

FILMGG01: MA Film Studies Core Course

Former code ITALGF01

[View Online](#)



@inbook{A. Nesbet_2003, address={London}, title={Beyond recognition: 'Strike' and the eye of the abattoir}, url={https://www.dawsonera.com/readonline/9786000007454/startPage/5/1}, booktitle={Savage junctures: images and ideas in Eisenstein's films}, publisher={I.B. Tauris}, author={A. Nesbet}, year={2003}, pages={21-31} }

@inbook{Abel_2005, address={London}, title={Audiences: surveys and debates}, booktitle={Encyclopedia of early cinema}, publisher={Routledge}, author={Abel, Richard}, year={2005}, pages={45-48} }

@inbook{Alan Rosenthal_Albert Maysles_Charlotte Zwerin_1971, address={Berkeley}, title={Salesman}, booktitle={The new documentary in action: a casebook in film making}, publisher={University of California Press}, author={Alan Rosenthal and Albert Maysles and Charlotte Zwerin}, year={1971}, pages={76-91} }

@article{Andre Bazin_Hugh Gray (translator)_1960, title={The ontology of the photographic image}, volume={13}, url={https://www.jstor.org/stable/1210183}, number={4}, journal={Film Quarterly}, author={Andre Bazin and Hugh Gray (translator)}, year={1960}, month={Jul}, pages={4-9} }

@inbook{Barry Langford_2010a, title={The changing of the guard}, url={https://www.dawsonera.com/readonline/9780748643219/startPage/6/1}, booktitle={Post-classical Hollywood: film industry style and ideology since 1945}, author={Barry Langford}, year={2010}, pages={107-132} }

@inbook{Barry Langford_2010b, title={New wave Hollywood}, url={https://www.dawsonera.com/readonline/9780748643219/startPage/6/1}, booktitle={Post-Classical Hollywood: Film Industry, Style and Ideology since 1945}, author={Barry Langford}, year={2010}, pages={133-153} }

@inbook{Barsam_2001a, address={New York}, title={The nonfiction film}, volume={History of the American cinema}, booktitle={The sixties, 1960-1969}, publisher={Charles Scribner's Sons}, author={Barsam, Richard M.}, year={2001}, pages={198-230} }

@inbook{Barsam_2001b, address={New York}, title={The nonfiction film}, booktitle={The sixties, 1960-1969}, publisher={Charles Scribner's Sons}, author={Barsam, Richard Meran}, year={2001} }

@inbook{Baudrillard_2001, address={Cambridge}, edition={2nd ed. revised and expanded}, title={Simulacra and simulations}, booktitle={Jean Baudrillard : Selected

writings}, publisher={Polity}, author={Baudrillard, Jean}, year={2001}, pages={169-187} }

@inbook{Benyon_2002, address={Malden, MA}, title={Musical presentation of motion pictures (1921)}, url={<https://contentstore.cla.co.uk/secure/link?id=4f0a2c3a-5f36-e711-80c9-005056af4099>}, booktitle={Moviegoing in America: a sourcebook in the history of film exhibition}, publisher={Blackwell}, author={Benyon, George W.}, year={2002}, pages={140-143} }

@article{Binkley_1988a, address={New York, N.Y.}, title={Camera fantasia : computed visions of virtual realities}, number={20-21}, journal={Millennium film journal}, publisher={Millennium Film Workshop}, author={Binkley, Timothy}, year={1988}, pages={6-43} }

@article{Binkley_1988b, title={Camera fantasia : computed visions of virtual realities}, number={20-21}, journal={Millennium film journal}, author={Binkley, Timothy}, year={1988}, pages={6-43} }

@inbook{Bolter_Grusin_1999, address={Cambridge, Mass}, title={Introduction : The double logic of remediation}, url={<https://contentstore.cla.co.uk/secure/link?id=0817ebf3-4e36-e711-80c9-005056af4099>}, booktitle={Remediation: understanding new media}, publisher={MIT Press}, author={Bolter, Jay David and Grusin, Richard}, year={1999}, pages={2-15} }

@misc{Bolter_Grusin, title={Introduction: The double logic of remediation}, author={Bolter, Jay David and Grusin, Richard} }

@inbook{Bordwell_1993, address={Cambridge, Mass}, title={'[Battleship Potemkin' extract from] Chapter 2: Monumental heroics : the silent films}, booktitle={The cinema of Eisenstein}, publisher={Harvard University Press}, author={Bordwell, David}, year={1993}, pages={61-79} }

@inbook{Bowser_1994, address={Berkeley}, title={The feature film}, volume={History of the American cinema}, booktitle={The transformation of cinema, 1907-1915}, publisher={University of California Press}, author={Bowser, Eileen}, year={1994}, pages={191-215, 288-289} }

@inbook{Bruzzi_2006, address={Abingdon}, edition={2nd ed}, title={The legacy of 'direct cinema'}, booktitle={New documentary}, publisher={Routledge}, author={Bruzzi, Stella}, year={2006}, pages={67-74} }

@inbook{Burch_1990a, address={London}, title={Passions and chases - A certain linearisation}, booktitle={Life to those shadows}, publisher={BFI Publishing}, author={Burch, Noel}, year={1990}, pages={143-161} }

@inbook{Burch_1990b, address={London}, title={Life to those shadows}, booktitle={Life to those shadows}, publisher={BFI Publishing}, author={Burch, Noel}, year={1990}, pages={23-42} }

@inbook{Burch_1990c, address={London}, title={Charles Baudelaire versus Doctor Frankenstein}, booktitle={Life to those shadows}, publisher={BFI Publishing},

author={Burch, Noel}, year={1990}, pages={6-22} }

@inbook{Burton_1997a, address={Detroit}, title={Film artisans and film industries in Latin America, 1956-1980}, volume={Contemporary film and television series}, booktitle={New Latin American cinema. Vol. 1: Theory, practices and transcontinental articulations}, publisher={Wayne State University Press}, author={Burton, Julianne}, year={1997}, pages={157-184} }

@inbook{Burton_1997b, address={Detroit}, title={Film artisans and film industries in Latin America, 1956-1980 : theoretical and critical implications of variations in modes of filmic production and consumption}, booktitle={New Latin American cinema (Vol. 1: Theory, practices and transcontinental articulations)}, publisher={Wayne State University Press}, author={Burton, Julianne}, editor={Martin, Michael T.}, year={1997}, pages={157-184} }

@article{Casetti_2011, title={Back to the Motherland: the film theatre in the postmedia age}, volume={52}, DOI={10.1093/screen/hjq049}, number={1}, journal={Screen}, author={Casetti, F.}, year={2011}, month={Mar}, pages={1-12} }

@inbook{Charles Musser_1996, address={Oxford}, title={Documentary}, url={https://search.proquest.com/docview/1745508668/E258569371824945PQ/17?accountid=14511}, booktitle={The Oxford history of world cinema}, publisher={Oxford University Press}, author={Charles Musser}, year={1996}, pages={86-94} }

@misc{Clark_School of Communication, American University_2009, title={Public media 2.0: Dynamic, engaged publics}, url={https://cmsimpact.org/resource/public-media-2-0-dynamic-engaged-publics/}, publisher={Center for Media & Social Impact}, author={Clark, Jessica and School of Communication, American University}, year={2009} }

@inbook{Collier_2002, address={Malden, MA}, title={Cheap amusements (1908)}, url={https://contentstore.cla.co.uk//secure/link?id=500a2c3a-5f36-e711-80c9-005056af4099}, booktitle={Moviegoing in America: a sourcebook in the history of film exhibition}, publisher={Blackwell}, author={Collier, John}, year={2002}, pages={46-48} }

@inbook{Cousins_Macdonald_2006, address={London}, edition={Rev. ed}, title={Richard Leacock remembers the origins of 'Direct Cinema'}, booktitle={Imagining reality: the Faber book of documentary}, publisher={Faber}, author={Cousins, Mark and Macdonald, Kevin}, year={2006}, pages={251-254} }

@inbook{Crafton_1996, address={Madison, Wis}, title={The jazz singer's reception in the media and at the box office}, volume={Wisconsin studies in film}, booktitle={Post-theory: reconstructing film studies}, publisher={University of Wisconsin Press}, author={Crafton, Donald}, year={1996} }

@inbook{Crafton_1997a, address={New York}, title={Introduction: the uncertainty of sound}, volume={History of the American cinema}, url={https://contentstore.cla.co.uk//secure/link?id=ac0f9dc4-6036-e711-80c9-005056af4099}, booktitle={The talkies: American cinema's transition to sound, 1926-1931}, publisher={Charles Scribner's Sons}, author={Crafton, Donald}, year={1997}, pages={1-18} }

@inbook{Crafton_1997b, address={New York}, title={Introduction : the uncertainty of sound}, url={https://contentstore.cla.co.uk/secure/link?id=ac0f9dc4-6036-e711-80c9-005056af4099}, booktitle={The talkies : American cinema's transition to sound, 1926-1931}, publisher={Charles Scribner's Sons}, author={Crafton, Donald}, year={1997}, pages={1-18} }

@misc{Curtis, title={BBC - Blogs - Adam Curtis}, url={http://www.bbc.co.uk/blogs/adamcurtis/}, author={Curtis, Adam} }

@inbook{D. A. Pennebaker_Chris Hegedus_1998, address={London}, title={The burning question [extract]}, url={https://contentstore.cla.co.uk/secure/link?id=d4c0e99f-af26-e811-80cd-005056af4099}, booktitle={Imagining reality: the Faber book of documentary}, publisher={Faber and Faber}, author={D. A. Pennebaker and Chris Hegedus}, year={1998} }

@inbook{David Bordwell_1993, address={Cambridge, Mass}, title={'Strike' extract from] Chapter 2: Monumental heroics : the silent films}, booktitle={The cinema of Eisenstein}, publisher={Harvard University Press}, author={David Bordwell}, year={1993}, pages={50-61} }

@inbook{David Bordwell_2004, address={London}, title={Monumental heroics : form and style in Eisenstein's silent films}, url={https://contentstore.cla.co.uk/secure/link?id=22080e33-9a4d-ee11-8457-0050f2f0d45d}, booktitle={The silent cinema reader}, publisher={Routledge}, author={David Bordwell}, year={2004}, pages={368-388} }

@inbook{Douchet_1999a, address={New York}, title={Sound}, booktitle={French new wave}, publisher={D.A.P.}, author={Douchet, Jean}, year={1999}, pages={222-231} }

@inbook{Douchet_1999b, address={New York}, title={Light and camera}, booktitle={French new wave}, publisher={D.A.P.}, author={Douchet, Jean}, year={1999}, pages={204-215} }

@inbook{Douglas Gomery_1996, address={Oxford}, title={The Hollywood studio system}, booktitle={The Oxford history of world cinema}, publisher={Oxford University Press}, author={Douglas Gomery}, year={1996}, pages={43-52} }

@inbook{Eaves_Marlow_2006, address={London}, edition={Rev. ed}, title={Adam Curtis: 'I'm a modern journalist'}, booktitle={Imagining reality: the Faber book of documentary}, publisher={Faber}, author={Eaves, Hannah and Marlow, Jonathan}, year={2006}, pages={407-412} }

@inbook{Eisenstein_Pudovkin_Alexandrov_1994, address={London}, title={Statement on sound}, booktitle={The film factory: Russian and Soviet cinema in documents}, publisher={Routledge}, author={Eisenstein, S. and Pudovkin, V. and Alexandrov, G.}, year={1994}, pages={234-235} }

@inbook{Eisenstein, Sergei_1988, address={London}, title={The problem of the materialist approach to form}, booktitle={Selected works}, publisher={B.F.I.}, author={Eisenstein, Sergei}, year={1988}, pages={59-64} }

@inbook{Ettegui_1998, address={Boston}, title={Raoul Coutard}, volume={Screencraft}, booktitle={Cinematography}, publisher={Focal Press}, author={Ettegui, Peter}, year={1998}, pages={60-71} }

@inbook{Fereydoun Hoveyda_1985, address={Cambridge, Mass}, title={Fereydoun Hoveyda: Cinema verite, or fantastic realism.}, volume={Harvard film studies}, booktitle={Cahiers du cinéma. Vol. 2: 1960-1968}, publisher={Harvard University Press}, author={Fereydoun Hoveyda}, year={1985}, pages={248-256} }

@inbook{Garcia Espinosa_1983, address={London}, title={For an imperfect cinema}, url={https://contentstore.cla.co.uk//secure/link?id=122bc518-7136-e711-80c9-005056af4099}, booktitle={Twenty-five years of the new Latin American cinema}, publisher={BFI}, author={Garcia Espinosa, Julio}, year={1983}, pages={28-33} }

@inbook{Gorky_1983, address={London}, edition={3rd ed}, title={Appendix 2 : A review of the Lumière programme at the Nizhni-Novgorod Fair}, url={https://contentstore.cla.co.uk//secure/link?id=fbe59f96-4b36-e711-80c9-005056af4099}, booktitle={Kino: a history of the Russian and Soviet film}, publisher={Allen & Unwin}, author={Gorky, Maxim}, year={1983}, pages={407-409} }

@inbook{Grierson_2006, address={London}, edition={Rev. ed}, title={First principles of documentary}, url={https://contentstore.cla.co.uk//secure/link?id=47a8ae4b-5d36-e711-80c9-005056af4099}, booktitle={Imagining reality: the Faber book of documentary}, publisher={Faber}, author={Grierson, John}, year={2006}, pages={97-102} }

@inbook{Grieveson_2004, address={Berkeley}, title={Chapter 5: Judging cinema, 1913-1914}, booktitle={Policing cinema: movies and censorship in early-twentieth-century America}, publisher={University of California Press}, author={Grieveson, Lee}, year={2004}, pages={151-192} }

@misc{Grieveson, title={Empire Marketing Board}, url={http://www.colonialfilm.org.uk/production-company/empire-marketing-board}, journal={Colonial Film}, author={Grieveson, Lee} }

@inbook{Grusin_2007, address={Exeter}, title={DVDs, video games, and the cinema of interactions}, volume={Exeter studies in film history}, booktitle={Multimedia histories: from the magic lantern to the Internet}, publisher={University of Exeter Press}, author={Grusin, Richard}, year={2007}, pages={209-221} }

@inbook{Gunning_2004, address={London}, title={'Now you see it, now you don't' : The temporality of the cinema of attractions}, booktitle={The silent cinema reader}, publisher={Routledge}, author={Gunning, Tom}, year={2004}, pages={41-50} }

@inbook{Heaton Vorse_2002, address={Malden, MA}, title={Some picture show audiences (1911)}, url={https://contentstore.cla.co.uk//secure/link?id=10a85730-5f36-e711-80c9-005056af4099}, booktitle={Moviegoing in America: a sourcebook in the history of film exhibition}, publisher={Blackwell}, author={Heaton Vorse, Mary}, year={2002}, pages={49-53} }
 @inbook{Hillier_1985, address={Cambridge, Mass}, title={Introduction : re-thinking the function of cinema and criticism}, volume={Harvard film studies}, booktitle={Cahiers du cinéma. Vol. 2 : 1960-1968}, publisher={Harvard University Press}, author={Hillier, Jim},

year={1985}, pages={223-235} }

@inbook{I. Christie_2006, address={London}, title={Neobychainye prikliucheniiia Mistera Vesta v strane bol'shevikov / The extraordinary adventures of Mr. West in the Land of the Bolsheviks}, booktitle={The Cinema of Russia and the Former Soviet Union}, publisher={Wallflower Press}, author={I. Christie}, year={2006}, pages={25-34} }

@inbook{J. Goodwin_1993, address={Urbana}, title={'Strike' : the beginnings of revolution}, booktitle={Eisenstein, cinema, and history}, publisher={University of Illinois Press}, author={J. Goodwin}, year={1993}, pages={37-56, 225-6 [notes]} }

@book{Jacobs, Lewis_1979, address={New York}, edition={2nd ed}, title={The documentary tradition}, publisher={W.W. Norton}, author={Jacobs, Lewis}, year={1979} }

@inbook{Jay David Bolter_Richard Grusin_1999a, address={Cambridge, Mass}, title={Mediation and remediation}, booktitle={Remediation: understanding new media}, publisher={MIT Press}, author={Jay David Bolter and Richard Grusin}, year={1999}, pages={52-63} }

@inbook{Jay David Bolter_Richard Grusin_1999b, address={Cambridge, Mass}, title={Networks of remediation}, booktitle={Remediation: understanding new media}, publisher={MIT Press}, author={Jay David Bolter and Richard Grusin}, year={1999}, pages={64-87} }

@inbook{Jonathan Kahana_2008, address={New York}, title={Voice-over, allegory, and the pastoral in new deal documentary}, url={https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=2444949&site=ehost-live&scope=site&custid=s8454451&ebv=EB&ppid=pp_89}, booktitle={Intelligence work : the politics of American documentary}, publisher={Columbia University Press}, author={Jonathan Kahana}, year={2008}, pages={89-122} }

@inbook{Kanfer_1971, address={Rutherford}, title={The shock of freedom in films}, booktitle={The movies : an American idiom : readings in the social history of the American motion picture}, publisher={Fairleigh Dickinson University Press}, author={Kanfer, Stefan}, year={1971}, pages={322-323} }

@article{Kevin Robins_1992, title={The virtual unconscious in post-photography}, volume={3}, url={https://www.tandfonline.com/toc/csac20/3/1}, DOI={10.1080/09505439209526337}, number={1}, journal={Science as Culture}, author={Kevin Robins}, year={1992}, month={Jan}, pages={99-115} }

@inbook{Klinger_2006, address={Berkeley}, title={Introduction: What is cinema today?}, booktitle={Beyond the multiplex: cinema, new technologies, and the home}, publisher={University of California Press}, author={Klinger, Barbara}, year={2006}, pages={1-16} }

@inbook{Kramer_2005a, address={London}, title={Introduction: 1967 and beyond}, volume={Short cuts}, booktitle={The new Hollywood: from Bonnie and Clyde to Star Wars}, publisher={Wallflower}, author={Kramer, Peter}, year={2005}, pages={1-5} }
 @inbook{Kramer_2005b, address={London}, title={From the roadshow era to the new

Hollywood}, volume={Short cuts},
url={<https://contentstore.cla.co.uk//secure/link?id=e231eebb-9136-e711-80c9-005056af4099>}, booktitle={The new Hollywood: from Bonnie and Clyde to Star Wars},
publisher={Wallflower}, author={Kramer, Peter}, year={2005}, pages={38-66} }

@inbook{Kristin Thompson_2004, address={London}, title={The international exploration of cinematic expressivity}, booktitle={The silent cinema reader}, publisher={Routledge}, author={Kristin Thompson}, year={2004}, pages={254-270} }

@article{Lack_2008, title={Vivre sa vie: an introduction and A to Z}, url={<http://sensesofcinema.com/2008/48/vivre-sa-vie-a-to-z/>}, number={48}, journal={Senses of cinema}, publisher={Senses of Cinema, Inc}, author={Lack, Roland-Francois}, year={2008} }

@inbook{Laura Mulvey_2006, address={London}, title={Passing time}, url={<https://contentstore.cla.co.uk//secure/link?id=24604280-8d36-e711-80c9-005056af4099>}, booktitle={Death 24x a second: stillness and the moving image}, publisher={Reaktion}, author={Laura Mulvey}, year={2006}, pages={17-32} }

@inbook{Lev Kuleshov_1988a, address={London}, title={The tasks of the artist in cinema}, booktitle={The Film factory: Russian and Soviet cinema in documents 1896-1939}, publisher={Routledge & Kegan Paul}, author={Lev Kuleshov}, year={1988}, pages={41-43} }

@inbook{Lev Kuleshov_1988b, address={London}, title={Americanism}, url={<https://www.taylorfrancis.com/books/9780203059920/chapters/10.4324/9780203059920-20>}, DOI={10.4324/9780203059920}, booktitle={The Film factory: Russian and Soviet cinema in documents 1896-1939}, publisher={Routledge & Kegan Paul}, author={Lev Kuleshov}, year={1988}, pages={72-73} }

@inbook{Lev Manovich_2001, address={Cambridge, Mass}, title={What is cinema?}, booktitle={The language of new media}, publisher={MIT Press}, author={Lev Manovich}, year={2001}, pages={286-333} }

@inbook{Lev_2003a, address={New York}, title={Technology and spectacle}, volume={History of the American cinema}, booktitle={Transforming the screen, 1950-1959}, publisher={Charles Scribner's Sons}, author={Lev, Peter}, year={2003}, pages={107-125} }

@book{Lev_2003b, address={New York}, title={Technology and spectacle}, journal={Transforming the screen, 1950-1959}, publisher={Charles Scribner's Sons}, author={Lev, Peter}, year={2003}, pages={107-125} }

@article{Levaco, address={London}, title={Kuleshov}, volume={40}, url={<https://search.proquest.com/docview/1305508016/fulltext/ED6F61E9DDF7424DPQ/1?accountid=14511>}, number={2}, journal={Sight and sound}, publisher={British Film Institute}, author={Levaco, Ronald}, pages={86-91, 109} }

@book{Levin, G. Roy_1971, address={Garden City, N.Y}, edition={[1st ed.]}, title={Documentary explorations: 15 interviews with film-makers}, publisher={Doubleday}, author={Levin, G. Roy}, year={1971} }

- @inbook{Linda Williams_2004, address={London}, title={Race, melodrama, and 'The Birth of a Nation' (1915)}, url={https://contentstore.cla.co.uk/secure/link?id=2ffaa74c-e0a5-ec11-a99b-0050f2f01d9b}, booktitle={The silent cinema reader}, publisher={Routledge}, author={Linda Williams}, year={2004}, pages={242-253} }
- @inbook{Louis Marcorelles_1985, address={Cambridge, Mass}, title={Louis Marcorelles: The Leacock experiment}, volume={Harvard film studies}, booktitle={Cahiers du cinéma. Vol. 2: 1960-1968}, publisher={Harvard University Press}, author={Louis Marcorelles}, year={1985}, pages={264-270} }
- @inbook{Maltby_2003a, address={Malden, Mass}, edition={2nd ed}, title={'Widescreen' [extract from Chapter 8: Technology]}, booktitle={Hollywood cinema}, publisher={Blackwell}, author={Maltby, Richard}, year={2003}, pages={251-255} }
- @inbook{Maltby_2003b, address={Malden, Mass}, edition={2nd ed}, title={The effects of divorce}, booktitle={Hollywood cinema}, publisher={Blackwell}, author={Maltby, Richard}, year={2003}, pages={161-173} }
- @article{Mamber_1972a, title={Cinema-Verite in America, Part I}, volume={13}, DOI={10.1093/screen/13.2.79}, number={2}, journal={Screen}, author={Mamber, Stephen}, year={1972}, month={Jun}, pages={79-108} }
- @article{Mamber_1972b, title={Cinema-Verite in America: Part II -- Direct cinema and the crisis structure}, volume={13}, DOI={10.1093/screen/13.3.114}, number={3}, journal={Screen}, author={Mamber, Stephen}, year={1972}, month={Sep}, pages={114-136} }
- @inbook{Mamber, Stephen_1974, address={Cambridge, Mass}, title={Direct cinema and the crisis structure}, booktitle={Cinema verite in America: studies in uncontrolled documentary}, publisher={M.I.T. Press}, author={Mamber, Stephen}, year={1974}, pages={115-140} }
- @inbook{Mamber_1974, address={Cambridge, Mass}, title={Titicut follies: [Extract from chapter on] Frederick Wiseman}, booktitle={Cinema verite in America: studies in uncontrolled documentary}, publisher={M.I.T. Press}, author={Mamber, Stephen}, year={1974}, pages={217-219} }
- @inbook{Marie_2003, address={Malden, Mass}, title={A technical practice, an aesthetic}, DOI={10.1002/9780470775851.ch4}, booktitle={The French new wave: an artistic school}, publisher={Blackwell}, author={Marie, Michel}, year={2003}, pages={70-97} }
- @article{Masha Salazkina_2012, title={Moscow-Rome-Havana: A Film-Theory Road Map}, volume={139}, url={https://www.jstor.org/stable/41417921}, journal={October}, author={Masha Salazkina}, year={2012}, month={Jan}, pages={97-116} }
- @inbook{Michel Marie_2003, address={Malden, Mass}, title={A mode of production and distribution}, DOI={10.1002/9780470775851.ch3}, booktitle={The French new wave: an artistic school}, publisher={Blackwell}, author={Michel Marie}, year={2003}, pages={48-69} }

@inbook{2004, address={New York}, edition={30th anniversary ed}, title={Godard: Modes of discourse}, booktitle={The new wave: Truffaut, Godard, Chabrol, Rohmer, Rivette}, publisher={Harbor Electronic Publishing}, author={Monaco, James}, year={2004}, pages={126-152} }

@inbook{Mulvey_2006a, address={London}, title={Preface [to Death 24x a second: stillness and the moving image]}, booktitle={Death 24x a second: stillness and the moving image}, publisher={Reaktion}, author={Mulvey, Laura}, year={2006}, pages={7-16} }

@inbook{Mulvey_2006b, address={Brighton}, title={The possessive spectator}, booktitle={Stillness and time: photography and the moving image}, publisher={Photoforum}, author={Mulvey, Laura}, year={2006}, pages={151-163} }

@inbook{Musser_2004a, address={London}, title={At the beginning: Motion picture production, representation and ideology at the Edison and Lumiere Companies}, booktitle={The silent cinema reader}, publisher={Routledge}, author={Musser, Charles}, year={2004}, pages={15-30} }

@inbook{Musser_2004b, address={London}, title={Moving towards fictional narratives}, url={https://contentstore.cla.co.uk//secure/link?id=b8be3ccd-5336-e711-80c9-005056af4099}, booktitle={The silent cinema reader}, publisher={Routledge}, author={Musser, Charles}, year={2004}, pages={87-102} }

@inbook{Nichols_1991, address={Bloomington, Ind}, title={Documentary modes of representation}, booktitle={Representing reality: issues and concepts in documentary}, publisher={Indiana University Press}, author={Nichols, Bill}, year={1991}, pages={32-75} }

@inbook{Paul Monaco_2001a, address={New York}, title={The waning production code and the rise of the ratings system}, volume={History of the American cinema}, booktitle={The sixties, 1960-1969}, publisher={Charles Scribner's Sons}, author={Paul Monaco}, year={2001}, pages={56-66} }

@inbook{Paul Monaco_2001b, address={New York}, title={1967: The Watershed Year}, volume={History of the American cinema}, booktitle={The sixties, 1960-1969}, publisher={Charles Scribner's Sons}, author={Paul Monaco}, year={2001}, pages={182-186} }

@inbook{Philip Rosen_2001, address={Minneapolis, MN ; London}, title={Old and new : image, indexicality, and historicity in the digital utopia}, booktitle={Change mummified : cinema, historicity, theory}, publisher={University of Minnesota Press}, author={Philip Rosen}, year={2001}, pages={301-349} }

@inbook{Richard John Neupert_2007a, address={Madison, Wis}, edition={2nd ed}, title={Cultural contexts : where did the wave begin ?}, volume={Wisconsin studies in film}, booktitle={A history of the French new wave cinema}, publisher={University of Wisconsin Press}, author={Richard John Neupert}, year={2007}, pages={3-44} }

@inbook{Richard John Neupert_2007b, address={Madison, Wis}, edition={2nd ed}, title={Jean-Luc Godard, Le petit soldat}, volume={Wisconsin studies in film}, booktitle={A history of the French new wave cinema}, publisher={University of Wisconsin

Press}, author={Richard John Neupert}, year={2007}, pages={207-246} }

@inbook{Richard Maltby_2003, address={Malden, Mass}, edition={2nd ed}, title={Performance 2 [extract]}, booktitle={Hollywood cinema}, publisher={Blackwell}, author={Richard Maltby}, year={2003}, pages={393-401} }

@inbook{Richard, Taylor_1998, address={London}, title={The montage of film attractions}, booktitle={The Eisenstein reader}, publisher={BFI}, author={Richard, Taylor}, year={1998}, pages={33-52} }

@inbook{Robert L. Snyder_1994, address={Reno}, title={The roots of the films of merit}, booktitle={Pare Lorentz and the documentary film}, publisher={University of Nevada Press}, author={Robert L. Snyder}, year={1994}, pages={3-20} }

@inbook{Roberta Pearson_1996, address={Oxford}, title={Early cinema}, booktitle={The Oxford history of world cinema}, publisher={Oxford University Press}, author={Roberta Pearson}, year={1996}, pages={13-23} }

@inbook{Roberta Pearson_2005, address={London}, title={Transitional cinema}, booktitle={Encyclopedia of early cinema}, publisher={Routledge}, author={Roberta Pearson}, year={2005}, pages={23-42} }

@inbook{Robins_1996, address={New York}, title={The virtual unconscious in post-photography}, booktitle={Electronic culture: technology and visual representation}, publisher={Aperture}, author={Robins, Kevin}, year={1996}, pages={154-163} }

@inbook{Rocha_1997, address={Detroit}, title={An esthetic of hunger}, volume={Contemporary film and television series}, booktitle={New Latin American cinema. Vol. 1: Theory, practices and transcontinental articulations}, publisher={Wayne State University Press}, author={Rocha, Glauber}, year={1997}, pages={59-61} }

@inbook{Rodowick_2007, address={Cambridge, Mass}, title={The virtual life of film}, booktitle={The virtual life of film}, publisher={Harvard University Press}, author={Rodowick, David Norman}, year={2007}, pages={2-24} }

@inbook{Rosenbaum_2004a, address={Amsterdam}, title={New Hollywood and the sixties melting pot}, volume={Film culture in transition}, booktitle={The last great American picture show: new Hollywood cinema in the 1970s}, publisher={Amsterdam University Press}, author={Rosenbaum, Jonathan}, year={2004}, pages={131-152} }

@inbook{Rosenbaum_2004b, address={Amsterdam}, title={New Hollywood and the sixties melting pot}, booktitle={The last great American picture show : new Hollywood cinema in the 1970s}, publisher={Amsterdam University Press}, author={Rosenbaum, Jonathan}, editor={Elsaesser, Thomas and Horwath, Alexander and King, Noel}, year={2004}, pages={131-152} }

@inbook{Rosin_2001, address={London}, title={Old and new: image, indexicality, and historicity in the digital utopia}, booktitle={Change mummified: cinema, historicity, theory}, publisher={University of Minnesota Press}, author={Rosin, Philip}, year={2001}, pages={301-349} }

@inbook{Rothafel_2002, address={Malden, MA}, title={What the public wants in the

picture theater (1925)},
 url={<https://contentstore.cla.co.uk//secure/link?id=11a85730-5f36-e711-80c9-005056af4099>}, booktitle={Moviegoing in America: a sourcebook in the history of film exhibition}, publisher={Blackwell}, author={Rothafel, Samuel L.}, year={2002}, pages={100-103} }

@inbook{Saunders_2007, address={London}, title={The beginnings of direct cinema}, volume={Nonfictions}, url={<https://contentstore.cla.co.uk//secure/link?id=369d942f-9236-e711-80c9-005056af4099>}, booktitle={Direct cinema: observational documentary and the politics of the sixties}, publisher={Wallflower}, author={Saunders, Dave}, year={2007}, pages={5-24} }

@inbook{Sergei Eisenstein_1998, address={London}, title={The problem of the materialist approach to form. 1925}, url={<https://contentstore.cla.co.uk//secure/link?id=40c9ba34-7136-e711-80c9-005056af4099>}, booktitle={The Eisenstein reader}, publisher={BFI}, author={Sergei Eisenstein}, year={1998}, pages={53-59} }

@inbook{Sergei M. Eisenstein_1988, address={London}, title={The montage of film attractions. 1924.}, url={<https://contentstore.cla.co.uk//secure/link?id=f9da8d1f-7136-e711-80c9-005056af4099>}, booktitle={Selected works. Volume 1. Writings 1922-1934.}, publisher={B.F.I.}, author={Sergei M. Eisenstein}, year={1988}, pages={39-58} }

@inbook{Snyder_1994a, address={Reno}, title={Chapter III: The River}, booktitle={Pare Lorentz and the documentary film}, publisher={University of Nevada Press}, author={Snyder, Robert L.}, year={1994}, pages={50-78} }

@inbook{Snyder_1994b, address={Reno ; London}, title={The River}, booktitle={Pare Lorentz and the documentary film}, publisher={: University of Nevada Press, .}, author={Snyder, Robert L.}, year={1994}, pages={50-78} }

@inbook{Snyder_1994c, address={Reno}, title={The formation and financing of the United States film service}, booktitle={Pare Lorentz and the documentary film}, publisher={University of Nevada Press}, author={Snyder, Robert L.}, year={1994}, pages={79-95} }

@inbook{Sobchack_1994, address={Stanford, Calif}, title={The scene of the screen: Envisioning cinematic and electronic presence}, volume={Writing science}, url={<http://www.scribd.com/doc/154180861/Scene-of-the-Screen-Envisioning-Cinematic-and-Electronic-Presence>}, booktitle={Materialities of communication}, publisher={Stanford University Press}, author={Sobchack, Vivian}, year={1994}, pages={83-106} }

@article{Sobchack, address={Jacksonville, Fla.}, title={Towards a phenomenology of cinematic and electronic presence : The scene of the screen.}, volume={10}, number={1}, journal={Post script: essays in film and the humanities}, publisher={Post Script}, author={Sobchack, Vivian}, pages={50-59} }

@inbook{Solanas_Getino_1997, address={Detroit}, title={Towards a third cinema}, volume={Contemporary film and television series}, booktitle={New Latin American cinema}, publisher={Wayne State University Press}, author={Solanas, Fernando and Getino, Octavio}, year={1997}, pages={33-58} }

@inbook{Stamp_2000, address={Princeton, N.J.}, title={Chapter 2: Is any girl safe?}, booktitle={Movie-struck girls: women and motion picture culture after the nickelodeon}, publisher={Princeton University Press}, author={Stamp, Shelley}, year={2000}, pages={41-101} }

@inbook{Stella_Bruzzi_2006, address={Abingdon}, edition={2nd ed}, title={Introduction}, booktitle={New documentary}, publisher={Routledge}, author={Stella Bruzzi}, year={2006}, pages={1-8} }

@article{Stephen_Prince_1996, title={True Lies: Perceptual Realism, Digital Images, and Film Theory}, volume={49}, url={http://www.jstor.org/stable/1213468}, number={3}, journal={Film Quarterly}, publisher={University of California Press}, author={Stephen Prince}, year={1996}, pages={27-37} }

@inbook{Swann_1989, address={Cambridge}, title={The Empire Marketing Board film unit, 1926-1933}, volume={Cambridge studies in film}, url={https://contentstore.cla.co.uk/secure/link?id=4418fa23-5a36-e711-80c9-005056af4099}, booktitle={The British documentary film movement, 1926-1946}, publisher={Cambridge University Press}, author={Swann, Paul}, year={1989}, pages={21-48} }

@article{Taylor, address={London}, title={Titicut follies}, url={https://contentstore.cla.co.uk/secure/link?id=d42197b5-4a36-e711-80c9-005056af4099}, journal={Sight and sound}, publisher={British Film Institute}, author={Taylor, Charles}, pages={98-103} }

@inbook{Taylor_2006, address={London}, title={'Stachka / The Strike'}, booktitle={The Cinema of Russia and the Former Soviet Union}, publisher={Wallflower Press}, author={Taylor, R.}, year={2006}, pages={47-55} }

@inbook{Thomas_Elsaesser_Malte_Hagener_2010, address={New York}, title={Conclusion : Digital cinema - the body and the senses refigured?}, url={https://contentstore.cla.co.uk/secure/link?id=e6bfb423-5636-e711-80c9-005056af4099}, booktitle={Film theory: an introduction through the senses}, publisher={Routledge}, author={Thomas Elsaesser and Malte Hagener}, year={2010}, pages={170-187} }

@inbook{Thompson_1985, address={London}, title={From primitive to classical}, booktitle={The classical Hollywood cinema: film style & mode of production to 1960}, publisher={Routledge & Kegan Paul}, author={Thompson, Kristin}, year={1985}, pages={157-173} }

@inbook{Thompson_1998, address={London}, title={Narrative structure in early classical cinema}, booktitle={Celebrating 1895: the centenary of cinema}, publisher={John Libbey & Company}, author={Thompson, Kristin}, year={1998}, pages={225-238} }

@inbook{Tom_Gunning_1994a, address={Urbana}, title={Film form for a new audience: time, the narrator's voice, and character psychology}, booktitle={D.W. Griffith and the origins of American narrative film: the early years at Biograph}, publisher={University of Illinois Press}, author={Tom Gunning}, year={1994}, pages={85-129} }

@inbook{Tom_Gunning_1994b, address={Urbana}, title={The narrator system}

establishes itself}, booktitle={D.W. Griffith and the origins of American narrative film: the early years at Biograph}, publisher={University of Illinois Press}, author={Tom Gunning}, year={1994}, pages={188-232} }

@article{Tom Gunning_1997, title={From the kaleidoscope to the x-ray: Urban spectatorship, Poe, Benjamin, and Traffic in souls (1913)}, volume={19}, url={http://muse.jhu.edu/journals/wide_angle/v019/19.4gunning.html}, number={4}, journal={Wide angle}, publisher={The Johns Hopkins University Press}, author={Tom Gunning}, year={1997}, month={Jan}, pages={25-61} }

@inbook{Tom Gunning_2004, address={London}, title={From the opium den to the theatre of morality}, booktitle={The silent cinema reader}, publisher={Routledge}, author={Tom Gunning}, year={2004}, pages={145-154} }

@article{Tryon, title={Digital distribution, participatory culture, and the transmedia documentary}, url={http://www.ejumpcut.org/archive/jc53.2011/TryonWebDoc/}, number={53}, journal={Jump cut}, author={Tryon, Chuck} }

@inbook{Vlada Petric_1993, address={Cambridge}, title={A subtextual reading of Kuleshov's satire: The extraordinary adventures of Mr. West in the land of the Bolsheviks}, volume={Cambridge studies in film}, booktitle={Inside Soviet film satire: laughter with a lash}, publisher={Cambridge University Press}, author={Vlada Petric}, year={1993}, pages={65-74} }

@book{Whissel, Kristen_2008, address={Durham, [N.C.]}, title={Picturing American modernity: traffic, technology, and the silent cinema}, DOI={10.1215/9780822391456}, publisher={Duke University Press}, author={Whissel, Kristen}, year={2008} }

@inbook{Willemen_1989, address={London}, title={The third cinema question : notes and reflections.}, url={https://contentstore.cla.co.uk//secure/link?id=c8067c26-7136-e711-80c9-005056af4099}, booktitle={Questions of third cinema}, publisher={British Film Institute}, author={Willemen, Paul}, year={1989}, pages={1-29} }

@inbook{Williams_1996, address={Oxford}, title={Sex and sensation}, url={https://search.proquest.com/docview/1745490470/D77A13822BB405CPQ/63?account_id=14511}, booktitle={The Oxford history of world cinema}, publisher={Oxford University Press}, author={Williams, Linda}, year={1996}, pages={490-496} }

@inbook{Wiseman_2006, address={London}, edition={Rev. ed}, title={Editing as a four-way conversation}, booktitle={Imagining reality: the Faber book of documentary}, publisher={Faber}, author={Wiseman, Frederick}, year={2006}, pages={278-282} }

@inbook{Yampolsky_1994a, address={London}, title={Chapter 2: Kuleshov's experiments and the new anthropology of the actor}, volume={Soviet cinema}, url={http://ls-tlss.ucl.ac.uk/course-materials/FILMGG01_76224.pdf}, booktitle={Inside the film factory: new approaches to Russian and Soviet cinema}, publisher={Routledge}, author={Yampolsky, M}, year={1994}, pages={31-50} }

@inbook{Yampolsky_1994b, address={London}, title={Chapter 2: Kuleshov's experiments and the new anthropology of the actor}, volume={Soviet cinema}, url={http://www.tandfebooks.com/isbn/9780203992784}, booktitle={Inside the film

factory: new approaches to Russian and Soviet cinema}, publisher={Routledge}, author={Yampolsky, M}, year={1994}, pages={31-50} }

@inbook{Yampolsky_1996, address={London}, title={Kuleshov's experiments and the new anthropology of the actor}, booktitle={Silent film}, publisher={Athlone Press}, author={Yampolsky, M}, year={1996}, pages={45-70} }

@article{The prospects for political cinema today._2011, volume={37}, url={https://www.jstor.org/stable/41691085}, number={1}, journal={Cineaste}, year={2011}, pages={6-17} }

@misc{Notes on this course }

@misc{General bibliography }

@misc{About Mosireen, url={https://vimeo.com/37895234} }

@misc{ Mosireen: Independent Media Collective in Cairo. Indiegogo, url={http://www.indiegogo.com/projects/mosireen-independent-media-collective-in-cairo} }

@misc{General reading list }