

IT313: Italian Cinema I: Envisioning the Nation

[View Online](#)

-
1.
Bondanella, P. E. Italian cinema: from Neorealism to the present. (Continuum, 2001).
 2.
Bondanella, P. E. The Italian cinema book. (British Film Institute, 2014).
 3.
Brunetta, G. P. The history of Italian cinema: a guide to Italian film from its origins to the twenty-first century. (Princeton University Press, 2009).
 4.
Marcus, M. J. After Fellini: national cinema in the postmodern age. (Johns Hopkins University Press, 2002).
 5.
Landy, M. Italian film. vol. National film traditions (Cambridge University Press, 2000).
 6.
Wood, M. P. Italian cinema. (Berg, 2005).
 - 7.

Bondanella, P. The films of Roberto Rossellini. vol. Cambridge film classics (Cambridge University Press, 1993).

8.

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

9.

Rossellini, R. & Aprà, A. Il mio metodo: scritti e interviste. vol. Cinema (Marsilio, 1987).

10.

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

11.

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

12.

Landy, M. Italian film. vol. National film traditions (Cambridge University Press, 2000).

13.

Bertellini, G. The cinema of Italy. vol. 24 frames (Wallflower, 2004).

14.

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

15.

Bazin, A. & Gray, H. What is cinema? (University of California Press, 2005).

16.

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

17.

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

18.

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

19.

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

20.

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

21.

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

22.

Pasolini, P. P. Empirismo eretico. (Garzanti, 1972).

23.

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

24.

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

25.

Willemen, P. & British Film Institute. *Pier Paolo Pasolini*. (British Film Institute, 1977).

26.

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

27.

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

28.

Bertellini, G. *The cinema of Italy*. (Wallflower, 2004).

29.

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

30.

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

31.

Bertellini, G. The cinema of Italy. vol. 24 frames (Wallflower, 2004).

32.

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

33.

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

34.

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

35.

Italian political cinema: public life, imaginary, and identity in contemporary Italian film. vol. volume 1 (Peter Lang, 2016).

36.

Cincinelli, S. I migranti nel cinema italiano. (Kappa, 2009).

37.

Nathan, V. Marvelous bodies: Italy's new migrant cinema. vol. volume 70 (Purdue University Press, 2017).

38.

Italian political cinema: public life, imaginary, and identity in contemporary Italian film. vol. volume 1 (Peter Lang, 2016).

39.

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

40.

Bertellini, G. *The cinema of Italy. vol. 24 frames* (Wallflower, 2004).

41.

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

42.

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

43.

Bordwell, D., Thompson, K. & Smith, J. *Film art: an introduction*. (McGraw-Hill Education, 2017).

44.

Branigan, E. *Point of view in the cinema: a theory of narration and subjectivity in classical film. vol. Approaches to semiotics* (Mouton, 1984).

45.

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

46.

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

47.

Celli, C. & Cottino-Jones, M. A new guide to Italian cinema. vol. Italian and Italian American studies (Palgrave Macmillan, 2007).

48.

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

49.

Glynn, R., Lombardi, G., O'Leary, A., & University of London. Institute of Germanic & Romance Studies. Terrorism, Italian style: representations of political violence in contemporary Italian cinema. vol. IGRS books (Institute of Germanic & Romance Studies, School of Advanced Study, University of London, 2012).

50.

Landy, M. Italian film. vol. National film traditions (Cambridge University Press, 2000).

51.

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

52.

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

53.

Mulvey, L. Visual and other pleasures. vol. Language, discourse, society (Palgrave Macmillan, 2008).

54.

Nowell-Smith, G., Hay, J. & Volpi, G. The companion to Italian cinema. (Cassell, 1996).

55.

Sorlin, P. Italian national cinema, 1896-1996. vol. National cinemas (Routledge, 1996).

56.

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

57.

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

58.

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

59.

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

60.

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

61.

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

62.

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

63.

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

64.

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

65.

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

66.

Glynn, R., Lombardi, G., O'Leary, A., & University of London. Institute of Germanic & Romance Studies. Terrorism, Italian style: representations of political violence in contemporary Italian cinema. vol. v. 3 (Institute of Germanic & Romance Studies, School of Advanced Study, University of London, 2012).

67.

O'Leary, Alan. Italian cinema and the 'anni di piombo.'. Journal of European Studies. **40**, 243-257 (2010).

68.

O'Leary, A. Tragedia all'italiana: Italian cinema and Italian terrorisms, 1970-2010. vol. v. 9 (Peter Lang, 2011).

69.

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

70.

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

71.

Sciascia, L. L'affaire Moro. vol. 80 (Sellerio, 1978).

72.

Drake, Richard¹. The Aldo Moro Murder Case in Retrospect. *Journal of Cold War Studies*. **8**, 114–125 (2006).

73.

Italian political cinema: public life, imaginary, and identity in contemporary Italian film. vol. volume 1 (Peter Lang, 2016).

74.

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

75.

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

76.

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*.

77.

Stefania Benini. 'A face, a name, a story': Women's identities as life stories in Alina

Marazzi's cinema. *Studies in European Cinema*.

78.

Italian women filmmakers and the gendered screen. (Palgrave Macmillan, 2013).

79.

Filippelli, S. Tutto parla di te: La trilogia materna di Alina Marazzi. *The Italianist* **35**, 272–283 (2015).

80.

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

81.

Luciano, B. & Scarparo, S. *Reframing Italy: new trends in Italian women's filmmaking*. vol. volume 59 (Purdue University Press, 2013).

82.

Rascaroli, L., Monahan, B. & Young, G. *Amateur filmmaking: the home movie, the archive, the web*. (Bloomsbury Academic, 2014).

83.

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

84.

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

85.

Italian political cinema: public life, imaginary, and identity in contemporary Italian film. vol. volume 1 (Peter Lang, 2016).

86.

Antonello, P. & Mussnug, F. Postmodern impegno: ethics and commitment in contemporary Italian culture. vol. v. 4 (Peter Lang, 2009).

87.

Tagliani, G. Depicting life, analysing the power: The 'actuality' of Italian cinema. *Journal of Italian Cinema & Media Studies* **2**, 199-214 (2014).

88.

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

89.

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

90.

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

91.

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

92.

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

93.

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

94.

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

95.

Loshitzky, Y. The radical faces of Godard and Bertolucci. (Wayne State University Press, 1995).

96.

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

97.

Rigoletto, S. Contesting National Memory: Masculine Dilemmas and Oedipal Scenarios in Bernardo Bertolucci's *Il conformista* and. *Italian Studies* **67**, 120–142 (2012).

98.

Kolker, R. P. & British Film Institute. Bernardo Bertolucci. (British Film Institute, 1985).

99.

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

100.

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

101.

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

102.

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

103.

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

104.

Zagarrio, V. Not Even in a Dream. Emigration and immigration in new Italian cinema. *Journal of Italian Cinema & Media Studies* **4**, 421–438 (2016).

105.

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

106.

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