

MODL20020: Cinema & Revolution

View Online



Acevedo-Muñoz, E. (2003) 'Los Olvidados and the Crisis of Mexican Cinema', in Buñuel and Mexico: the Crisis of National Cinema. Berkeley: University of California Press, pp. 57–79. Available at: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=222995&ppg=70>.

Adamowicz, E. (2010) Un chien andalou: (Luis Buñuel and Salvador Dali, 1929). London: I.B. Tauris.

Aleksandrov, G. (1934) 'Jolly Fellows'. Available at: <https://www.youtube.com/watch?v=chDRXQ77IgA>.

Aleksandrov, G. (1936) 'The Circus'. Available at: <https://www.youtube.com/watch?v=FVAN0A6OWE4>.

Aleksandrov, G. and Eisenstein, S. (1927) 'October: ten days that shook the world'. Ruscico - Russian Cinema Council. Available at: <https://bristol.kanopy.com/video/october-ten-days-shook-world>.

Baer, H. (2012) Dismantling the dream factory: gender, German cinema, and the postwar quest for a new film language. First paperback edition. New York: Berghahn Books.

'Battleship Potemkin (Eisenstein, 1925)' (no date). Available at: <https://bristol.kanopy.com/video/battleship-potemkin-1>.

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

Beth Holmgren (2007) "'The Blue Angel' and Blackface: Redeeming Entertainment in Aleksandrov's 'Circus'", *The Russian Review*, 66(1). Available at: https://www.jstor.org/stable/20620475?seq=1#metadata_info_tab_contents.

Bohlinger, V. (no date) 'Engrossing? Exciting! Incomprehensible? Boring! Audience survey responses to Eisenstein's October', *Studies in Russian and Soviet Cinema*, 14(1), pp. 5–27. Available at: https://www.tandfonline.com/doi/abs/10.1386/srsc.5.1.5_1.

Bordwell, D. and Thompson, K. (2013) *Film art: an introduction*. Tenth edition, McGraw-Hill

international edition. New York: McGraw-Hill. Available at:
<https://bibliu.com/users/saml/samlUniversityOfBristol?RelayState=eyJjdXN0b21fbGF1bmNoX3VyYbCI6liMvdmlldy9ib29rcy85NzgXMjYwNTY4NTg1L2VwdWlVt1BTL3M5bWwvZnJvbnRfbWF0dGVyL2JyaWVmX2NvbnRlbnRzLmh0bWwifQ%3D%3D>.

Breton, A., Seaver, R. and Lane, H.R. (1972) Manifestoes of surrealism. Ann Arbor: University of Michigan Press.

Brockmann, S. (2010) A critical history of German film. Rochester, N.Y.: Camden House.

Brunette, P. (19851001) 'Rossellini and Cinematic Realism', Cinema Journal, 25(1). Available at:
<https://bris.on.worldcat.org/search?databaseList=638&queryString=rossellini#/oclc/5547908970>.

Brunette, P. (no date) Roberto Rossellini. Berkeley: University of California Press.

Buñuel, L. and García Tsao, L. (1980) Los olvidados. México: Era.

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

Chanan, M. (no date) Cuban cinema. Minneapolis: University of Minnesota Press.

Corrigan, T. (2015) A short guide to writing about film. Ninth edition, global edition. Boston: Pearson Education Ltd.

Drummond, P. (1994) Un chien Andalou: Luis
 Bun

uel and Salvador Dali. London: Faber and Faber.

Dyer, R. (2002) 'Entertainment and Utopia', in Only entertainment. 2nd edn. Routledge, pp. 19-35. Available at:
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=237341&ppg=28>.

Elsaesser, T., Hagener, M., and dawsonera (2010) Film theory: an introduction through the senses [electronic resource]. New York: Routledge. Available at:
<https://ebookcentral.proquest.com/lib/bristol/detail.action?docID=465357>.

Evans, P.W. (no date) The films of Luis
 Bun

uel: subjectivity and desire. Oxford: Clarendon Press.

Forgacs, D. et al. (2000) Roberto Rossellini: magician of the real. London: British Film Institute.

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

Forgacs, D. and British Film Institute (2000) *Rome open city* (Roma citta aperta). London: BFI Pub.

Frank, A., Thomas, E. and Stanovnik, J. (2013) *Reframing reality: the aesthetics of the surrealist object in French and Czech cinema*. Bristol, England: Intellect.

Getino, O. (no date) 'The Cinema as Political Fact', *Third Text*, 25(1). Available at: <https://doi.org/10.1080/09528822.2011.545613>.

Giovacchini, S. and Sklar, R. (no date) *Global neorealism: the transnational history of a film style*. Jackson: University Press of Mississippi.

Gottlieb, S. (no date) *Roberto Rossellini's Rome open city*. Cambridge: Cambridge University Press.

Hammond, P. (1991) *The Shadow and its shadow: surrealist writings on the cinema*. 2nd ed. Edinburgh: Polygon.

Hammond, P.,
Bun

uel, L. and
Dali

, S. (1997)
L'Â
ge d'or. London: British Film Institute.

Kenez, P. (1992) 'Socialist Realism, 1933-41', in *Cinema and Soviet society, 1917-1953*. Cambridge [England]: Cambridge University Press, pp. 143-164.

Kernan, M. (1975/201) 'Cuban Cinema: Tomas Guterrez Alea', *Film Quarterly*, 29(2). Available at: <https://bris.on.worldcat.org/search?databaseList=638&queryString=cuban cinema#/oclc/5972253000>.

King, J. (2000a) *Magical reels: a history of cinema in Latin America*. New ed. London: Verso.

King, J. (2000b) *Magical reels: a history of cinema in Latin America*. New ed. London: Verso.

Lamprecht, G. (1946) 'Somewhere in Berlin'. DEFA Film Library. Available at: <https://bristol.kanopy.com/video/somewhere-berlin>.

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

Levy, S. (1996) *Surrealism: surrealist visuality*. Keele, Staffordshire: Keele University

Press.

Lyndy Saville (2013) 'Discovering Luis Buñuel

Part of the

Series: Discovering The Arts'. 3DD Group. Available at:
<https://bristol.kanopy.com/video/discovering-luis-bunuel>.

Martin, M.T. (no date) New Latin American cinema. Detroit: Wayne State University Press.

Mary Corliss (19750401)

'Bun

~

Uel's l'Age d'Or', MoMA [Preprint], (3). Available at:
[https://bris.on.worldcat.org/search?databaseList=638&queryString=buñuel l'age d'or#/oclc/5544123066](https://bris.on.worldcat.org/search?databaseList=638&queryString=buñuel+l'age+d'or#/oclc/5544123066).

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

Mestman, M. (2003) 'The Hour of the Furnaces', in *The cinema of Latin America*. London: Wallflower. Available at:
<https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=909593&ppg=136>.

Mraz, J. (2009) *Looking for Mexico: modern visual culture and national identity*. Durham, [N.C.]: Duke University Press.

Myerson, M. (1973) *Memories of underdevelopment: the revolutionary films of Cuba*. New York: Grossman Publishers.

Nagib, L. (no date) *World cinema and the ethics of realism*. New York, NY: Continuum.

O'Mahony, M. (2008) *Sergei Eisenstein*. London: Reaktion Books.

Pick, Z.M. (1993) *The new Latin American cinema: a continental project*. 1st ed. Austin: University of Texas Press.

Pinkert, A. (no date a) 'Flashbacks and Psyche', in *Film and memory in East Germany*. Bloomington: Indiana University Press, pp. 27–42.

Pinkert, A. (no date b) 'Grieving Dead Soldiers', in *Film and memory in East Germany*. Bloomington: Indiana University Press, pp. 43–58.

Polizzotti, M. (2006) *Los olvidados*. London: BFI Publishing.

Ratchford, M. (1993) 'Circus of 1936: Ideology and entertainment under the big top', in *Inside Soviet Film Satire*. Cambridge: Cambridge University Press, pp. 83–93. Available at:
https://www-cambridge-org.bris.idm.oclc.org/core/services/aop-cambridge-core/content/view/A2A665CFBE0256C4DD98DD497035B38F/9780511527135c8_p83-93_CBO.pdf/circus_of_1936_ideology_and_entertainment_under_the_big_top.pdf.

Richardson, M. (2006) *Surrealism and cinema*. Oxford: Berg.

Roberts, G. (2000) *The man with the movie camera*. London: I.B. Tauris.

'Rome Open City (1945, Roberto Rossellini)' (no date). Available at:
<https://www.youtube.com/watch?v=Sf0eAmM-OW0>.

Salys, R. (2007) 'Art Deco Aesthetics in Grigorii Aleksandrov's "The Circus"', *The Russian Review*, 66(1). Available at:
https://www.jstor.org/stable/20620476?seq=1#metadata_info_tab_contents.

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

Schroeder, P.A. (2014) *Tomas Gutierrez Alea: the Dialectics of a Filmmaker*. Hoboken: Taylor and Francis.

Schroeder, P.A. (2016) *Latin American cinema: a comparative history*. Oakland, California: University of California Press.

Shandley, R.R. (no date) *Rubble films: German cinema in the shadow of the Third Reich*. Philadelphia, PA: Temple University Press.

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

Solanas, F. and Getino, O. (2014) '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*. Berkeley: University of California Press. Available at: <https://ebookcentral.proquest.com/lib/bristol/reader.action?docID=1650802&ppg=342>.

Stam, R. (2000) *Film theory: an introduction*. Oxford: Blackwell.

Staudte, W. (1946) 'The Murderers are Among Us
 Die Mörder sind unter uns
 Part of the Series: Reel Women in East
 German Film'. DEFA Film Library. Available at:
<https://bristol.kanopy.com/video/murderers-are-among-us>.

Stites Mor, J. (2012) *Transition cinema: political filmmaking and the Argentine left since 1968*. Pittsburgh: University of Pittsburgh Press.

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

Taylor, R. (1996) 'The Illusion of Happiness and the Happiness of Illusion: Grigorii Aleksandrov's "The Circus"', *The Slavonic and East European Review*, 74(4). Available at: https://www.jstor.org/stable/4212234?seq=1#metadata_info_tab_contents.

Taylor, R. and British Film Institute (2002) *October*. London: BFI Pub.

Taylor, R. and Christie, I. (1994) *The Film factory: Russian and Soviet cinema in documents*

1896-1939. London: Routledge.

'The Cranes are Flying' (1957).

'The End of St Petersburg' (no date). Available at:
<https://bristol.kanopy.com/video/end-st-petersburg-1927>.

'The Hour of the Furnaces (1968) Part 1: Neocolonialism and Violence' (no date). Available at: <https://youtu.be/jQOXKoMHOE0>.

'The Hour of the Furnaces (1968) Part 2: Act for Liberation' (no date). Available at: <https://www.youtube.com/watch?v=OqaHNU03aag>.

'The Hour of the Furnaces (1968) Part 3: Violence & Liberation' (no date). Available at: https://www.youtube.com/watch?v=ePjpl3_sV_Y.

'Un chien andalou (Luis Buñuel & Salvador Dalí, 1929)' (no date). Available at: <https://www.youtube.com/watch?v=79h05vqezj0>.

Vertov, D. (1929) 'Man with a Movie Camera (1929) movie'. Available at: <https://www.youtube.com/watch?v=cGYZ5847Fil>.

Villarejo, A. (2013) Film studies. 2nd ed. London: Routledge, Taylor & Francis Group. Available at: <https://www-taylorfrancis-com.bris.idm.oclc.org/books/9780203747544>.

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

Williams, L. (1992) *Figures of desire: a theory and analysis of surrealist film*. Berkeley: University of California Press.

Woll, J. (2000) 'The Best Years of Our Lives', in *Real images: Soviet cinema and the thaw*. London: I.B. Tauris, pp. 66-82.

Woll, J. (2003) *The cranes are flying*. London: I.B. Tauris.

WOOD, D. (2009)

'Toma

,

s

Gutie

,

rrzez Alea and the Art of Revolutionary Cinema', *Bulletin of Latin American Research*, 28(4). Available at:

<https://bris.on.worldcat.org/search?databaseList=638&queryString=gutierrezalea#/oclc/435648026>.