

# IT313: Italian Cinema I: Envisioning the Nation

[View Online](#)

[1]

Áine O'Healy 1988. Re-envisioning Moravia: Godard's 'Le Mépris' and Bertolucci's 'Il conformista'. *Annali d'Italianistica*. 6, (1988), 148–161.

[2]

Andall, J. and Duncan, D. 2005. Italian colonialism: legacy and memory. Peter Lang.

[3]

Angelone, AnitaClò, Clarissa 2011. Other visions: Contemporary Italian documentary cinema as counter-discourse. *Studies in Documentary*. 5, 2 (2011), 83–89.

[4]

Antonello, P. and Mussgnug, F. 2009. Postmodern impegno: ethics and commitment in contemporary Italian culture. Peter Lang.

[5]

Barański, Z.G. and University College, Dublin. Foundation for Italian Studies 1999. Pasolini old and new: surveys and studies. Four Courts Press for the Foundation for Italian Studies, University College Dublin.

[6]

Bazin, A. and Gray, H. 2005. What is cinema?. University of California Press.

[7]

Bertellini, G. 2004. The cinema of Italy. Wallflower.

[8]

Bertellini, G. 2004. The cinema of Italy. Wallflower.

[9]

Bertellini, G. 2004. The cinema of Italy. Wallflower.

[10]

Bertellini, G. 2004. The cinema of Italy. Wallflower.

[11]

Bertellini, G. 2004. The cinema of Italy. Wallflower.

[12]

Bondanella, P. 1993. The films of Roberto Rossellini. Cambridge University Press.

[13]

Bondanella, P.E. 2001. Italian cinema: from Neorealism to the present. Continuum.

[14]

Bondanella, P.E. 2001. Italian cinema: from Neorealism to the present. Continuum.

[15]

Bondanella, P.E. 2014. The Italian cinema book. British Film Institute.

[16]

Bondanella, P.E. 2014. The Italian cinema book. British Film Institute.

[17]

Bonsaver, G. 2001. The egocentric Cassandra of the left: Representations of politics in the films of Nanni Moretti. *The Italianist*. 21, 1 (Jun. 2001), 158-183.

DOI:<https://doi.org/10.1179/ita.2001.21.1.158>.

[18]

Bonsaver, Guido Golden Door. *Sight and Sound*. 17, 16-18.

[19]

Bonsaver, Guido The Rome cell. *Sight and Sound*. 14, 28-29.

[20]

Bordwell, D. et al. 2017. *Film art: an introduction*. McGraw-Hill Education.

[21]

Borroni, Chiara C'era una volta la Terra Promessa. *Cineforum*. 46, 43-46.

[22]

Branigan, E. 1984. Point of view in the cinema: a theory of narration and subjectivity in classical film. Mouton.

[23]

Brizio-Skov, F. 2011. Popular Italian cinema: culture and politics in a postwar society. I.B.

Tauris.

[24]

Brook, C.J. 2009. Marco Bellocchio: the cinematic I in the political sphere. University of Toronto Press.

[25]

Brunetta, G.P. 2009. The history of Italian cinema: a guide to Italian film from its origins to the twenty-first century. Princeton University Press.

[26]

Brunetta, G.P. 2009. The history of Italian cinema: a guide to Italian film from its origins to the twenty-first century. Princeton University Press.

[27]

Brunette, P. 1987. Roberto Rossellini. Oxford University Press.

[28]

Cantini, M. ed. 2013. Italian women filmmakers and the gendered screen. Palgrave Macmillan.

[29]

Celli, C. and Cottino-Jones, M. 2007. A new guide to Italian cinema. Palgrave Macmillan.

[30]

Chaudhuri, S. 2006. Feminist film theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed. Routledge.

[31]

Cincinelli, S. 2009. *I migranti nel cinema italiano*. Kappa.

[32]

Cincinelli, S. 2009. *I migranti nel cinema italiano*. Kappa.

[33]

Dalle Vacche, A. 1992. *The body in the mirror: shapes of history in Italian cinema*. Princeton University Press.

[34]

Dalle Vacche, A. 1992. *The body in the mirror: shapes of history in Italian cinema*. Princeton University Press.

[35]

Deborah Amberson 2009. Battling History: Narrative Wars in Roberto Rossellini's *Paisà*. *Italica*. 86, 3 (2009), 392–407.

[36]

D'Onofrio, Emanuele 2010. Percorsi di identità narrativa nella memoria difficile: La musica in *I cento passi* e *Buongiorno, notte*. ., 30, 2 (2010), 219–244.

[37]

D'Onofrio, Emanuele 2010. Percorsi di identità narrativa nella memoria difficile: La musica in *I cento passi* e *Buongiorno, notte*. ., 30, 2 (2010), 219–244.

[38]

Drake, R. 1995. *The Aldo Moro murder case*. Harvard University Press.

[39]

Drake, Richard 2006. The Aldo Moro Murder Case in Retrospect. *Journal of Cold War Studies*. 8, 2 (2006), 114–125.

[40]

Filippelli, S. 2015. Tutto parla di te: La trilogia materna di Alina Marazzi. *The Italianist*. 35, 2 (Jun. 2015), 272–283. DOI:<https://doi.org/10.1179/0261434015Z.000000000120>.

[41]

Forgacs, D. et al. 2000. Roberto Rossellini: magician of the real. bfi Publishing.

[42]

Fredric Jameson 1986. On Magic Realism in Film. *Critical Inquiry*. 12, 2 (1986), 301–325.

[43]

Glynn, R. et al. 2012. Terrorism, Italian style: representations of political violence in contemporary Italian cinema. Institute of Germanic & Romance Studies, School of Advanced Study, University of London.

[44]

Glynn, R. et al. 2012. Terrorism, Italian style: representations of political violence in contemporary Italian cinema. Institute of Germanic & Romance Studies, School of Advanced Study, University of London.

[45]

Greene, N. 1990. Pier Paolo Pasolini: cinema as heresy. Princeton University Press.

[46]

Gundle, S. and Rinaldi, L. 2007. Assassinations and murder in modern Italy: transformations in society and culture. Palgrave Macmillan.

[47]

HEYER-CAPUT, MARGHERITA1 2013. For a Cinema of Inbetween-ness: Emanuele Crialese's *Nuovomondo* (2006). *Italica*. 90, 2 (2013), 272-285.

[48]

Kolker, R.P. and British Film Institute 1985. *Bernardo Bertolucci*. British Film Institute.

[49]

Landy, M. 2000. *Italian film*. Cambridge University Press.

[50]

Landy, M. 2000. *Italian film*. Cambridge University Press.

[51]

Landy, M. 2000. *Italian film*. Cambridge University Press.

[52]

Lee, Marshall The Silvio lining. *Sight and Sound*. 16, 20-24.

[53]

Lombardi, G. and Uva, C. eds. 2016. *Italian political cinema: public life, imaginary, and identity in contemporary Italian film*. Peter Lang.

[54]

Lombardi, G. and Uva, C. eds. 2016. *Italian political cinema: public life, imaginary, and identity in contemporary Italian film*. Peter Lang.

[55]

Lombardi, G. and Uva, C. eds. 2016. Italian political cinema: public life, imaginary, and identity in contemporary Italian film. Peter Lang.

[56]

Lombardi, G. and Uva, C. eds. 2016. Italian political cinema: public life, imaginary, and identity in contemporary Italian film. Peter Lang.

[57]

Lositzky, Y. 1995. The radical faces of Godard and Bertolucci. Wayne State University Press.

[58]

Luca Caminati 2006. The Return of History: Gianni Amelio's 'Lamerica', Memory, and National Identity. *Italica*. 83, 3 (2006), 596–608.

[59]

Luciano, B. and Scarpa, S. 2013. Reframing Italy: new trends in Italian women's filmmaking. Purdue University Press.

[60]

Marcus, M.J. 2002. After Fellini: national cinema in the postmodern age. Johns Hopkins University Press.

[61]

Marcus, M.J. 2002. After Fellini: national cinema in the postmodern age. Johns Hopkins University Press.

[62]

Marcus, M.J. 2002. After Fellini: national cinema in the postmodern age. Johns Hopkins

University Press.

[63]

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

[64]

Maura Bergonzoni Alina Marazzi's *Un'ora sola ti vorrei* and *Vogliamo anche le rose*: The personal stands for the political. Studies in Documentary Film.

[65]

Mazierska, E. and Rascaroli, L. 2004. The cinema of Nanni Moretti: dreams and diaries. Wallflower.

[66]

Millicent Marcus Palimpsest versus Pastiche: Revisiting Neo-realism in the 1990s. Annali. 56-68.

[67]

Mulvey, L. 2008. Visual and other pleasures. Palgrave Macmillan.

[68]

Nathan, V. 2017. Marvelous bodies: Italy's new migrant cinema. Purdue University Press.

[69]

Nowell-Smith, G. et al. 1996. The companion to Italian cinema. Cassell.

[70]

O'Leary, A. 2011. *Tragedia all'italiana: Italian cinema and Italian terrorisms, 1970-2010.* Peter Lang.

[71]

O'Leary, Alan 2010. Italian cinema and the 'anni di piombo.'. *Journal of European Studies.* 40, 3 (2010), 243–257. DOI:<https://doi.org/10.1177/0047244110371912>.

[72]

Orr, Christopher Pasolini's Accattone, or Naturalism and Its Discontents. *Film Criticism (ARCHIVE).* 19, 54–66.

[73]

Pasolini, P.P. 1972. *Empirismo eretico.* Garzanti.

[74]

Paul Sutton 'Say Something Left-Wing!' Nanni Moretti's *Il Caimano.* *Studies in European Cinema.*

[75]

Rascaroli, L. et al. 2014. *Amateur filmmaking: the home movie, the archive, the web.* Bloomsbury Academic.

[76]

Rascaroli, L. 2005. Carlo Mazzacurati, Silvio Soldini, and Gianni Amelio: Highways, Side Roads, and Borderlines – the New Italian Road Movie. *Italian cinema: new directions.* Peter Lang. 251–272.

[77]

Renga, D. 2013. *Unfinished business: screening the Italian Mafia in the new millennium.* University of Toronto Press.

[78]

Rhodes, J.D. 2007. Stupendous, miserable city: Pasolini's Rome. University of Minnesota Press.

[79]

Rigoletto, S. 2012. Contesting National Memory: Masculine Dilemmas and Oedipal Scenarios in Bernardo Bertolucci's *La Piovra*. *Journal of Italian Studies*. 67, 1 (Mar. 2012), 120–142. DOI:<https://doi.org/10.1179/174861812X13202431699994>.

[80]

Rohdie, S. 1995. The passion of Pier Paolo Pasolini. BFI Publishing.

[81]

Rossellini, R. and Aprà, A. 1987. Il mio metodo: scritti e interviste. Marsilio.

[82]

Ruberto, L.E. and Wilson, K.M. 2007. Italian neorealism and global cinema. Wayne State University Press.

[83]

Rumble, P.A. and Testa, B. 1994. Pier Paolo Pasolini: contemporary perspectives. University of Toronto Press.

[84]

Schoonover, K. 2012. Brutal vision: the neorealist body in postwar Italian cinema. University of Minnesota Press.

[85]

Sciascia, L. 1978. *L'affaire Moro*. Sellerio.

[86]

Silverman, K. 1988. *The acoustic mirror: the female voice in psychoanalysis and cinema*. Indiana University Press.

[87]

Sitney, P.A. 2013. *Vital crises in Italian cinema: iconography, stylistics, politics*. Oxford University Press.

[88]

Sitney, P.A. 2013. *Vital crises in Italian cinema: iconography, stylistics, politics*. Oxford University Press.

[89]

Small, Pauline 2005. Giordana's *I cento passi*: renegotiating the Mafia codes. *New Cinemas: Journal of Contemporary Film*. III, 1 (2005), 41-54.

[90]

Sorlin, P. 1996. *Italian national cinema, 1896-1996*. Routledge.

[91]

Stefania Benini 'A face, a name, a story': Women's identities as life stories in Alina Marazzi's cinema. *Studies in European Cinema*.

[92]

SUSANNA SCARPARO and BERNADETTE LUCIANO 2010. The Personal is Still Political: Films 'by and for Women' by the New documentariste. *Italica*. 87, 3 (2010), 488-503.

[93]

Tagliani, G. 2014. Depicting life, analysing the power: The 'actuality' of Italian cinema. *Journal of Italian Cinema & Media Studies*. 2, 2 (Jun. 2014), 199–214.  
DOI:[https://doi.org/10.1386/jicms.2.2.199\\_1](https://doi.org/10.1386/jicms.2.2.199_1).

[94]

Tonetti, C. 1995. *Bernardo Bertolucci: the cinema of ambiguity*. Twayne.

[95]

Viano, M.S. 1993. *A certain realism: making use of Pasolini's film theory and practice*. University of California Press.

[96]

Vighi, F. 2006. Traumatic encounters in Italian film: locating the cinematic unconscious. *Intellect*.

[97]

Vighi, F. 2006. Traumatic encounters in Italian film: locating the cinematic unconscious. *Intellect*.

[98]

Wagstaff, C. 2012. *Il conformista (The conformist)*. Palgrave Maxmillan.

[99]

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

[100]

Willemen, P. and British Film Institute 1977. *Pier Paolo Pasolini*. British Film Institute.

[101]

Wood, M.P. 2005. Italian cinema. Berg.

[102]

Wood, M.P. 2005. Italian cinema. Berg.

[103]

Zagarrio, V. 2016. Not Even in a Dream. Emigration and immigration in new Italian cinema. Journal of Italian Cinema & Media Studies. 4, 3 (Jul. 2016), 421–438.  
DOI:[https://doi.org/10.1386/jicms.4.3.421\\_1](https://doi.org/10.1386/jicms.4.3.421_1).

[104]

Zambenedetti, A. 2006. Multiculturalism in New Italian Cinema. Studies in European Cinema. 3, 2 (2006).

[105]

Conformista, Il/The Conformist. Sight and Sound. 4, 303–312.

[106]

2011. The Sight and Sound of Albanian Migration in Contemporary Italian Cinema. New Readings. 8, 1 (2011).