

MODL20020: Cinema & Revolution

[View Online](#)

(1)

Villarejo, A. Film Studies, 2nd ed.; Routledge, Taylor & Francis Group: London, 2013; Vol. Basics.

(2)

Bordwell, D.; Thompson, K. Film Art: An Introduction, Tenth edition, McGraw-Hill international edition.; McGraw-Hill: New York, 2013.

(3)

Elsaesser, T.; Hagener, M.; dawsonera. Film Theory: An Introduction through the Senses; Routledge: New York, 2010.

(4)

Stam, R. Film Theory: An Introduction; Blackwell: Oxford, 2000.

(5)

Corrigan, T. A Short Guide to Writing about Film, Ninth edition, global edition.; Pearson Education Ltd: Boston, 2015.

(6)

Taylor, R.; Christie, I. The Film Factory: Russian and Soviet Cinema in Documents 1896-1939; Routledge: London, 1994.

(7)

Aleksandrov, G.; Eisenstein, S. October: Ten Days That Shook the World, 1927.

(8)

Bohlinger, V. Engrossing? Exciting! Incomprehensible? Boring! Audience Survey Responses to Eisenstein's October. *Studies in Russian and Soviet Cinema* 14 (1), 5–27.

(9)

Battleship Potemkin (Eisenstein, 1925).

(10)

Vertov, D. Man with a Movie Camera (1929) Movie, 1929.

(11)

The End of St Petersburg.

(12)

Taylor, R.; British Film Institute. October; BFI Pub: London, 2002.

(13)

O'Mahony, M. Sergei Eisenstein; Reaktion Books: London, 2008.

(14)

Cavendish, P. The Men With The Movie Camera: The Poetics of Visual Style in Soviet Avant-Garde Cinema of the 1920s; Berghahn Books: New York, 2013.

(15)

Roberts, G. *The Man with the Movie Camera*; I.B. Tauris: London, 2000; Vol. 2.

(16)

Lawton, A. Rhythmic Montage in the Films of Dziga Vertov: A Poetic Use of the Language of Cinema. *Pacific Coast Philology* **1978**, 13. <https://doi.org/10.2307/1316363>.

(17)

Un Chien Andalou (Luis Buñuel & Salvador Dalí, 1929).

(18)

Richardson, M. *Surrealism and Cinema*; Berg: Oxford, 2006.

(19)

Stone, R.; Gutiérrez-Albilla, J. D. *A Companion to Luis Buñuel*; Wiley: Chichester, 2013.

(20)

Hammond, P.;

Bun

~

uel, L.;

Dali

,

, S.

L'Â

ge d'or; British Film Institute: London, 1997.

(21)

Adamowicz, E. *Un Chien Andalou*: (Luis

Bun

~

uel and Salvador Dali, 1929); I.B. Tauris: London, 2010.

(22)

Drummond, P. Un Chien Andalou: Luis
Bun

~

uel and Salvador Dali; Faber and Faber: London, 1994.

(23)

Frank, A.; Thomas, E.; Stanovnik, J. Reframing Reality: The Aesthetics of the Surrealist
Object in French and Czech Cinema; Intellect: Bristol, England, 2013.

(24)

Hammond, P. The Shadow and Its Shadow: Surrealist Writings on the Cinema, 2nd ed.;
Polygon: Edinburgh, 1991; Vol. 11.

(25)

Mary Corliss.
Bun

~

Uel's l'Age d'Or. MoMA **19750401**, No. 3.

(26)

Lyndy Saville. Discovering Luis Buñuel

Part of the Series:

Discovering The Arts, 2013.

(27)

Levy, S. Surrealism: Surrealist Visuality; Keele University Press: Keele, Staffordshire,
1996.

(28)

Williams, L. Figures of Desire: A Theory and Analysis of Surrealist Film; University of

California Press: Berkeley, 1992.

(29)

Breton, A.; Seaver, R.; Lane, H. R. Manifestoes of Surrealism; University of Michigan Press: Ann Arbor, 1972.

(30)

Aleksandrov, G. The Circus, 1936.

(31)

Ratchford, M. Circus of 1936: Ideology and Entertainment under the Big Top. In Inside Soviet Film Satire; Cambridge University Press: Cambridge, 1993; pp 83–93.

(32)

Beth Holmgren. 'The Blue Angel' and Blackface: Redeeming Entertainment in Aleksandrov's 'Circus'. The Russian Review **2007**, 66 (1).

(33)

Dyer, R. Entertainment and Utopia. In Only entertainment; Routledge, 2002; pp 19–35.

(34)

Kenez, P. Socialist Realism, 1933–41. In Cinema and Soviet society, 1917–1953; Cambridge University Press: Cambridge [England], 1992; pp 143–164.

(35)

Aleksandrov, G. Jolly Fellows, 1934.

(36)

Taylor, R. The Illusion of Happiness and the Happiness of Illusion: Grigorii Aleksandrov's 'The Circus'. *The Slavonic and East European Review* **1996**, 74 (4).

(37)

Salys, R. Art Deco Aesthetics in Grigorii Aleksandrov's 'The Circus'. *The Russian Review* **2007**, 66 (1).

(38)

Acevedo-Muñoz, E. Los Olvidados and the Crisis of Mexican Cinema. In *Buñuel and Mexico: the Crisis of National Cinema*; University of California Press: Berkeley, 2003; pp 57–79.

(39)

Mraz, J. *Looking for Mexico: Modern Visual Culture and National Identity*; Duke University Press: Durham, [N.C.], 2009.

(40)

Polizzotti, M. *Los Olvidados*; BFI Publishing: London, 2006.

(41)

King, J. *Magical Reels: A History of Cinema in Latin America*, New ed.; Verso: London, 2000.

(42)

Evans, P. W. *The Films of Luis Buñuel: Subjectivity and Desire*; Clarendon Press: Oxford.

(43)

Buñuel, L.; García Tsao, L. *Los Olvidados*; Era: México, 1980.

(44)

Staudte, W. *The Murderers Are Among Us*

Die Mörder Sind Unter Uns

Part of the Series: *Reel Women in East German*

Film, 1946.

(45)

Pinkert, A. *Flashbacks and Psyche*. In *Film and memory in East Germany*; Indiana University Press: Bloomington; pp 27–42.

(46)

Baer, H. *Dismantling the Dream Factory: Gender, German Cinema, and the Postwar Quest for a New Film Language*, First paperback edition.; Berghahn Books: New York, 2012; Vol. 9.

(47)

Shandley, R. R. *Rubble Films: German Cinema in the Shadow of the Third Reich*; Temple University Press: Philadelphia, PA.

(48)

Lamprecht, G. *Somewhere in Berlin*, 1946.

(49)

Pinkert, A. *Grieving Dead Soldiers*. In *Film and memory in East Germany*; Indiana University Press: Bloomington; pp 43–58.

(50)

Brockmann, S. *A Critical History of German Film*; Camden House: Rochester, N.Y., 2010.

(51)

Rome Open City (1945, Roberto Rossellini).

(52)

Gottlieb, S. Roberto Rossellini's Rome Open City; Cambridge University Press: Cambridge.

(53)

Forgacs D. Rome, Open City: Before and after Neorealism. Journal of Italian Cinema and Media Studies **2018**, 6 (3). https://doi.org/10.1386/jicms.6.3.301_1.

(54)

Brunette, P. Roberto Rossellini; University of California Press: Berkeley.

(55)

Giovacchini, S.; Sklar, R. Global Neorealism: The Transnational History of a Film Style; University Press of Mississippi: Jackson.

(56)

Brunette, P. Rossellini and Cinematic Realism. Cinema Journal **1985****1001**, 25 (1).

(57)

Forgacs, D.; Lutton, S.; Nowell-Smith, G.; British Film Institute. Roberto Rossellini: Magician of the Real; British Film Institute: London, 2000.

(58)

Forgacs, D.; British Film Institute. Rome Open City (Roma Citta

Aperta); BFI Pub: London, 2000.

(59)

Bayman, L.; Gundle, S.; Schoonover, K. Rome, Open City: Rupture and Return. *Journal of Italian Cinema & Media Studies* **2018**, 6 (3), 295–300.
https://doi.org/10.1386/jicms.6.3.295_2.

(60)

Williams, C. Bazin on Neo-Realism. *Screen* **1973**, 14 (4), 61–68.
<https://doi.org/10.1093/screen/14.4.61>.

(61)

Merchant, P. Melodramatic Materials: The Roof and The Man Next Door. *Journal of Italian Cinema & Media Studies* **2016**, 4 (3), 337–352. https://doi.org/10.1386/jicms.4.3.337_1.

(62)

The Cranes Are Flying, 1957.

(63)

Shrayer, M. D. Why Are the Cranes Still Flying? *Russian Review* **1997**, 56 (3).
<https://doi.org/10.2307/131752>.

(64)

Woll, J. *The Best Years of Our Lives*. In *Real images: Soviet cinema and the thaw*; I.B. Tauris: London, 2000; pp 66–82.

(65)

Woll, J. *The Cranes Are Flying*; I.B. Tauris: London, 2003; Vol. 7.

(66)

The Hour of the Furnaces (1968) Part 1: Neocolonialism and Violence.

(67)

Solanas, F.; Getino, O. Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World. In Film manifestos and global cinema cultures: a critical anthology; University of California Press: Berkeley, 2014.

(68)

Mestman, M. The Hour of the Furnaces. In The cinema of Latin America; Wallflower: London, 2003.

(69)

The Hour of the Furnaces (1968) Part 2: Act for Liberation.

(70)

The Hour of the Furnaces (1968) Part 3: Violence & Liberation.

(71)

Getino, O. The Cinema as Political Fact. Third Text 25 (1).
<https://doi.org/10.1080/09528822.2011.545613>.

(72)

Schroeder, P. A. Latin American Cinema: A Comparative History; University of California Press: Oakland, California, 2016.

(73)

Sarto, A. del. Cinema Novo and New/Third Cinema Revisited: Aesthetics, Culture and Politics. Chasqui **2005**, 34. <https://doi.org/10.2307/29742031>.

(74)

Martin, M. T. *New Latin American Cinema*; Wayne State University Press: Detroit.

(75)

Nagib, L. *World Cinema and the Ethics of Realism*; Continuum: New York, NY.

(76)

Pick, Z. M. *The New Latin American Cinema: A Continental Project*, 1st ed.; University of Texas Press: Austin, 1993.

(77)

King, J. *Magical Reels: A History of Cinema in Latin America*, New ed.; Verso: London, 2000.

(78)

Stites Mor, J. *Transition Cinema: Political Filmmaking and the Argentine Left since 1968*; University of Pittsburgh Press: Pittsburgh, 2012.

(79)

WOOD, D.

Toma

,

s

Gutie

,

rrez Alea and the Art of Revolutionary Cinema. *Bulletin of Latin American Research* **2009**, 28 (4).

(80)

Schroeder, P. A. *Tomas Gutierrez Alea: The Dialectics of a Filmmaker*; Taylor and Francis: Hoboken, 2014.

(81)

Myerson, M. *Memories of Underdevelopment: The Revolutionary Films of Cuba*; Grossman Publishers: New York, 1973.

(82)

Chanan, M. *Cuban Cinema*; University of Minnesota Press: Minneapolis; Vol. 14.

(83)

Kernan, M. Cuban Cinema: Tomas Guterrez Alea. *Film Quarterly* **1975****1201**, 29 (2).