-Jungian perspectives of film analysis.

- HOCKLEY, L. (2003). *Cinematic projections: The analytical psychology of C. G. Jung and film theory*. Hadleigh, Essex, UK: University of Luton Press. An introduction to post-Jungian interpretations of the cinematic experience.
- METZ, C. (1986). *The imaginary signifier: Psychoanalysis and the cinema*. Bloomington: Indiana University Press. A Lacanian and psychoanalytic interpretation of the cinematic medium by a film theory pioneer.
- MUNSTERBERG, H. (2004). *The film: A psychological study* (R. Griffith, Trans.). Mineola, NY: Dover. A classic on cinematic structural psychology.
- PERSSON, P. (2003). *Understanding cinema: A psychological theory of moving imagery*. New York: Cambridge University Press. A psychological analysis of the moving image.
- SOLOMON, G. (1995). *The motion picture prescription: Watch this movie and call me in the morning*. Santa Rosa, CA: Aslan Publishing. A self-help oriented cinematheapy analysis of 200 movies by a practicing psychotherapist.

### ***Books on General Cinematic Theory***

- ANDREW, D. (1976). *The major film theories: An introduction*. New York: Oxford University Press. A good introduction to the major film theories.
- ARNHEIM, R. (1957). *Film as art*. Berkeley: University of California Press. A classic scholarly analysis of the psychological and physiological dimensions of the cinematic art form.
- ARNHEIM, R. (1974). *Art and visual perception: A psychology of the creative eye*. Berkeley: University of California Press. A seminal work in audiovisual expression.
- BLOCK, B. (2001). *The visual story: Seeing the structure of film, TV, and new media*. Burlington, MA: Focal Press. A comprehensive textbook on the art and science of cinematic expression by a direct disciple of cinematic expression pioneer Lestor Novros.
- BRAUDY, L., & COHEN, M. (Eds.). (2004). *Film theory and criticism: Introductory readings*. New York: Oxford University Press. A revised version of a classic anthology of film theories and critical analysis that provides a good introduction to the language of film studies.
- DELEUZE, G. (1986). *Cinema 1: Movement-image* (H. Tomlinson & B. Habberjam, Trans.). Minneapolis: University of Minnesota Press. A renowned treatise on the unique language of movement in the cinematic art form.
- DELEUZE, G. (1989). *Cinema 2: The time-image* (H. Tomlinson & R. Galeta, Trans.). Minneapolis: University of Minnesota Press. A renowned treatise on the unique language of time in the cinematic art form.
- EISENSTEIN, S. (1969). *Film form: Essays in film theory* (J. Leyda, Trans.). New York: Harcourt Brace. A collection of cinematic theory essays written by one of the cinema's most celebrated theorists.
- EISENSTEIN, S. (1969). *The film sense* (J. Leyda, Trans.). New York: Harcourt Brace. The classic treatise on the cinematic art form by one of the cinema's most celebrated theorists.
- KRACAUER, S. (1997). *Theory of film: The redemption of physical reality*. Princeton, NJ: Princeton University Press. A classic theoretical study of the idiosyncratic qualities of the cinematic medium.

- METZ, C. (1990). *Film language: A semiotics of the cinema* (M. Taylor, Trans.). Chicago: University of Chicago Press. An exploration of the application of structural linguistics to the language of film by a major film theorist.
- MITRY, J. (2000). *Semiotics and the analysis of film* (C. King, Trans.). London: Athlone Press. A classic work on film semiotics.
- MOHOLY-NAGY, L. *Vision in motion*. Chicago: Paul Theobald. A major theoretical work on visual communication.
- MONACO, J. (2000). *How to read a film: Movies, media, multimedia*. New York: Oxford University Press. An introduction to the aesthetics, politics, economics, theory, and phenomenology of the moving image medium.
- MULVEY, L. (1989). *Visual and other pleasures (Theories of representation and difference)*. Bloomington: Indiana University Press. A classic in feminist interpretations of the cinematic medium.
- NILSEN, V. (1959). *The cinema as a graphic art: On a theory of representation in the cinema* (S. Garry, Trans.). New York: Hill and Wang. A classic in the art of filmic expression.
- STAM, R., BURGOYNE, R., & FLITTERMAN-LEWIS, S. (1992). *New vocabularies in film semiotics: Structuralism, post-structuralism and beyond*. London: Routledge. A comprehensive analysis of the semiotics of the language of the cinema including transpersonal and integral perspectives.
- TURNER, G. (Ed.). (1999). *Film as social practice*. London: Routledge. An analysis of the cinematic medium from a sociological and cultural perspective.

### ***Periodicals on Cinematic Media***

- Cineaste*. A journal on the art and politics of the cinema. 304 Hudson Street, 6<sup>th</sup> Floor, New York, NY 10013. <http://www.cineaste.com/home.htm>
- Cinema Journal*. A scholarly journal of the Society for Cinema and Media Studies. University of Texas Press, Journals Division, P.O. Box 7819, Austin, TX 78713. <http://www.utexas.edu/utpress/journals/jcj.html>
- Convergence: The International Journal of Research into New Media Technologies*. School of Media, Art and Design, University of Luton, Park Square, Luton, Bedfordshire LU1 3JU, UK. <http://www.luton.ac.uk/Convergence/>
- Film Quarterly*. One of the major journals on the cinematic arts. University of California Press, Journals Division, 2000 Center Street, Suite 303, Berkeley, CA 94704. <http://www.filmquarterly.org/index2.html>
- Journal of Media Psychology*. A journal exploring the psychological impact of the media on individuals and cultures. Media Psychology Research Institute (MPRI), Mail Box # 333, 1809 W. Main St., Carbondale, IL 62901. <http://www.calstatela.edu/faculty/sfisco/>
- Journal of Psychological Inquiry*. A refereed undergraduate psychology journal that includes inquires into psychology and the cinema. Department of Psychology, Creighton University, Omaha, NE 68178-0321. <http://puffin.creighton.edu/psyjournal/JPIhome.html>

### *Online Journals, Archives, and Indexes on Cinematic Media*

*Consciousness, Literature and the Arts*: <http://www.aber.ac.uk/~drawww/journal/>.

An online peer-reviewed journal exploring the relationship between consciousness, literature, and the arts, including film, video, and new media technologies.

*The Film Journal*: <http://www.thefilmjournal.com/index.html>. An online forum for eclectic film analysis, criticism, and discussion.

*The Film Literature Index*: <http://webapp1.dlib.indiana.edu/fli/advancedSearch.jsp>.

A free online database of over 700,000 citations to film and television articles and reviews.

*Film-Philosophy*: <http://www.film-philosophy.com/>. An online salon-journal dedicated to philosophical explorations of world cinema.

*Image [&] Narrative*: <http://www.imageandnarrative.be/>. A peer-reviewed e-journal on visual narrative studies.

*International Film Archive Database – International Index to Film/TV Periodicals*:

<http://www.fiafnet.org/uk/publications/database.cfm>. Major databases for periodicals on film and television. Requires institutional affiliation or individual membership.

*Journal of Religion and Film*: <http://www.unomaha.edu/jrf/>. An online peer-reviewed journal exploring the relationship between religion and the cinema.

*PsyArt*: <http://www.clas.ufl.edu/ipsa/journal/index.shtml>. A peer-reviewed online journal for the psychological study of the arts, including film and the visual arts.

*Yale Film Analysis Web Site*: <http://classes.yale.edu/film-analysis/htmlfiles/intro.htm>.

An online tutorial for faculty and students interested in learning the vocabulary of film studies and cinematic techniques.

#### EDITORIAL NOTE:

This compilation, an original contribution authored by Mark Allan Kaplan, replaces the regular feature of “Books Our Editors are Reading” for this special issue of the Journal. In addition, the reference lists accompanying all articles in this volume also provide resources for both scholars and practitioners interested in pursuing further inquiry into, as well as dialogue, discussion, and debate about, the topic of transpersonal media.

Twenty years ago Tom Gunning introduced the phrase "cinema of attractions" to define the essence of the earliest films made between 1895 and 1906. His term scored an immediate success, even outside the field of early cinema. The present anthology questions the attractiveness and usefulness of the term for both pre-classical and post-classical cinema. I use Rudolf Botha's philosophical study into the conduct of inquiry to analyze the way Gunning formulates conceptual and empirical problems and how he deproblematizes them. In terms of my reconstruction strategies, I shall rearrange the parts of Gunning's essay according to the four central activities Botha identifies in the formulation of theoretical problems: (1) Analyzing the problematic state of. This is an excellent resource for those interested in psychometrics collections and in transpersonal/humanistic psychology and life-span development. A solid companion to other titles in the SUNY Series in Transpersonal and Humanistic Psychology. CHOICE. Its varied scholarly chapters explore the far reaches of human growth and potential including the oft-neglected dimension of personality development. Chapters are written by veteran researchers and exemplars in adult development studies. Included are wonderfully creative theoretical explorations on personality development as well as original contributions that push the envelope of spiritual and religious development to unprecedented lengths. ] The transpersonal is a term used by different schools of philosophy and psychology in order to describe experiences and worldviews that extend beyond the personal level of the psyche, and beyond mundane worldly events. The transpersonal has been defined as experiences in which the sense of identity or self extends beyond (trans) the individual or personal to encompass wider aspects of humankind, life, psyche or cosmos. On the other hand, transpersonal practices are those structured activities that