

SML1207

Introduction to Film

View Online



1.

Modern Languages - LibGuides at University of Exeter,
<https://libguides.exeter.ac.uk/ModernLanguagesHomePage>.

2.

Buckland, W.: Film Aesthetics: Formalism And Realism. In: Teach Yourself Film Studies. pp. 7-30. Hodder & Stoughton, London (1998).

3.

Donald, S., Wilson, E., Wright, S. eds: Introduction. In: Childhood and nation in contemporary world cinema: borders and encounters. pp. 1-11. Bloomsbury Academic, London (2017).

4.

Pomerance, M.: Ladies and gentlemen, boys and girls: gender in film at the end of the twentieth century. State Univ. of New York Pr, Albany (2001).

5.

Sinyard, N.: Introduction. In: Children in the movies. pp. 7-15. Batsford, London (1990).

6.

Wilson, E.: Children, emotion and viewing in contemporary European film. Screen. 46, 329-340 (2005).

7.

Tornatore, G., Noiret, P., Perrin, J., Attili, A.: *Cinema Paradiso*, <https://learningonscreen.ac.uk/ondemand/index.php/prog/000AA0B6?bcast=13090545>, (2007).

8.

Bordwell, D., Thompson, K., Smith, J.: Chapter 4. *Mise-en-scene*. In: *Film art: an introduction*. McGraw-Hill Education, [Place of publication not identified] (2016).

9.

Galt, R.: *The Prettiness of Italian Cinema*. In: Louis Bayman and Sergio Rigoletto (eds.) *Popular Italian cinema*. pp. 61–68. Palgrave Macmillan, Basingstoke (2013).

10.

Danielle Hipkins, Daniela Treveri Gennari, Catherine O'Rawe, Silvia Dibeltulo, Sarah Culhane: *Oral Memories of Cinema-going in Rural Italy of the 1950s*. In: Treveri Gennari, D., Hipkins, D.E., and O'Rawe, C. (eds.) *Rural cinema exhibition and audiences in a global context*. pp. 117–133. Palgrave Macmillan, Basingstoke, Hampshire (2018).

11.

Marcus, M.: *Giuseppe Tornatore's Cinema Paradiso and the Art of Nostalgia*. In: *After Fellini: national cinema in the postmodern age*. pp. 199–213. Johns Hopkins University Press, Baltimore (2002).

12.

Radstone, S.: *Cinema/memory/history*. *Screen*. 36, 34–47 (1995).

13.

Wood, M.P.: *Children [in] Italian cinema*. In: *Italian cinema*. pp. 177–178. Berg, Oxford (2005).

14.

Truffaut, F., Léaud, J.-P., Maurier, C., Rémy, A.: *The 400 blows*, (2006).

15.

Bordwell, D., Thompson, K., Smith, J.: Chapter 3. Narrative Form [in] *Film art: an introduction*. In: *Film art: an introduction*. McGraw-Hill Education, [Place of publication not identified] (2016).

16.

Gillain, A.: *The Script of Delinquency: François Truffaut's Les 400 coups (1959)*. In: Hayward, S. and Vincendeau, G. (eds.) *French film: texts and contexts*. pp. 142–157. Routledge, London (2000).

17.

Holmes, D., Ingram, R.: *François Truffaut*. Manchester University Press, Manchester (1998).

18.

Tarkovskii, A.A., Ovchinnikov, V., Burlyaev, N., Bogomolov, V.: *Ivan's childhood*, (2016).

19.

Bordwell, D., Thompson, K., Smith, J.: Chapter 5. The shot: cinematography [in] *Film art: an introduction*. In: *Film art: an introduction*. McGraw-Hill Education, [Place of publication not identified] (2016).

20.

Beumers, B.: *A history of Russian cinema*. Berg, Oxford (2009).

21.

Bird, R.: Andrei Tarkovsky: elements of cinema. Reaktion, London (2008).

22.

Maya Turovskaya: Chapter 3: Ivan's Childhood. In: Tarkovsky: cinema as poetry. pp. 29-35. Faber, London (1989).

23.

Youngblood, Denise J.: Post-Stalinist cinema and the myth of World War II: Tarkovskii's 'Ivan's Childhood' (1962) and Klimov's 'Come and See' (1985) [in] Historical Journal of Film, Radio and Television. Historical Journal of Film, Radio & Television. 14, (1994). <https://doi.org/10.1080/01439689400260301>.

24.

Schlöndorff, V., Carrière, J.-C., Grass, G., Adorf, M., Seitz, F., Winkler, A., Bennet, D., Olbrychski, D., Aznavour, C., Hakl, F., Arrow Academy: The tin drum, (2012).

25.

Bordwell, D., Thompson, K., Smith, J.: Chapter 6. The relation of shot-to-shot: editing [in] Film art: an introduction. In: Film art: an introduction. McGraw-Hill Education, [Place of publication not identified] (2016).

26.

Lury, K.: The child in film: tears, fears and fairytales. I. B. Tauris, London (2010).

27.

Reimer, R.C., Reimer, C.J.: The Tin Drum [in] Nazi-retro film: how German narrative cinema remembers the past. In: Nazi-retro film: how German narrative cinema remembers the past. Twayne, New York (1992).

28.

Salles, W., Montenegro, F., de Oliveira, V.: Central Station, (2002).

29.

Pat Aufderheide: CENTRAL STATION Walter Salles, Brazil, 1997. *Film Comment*. 34, (1998).

30.

Bordwell, D., Thompson, K., Smith, J.: Chapter 9. Film genres [in] *Film art: an introduction*. In: *Film art: an introduction*. McGraw-Hill Education, [Place of publication not identified] (2016).

31.

Nina Caplan: Central Station/Central do Brasil. *SIGHT AND SOUND*. 9, 38–39 (1999).

32.

Anthony Kaufman: Sentimental Journey as National Allegory: An Interview with Walter Salles. *Cineaste*. 24, 19–21 (1998).

33.

Lúcia Nagib: The zero, the centre and the empty utopia – From Rossellini to Walter Salles. *Studies in European Cinema*. 3, 223–233 (2007).

34.

Felix Rebolledo: In the Wake of Cinema Novo: Central do Brasil (Central Station): Coconut Milk with Coca-Cola Aftertaste. *Off Screen*. 9, (2005).

35.

Kerstin Vogel: Walter Salles' Central Station and Cinema Novo. *Offscreen*. 9, (2005).

36.

Martel, L., Morán, M., Beloso, C., Urdapilleta, A., Alche, M.: *La niña santa*, (2005).

37.

Bordwell, D., Thompson, K., Smith, J.: Chapter 7. Sound in the cinema [in] *Film art: an introduction*. In: *Film art: an introduction*. McGraw-Hill Education, [Place of publication not identified] (2016).

38.

Lebeau, V., ProQuest (Firm): *Child, Sexuality, Image* [in] *Childhood and cinema*. In: *Childhood and cinema*. pp. 86–134. Reaktion, London (2008).

39.

Martin, Deborah: *Wholly Ambivalent Demon-Girl: Horror, the Uncanny and the Representation of Feminine Adolescence in Lucrecia Martel's La niña santa* [in] *Journal of Iberian and Latin American Studies*. *Tesserae: Journal of Iberian and Latin American Studies* (Abingdon, Oxfordshire). 59–76 (2011).

40.

Stewart, K.: *Establishing the female gaze: narrative subversion in Lucrecia Martel's 'La Nina' (2004) and 'La Cienaga' (2001)* [in] *Journal of Iberian and Latin American Studies*. *Journal of Iberian and Latin American Studies*. 21, 205–219 (2015).

41.

A ciambra, (2018).

42.

Lawrence, M., Smith, S.: *Child Performance Dossier Introduction* [in] *Screen*. *Screen*. 53, 436–439 (2012).

43.

Lury, K.: *The Impropriety of Performance* [in] *The child in film: tears, fears and fairytales*.

In: The child in film: tears, fears and fairytales. I. B. Tauris, London (2010).

44.

O'Rawe, C.: The Non-Professional in the Reception of Italian Cinema Abroad – International Circulation of Italian Cinema,
<https://www.italiancinema.it/the-non-professional-in-the-reception-of-italian-cinema-abroad/>.

45.

Bordwell, D., Thompson, K., Smith, J.: Film art: an introduction. McGraw-Hill Education, [Place of publication not identified] (2016).

46.

Buckland, W.: Film studies. Teach Yourself, London (2008).

47.

Hayward, S.: Cinema studies: the key concepts. Routledge, London (2018).

48.

Hayward, S.: Cinema studies: the key concepts. Routledge, Abingdon (2013).

49.

Monaco, J.: How to read a film: movies, media, and beyond : art, technology, language, history, theory. Oxford University Press, Oxford (2009).

50.

Roberts, G., Wallis, H.: Introducing film. Bloomsbury Academic, London (2010).

51.

Vincendeau, G.: Issues in European Cinema. In: World cinema: critical approaches. pp. 56–64. Oxford University Press, Oxford (2000).