

FILMGG01: MA Film Studies Core Course

Former code ITALGF01

View Online



1

2

3

Andre Bazin and Hugh Gray (translator), *Film Quarterly*, 1960, **13**, 4–9.

4

M. Gorky, in *Kino: a history of the Russian and Soviet film*, Allen & Unwin, London, 3rd ed., 1983, pp. 407–409.

5

C. Musser, in *The silent cinema reader*, Routledge, London, 2004, pp. 15–30.

6

T. Gunning, in *The silent cinema reader*, Routledge, London, 2004, pp. 41–50.

7

C. Musser, in *The silent cinema reader*, Routledge, London, 2004, pp. 87–102.

8

Tom Gunning, in D.W. Griffith and the origins of American narrative film: the early years at Biograph, University of Illinois Press, Urbana, 1994, pp. 85–129.

9

Tom Gunning, in D.W. Griffith and the origins of American narrative film: the early years at Biograph, University of Illinois Press, Urbana, 1994, pp. 188–232.

10

Tom Gunning, in The silent cinema reader, Routledge, London, 2004, pp. 145–154.

11

N. Burch, in Life to those shadows, BFI Publishing, London, 1990, pp. 143–161.

12

N. Burch, in Life to those shadows, BFI Publishing, London, 1990, pp. 23–42.

13

Roberta Pearson, in The Oxford history of world cinema, Oxford University Press, Oxford, 1996, pp. 13–23.

14

S. L. Rothafel, in Moviegoing in America: a sourcebook in the history of film exhibition, Blackwell, Malden, MA, 2002, pp. 100–103.

15

G. W. Benyon, in Moviegoing in America: a sourcebook in the history of film exhibition, Blackwell, Malden, MA, 2002, pp. 140–143.

16

Douglas Gomery, in *The Oxford history of world cinema*, Oxford University Press, Oxford, 1996, pp. 43–52.

17

K. Thompson, in *Celebrating 1895: the centenary of cinema*, John Libbey & Company, London, 1998, pp. 225–238.

18

K. Thompson, in *The classical Hollywood cinema: film style & mode of production to 1960*, Routledge & Kegan Paul, London, 1985, pp. 157–173.

19

Kristin Thompson, in *The silent cinema reader*, Routledge, London, 2004, pp. 254–270.

20

E. Bowser, in *The transformation of cinema, 1907-1915*, University of California Press, Berkeley, 1994, vol. *History of the American cinema*, pp. 191–215, 288–289.

21

N. Burch, in *Life to those shadows*, BFI Publishing, London, 1990, pp. 6–22.

22

Roberta Pearson, in *Encyclopedia of early cinema*, Routledge, London, 2005, pp. 23–42.

23

Tom Gunning, *Wide angle*, 1997, **19**, 25–61.

24

S. Stamp, in *Movie-struck girls: women and motion picture culture after the nickelodeon*, Princeton University Press, Princeton, N.J., 2000, pp. 41–101.

25

L. Grieveson, in *Policing cinema: movies and censorship in early-twentieth-century America*, University of California Press, Berkeley, 2004, pp. 151–192.

26

Whissel, Kristen, *Picturing American modernity: traffic, technology, and the silent cinema*, Duke University Press, Durham, [N.C.], 2008.

27

Linda Williams, in *The silent cinema reader*, Routledge, London, 2004, pp. 242–253.

28

Sergei M. Eisenstein, in *Selected works. Volume 1. Writings 1922–1934.*, B.F.I., London, 1988, pp. 39–58.

29

Richard, Taylor, in *The Eisenstein reader*, BFI, London, 1998, pp. 33–52.

30

Sergei Eisenstein, in *The Eisenstein reader*, BFI, London, 1998, pp. 53–59.

31

Eisenstein, Sergei, in *Selected works*, B.F.I., London, 1988, pp. 59–64.

32

S. Eisenstein, V. Pudovkin and G. Alexandrov, in *The film factory: Russian and Soviet cinema in documents*, Routledge, London, 1994, pp. 234–235.

33

Lev Kuleshov, in *The Film factory: Russian and Soviet cinema in documents 1896-1939*, Routledge & Kegan Paul, London, 1988, pp. 41–43.

34

Lev Kuleshov, in *The Film factory: Russian and Soviet cinema in documents 1896-1939*, Routledge & Kegan Paul, London, 1988, pp. 72–73.

35

David Bordwell, in *The cinema of Eisenstein*, Harvard University Press, Cambridge, Mass, 1993, pp. 50–61.

36

D. Bordwell, in *The cinema of Eisenstein*, Harvard University Press, Cambridge, Mass, 1993, pp. 61–79.

37

David Bordwell, in *The silent cinema reader*, Routledge, London, 2004, pp. 368–388.

38

M. Yampolsky, in *Inside the film factory: new approaches to Russian and Soviet cinema*, Routledge, London, 1994, vol. Soviet cinema, pp. 31–50.

39

M. Yampolsky, in *Inside the film factory: new approaches to Russian and Soviet cinema*, Routledge, London, 1994, vol. Soviet cinema, pp. 31–50.

40

M. Yampolsky, in *Silent film*, Athlone Press, London, 1996, pp. 45–70.

41

J. Goodwin, in *Eisenstein, cinema, and history*, University of Illinois Press, Urbana, 1993, pp. 37–56, 225–6 [notes].

42

A. Nesbet, in *Savage junctures: images and ideas in Eisenstein's films*, I.B. Tauris, London, 2003, pp. 21–31.

43

R. Taylor, in *The Cinema of Russia and the Former Soviet Union*, Wallflower Press, London, 2006, pp. 47–55.

44

I. Christie, in *The Cinema of Russia and the Former Soviet Union*, Wallflower Press, London, 2006, pp. 25–34.

45

Vlada Petric, in *Inside Soviet film satire: laughter with a lash*, Cambridge University Press, Cambridge, 1993, vol. *Cambridge studies in film*, pp. 65–74.

46

R. Levaco, *Sight and sound*, **40**, 86–91, 109.

47

J. Grierson, in *Imagining reality: the Faber book of documentary*, Faber, London, Rev. ed.,

2006, pp. 97–102.

48

L. Grieveson, Empire Marketing Board,
<http://www.colonialfilm.org.uk/production-company/empire-marketing-board>.

49

Jonathan Kahana, in *Intelligence work : the politics of American documentary*, Columbia University Press, New York, 2008, pp. 89–122.

50

R. L. Snyder, in *Pare Lorentz and the documentary film*, University of Nevada Press, Reno, 1994, pp. 50–78.

51

R. L. Snyder, in *Pare Lorentz and the documentary film*, : University of Nevada Press, ., Reno ; London, 1994, pp. 50–78.

52

P. Swann, in *The British documentary film movement, 1926-1946*, Cambridge University Press, Cambridge, 1989, vol. *Cambridge studies in film*, pp. 21–48.

53

Charles Musser, in *The Oxford history of world cinema*, Oxford University Press, Oxford, 1996, pp. 86–94.

54

P. Ettegui, in *Cinematography*, Focal Press, Boston, 1998, vol. *Screencraft*, pp. 60–71.

55

J. Hillier, in *Cahiers du cinéma*. Vol. 2 : 1960-1968, Harvard University Press, Cambridge, Mass, 1985, vol. Harvard film studies, pp. 223–235.

56

Fereydoun Hoveyda, in *Cahiers du cinéma*. Vol. 2: 1960-1968, Harvard University Press, Cambridge, Mass, 1985, vol. Harvard film studies, pp. 248–256.

57

Louis Marcorelles, in *Cahiers du cinéma*. Vol. 2: 1960-1968, Harvard University Press, Cambridge, Mass, 1985, vol. Harvard film studies, pp. 264–270.

58

R.-F. Lack, *Senses of cinema*.

59

Michel Marie, in *The French new wave: an artistic school*, Blackwell, Malden, Mass, 2003, pp. 48–69.

60

M. Marie, in *The French new wave: an artistic school*, Blackwell, Malden, Mass, 2003, pp. 70–97.

61

Richard John Neupert, in *A history of the French new wave cinema*, University of Wisconsin Press, Madison, Wis, 2nd ed., 2007, vol. Wisconsin studies in film, pp. 3–44.

62

Richard John Neupert, in *A history of the French new wave cinema*, University of Wisconsin Press, Madison, Wis, 2nd ed., 2007, vol. Wisconsin studies in film, pp. 207–246.

63

F. Solanas and O. Getino, in *New Latin American cinema*, Wayne State University Press, Detroit, 1997, vol. Contemporary film and television series, pp. 33–58.

64

J. Garcia Espinosa, in *Twenty-five years of the new Latin American cinema*, BFI, London, 1983, pp. 28–33.

65

J. Burton, in *New Latin American cinema. Vol. 1: Theory, practices and transcontinental articulations*, Wayne State University Press, Detroit, 1997, vol. Contemporary film and television series, pp. 157–184.

66

J. Burton, in *New Latin American cinema (Vol. 1: Theory, practices and transcontinental articulations)*, ed. M. T. Martin, Wayne State University Press, Detroit, 1997, pp. 157–184.

67

Masha Salazkina, *October*, 2012, **139**, 97–116.

68

P. Willemen, in *Questions of third cinema*, British Film Institute, London, 1989, pp. 1–29.

69

G. Rocha, in *New Latin American cinema. Vol. 1: Theory, practices and transcontinental articulations*, Wayne State University Press, Detroit, 1997, vol. Contemporary film and television series, pp. 59–61.

70

S. Kanfer, in *The movies : an American idiom : readings in the social history of the American motion picture*, Fairleigh Dickinson University Press, Rutherford, 1971, pp. 322-323.

71

P. Kramer, in *The new Hollywood: from Bonnie and Clyde to Star Wars*, Wallflower, London, 2005, vol. *Short cuts*, pp. 1-5.

72

P. Kramer, in *The new Hollywood: from Bonnie and Clyde to Star Wars*, Wallflower, London, 2005, vol. *Short cuts*, pp. 38-66.

73

J. Rosenbaum, in *The last great American picture show: new Hollywood cinema in the 1970s*, Amsterdam University Press, Amsterdam, 2004, vol. *Film culture in transition*, pp. 131-152.

74

J. Rosenbaum, in *The last great American picture show : new Hollywood cinema in the 1970s*, eds. T. Elsaesser, A. Horwath and N. King, Amsterdam University Press, Amsterdam, 2004, pp. 131-152.

75

Paul Monaco, in *The sixties, 1960-1969*, Charles Scribner's Sons, New York, 2001, vol. *History of the American cinema*, pp. 56-66.

76

Paul Monaco, in *The sixties, 1960-1969*, Charles Scribner's Sons, New York, 2001, vol. *History of the American cinema*, pp. 182-186.

77

L. Williams, in *The Oxford history of world cinema*, Oxford University Press, Oxford, 1996, pp. 490–496.

78

Barry Langford, in *Post-classical Hollywood: film industry style and ideology since 1945*, 2010, pp. 107–132.

79

Barry Langford, in *Post-Classical Hollywood: Film Industry, Style and Ideology since 1945*, 2010, pp. 133–153.

80

Levin, G. Roy, *Documentary explorations: 15 interviews with film-makers*, Doubleday, Garden City, N.Y., [1st ed.], 1971.

81

M. Cousins and K. Macdonald, in *Imagining reality: the Faber book of documentary*, Faber, London, Rev. ed., 2006, pp. 251–254.

82

R. M. Barsam, in *The sixties, 1960-1969*, Charles Scribner's Sons, New York, 2001, vol. *History of the American cinema*, pp. 198–230.

83

R. M. Barsam, in *The sixties, 1960-1969*, Charles Scribner's Sons, New York, 2001.

84

Stella Bruzzi, in *New documentary*, Routledge, Abingdon, 2nd ed., 2006, pp. 1–8.

85

S. Bruzzi, in *New documentary*, Routledge, Abingdon, 2nd ed., 2006, pp. 67–74.

86

Mamber, Stephen, in *Cinema verite in America: studies in uncontrolled documentary*, M.I.T. Press, Cambridge, Mass, 1974, pp. 115–140.

87

S. Mamber, *Screen*, 1972, **13**, 79–108.

88

S. Mamber, *Screen*, 1972, **13**, 114–136.

89

S. Mamber, in *Cinema verite in America: studies in uncontrolled documentary*, M.I.T. Press, Cambridge, Mass, 1974, pp. 217–219.

90

D. Saunders, in *Direct cinema: observational documentary and the politics of the sixties*, Wallflower, London, 2007, vol. *Nonfictions*, pp. 5–24.

91

Jacobs, Lewis, *The documentary tradition*, W.W. Norton, New York, 2nd ed., 1979.

92

B. Nichols, in *Representing reality: issues and concepts in documentary*, Indiana University Press, Bloomington, Ind, 1991, pp. 32–75.

93

T. Binkley, *Millennium film journal*, 1988, 6–43.

94

T. Binkley, *Millennium film journal*, 1988, 6–43.

95

Lev Manovich, in *The language of new media*, MIT Press, Cambridge, Mass, 2001, pp. 286–333.

96

L. Mulvey, in *Death 24x a second: stillness and the moving image*, Reaktion, London, 2006, pp. 7–16.

97

Laura Mulvey, in *Death 24x a second: stillness and the moving image*, Reaktion, London, 2006, pp. 17–32.

98

Stephen Prince, *Film Quarterly*, 1996, **49**, 27–37.

99

R. Grusin, in *Multimedia histories: from the magic lantern to the Internet*, University of Exeter Press, Exeter, 2007, vol. *Exeter studies in film history*, pp. 209–221.

100

F. Casetti, *Screen*, 2011, **52**, 1–12.

101

K. Robins, in *Electronic culture: technology and visual representation*, Aperture, New York, 1996, pp. 154–163.

102

Kevin Robins, *Science as Culture*, 1992, **3**, 99–115.

103

B. Klinger, in *Beyond the multiplex: cinema, new technologies, and the home*, University of California Press, Berkeley, 2006, pp. 1–16.

104

V. Sobchack, in *Materialities of communication*, Stanford University Press, Stanford, Calif, 1994, vol. *Writing science*, pp. 83–106.

105

V. Sobchack, *Post script : essays in film and the humanities*, **10**, 50–59.

106

About Mosireen, <https://vimeo.com/37895234>.

107

Mosireen: Independent Media Collective in Cairo. Indiegogo, <http://www.indiegogo.com/projects/mosireen-independent-media-collective-in-cairo>.

108

H. Eaves and J. Marlow, in *Imagining reality: the Faber book of documentary*, Faber, London, Rev. ed., 2006, pp. 407–412.

109

A. Curtis, BBC - Blogs - Adam Curtis, <http://www.bbc.co.uk/blogs/adamcurtis/>.

110

J. D. Bolter and R. Grusin, .

111

J. D. Bolter and R. Grusin, in Remediation: understanding new media, MIT Press, Cambridge, Mass, 1999, pp. 2-15.

112

Jay David Bolter and Richard Grusin, in Remediation: understanding new media, MIT Press, Cambridge, Mass, 1999, pp. 52-63.

113

Jay David Bolter and Richard Grusin, in Remediation: understanding new media, MIT Press, Cambridge, Mass, 1999, pp. 64-87.

114

C. Tryon, Jump cut.

115

J. Clark and School of Communication, American University, Public media 2.0: Dynamic, engaged publics,
<https://cmsimpact.org/resource/public-media-2-0-dynamic-engaged-publics/>.

116

Cineaste, 2011, **37**, 6-17.

117

P. Rosin, in *Change mummified: cinema, historicity, theory*, University of Minnesota Press, London, 2001, pp. 301–349.

118

Philip Rosen, in *Change mummified: cinema, historicity, theory*, University of Minnesota Press, Minneapolis, MN ; London, 2001, pp. 301–349.

119

Alan Rosenthal, Albert Maysles, and Charlotte Zwerin, in *The new documentary in action: a casebook in film making*, University of California Press, Berkeley, 1971, pp. 76–91.

120

M. Heaton Vorse, in *Moviegoing in America: a sourcebook in the history of film exhibition*, Blackwell, Malden, MA, 2002, pp. 49–53.

121

J. Collier, in *Moviegoing in America: a sourcebook in the history of film exhibition*, Blackwell, Malden, MA, 2002, pp. 46–48.

122

J. Douchet, in *French new wave*, D.A.P., New York, 1999, pp. 222–231.

123

J. Douchet, in *French new wave*, D.A.P., New York, 1999, pp. 204–215.

124

Thomas Elsaesser and Malte Hagener, in *Film theory: an introduction through the senses*,

Routledge, New York, 2010, pp. 170–187.

125

Robert L. Snyder, in *Pare Lorentz and the documentary film*, University of Nevada Press, Reno, 1994, pp. 3–20.

126

R. L. Snyder, in *Pare Lorentz and the documentary film*, University of Nevada Press, Reno, 1994, pp. 79–95.

127

C. Taylor, *Sight and sound*, 98–103.

128

R. Maltby, in *Hollywood cinema*, Blackwell, Malden, Mass, 2nd ed., 2003, pp. 251–255.

129

Richard Maltby, in *Hollywood cinema*, Blackwell, Malden, Mass, 2nd ed., 2003, pp. 393–401.

130

F. Wiseman, in *Imagining reality: the Faber book of documentary*, Faber, London, Rev. ed., 2006, pp. 278–282.

131

D. A. Pennebaker and Chris Hegedus, in *Imagining reality: the Faber book of documentary*, Faber and Faber, London, 1998.

132

R. Abel, in *Encyclopedia of early cinema*, Routledge, London, 2005, pp. 45–48.

133

L. Mulvey, in *Stillness and time: photography and the moving image*, Photoforum, Brighton, 2006, pp. 151–163.

134

J. Baudrillard, in *Jean Baudrillard: Selected writings*, Polity, Cambridge, 2nd ed. revised and expanded., 2001, pp. 169–187.

135

Monaco, James, in *The new wave: Truffaut, Godard, Chabrol, Rohmer, Rivette*, Harbor Electronic Publishing, New York, 30th anniversary ed., 2004, pp. 126–152.

136

R. Maltby, in *Hollywood cinema*, Blackwell, Malden, Mass, 2nd ed., 2003, pp. 161–173.

137

P. Lev, in *Transforming the screen, 1950-1959*, Charles Scribner's Sons, New York, 2003, vol. *History of the American cinema*, pp. 107–125.

138

P. Lev, *Technology and spectacle*, Charles Scribner's Sons, New York, 2003.

139

D. N. Rodowick, in *The virtual life of film*, Harvard University Press, Cambridge, Mass, 2007, pp. 2–24.

140

D. Crafton, in *Post-theory: reconstructing film studies*, University of Wisconsin Press, Madison, Wis, 1996, vol. *Wisconsin studies in film*.

141

D. Crafton, in *The talkies: American cinema's transition to sound, 1926-1931*, Charles Scribner's Sons, New York, 1997, vol. *History of the American cinema*, pp. 1-18.

142

D. Crafton, in *The talkies : American cinema's transition to sound, 1926-1931*, Charles Scribner's Sons, New York, 1997, pp. 1-18.

143