

# European Cinema - Semester 1

Deac Rossell

[View Online](#)



1.

Carné, Marcel, Prévert, Jacques: *Le jour se lève / Daybreak*, (1939).

2.

Bordwell, D., Staiger, J., Thompson, K.: *The classical Hollywood cinema: film style & mode of production to 1960*. Routledge, London (1988).

3.

Bazin, A., Gray, H., Renoir, J.: *What is cinema?: [Vol. 1]*. University of California Press, Berkeley (1967).

4.

Hayward, S.: *Cinema studies: the key concepts*. Routledge, London (2006).

5.

Thompson, K., Bordwell, D.: *Film history: an introduction*. McGraw-Hill Higher Education, New York, NY (2010).

6.

Blakeway, C.: *Jacques Prevert: popular French theatre and cinema*. Fairleigh Dickinson University Press, London (1990).

7.

Robin Bates: Audiences on the Verge of a Fascist Breakdown: Male Anxieties and Late 1930s French Film. *Cinema Journal*. 36, 25–55 (1997).

8.

Turk, E.B.: *Child of paradise: Marcel Carne and the golden age of French cinema*. Harvard University Press, Cambridge, Mass (1989).

9.

Marcel Carné, Jacques, P.: *Le jour se lève*. Lorrimer Publishing (1970).

10.

Vigo, J., Guinee, J.: *L'Atalante*, (1934).

11.

Duvivier, J., Jeanson, H.: *Pépé le moko*, (1937).

12.

Renoir, J., Spaak, C.: *La grande illusion*,  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001DA462>, (1937).

13.

Carné, M., Prévert, J.: *Quai des brumes*, (1938).

14.

De Sica, V., Zavattini, C.: *Umberto D*, (2004)

15.

Rossellini, Roberto, Amidei, Sergio, Fellini, Federico: Rome, open city, (1945).

16.

Sica, V. de, Zavattini, C.: Bicycle thieves,  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00112E66>, (1948).

17.

Bondanella, P.E.: Italian cinema: from neorealism to the present. Continuum, New York (2001).

18.

Wagstaff, C.: Italian neorealist cinema: an aesthetic approach. University of Toronto Press, Toronto (2007).

19.

Marcus, M.J.: Italian film in the light of neorealism. Princeton University Press, Princeton, N.J. (1986).

20.

Zavattini, C., Weaver, W.: Zavattini: sequences from a cinematic life. Prentice-Hall, Englewood Cliffs, N.J. (1970).

21.

Cesare, Z.: Some Ideas on the Cinema. 64-9.

22.

Wood, M.P.: Italian cinema. Berg, Oxford (2005).

23.

Torriglia, A.M.: *Broken time, fragmented space: a cultural map for postwar Italy*. University of Toronto Press, Toronto (2002).

24.

Terri Ginsberg: *Journal of the History of Sexuality*. 1, 241-261 (1990).

25.

Gottlieb, S.: *Roberto Rossellini's Rome open city*. Cambridge University Press, Cambridge (2004).

26.

Peter Brunette: *Rossellini and Cinematic Realism*. *Cinema Journal*. 25, 34-49 (1985).

27.

Forgacs, D., Lutton, S., Nowell-Smith, G., British Film Institute: *Roberto Rossellini: magician of the real*. bfi Publishing, London (2000).

28.

Forgacs, D.: *Rome open city* =: *Roma citta aperta*. BFI Pub, London (2000).

29.

Gordon, R.S.C.: *Bicycle thieves* =: *Ladri di biciclette*. Palgrave Macmillan, Basingstoke (2008).

30.

Frank P. Tomasulo: 'Bicycle Thieves': A Re-Reading. *Cinema Journal*. 21, 2-13 (1982).

31.

De Sica, V., Biancoli, O., Bartolini, L.: *Bicycle thieves*: a film. Faber and Faber, London (1994).

32.

Cain, J.M., Alicata, M., Pietrangeli, A., Puccini, G., De Santis, G., Visconti, L.: *Ossessione*, (1942).

33.

De Sica, V., Amidei, S., Franci, A., Viola, C.G., Zavattini, C.: *Shoeshine* =: *Sciuscià*, (1946).

34.

Rossellini, R., Fellini, F., Amidei, S.: *Paisa*, (1946).

35.

Riso amaro,  
[http://encore.ulrls.lan.ac.uk/iii/encore/record/C\\_\\_Rb3133762\\_\\_S%28riso%20amaro%29\\_Or\\_ightresult\\_X5?lang=eng&suite=cobalt](http://encore.ulrls.lan.ac.uk/iii/encore/record/C__Rb3133762__S%28riso%20amaro%29_Or_ightresult_X5?lang=eng&suite=cobalt), (2007).

36.

Rossellini, R.: *Stromboli*,  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001A5B9E>, (1949).

37.

Vittorio Di Seta: *Banditi a Orgosolo*,  
<http://copac.ac.uk/search?author=vittorio%20de%20seta&title=banditi%20a%20orgosolo&sort-order=ti%2C-date&rn=1>, (2008).

38.

Truffaut, François, Moussy, Marcel: *The four hundred blows / Les quatre cents coups*,  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0010751D>, (1959).

39.

Godard, Jean-Luc, Truffaut, François: *A bout de souffle*, (1959).

40.

Marie, M.: *The French new wave: an artistic school*. Blackwell, Oxford (2002).

41.

Neupert, R.J.: *A history of the French new wave cinema*. University of Wisconsin Press, Madison (2007).

42.

Ezra, E., Harris, S.: *France in focus: film and national identity*. Berg, Oxford (2000).

43.

Greene, N.: *The French New Wave: a new look*. Wallflower, London (2007).

44.

Insdorf, A.: *François Truffaut*. Cambridge University Press, Cambridge (1994).

45.

Fred Siméral: The child-centered films of Truffaut. *The French Review*. 51, 761-762 (1978).

46.

Anne Gillain: The Script of Delinquency: Truffaut's *Les 400 cents coups*. In: *French film: texts and contexts*. Routledge, London (1989).

47.

Franc

ois Truffaut: *The 400 blows*. Grove Press, New York (1969).

48.

Truffaut, F.: *The films in my life*. Da Capo Press, New York (1994).

49.

Don Allen: *Finally Truffaut*. Secker & Warburg, London (1985).

50.

Morrey, D.: *Jean-Luc Godard*. Manchester University Press, Manchester (2005).

51.

Smith, S.: Godard and film noir: a reading of *A bout de souffle*. *Nottingham French Studies*. 32, 65-73 (1993). <https://doi.org/10.3366/nfs.1993.007>.

52.

Rockhill, G.: Modernism as a Misnomer: Godard's Archeology of the Image. *Journal of French and Francophone Philosophy*. 18, (2011). <https://doi.org/10.5195/jffp.2010.215>.

53.

Michel Marie: *A bout de souffle*. Nathan, Paris (1999).

54.

Godard, J.-L., Narboni, J., Milne, T., Roud, R., Michelson, A.: *Godard on Godard: critical writings*. Da Capo Press, New York (1986).

55.

Sterritt, D.: The films of Jean-Luc Goddard: seeing the invisible. Cambridge University Press, Cambridge (1999).

56.

Bresson, R.: Les dames du Bois de Boulogne,  
[http://encore.ulrls.lan.ac.uk/iii/encore/record/C\\_\\_Rb3301248\\_\\_S%28bresson%20les%20da mes%29\\_\\_Orightresult\\_X2?lang=eng&suite=cobalt](http://encore.ulrls.lan.ac.uk/iii/encore/record/C__Rb3301248__S%28bresson%20les%20da mes%29__Orightresult_X2?lang=eng&suite=cobalt).

57.

Poiré, A., Thuillier, J., Bresson, R., Leterrier, F., Le Clainche, C., Beerblock, M., Monod, R., Ertaud, J., Delhumeau, J.P., Treherne, R., Delamarre, J.P., Burel, L.-H., Lamy, R., Mozart, W.A., Charbonnier, P., Devigny, A.: A man escaped, (2008).

58.

Melville, J.-P., Le Breton, A.: Bob le flambeur, (1955).

59.

Melville, J.-P., Lesou, P.: Le doulos, (1962).

60.

George, F.: Le sang des

be

^

tes (1949, short);

Hote

^

I des invalides (1952, short); Le Grand Méliès (1952, short).

61.

Vadim, R.: And God created woman, (1956).

62.

Vadim, R., Vailland, R., Brule, C., Laclos, C. de: *Les liaisons dangereuses*, (1959).

63.

Renoir, J., Maupassant, G. de: *Une partie de campagne*, (1936).

64.

Renoir, J., Godden, R.: *The river*, (1951).

65.

Chabrol, C.: *Le beau serge*,  
<http://collections-search.bfi.org.uk/web/Details/ChoiceFilmWorks/150026118>, (1959).

66.

Chabrol, C.: *Les cousins*, (1959).

67.

Rohmer, E.: *The sign of Leo*, (1959).

68.

Rivette, J., Gruault, J.: *Paris nous appartient*, (1960).

69.

Godard, J.-L.: *Une femme est une femme*, (1961).

70.

Godard, J.-L., Sacotte, M.: *Vivre sa vie*, (1962).

71.

Godard, J.-L.: *Le petit soldat*, (1963).

72.

Truffaut, F., Moussy, M.: *Tirez sur le pianiste*, (1960).

73.

Truffaut, F., Gruault, J., Roché, H.P.: *Jules et Jim*: découpage intégral et dialogues. Seuil/Avant-Scène, [Paris] (1995).

74.

Demy, J.: *Lola*, (1960).

75.

Marker, C.: *La jetée; Sans soleil*, (1962).

76.

Marker, C., L'Homme, P., Varlin, C., Signoret, S., Montand, Y., Becker, É., Clerval, D., Villemin, P., Zora, E., Meunier, A., Lecompte, M., Legrand, M., Ravel, J., Sofracima (Firm), Icarus Films: *Le joli mai*, (2013).

77.

Resnais, A., Robbe-Grillet, A.: *L'annee dernière à Marienbad*, (1961).

78.

Varda, A.: *La pointe courte*, (1954).

79.

Malle, L., Calef, N., Nimier, R.: Ascenseur pour l'échafaud, (1957).

80.

Malle, L., Vilmorin, L. de, Vivant, D.: Les amants, (1958).

81.

Malle, L., Rappeneau, J.-P.: Zazie dans le metro, (1960).

82.

Rouch, J., Morin, E.: Chronicle of a summer = Chronique d'été, (1961).

83.

Rozier, J.: Adieu Philippine,  
[http://encore.ulrls.lon.ac.uk/iii/encore/record/C\\_\\_Rb3302973\\_\\_Srozier%20adieu\\_Orightresult\\_X2?lang=eng&suite=cobalt](http://encore.ulrls.lon.ac.uk/iii/encore/record/C__Rb3302973__Srozier%20adieu_Orightresult_X2?lang=eng&suite=cobalt), (2003).

84.

Chabrol, C., Gegauff, P.: Les biches, (1968).

85.

Chabrol, C., Gegauff, P., Blake, N.: Que la bête meure,  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0014331B>, (1969).

86.

Rohmer, E.: Ma nuit chez Maud, (1969).

87.

Rohmer, E.: Pauline a la plage, (1982).

88.

Rivette, J., De Gregorio, E.: Celine et Julie vont en bateau, (1974).

89.

Rivette, J., Bonitzer, P., Laurent, C., Balzac, H. de: La belle noiseuse, (1991).

90.

Godard, J.-L.: Two or three things I know about her, (1966).

91.

Godard, J.L., Fry, N., Sinclair, M., Adkinson, D., Godard, J.L.: Weekend; and, Wind from the East: two films : [screenplays]. Lorrimer Publishing Ltd, London (47 Dean St., W.1) (1972).

92.

Godard, J.L., Miéville, A.-M., Sarde, A., Roussel, M., Detmers, M., Bonnaffé, J., Odent, C., Mérimée, P.: First name Carmen, (2007).

93.

Godard, J.-L.: For ever Mozart : 36 personnages en  
que  
^  
te d'histoire, (1996).

94.

Truffaut, F., Itard, J.M.G., Gruault, J.: The wild child. Les Films du Carrosse (1970).

95.

Truffaut, F., Richard, J.-L., Schiffman, S.: *La nuit Americaine*, (2008).

96.

La femme d' à côté,

[http://encore.ulrls.lon.ac.uk/iii/encore/record/C\\_\\_Rb3303192\\_\\_Sthe%20woman%20next%20door\\_P0%2C4\\_\\_Orightresult\\_X1?lang=eng&suite=cobalt](http://encore.ulrls.lon.ac.uk/iii/encore/record/C__Rb3303192__Sthe%20woman%20next%20door_P0%2C4__Orightresult_X1?lang=eng&suite=cobalt), (2011).

97.

Demy, J., Legrand, M., Reichenbach, F.: *The umbrellas of Cherbourg*,  
<https://vimeo.com/87040956>, (2005).

98.

Marker, C.: *Le train en marche* [The train rolls on], (1973).

99.

Marker, C.: *La jetée*; *Sans soleil*, (1962).

100.

Resnais, A., Semprún, J.: *La guerre est finie*, (1966).

101.

Resnais, A.: *Smoking / No Smoking*, (1993).

102.

Varda, A.: *Le bonheur*, (1964).

103.

Varda, A.: Daguerréotypes,  
[http://encore.ulrls.lon.ac.uk/iii/encore/record/C\\_\\_Rb2964117\\_\\_Svarda%20daguerreotypes\\_\\_Orightresult\\_X2?lang=eng&suite=cobalt](http://encore.ulrls.lon.ac.uk/iii/encore/record/C__Rb2964117__Svarda%20daguerreotypes__Orightresult_X2?lang=eng&suite=cobalt), (1974).

104.

Varda, A.: The beaches of Agnes, (2008).

105.

Malle, L.: Le souffle au coeur, (1971).

106.

Malle, L., Guare, J., Malle, L., Legrand, M., Lancaster, B., Piccoli, M., Sarandon, S., Héroux, D.: Atlantic City, (2008).

107.

Malle, L.: Au revoir les enfants, (1987).

108.

Varda, A.: Cleo de 5 a 7, (1961).

109.

Resnais, Alain, Duras, Marguerite: Hiroshima mon amour,  
<http://bobnational.net/record/210617>, (1959).

110.

Smith, A.: Agnès Varda. Manchester University Press, Manchester (1998).

111.

Orpen, V.: Cleo de 5 a 7 (Agnes Varda, 1961). I.B. Tauris, London (2007).

112.

Ungar, S., British Film Institute: Cleo de 5 a 7. Palgrave Macmillan, Basingstoke (2008).

113.

Mouton, J.: From Feminine Masquerade to Flaneuse: Agnes Varda's Cleo in the City. Cinema Journal. 40, 3-16 (2001). <https://doi.org/10.1353/cj.2001.0004>.

114.

Caryatids of Time: Temporality in the Cinema of Agnes Varda. PAJ: A Journal of Performance and Art. 19, 1-10 (1997).

115.

Brigitte Rollet: Paris Nous Appartient: Flânerie in Paris and Film. Film Quarterly. 61, 46-51 (2008).

116.

Roy Jay Nelson: Reflections in a Broken Mirror: Varda's Cléo de 5 à 7. The French Review. 56, 735-743 (1983).

117.

Flitterman-Lewis, S.: To desire differently: feminism and the French cinema. University of Illinois Press, Urbana (1990).

118.

Agnes, V.:

Cle

,  
o de 5

a

7, [http://www.worldcat.org/title/cleo-de-5-a-7/oclc/3634733&referer=brief\\_results](http://www.worldcat.org/title/cleo-de-5-a-7/oclc/3634733&referer=brief_results), (1962).

119.

Wilson, E.: Alain Resnais. Manchester University Press, Manchester (2009).

120.

Higgins, L.A.: New novel, new wave, new politics: fiction and the representation of history in postwar France. University of Nebraska Press, Lincoln (1996).

121.

Bersani, L., Dutoit, U.: Arts of impoverishment: Beckett, Rothko, Resnais. Harvard University Press, Cambridge, Mass (1993).

122.

Duras, M., Resnais, A., Seaver, R.: Hiroshima mon amour: [screenplay]. Grove Press, New York (2000).

123.

Bergman, Ingmar: Wild strawberries / Smultronstället, <http://bobnational.net/record/25898>, (1957).

124.

Bergman, Ingmar: Persona, <http://bobnational.net/record/63336>, (1966).

125.

Soila, T.: The cinema of Scandinavia. Wallflower Press, London (2005).

126.

Young, V.: *Cinema borealis: Ingmar Bergman and the Swedish ethos*. Avon Books, New York (1972).

127.

Cowie, P., *Scandinavian Films: Scandinavian cinema: a survey of the films and film-makers of Denmark, Finland, Iceland, Norway, and Sweden*. Tantivy Press on behalf of 'Scandinavian Films', London (1992).

128.

Singer, I.: *Ingmar Bergman, cinematic philosopher: reflections on his creativity*. MIT, Cambridge, Mass (2007).

129.

Kalin, J.: *The films of Ingmar Bergman*. Cambridge University Press, Cambridge (2003).

130.

Hubner, L.: *The films of Ingmar Bergman: illusions of light and darkness*. Palgrave Macmillan, Basingstoke (2007).

131.

Cohen, H.I.: *Ingmar Bergman: the art of confession*. Twayne, New York (1993).

132.

Gibson, A.: *The rite of redemption in the films of Ingmar Bergman: the Rite, the Virgin spring, Hour of the wolf, Shame, Passion of Anna, the Touch, Cries and whispers*. E. Mellen Pr, Lewiston (1993).

133.

Bergman, I.: *The magic lantern: an autobiography*. Penguin, London (1988).

134.

Bergman, I.: *Images: my life in film*. Arcade, New York (1994).

135.

Steene, B.: *Ingmar Bergman: a reference guide*. Amsterdam University Press, Amsterdam (2005).

136.

Trnqvist, E.: *Between stage and screen: Ingmar Bergman directs*. Amsterdam University Press, Amsterdam (1995).

137.

Blackwell, M.J.: *Gender and representation in the films of Ingmar Bergman*. Camden House, Columbia, SC, USA (1997).

138.

French, P., French, K.: *Wild strawberries*. BFI Publishing, London (1995).

139.

Bergman, I., Malmström, L., Kushner, D.: *Wild strawberries: a film [screenplay]*. Lorrimer Publishing Ltd, London (1970).

140.

Trnqvist, E.: *Between stage and screen: Ingmar Bergman directs*. Amsterdam University Press, Amsterdam (1995).

141.

Michaels, L.: *Ingmar Bergman's Persona*. Cambridge University Press, Cambridge (2000).

142.

Ohlin, P.: Wordless secrets: Ingmar Bergman's Persona : modernist crisis & canonical status. Wales Academic Press, Cardiff (2011).

143.

Bergman, I., Bergman, I.: Persona and Shame: the screenplays of Ingmar Bergman. Calder and Boyars, London (1972).

144.

Trnqvist, E.: Between stage and screen: Ingmar Bergman directs. Amsterdam University Press, Amsterdam (1995).

145.

Enquist, P.O., Bergman, I., Sjostrom, V.: The phantom carriage; The image makers.

146.

Dreyer, C.T., Delteil, J., Einhorn, R.: The passion of Joan of Arc: [REGION 1 DVD], (1928).

147.

Sjostrom, V., Marion, F.: The wind, (1927).

148.

Dreyer, C.T., Nielsen, E., Nielsen, T., Malberg, H., Christensen, E.H., Lerdorff Rye, P., Kristiansen, C., Federspiel, B., Munk, K.: Ordet,  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/005076AE>, (2006).

149.

Troell, J., Forslund, B., Moberg, V.: The emigrants, (1971).

150.

Troell, J., Forslund, B., Moberg, V.: The new land, (1972).

151.

Hallström, L., Jönsson, R.: My life as a dog,

<https://learningonscreen.ac.uk/ondemand/index.php/prog/0006F372>, (1985).

152.

Axel, G.: Babette's feast,

<https://learningonscreen.ac.uk/ondemand/index.php/prog/001432ED>, (2004).

153.

August, B.: Pelle the conqueror, (1988).

154.

Andersson, R.: Songs from the second floor: [REGION 1 DVD], (2000).

155.

Hamer, B., Bergmark, J.: Kitchen stories,

<https://learningonscreen.ac.uk/ondemand/index.php/prog/005436DC>, (2004).

156.

Bergman, I.: Sawdust and tinsel,

<https://learningonscreen.ac.uk/ondemand/index.php/prog/006E0B62>, (2012).

157.

Bergman, I.: Smiles of a summer night,  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001B743D>, (1955).

158.

Bergman, I.: The seventh seal: [50th anniversary special edition], (1957).

159.

Bergman, I.: Jungfrukällen, (The Virgin Spring 1960),  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001D27C6>, (2007).

160.

Bergman, I.: Såsom i en spegel, (Through a Glass Darkly, 1961),  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001BD831>, (1961).

161.

Bergman, I.: Nattvardsgästerna, (Winter Light, 1962),  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0005DC17>, (1962).

162.

Bergman, I.: The passion of Anna, (1969).

163.

Bergman, I.: Cries and whispers,  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001BD519>, (1972).

164.

Bergman, I., Nykvist, S., Ullmann, L., Josephson, E., Andersson, B., Lindblom, G.: Scenes from a marriage, <https://learningonscreen.ac.uk/ondemand/index.php/prog/00204CA6>, (2003).

165.

Bergman, I.: Autumn sonata,  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/001B7F05>, (1978).

166.

Bergman, I.: Fanny and Alexander,  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/000D94C8>, (2009).

167.

Buñuel, Luis: Viridiana, (1961).

168.

Kinder, M.: Blood cinema: the reconstruction of national identity in Spain. University of California Press, Berkeley (1993).

169.

Besas, P.: Behind the Spanish lens: Spanish cinema under fascism and democracy. Arden Press, Denver (1985).

170.

Higginbotham, V.: Spanish film under Franco. University of Texas Press, Austin (1988).

171.

Edwards, G.: Indecent exposures: Bunuel, Saura, Erice & Almodovar. Boyars, London (1995).

172.

Peter Harcourt: Luis Buñuel: Spaniard and Surrealist. Film Quarterly. 20, 2-19 (1967).

173.

Buñuel, L., Israel, A.: *My last breath*. Vintage, London (1994).

174.

Buñuel, L., Alejandro, J., Bozzetti, P.: *Viridiana*. Heinemann, Portsmouth, N.H. (1996).

175.

Buñuel, L.: *An unspeakable betrayal: selected writings of Luis Buñuel*. University of California Press, Berkeley, Calif (2000).

176.

Evans, P.W.: *Spanish cinema: the auteurist tradition*. Oxford University Press, Oxford (1999).

177.

Dalí, S., Buñuel, L.: *Un chien andalou*, (2005).

178.

Buñuel, L., Dalí, S., Short, R., Lopez Linares, J.L., Rioyo, J.: *Un chien andalou; L'age d'or*, (1928).

179.

Buñuel, L., Alcoriza, L., Danciger, O.: *Los olvidados*, (1950).

180.

Buñuel, L.: *Terre sans pain*, (1932).

181.

Buñuel, L., Altolaguirre, M., Solano Galeana, L., Cabada, J. de la: Mexican bus ride, (1951).

182.

Buñuel, L.: Simón del desierto, (1965).

183.

Buñuel, L., Alejandro, J.: Tristana, (1970).

184.

Buñuel, L., Carrière, J.-C.: Belle de jour, (1967).

185.

Buñuel, L., Carrière, J.-C.: The discreet charm of the bourgeoisie, (1972).

186.

Dreyer, C.T.: The passion of Joan of Arc, (2012).

187.

Rossellini, R., Bellini, G., Fabrizi, A.: Francesco giullare di Dio, (2005).

188.

Bresson, R., Bernanos, G., Burel, L.-H., Sussfeld, R., Grunenwald, J.-J., Carré, L., Laydu, C., Riveyre, J.: Diary of a country priest, (2008).

189.

Dreyer, C.T., Nielsen, E., Nielsen, T., Malberg, H., Christensen, E.H., Lerdorff Rye, P., Kristiansen, C., Federspiel, B., Munk, K.: *Ordet*,  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/005076AE>, (2006).

190.

Bergman, I.: *Det sjunde inseglet*, (The Seventh Seal: [50th anniversary special edition]),  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0005A5DC>, (1957).

191.

Bergman, I., Thulin, I., Lindblom, G., Malmsten, B., Jahnberg, H., Lindstrom, J., Nykvist, S., Ryghe, U., Svensk filmindustri: *The silence*. AB Svensk Filmindustri / Tartan Video (2001).

192.

Pasolini, P.P.: *The gospel according to St Matthew*, (1964).

193.

Sarah, K., Howard, S.: *Marjoe*, <http://explore.bfi.org.uk/4ce2b69eb7f82>, (1972).

194.

Kieslowski, K., Piesiewicz, K.: *Ten commandments: parts 1-5*, (1988).

195.

Kieslowski, K., Piesiewicz, K.: *Ten commandments: parts 6-10*, (1988).

196.

Arcand, D., Bluteau, L., Wilkening, C., Tremblay, J.-M., Girard, R., Lepage, R., Dufaux, G.: *Jesus of Montreal*, (2006).

197.

Nana, M.: *Habemus Papam*,  
<http://collections-search.bfi.org.uk/web/Details/ChoiceFilmWorks/150744551>, (2011).

198.

García Ballester, L., Bardem, J.A.: *Bienvenido Mister Marshall*, (1952).

199.

Bardem, J.A.: *Death of a cyclist*, (1955).

200.

Saura, C., Fons, A.: *La Caza*, (1965).

201.

Saura, C.: *El jardín de las delicias* (*Garden of Delights*), (1970).

202.

Erice, V., Santos, A.F.: *The spirit of the beehive*,  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/004F414C>, (1973).

203.

Borau, J.L.: *Furtivos* (*Poachers*), (1975).

204.

Kluge, Alexander: *Die Artisten in der Zirkuskuppel: ratlos* / *Artists in the Circus Tent : Clueless*, (1967).

205.

Fassbinder, Rainer Werner: *Fear eats the soul / Angst essen Seele auf*, (1973).

206.

Rentschler, E.: *West German filmmakers on film: visions and voices*. Holmes & Meier, New York (1988).

207.

Knight, J.: *New German cinema: images of a generation*. Wallflower, London (2004).

208.

Knight, J.: *Women and the new German cinema*. Verso, London (1992).

209.

Flinn, C.: *The new German cinema: music, history, and the matter of style*. University of California Press, Berkeley, Calif (2004).

210.

Elsaesser, T.: *New German cinema: a history*. British Film Institute, [London] (1989).

211.

Eric Rentschler: Kluge, Film History, and Eigensinn: A Taking of Stock from the Distance. *New German Critique*. 109-124 (1984).

212.

Stuart Liebman: Why Kluge? *October*. 46, 4-22 (1988).

213.

Andrew Bowie: Alexander Kluge: An Introduction. *Cultural Critique*. 111-118 (1986).

214.

Alexander Kluge, Tamara Evans and Stuart Liebman: The Assault of the Present on the Rest of Time. *New German Critique*. 11–22 (1990).

215.

Miriam Hansen: Reinventing the Nickelodeon: Notes on Kluge and Early Cinema. *October*. 46, 178–198 (1988).

216.

Serpentine Gallery, Colomina, B.: Thomas Demand: a conservation between Alexander Kluge and Thomas Demand. Serpentine Gallery, in cooperation with Schirmer/Mosel, London (2006).

217.

Alexander Kluge, Thomas Y. Levin and Miriam B. Hansen: On Film and the Public Sphere. *New German Critique*. 206–220 (1982).

218.

Timothy Corrigan: The Commerce of Auteurism: A Voice without Authority. *New German Critique*. 43–57 (1990).

219.

Cottingham, L.: *Fear eats the soul*. BFI, London (2005).

220.

Elsaesser, T.: *Fassbinder's Germany: history, identity, subject*. Amsterdam University Press, Amsterdam (1996).

221.

Kardish, L., Lorenz, J., Museum of Modern Art (New York, N.Y): Rainer Werner Fassbinder. Museum of Modern Art, New York (1997).

222.

Watson, W.S.: Understanding Rainer Werner Fassbinder: film as private and public art. University of South Carolina Press, Columbia, S.C (1996).

223.

Sheila Johnston: A Star Is Born: Fassbinder and the New German Cinema. New German Critique. 57-72 (1982).

224.

Paul Thomas: Fassbinder: The Poetry of the Inarticulate. Film Quarterly. 30, 2-17 (1977).

225.

Musil, R., Schlöndorff, V., Asmodi, H.: Der Junge Törless, (1966).

226.

Kluge, A.: Abschied von gestern; Gelegenheitsarbeit einer Sklavin, (2007).

227.

Kluge, A.: Wilder Reiter GmbH, (1967).

228.

Herzog, W.: Lebenszeichen (Signs of Life),  
[http://www.amazon.co.uk/Signs-Life-DVD-Region-NTSC/dp/B0009KA7D6/ref=sr\\_1\\_3?s=dvd&ie=UTF8&qid=1406289161&sr=1-3&keywords=herzog+signs+of+life](http://www.amazon.co.uk/Signs-Life-DVD-Region-NTSC/dp/B0009KA7D6/ref=sr_1_3?s=dvd&ie=UTF8&qid=1406289161&sr=1-3&keywords=herzog+signs+of+life), (1967).

229.

Wenders, W., Handke, P.: The goalkeeper's fear of the penalty, (1972).

230.

Herzog, W.: Aguirre: wrath of God, (1973).

231.

Herzog, W.: Fitzcarraldo, (1982).

232.

Blank, L., Gosling, M., Goodwin, M.: Burden of dreams, (1982).

233.

Wenders, W., Handke, P.: Der Himmel über Berlin (Wings of Desire, 1987), (1987).

234.

Syberberg, H.J.: Our Hitler, a film from Germany, (2007).

235.

von Trotta, M.: Second Awakening of Christina Klages, (1977).

236.

Sander, H.: Helke Sander collection, (2005).

237.

Palance, J., Adlon, P., Pounder, C.C.H., Sägebrecht, M., Adlon, E., Kaufman, C., Aquila, G., Calhoun, M., Flagg, D., Pelemele Films, Arrow Films (Firm): Bagdad Cafe, (2002).

238.

Becker, W., Lichtenberg, B.: Goodbye Lenin, (2003).

239.

Fassbinder, R.W.: Love is colder than death, (2003).

240.

Fassbinder, R.W., Fengler, M.: Why does Herr R. run amok ?, (1969).

241.

Fassbinder, R.W.: The merchant of four seasons, (1971).

242.

Fassbinder, R.W.: The bitter tears of Petra von Kant, (1972).

243.

Fassbinder, R.W., Fontane, T.: Effi Briest, (1974).

244.

Fassbinder, R.W.: Fox and his friends, (1975).

245.

Fassbinder, R.W., Stoppard, T., Nabokov, V.V.: Despair, (1978).

246.

Fassbinder, R.W., Märthesheimer, P., Frohlich, P.: The marriage of Maria Braun, (1978).

247.

Fassbinder, R.W., Döblin, A.: Berlin Alexanderplatz: [complete series], (1979).

248.

Fassbinder, R.W., Frohlich, P., Martesheimer, P.: Lola, (1982).

249.

Fassbinder, R.W., Märthesheimer, P., Frohlich, P.: Veronika Voss, (1981).

250.

Forman, Milos, Passer, Ivan, Papousek, Jaroslav: The firemen's ball / Hori, má penenko, (1967).

251.

Chytilova, Vera, Krumbachova, Ester, Juracek, Pavel: Daisies / Sedmikrásky, (1966).

252.

Hames, P.: The Czechoslovak new wave. Wallflower, London (2005).

253.

ROBIN BATES: Journal of the University Film Association. 29, 37-42 (1977).

254.

Frantisek, D.: The Czechoslovakian Academy of Arts 20.1 (1968): 11-14. 20, 11-14 (1968).

255.

Owen, J.L.: Avant-garde to new wave: czechoslovak cinema, surrealism and the sixties. Berghahn Books, New York (2013).

256.

Buchar, R.: Czech new wave filmmakers in interviews. McFarland, Jefferson (2004).

257.

Zalman, J.: Question marks on the New Czechoslovak Cinema. 21, 18-27 (68)AD.

258.

Mazierska, E.: Masculinities in Polish, Czech and Slovak cinema: Black Peters and men of marble. Berghahn Books, New York (2008).

259.

Mazierska, E.: Masculinities in Polish, Czech and Slovak cinema: Black Peters and men of marble. Berghahn Books, New York (2008).

260.

Radkiewicz, M.: Angry Young Girls: Gender representations in Věra Chytilová's Sedmikrásky and Pasti, pasti, pastičky. 2.,

261.

Cua Lim, B.: Dolls in Fragments: Daisies as Feminist Allegory. 16: 2, 37-77.

262.

Menzel, J., Hrabal, B.: Closely observed trains, (1966).

263.

Kadar, J., Klos, E.: Obchod na kortze (The Shop On Main Street), (1965).

264.

Jakubisko, J.: Deserters and pilgrims,  
<http://www.jakubiskofilm.com/en/movies/15-deserters-and-pilgrims/>, (1968).

265.

Jasny, V.: Vsichni dobrí rodachi (All My Compatriots), (1969).

266.

Brynych, Z.: ...a páty jezdec je Strach (...and the Fifth Horseman Is Fear), (1965).

267.

Forman, M., Brejchová, J., Sebánek, J., Pucholt, V.: Blonde in love = Lásky jedné plavovlásky, (2011).

268.

Forman, M.: Černý Petr (Black Peter), (1964).

269.

Chytilova, V.: O necem jinem (Something Different), <http://www.imdb.com/title/tt0057374/>, (1963).

270.

Schlondorff, V., Trotta, M. von, Böll, H.: The lost honor of Katharine Blum, (1975).

271.

Jack Zipes: The Political Dimensions of The Lost Honor of Katharina Blum. New German Critique. 75–84 (1977).

272.

Siebel, A.: The carnival of repression: German left-wing politics and The Lost Honor of Katharina Blum. In: A companion to literature and film. pp. 148–164. Blackwell, Malden, Mass (2008).

273.

Costa-Gavras: Z, (200)AD.

274.

Bertolucci, B., Moravia, A.: Il conformista (The conformist),  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00527B1E>, (1970).

275.

Hauff, R.: Stammheim: die Baader-Meinhof-Gruppe vor Gericht, (1986).

276.

Sorrentino, P.: Il Divo: La spettacolare vita di Giulio Andreotti = The spectacular life of Giulio Andreotti, (2008).

277.

Garrone, M., Saviano, R., Braucci, M., Chiti, U., Gregorio, G.D., Gaudioso, M.: Gomorrah, (2008).

278.

Almodóvar, Pedro: Pepi, Luci, Bom and other Women on the Heap / Pepi, Luci, Bom y otras chicas del montón, (1980).

279.

Saura, C., Manas, A., García Lorca, F.: *Bodas de sangre / Blood wedding*, (1981).

280.

Nichetti, M., Monti, M.: *The icicle thief*, (1989).

281.

Vernon, K.M., Morris, B.B.: *Post-Franco, postmodern: the films of Pedro Almodóvar*. Greenwood Press, Westport, Conn (1995).

282.

Hopewell, J., British Film Institute: *Out of the past: Spanish cinema after Franco*. British Film Institute, London (1986).

283.

Besas, P.: *Behind the Spanish lens: Spanish cinema under fascism and democracy*. Arden Press, Denver (1985).

284.

Vernon, K.M., Morris, B.B.: *Post-Franco, postmodern: the films of Pedro Almodóvar*. Greenwood Press, Westport, Conn (1995).

285.

Edwards, G.: *Indecent exposures: Bunuel, Saura, Erice & Almodovar*. Boyars, London (1995).

286.

Smith, P.J.: *Desire unlimited: the cinema of Pedro Almodovar*. Verso, London (2000).

287.

Allinson, M.: *A Spanish labyrinth: the films of Pedro Almodóvar*. I.B. Tauris, London (2001).

288.

Almodóvar, P., Strauss, F., Baignères, Y.: *Almodóvar on Almodóvar*. Faber and Faber, London (1996).

289.

Rosella Simonari: Bringing 'Carmen' Back to Spain: Antonio Gades's Flamenco Dance in Carlos Saura's Choreofilm. *Dance Research: The Journal of the Society for Dance Research*. 26, 189–203 (2008).

290.

Washabaugh, W.: *Flamenco: passion, politics and popular culture*. Berg, Oxford (1996).

291.

Washabaugh, W.: *Flamenco: passion, politics and popular culture*. Berg, Oxford (1996).

292.

H. Marshall Leicester, Jr.: Discourse and the Film Text: Four Readings of 'Carmen'. *Cambridge Opera Journal*. 6, 245–282 (1994).

293.

David Wills: Carmen: Sound/Effect. *Cinema Journal*. 25, 33–43 (1986).

294.

D'Lugo, M.: *The films of Carlos Saura: the practice of seeing*. Princeton University Press, Princeton (1991).

295.

Saura, C., Willem, L.M.: Carlos Saura: interviews. University Press of Mississippi, Jackson (2003).

296.

Saura, C., Fons, A.: La Caza, (1965).

297.

Saura, C.: El jardín de las delicias (Garden of Delights), (1970).

298.

Saura, C.: La prima Angélica (Cousin Angelica), <http://www.imdb.com/title/tt0072030/>, (1974).

299.

Saura, C.: Mamá cumple 100 años (Mama Turns 100),  
[http://www.imdb.com/title/tt0079517/?ref\\_=nm\\_flmg\\_wr\\_26](http://www.imdb.com/title/tt0079517/?ref_=nm_flmg_wr_26), (1979).

300.

Saura, C.: Deprisa, deprisa (Fast, Fast),  
[http://www.imdb.com/title/tt0082259/?ref\\_=nm\\_flmg\\_wr\\_25](http://www.imdb.com/title/tt0082259/?ref_=nm_flmg_wr_25), (1981).

301.

Saura, C.: Buñuel y la mesa del Rey Salomón, (2001).

302.

Almodóvar, P.: Dark habits, (1983).

303.

Almodóvar, P.: The law of desire, (1987).

304.

Almodóvar, P.: Women on the verge of a nervous breakdown, (1988).

305.

Almodóvar, P.: High heels,  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0B215C23>, (1991).

306.

Almodóvar, P.: All about my mother,  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/00104F91>, (1999).

307.

Almodóvar, P.: Volver,  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0061CD6D>, (2006).

308.

Almodovar, P.: I'm so excited, [http://encore.ulrls.lon.ac.uk/iii/encore/record/C\\_\\_Rb3290741](http://encore.ulrls.lon.ac.uk/iii/encore/record/C__Rb3290741), (2013).