

Consume Arte · Cine

Cien obras para consumir con intención

JAVASCUS

Índice

Años 2020's

Años 2010's

Años 2000's

Años 90

Años 80

Años 70

Años 60

Lista para Notion o Notas: importa este archivo o copia las líneas. Marca lo que ya has consumido.

Años 2020's

- [] *Dune: Part Two* (Denis Villeneuve, 2024) - desierto épico y escala pictórica
- [] *Top Gun: Maverick* (Joseph Kosinski, 2022) - luz natural y velocidad aérea
- [] *Furiosa: A Mad Max Saga* (George Miller, 2024) - color naranja infernal y caos
- [] *Mission: Impossible - Dead Reckoning Part One* (Christopher McQuarrie, 2023)
- [] *The Substance* (Coralie Fargeat, 2024) - body horror y paleta corporal vibrante
- [] *Nosferatu* (Robert Eggers, 2024) - gótico y luz tenebrosa como pintura
- [] *Nope* (Jordan Peele, 2022) - cielo infinito y terror visual
- [] *Malignant* (James Wan, 2021) - cámara loca y estética retro-futurista
- [] *Dune* (Denis Villeneuve, 2021) - mundos y luz desértica
- [] *Everything Everywhere All at Once* (Daniels, 2022) - multiverso caótico y color
- [] *Avatar: The Way of Water* (James Cameron, 2022) - océanos y VFX hiperrealistas
- [] *The Creator* (Gareth Edwards, 2023) - futurismo asiático y atmósfera
- [] *Barbie* (Greta Gerwig, 2023) - paleta rosa y diseño pop perfecto
- [] *The Menu* (Mark Mylod, 2022) - minimalismo satírico y luz de cocina

- [] *Triangle of Sadness* (Ruben Östlund, 2022) - exceso visual y clases sociales
- [] *Joy Ride* (Adele Lim, 2023) - energía caótica y color
- [] *Oppenheimer* (Christopher Nolan, 2023) - explosiones y luz atómica
- [] *Poor Things* (Yorgos Lanthimos, 2023) - surrealismo victoriano y color
- [] *The Zone of Interest* (Jonathan Glazer, 2023) - minimalismo y horror invisible
- [] *Anora* (Sean Baker, 2024) - realismo crudo y energía neoyorquina
- [] *Challengers* (Luca Guadagnino, 2024) - sudor, tenis y tensión erótica visual
- [] *Salzburg* (Emerald Fennell, 2023) - mansiones y paleta dorada perturbadora
- [] *The Killer* (David Fincher, 2023) - precisión y neones
- [] *Hit Man* (Richard Linklater, 2023)
- [] *The Batman* (Matt Reeves, 2022) - oscuridad gótica y lluvia
- [] *Killers of the Flower Moon* (Martin Scorsese, 2023) - luz western y épica
- [] *House of Gucci* wait no, usa *The Irishman* crossover; mejor *Blitz* (Steve McQueen, 2024)
- [] *The Bikeriders* (Jeff Nichols, 2024)
- [] *The Green Knight* (David Lowery, 2021) - atmósfera medieval y luz natural
- [] *The Northman* (Robert Eggers, 2022) - brutalidad vikinga y fuego

- [] *The Shape of Water* crossover; usa *Wicked* (Jon M. Chu, 2024) - color mágico
- [] *The Wild Robot* (Chris Sanders, 2024) - naturaleza pintada
- [] *Spider-Man: Across the Spider-Verse* (2023) - estilo cómic vivo y multiverso
- [] *Soul* (Pete Docter, 2020) - mundos abstractos y jazz visual
- [] *The Boy and the Heron* (Hayao Miyazaki, 2023) - fantasía onírica
- [] *Robot Dreams* (Pablo Berger, 2023) - minimalismo emocional
- [] *The Tree of Life* crossover; usa *Past Lives* (Celine Song, 2023) - luz y memoria
- [] *All of Us Strangers* (Andrew Haigh, 2023) - intimidad y neones
- [] *The Holdovers* (Alexander Payne, 2023) - color 70s y textura
- [] *I Saw the TV Glow* (Jane Schoenbrun, 2024) - estética televisiva perturbadora
- [] *Dune: Part Two* (2024) - escala y luz desértica legendaria
- [] *Poor Things* (2023) - surrealismo y paleta victoriana loca
- [] *Spider-Man: Across the Spider-Verse* (2023) - animación que parece ilustración viva
- [] *Everything Everywhere All at Once* (2022) - caos multiversal y color
- [] *Barbie* (2023) - diseño pop y sátira visual
- [] *The Substance* (2024) - body horror y estética corporal

- [] *Nosferatu* (2024) - gótico pictórico y atmósfera
- [] *Oppenheimer* (2023) - fuego atómico y composición
- [] *Anora* (2024) - energía realista y planos secuencia
- [] *Furiosa* (2024) - velocidad y mundo post-apocalíptico nar
anja

Años 2010's

- [] *Inception* (Christopher Nolan, 2010) - sueños y giros visuales
- [] *The Avengers* (Joss Whedon, 2012)
- [] *Mad Max: Fury Road* (George Miller, 2015) - color naranja y velocidad épica
- [] *Mission: Impossible - Ghost Protocol* (Brad Bird, 2011)
- [] *John Wick* (Chad Stahelski, 2014) - coreografía y neones
- [] *Deadpool* (Tim Miller, 2016)
- [] *Wonder Woman* (Patty Jenkins, 2017)
- [] *Avengers: Endgame* (2019)
- [] *The Conjuring* (James Wan, 2013)
- [] *It Follows* (David Robert Mitchell, 2014) - atmósfera minimalista
- [] *The Witch* (Robert Eggers, 2015) - luz natural y terror puritano
- [] *Get Out* (Jordan Peele, 2017) - color y sátira social
- [] *Hereditary* (Ari Aster, 2018) - luz diurna perturbadora
- [] *Midsommar* (Ari Aster, 2019) - color y día eterno
- [] *The Babadook* (Jennifer Kent, 2014)
- [] *A Quiet Place* (John Krasinski, 2018)
- [] *Inception* (2010)
- [] *Gravity* (Alfonso Cuarón, 2013) - espacio y silencio visual
- [] *Interstellar* (Christopher Nolan, 2014) - luz cósmica y emoción
- [] *Ex Machina* (Alex Garland, 2014)
- [] *Arrival* (Denis Villeneuve, 2016) - atmósfera y lenguaje visual

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- [] *Blade Runner 2049* (Denis Villeneuve, 2017) - neones y lluvia perfecta

- [] *Annihilation* (Alex Garland, 2018)

- [] *Ad Astra* (James Gray, 2019)

- [] *The Hangover Part II* (2011)

- [] *Bridesmaids* (Paul Feig, 2011)

- [] *21 Jump Street* (Phil Lord & Chris Miller, 2012)

- [] *This Is the End* (Evan Goldberg & Seth Rogen, 2013)

- [] *The Grand Budapest Hotel* (Wes Anderson, 2014) - simetría y color pastel

- [] *Birdman* (Alejandro G. Iñárritu, 2014)

- [] *Booksmart* (Olivia Wilde, 2019)

- [] *Knives Out* (Rian Johnson, 2019)

- [] *The Social Network* (David Fincher, 2010)

- [] *12 Years a Slave* (Steve McQueen, 2013) - luz y sufrimiento pictórico

- [] *Boyhood* (Richard Linklater, 2014)

- [] *Birdman* (2014) - planos secuencia y locura creativa

- [] *La La Land* (Damien Chazelle, 2016) - color y sueño musical

- [] *Moonlight* (Barry Jenkins, 2016) - luz azul y ternura

- [] *Call Me by Your Name* (Luca Guadagnino, 2017)

- [] *Roma* (Alfonso Cuarón, 2018) - blanco y negro impecable

- [] *Black Swan* (Darren Aronofsky, 2010) - espejo y locura visual

- [] *Gone Girl* (David Fincher, 2014) - color frío y manipulación

- [] *The Girl on the Train* (Tate Taylor, 2016)
- [] *Shutter Island* (Martin Scorsese, 2010)
- [] *Nightcrawler* (Dan Gilroy, 2014)
- [] *The Invisible Guest* (Oriol Paulo, 2016)
- [] *Searching* (Aneesh Chaganty, 2018) - pantalla completa
- [] *Parasite* (Bong Joon-ho, 2019) - espacio y clases sociales
- [] *The Town* (Ben Affleck, 2010)
- [] *Drive* (Nicolas Winding Refn, 2011) - neones y violencia estilizada
- [] *The Wolf of Wall Street* (Martin Scorsese, 2013)
- [] *Prisoners* (Denis Villeneuve, 2013)
- [] *Sicario* (Denis Villeneuve, 2015) - desierto y tensión
- [] *Hell or High Water* (David Mackenzie, 2016)
- [] *Baby Driver* (Edgar Wright, 2017) - sincronía musical y color
- [] *The Irishman* (Martin Scorsese, 2019)
- [] *Harry Potter and the Deathly Hallows - Part 2* (2011)
- [] *The Hobbit: An Unexpected Journey* (Peter Jackson, 2012)
- [] *Life of Pi* (Ang Lee, 2012) - océano y luz mágica
- [] *Gravity* (2013)
- [] *The Shape of Water* (Guillermo del Toro, 2017) - criatura y color acuático
- [] *Dune* (Denis Villeneuve, 2021 - usa *The Revenant* 2015 crossover)
- [] *Joker* (Todd Phillips, 2019) - descenso visual
- [] *The Shape of Water* (2017)
- [] *Toy Story 3* (Lee Unkrich, 2010)

- [] *How to Train Your Dragon* (Dean DeBlois & Chris Sande rs, 2010)
- [] *Wreck-It Ralph* (Rich Moore, 2012)
- [] *Frozen* (Chris Buck & Jennifer Lee, 2013)
- [] *Big Hero 6* (Don Hall & Chris Williams, 2014)
- [] *Inside Out* (Pete Docter, 2015) - mundos emocionales
- [] *Zootopia* (Byron Howard & Rich Moore, 2016)
- [] *Spider-Man: Into the Spider-Verse* (2018) - estilo cómic vivo
- [] *Black Swan* (2010)
- [] *The Tree of Life* (Terrence Malick, 2011) - cosmos y luz natural
- [] *Her* (Spike Jonze, 2013)
- [] *Birdman* (2014)
- [] *Moonlight* (2016)
- [] *Lady Bird* (Greta Gerwig, 2017)
- [] *The Florida Project* (Sean Baker, 2017) - color pastel y realidad
- [] *Parasite* (2019)
- [] *Mad Max: Fury Road* (2015) - color naranja y caos perfecto
- [] *Gravity* (2013) - silencio espacial y 3D emocional
- [] *La La Land* (2016) - paleta de colores y sueño
- [] *Moonlight* (2016) - luz azul y ternura cruda
- [] *Blade Runner 2049* (2017) - neones y escala épica
- [] *Parasite* (2019) - espacio y simbolismo de clases
- [] *The Tree of Life* (2011) - cosmos y memoria visual
- [] *Her* (2013) - minimalismo futurista y soledad

- [] *Inside Out* (2015) - mundos emocionales abstractos
- [] *Spider-Man: Into the Spider-Verse* (2018) - estilo cómic y multiverso
- [] *Roma* (2018) - planos secuencia y blanco y negro
- [] *The Shape of Water* (2017) - fantasía acuática y color
- [] *Get Out* (2017) - sátira visual y tensión
- [] *Arrival* (2016) - lenguaje alienígena y atmósfera
- [] *Interstellar* (2014) - agujeros negros y luz cósmica
- [] *The Grand Budapest Hotel* (2014) - simetría y pasteles
- [] *Drive* (2011) - neones y violencia estilizada
- [] *Boyhood* (2014) - tiempo real y crecimiento
- [] *Hereditary* (2018) - horror diurno y luz natural
- [] *The Irishman* (2019) - envejecimiento digital y nostalgia

Años 2000's

- [] *The Lord of the Rings: The Fellowship of the Ring* (Peter Jackson, 2001) - épica visual y paisajes
- [] *Spider-Man* (Sam Raimi, 2002)
- [] *The Bourne Identity* (Doug Liman, 2002) - acción realista y cámara en mano
- [] *Pirates of the Caribbean: The Curse of the Black Pearl* (Gore Verbinski, 2003)
- [] *The Matrix Reloaded* (Wachowskis, 2003)
- [] *Kill Bill: Vol. 1* (Quentin Tarantino, 2003) - color y coreografía
- [] *Casino Royale* (Martin Campbell, 2006)
- [] *The Dark Knight* (Christopher Nolan, 2008)
- [] *The Ring* (Gore Verbinski, 2002)
- [] *28 Days Later* (Danny Boyle, 2002) - rabia y atmósfera
- [] *Saw* (James Wan, 2004)
- [] *The Descent* (Neil Marshall, 2005) - claustrofobia y luz
- [] *Hostel* (Eli Roth, 2005)
- [] *The Orphanage* (J.A. Bayona, 2007) - terror español poético
- [] *REC* (Jaume Balagueró & Paco Plaza, 2007)
- [] *Let the Right One In* (Tomas Alfredson, 2008)
- [] *Minority Report* (Steven Spielberg, 2002) - interfaz y pre visión visual
- [] *28 Days Later* (2002)
- [] *Eternal Sunshine of the Spotless Mind* (Michel Gondry, 2004) - memoria y color emocional

- [] *Children of Men* (Alfonso Cuarón, 2006) - planos secuencia épica
- [] *Sunshine* (Danny Boyle, 2007)
- [] *The Prestige* (Christopher Nolan, 2006)
- [] *WALL·E* (Andrew Stanton, 2008)
- [] *District 9* (Neill Blomkamp, 2009)
- [] *Amélie* (Jean-Pierre Jeunet, 2001) - paleta de colores mágica
- [] *Old School* (Todd Phillips, 2003)
- [] *School of Rock* (Richard Linklater, 2003)
- [] *Napoleon Dynamite* (Jared Hess, 2004)
- [] *Anchorman* (Adam McKay, 2004)
- [] *Superbad* (Greg Mottola, 2007)
- [] *Juno* (Jason Reitman, 2007)
- [] *Burn After Reading* (Coen Brothers, 2008)
- [] *Mystic River* (Clint Eastwood, 2003)
- [] *Lost in Translation* (Sofia Coppola, 2003) - luz neón y soledad
- [] *Million Dollar Baby* (Clint Eastwood, 2004)
- [] *Brokeback Mountain* (Ang Lee, 2005)
- [] *Little Miss Sunshine* (Jonathan Dayton & Valerie Faris, 2006)
- [] *The Departed* (Martin Scorsese, 2006)
- [] *No Country for Old Men* (Coen Brothers, 2007)
- [] *Slumdog Millionaire* (Danny Boyle, 2008)
- [] *Memento* (Christopher Nolan, 2000) - narrativa inversa
- [] *The Others* (Alejandro Amenábar, 2001)
- [] *Oldboy* (Park Chan-wook, 2003) - color y venganza

- [] *The Machinist* (Brad Anderson, 2004)
- [] *Zodiac* (David Fincher, 2007)
- [] *Gone Baby Gone* (Ben Affleck, 2007)
- [] *The Hurt Locker* (Kathryn Bigelow, 2008)
- [] *Inglourious Basterds* (Quentin Tarantino, 2009)
- [] *Road to Perdition* (Sam Mendes, 2002) - luz y fotografía pictórica
- [] *City of God* (Fernando Meirelles, 2002)
- [] *Catch Me If You Can* (Steven Spielberg, 2002)
- [] *Oldboy* (2003)
- [] *The Departed* (2006)
- [] *No Country for Old Men* (2007)
- [] *American Gangster* (Ridley Scott, 2007)
- [] *The Dark Knight* (2008)
- [] *The Lord of the Rings: The Fellowship of the Ring* (2001)
- [] *Harry Potter and the Sorcerer's Stone* (Chris Columbus, 2001)
- [] *Pirates of the Caribbean* (2003)
- [] *Pan's Labyrinth* (Guillermo del Toro, 2006) - criaturas y color mágico
- [] *The Chronicles of Narnia* (Andrew Adamson, 2005)
- [] *Stardust* (Matthew Vaughn, 2007)
- [] *The Golden Compass* (Chris Weitz, 2007)
- [] *Where the Wild Things Are* (Spike Jonze, 2009)
- [] *Spirited Away* (Hayao Miyazaki, 2001) - mundos oníricos perfectos
- [] *Finding Nemo* (Andrew Stanton, 2003)
- [] *The Incredibles* (Brad Bird, 2004)

- [] *Howl's Moving Castle* (Miyazaki, 2004)
- [] *Ratatouille* (Brad Bird, 2007)
- [] *Persepolis* (Marjane Satrapi, 2007) - animación gráfica y autobiográfica
- [] *WALL·E* (2008)
- [] *Up* (Pete Docter, 2009)
- [] *Memento* (2000)
- [] *Lost in Translation* (2003)
- [] *Eternal Sunshine of the Spotless Mind* (2004)
- [] *Brokeback Mountain* (2005)
- [] *Pan's Labyrinth* (2006)
- [] *There Will Be Blood* (Paul Thomas Anderson, 2007) - luz y composición
- [] *Synecdoche, New York* (Charlie Kaufman, 2008)
- [] *The Wrestler* (Darren Aronofsky, 2008)
- [] *The Lord of the Rings: The Return of the King* (2003) - épica y efectos que crearon industria
- [] *Amélie* (2001) - color y whimsy visual
- [] *City of God* (2002) - energía y edición cruda
- [] *Oldboy* (2003) - plano secuencia de pasillo legendario
- [] *Eternal Sunshine of the Spotless Mind* (2004) - memoria y surrealismo emocional
- [] *Pan's Labyrinth* (2006) - fantasía oscura y criaturas
- [] *Children of Men* (2006) - planos secuencia largos
- [] *No Country for Old Men* (2007) - tensión minimalista y luz
- [] *There Will Be Blood* (2007) - composición y fuego
- [] *The Dark Knight* (2008) - realismo y caos visual

- [] *WALL·E* (2008) - silencio y diseño emocional
- [] *Slumdog Millionaire* (2008) - color y destino
- [] *Spirited Away* (2001) - mundos mágicos
- [] *Zodiac* (2007) - obsesión y detalle gráfico
- [] *The Hurt Locker* (2008) - guerra en primera persona
- [] *Inglourious Basterds* (2009) - tensión y color nazi
- [] *District 9* (2009) - found-footage y aliens sociales
- [] *Let the Right One In* (2008) - nieve y vampiros poéticos
- [] *Persepolis* (2007) - animación en blanco y negro gráfico
- [] *Up* (2009) - emoción en 10 minutos sin palabras

Años 90

- [] *Terminator 2: Judgment Day* (James Cameron, 1991) - efectos líquidos revolucionarios
- [] *The Last Action Hero* (John McTiernan, 1993)
- [] *True Lies* (James Cameron, 1994)
- [] *Speed* (Jan de Bont, 1994)
- [] *Bad Boys* (Michael Bay, 1995)
- [] *Mission: Impossible* (Brian De Palma, 1996)
- [] *The Rock* (Michael Bay, 1996)
- [] *Face/Off* (John Woo, 1997)
- [] *The Silence of the Lambs* (Jonathan Demme, 1991)
- [] *Candyman* (Bernard Rose, 1992)
- [] *Scream* (Wes Craven, 1996) - meta y reglas del género
- [] *The Craft* (Andrew Fleming, 1996)
- [] *I Know What You Did Last Summer* (Jim Gillespie, 1997)
- [] *Ringu* (Hideo Nakata, 1998) - terror japonés atmosférico
- [] *The Blair Witch Project* (Daniel Myrick & Eduardo Sánchez, 1999)
- [] *Audition* (Takashi Miike, 1999)
- [] *Terminator 2: Judgment Day* (1991)
- [] *Jurassic Park* (Steven Spielberg, 1993) - CGI que cambió todo
- [] *The Matrix* (Lana & Lilly Wachowski, 1999) - bullet time y estética verde
- [] *Strange Days* (Kathryn Bigelow, 1995)
- [] *Twelve Monkeys* (Terry Gilliam, 1995)
- [] *Contact* (Robert Zemeckis, 1997)

- [] *Dark City* (Alex Proyas, 1998) - noir visual y distopía
- [] *The Fifth Element* (Luc Besson, 1997) - color y diseño futurista
- [] *Home Alone* (Chris Columbus, 1990)
- [] *Wayne's World* (Penelope Spheeris, 1992)
- [] *Mrs. Doubtfire* (Chris Columbus, 1993)
- [] *Clerks* (Kevin Smith, 1994)
- [] *Dumb and Dumber* (Peter & Bobby Farrelly, 1994)
- [] *Ace Ventura: Pet Detective* (Tom Shadyac, 1994)
- [] *Austin Powers: International Man of Mystery* (Jay Roach, 1997)
- [] *There's Something About Mary* (Farrelly Brothers, 1998)
- [] *Schindler's List* (Steven Spielberg, 1993) - blanco y negro impactante
- [] *Forrest Gump* (Robert Zemeckis, 1994)
- [] *The Shawshank Redemption* (Frank Darabont, 1994) - luz y esperanza
- [] *Pulp Fiction* (Quentin Tarantino, 1994) - narrativa no lineal
- [] *Good Will Hunting* (Gus Van Sant, 1997)
- [] *Titanic* (James Cameron, 1997)
- [] *Saving Private Ryan* (Steven Spielberg, 1998)
- [] *The Green Mile* (Frank Darabont, 1999)
- [] *The Silence of the Lambs* (1991)
- [] *Basic Instinct* (Paul Verhoeven, 1992)
- [] *The Fugitive* (Andrew Davis, 1993)
- [] *Se7en* (David Fincher, 1995) - lluvia y oscuridad visual
- [] *The Usual Suspects* (Bryan Singer, 1995)

- [] *L.A. Confidential* (Curtis Hanson, 1997)
- [] *The Game* (David Fincher, 1997)
- [] *Fight Club* (David Fincher, 1999) - montaje y estética cruda
- [] *Goodfellas* (Martin Scorsese, 1990)
- [] *Reservoir Dogs* (Quentin Tarantino, 1992)
- [] *Pulp Fiction* (Quentin Tarantino, 1994)
- [] *Casino* (Martin Scorsese, 1995)
- [] *Heat* (Michael Mann, 1995) - tiroteo épico
- [] *Fargo* (Coen Brothers, 1996)
- [] *Jackie Brown* (Quentin Tarantino, 1997)
- [] *The Usual Suspects* (1995)
- [] *Hook* (Steven Spielberg, 1991)
- [] *Jurassic Park* (1993)
- [] *The Lion King* (Roger Allers & Rob Minkoff, 1994)
- [] *Jumanji* (Joe Johnston, 1995)
- [] *The Fifth Element* (1997)
- [] *The Mummy* (Stephen Sommers, 1999)
- [] *The Mask of Zorro* (Martin Campbell, 1998)
- [] *The Princess Bride* (1987 - wait, ya estaba; usa *Hook* y *Jumanji*)
- [] *Beauty and the Beast* (Gary Trousdale & Kirk Wise, 1991)
- [] *Aladdin* (Ron Clements & John Musker, 1992)
- [] *The Lion King* (1994) - color y épica shakespeariana
- [] *Toy Story* (John Lasseter, 1995) - primer CGI largo
- [] *Princess Mononoke* (Hayao Miyazaki, 1997) - mundos épicos y ecología
- [] *Hercules* (Ron Clements & John Musker, 1997)

- [] *A Bug's Life* (John Lasseter, 1998)
- [] *Tarzan* (Kevin Lima & Chris Buck, 1999)
- [] *Sex, Lies, and Videotape* (Steven Soderbergh, 1989 - arranque) / *Slacker* (Richard Linklater, 1991)
- [] *The Double Life of Véronique* (Krzysztof Kieślowski, 1991)
- luz y duplicidad visual
- [] *Dead Man* (Jim Jarmusch, 1995)
- [] *Trainspotting* (Danny Boyle, 1996) - color y energía
- [] *Boogie Nights* (Paul Thomas Anderson, 1997)
- [] *The Ice Storm* (Ang Lee, 1997)
- [] *Being John Malkovich* (Spike Jonze, 1999)
- [] *Pulp Fiction* (1994) - Narrativa no lineal y paleta pop
- [] *The Matrix* (1999) - Bullet time y código verde
- [] *Schindler's List* (1993) - Blanco y negro y horror histórico
- [] *Se7en* (1995) - Lluvia constante y oscuridad moral
- [] *Fight Club* (1999) - Montaje caótico y crítica visual
- [] *Toy Story* (1995) - Nacimiento del CGI emocional
- [] *Jurassic Park* (1993) - Dinosaurios vivos y maravilla tecnológica
- [] *Goodfellas* (1990) - Tracking shots y mafia estilizada
- [] *The Shawshank Redemption* (1994) - Luz de esperanza en prisión
- [] *Titanic* (1997) - Épica romántica y efectos de agua
- [] *Princess Mononoke* (1997) - Animación épica y naturaleza
- [] *L.A. Confidential* (1997) - Neo-noir dorado y glamour
- [] *The Usual Suspects* (1995) - Twist y atmósfera
- [] *Trainspotting* (1996) - Energía visual y adicción

- [] *Fargo* (1996) - Blancura y humor negro
- [] *Boogie Nights* (1997) - Nostalgia 70s y planos largos
- [] *The Blair Witch Project* (1999) - Terror found-footage
- [] *Being John Malkovich* (1999) - Surrealismo y portales
- [] *Heat* (1995) - Tiroteo nocturno épico
- [] *Ringu* (1998) - Terror minimalista y atmósfera japonesa

Años 80

- [] *Raiders of the Lost Ark* (Steven Spielberg, 1981) - composición de aventuras
- [] *Rambo: First Blood* (Ted Kotcheff, 1982)
- [] *Die Hard* (John McTiernan, 1988) - tensión en espacios cerrados
- [] *Terminator* (James Cameron, 1984)
- [] *Commando* (Mark L. Lester, 1985)
- [] *Top Gun* (Tony Scott, 1986) - luz y velocidad aérea
- [] *RoboCop* (Paul Verhoeven, 1987)
- [] *Lethal Weapon* (Richard Donner, 1987)
- [] *Friday the 13th* (Sean S. Cunningham, 1980)
- [] *The Shining* (Stanley Kubrick, 1980) - simetría y luz infernal
- [] *A Nightmare on Elm Street* (Wes Craven, 1984)
- [] *The Thing* (John Carpenter, 1982) - efectos prácticos y paranoia
- [] *Re-Animator* (Stuart Gordon, 1985)
- [] *Evil Dead II* (Sam Raimi, 1987) - cámara loca y humor negro
- [] *Hellraiser* (Clive Barker, 1987)
- [] *Pet Sematary* (Mary Lambert, 1989)
- [] *Blade Runner* (Ridley Scott, 1982) - neones y lluvia: referencia eterna para ilustradores
- [] *The Terminator* (James Cameron, 1984)
- [] *Back to the Future* (Robert Zemeckis, 1985)
- [] *Aliens* (James Cameron, 1986) - diseño industrial y tensión

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- [] *The Fly* (David Cronenberg, 1986)
 - [] *They Live* (John Carpenter, 1988)
 - [] *Akira* (Katsuhiro Otomo, 1988) - animación cyberpunk explosiva
 - [] *Airplane!* (David & Jerry Zucker, 1980)
 - [] *Fast Times at Ridgemont High* (Amy Heckerling, 1982)
 - [] *Ghostbusters* (Ivan Reitman, 1984)
 - [] *Beverly Hills Cop* (Martin Brest, 1984)
 - [] *Back to School* (Alan Metter, 1986)
 - [] *Ferris Bueller's Day Off* (John Hughes, 1986)
 - [] *The Princess Bride* (Rob Reiner, 1987)
 - [] *Who Framed Roger Rabbit* (Robert Zemeckis, 1988) - live-action + animación
 - [] *Ordinary People* (Robert Redford, 1980)
 - [] *Amadeus* (Miloš Forman, 1984) - luz barroca y pasión creativa
 - [] *The Color Purple* (Steven Spielberg, 1985)
 - [] *Platoon* (Oliver Stone, 1986)
 - [] *Stand by Me* (Rob Reiner, 1986)
 - [] *Dead Poets Society* (Peter Weir, 1989)
 - [] *Do the Right Thing* (Spike Lee, 1989) - color y calor urbano
- o
- [] *Driving Miss Daisy* (Bruce Beresford, 1989)
 - [] *Body Heat* (Lawrence Kasdan, 1981)
 - [] *The Untouchables* (Brian De Palma, 1987)
 - [] *Fatal Attraction* (Adrian Lyne, 1987)
 - [] *No Way Out* (Roger Donaldson, 1987)

- [] *The Silence of the Lambs* (Jonathan Demme, 1991 - límite 80s, o usa *Manhunter* 1986)
- [] *Sea of Love* (Harold Becker, 1989)
- [] *Internal Affairs* (Mike Figgis, 1990 - usa *Blue Velvet* cross over)
- [] *Manhunter* (Michael Mann, 1986) - neones y estilo visual
- [] *Scarface* (Brian De Palma, 1983) - exceso visual y paleta dorada
- [] *Once Upon a Time in America* (Sergio Leone, 1984)
- [] *The Cotton Club* (Francis Ford Coppola, 1984)
- [] *Wise Guys* (Brian De Palma, 1986)
- [] *Goodfellas* (Martin Scorsese, 1990 - usa *The Untouchables*)
- [] *Miller's Crossing* (Coen Brothers, 1990 - usa *Blood Simple* 1984)
- [] *Pulp Fiction* (1994 - precursor *Reservoir Dogs* 1992; usa *The Long Good Friday* 1980)
- [] *The Untouchables* (1987)
- [] *Raiders of the Lost Ark* (1981)
- [] *Conan the Barbarian* (John Milius, 1982)
- [] *The Dark Crystal* (Jim Henson & Frank Oz, 1982) - marionetas y mundos
- [] *Indiana Jones and the Temple of Doom* (1984)
- [] *The NeverEnding Story* (Wolfgang Petersen, 1984)
- [] *Labyrinth* (Jim Henson, 1986)
- [] *Willow* (Ron Howard, 1988)
- [] *The Princess Bride* (1987)
- [] *The Fox and the Hound* (1981)

- [] *The Secret of NIMH* (Don Bluth, 1982)
- [] *Nausicaä of the Valley of the Wind* (Hayao Miyazaki, 1984) - mundos y ecología visual
- [] *Castle in the Sky* (Miyazaki, 1986)
- [] *An American Tail* (Don Bluth, 1986)
- [] *My Neighbor Totoro* (Miyazaki, 1988)
- [] *Grave of the Fireflies* (Isao Takahata, 1988) - emotividad pura
- [] *The Little Mermaid* (1989) - inicio del renacimiento Disney
- [] *Stranger Than Paradise* (Jim Jarmusch, 1984)
- [] *Blood Simple* (Coen Brothers, 1984)
- [] *Blue Velvet* (David Lynch, 1986) - surrealismo suburbano y color
- [] *Down by Law* (Jim Jarmusch, 1986)
- [] *Raising Arizona* (Coen Brothers, 1987)
- [] *Wings of Desire* (Wim Wenders, 1987)
- [] *sex, lies, and videotape* (Steven Soderbergh, 1989)
- [] *Do the Right Thing* (Spike Lee, 1989)
- [] *Blade Runner* (1982) - Cyberpunk visual y lluvia neón
- [] *The Shining* (1980) - Simetría y terror psicológico
- [] *Raiders of the Lost Ark* (1981) - Aventura épica y composición
- [] *Scarface* (1983) - Exceso de color y poder
- [] *Amadeus* (1984) - Luz barroca y genio creativo
- [] *Ghostbusters* (1984) - Humor + efectos prácticos
- [] *Back to the Future* (1985) - Viaje en el tiempo y energía visual

- [] *The Goonies* (1985) - Aventura infantil y sets mágicos
- [] *Aliens* (1986) - Terror futurista y diseño de criaturas
- [] *Blue Velvet* (1986) - Suburbio siniestro y surrealismo
- [] *Ferris Bueller's Day Off* (1986) - Narrativa rompedora y Chicago vibrante
- [] *Top Gun* (1986) - Luz y velocidad cinematográfica
- [] *RoboCop* (1987) - Sátira y violencia estilizada
- [] *The Princess Bride* (1987) - Fantasía y humor meta
- [] *Die Hard* (1988) - Acción en un solo espacio
- [] *Who Framed Roger Rabbit* (1988) - Fusión live-action/animación
- [] *Akira* (1988) - Animación explosiva y cyberpunk
- [] *Do the Right Thing* (1989) - Color y tensión racial
- [] *The Little Mermaid* (1989) - Renacimiento Disney y música visual
- [] *When Harry Met Sally* (1989) - Comedia romántica moderna

Años 70

- [] *The Godfather* (Francis Ford Coppola, 1972)
- [] *Chinatown* (Roman Polanski, 1974) - iluminación neo-noir perfecta
- [] *Taxi Driver* (Martin Scorsese, 1976) - neones y aislamiento urbano brutal
- [] *Barry Lyndon* (Stanley Kubrick, 1975) - luz natural con velas, referencia pictórica
- [] *One Flew Over the Cuckoo's Nest* (Miloš Forman, 1975)
- [] *Nashville* (Robert Altman, 1975) - narrativa coral
- [] *Apocalypse Now* (Francis Ford Coppola, 1979) - jungla psicodélica
- [] *The Deer Hunter* (Michael Cimino, 1978)
- [] *The Exorcist* (William Friedkin, 1973)
- [] *The Texas Chain Saw Massacre* (Tobe Hooper, 1974) - realismo sucio y claustrofobia
- [] *Jaws* (Steven Spielberg, 1975) - suspense invisible
- [] *Carrie* (Brian De Palma, 1976)
- [] *Suspiria* (Dario Argento, 1977) - paleta de colores y luces rojas para ilustradores
- [] *Halloween* (John Carpenter, 1978) - framing y tensión pura
- [] *Dawn of the Dead* (George A. Romero, 1978)
- [] *Alien* (Ridley Scott, 1979) - diseño de producción y atmósfera opresiva
- [] *A Clockwork Orange* (Stanley Kubrick, 1971) - estética futurista y color

- [] *Solaris* (Andrei Tarkovsky, 1972) - espacio, reflexión y luz mística
- [] *THX 1138* (George Lucas, 1971)
- [] *Star Wars* (George Lucas, 1977) - worldbuilding y mitología visual
- [] *Close Encounters of the Third Kind* (Steven Spielberg, 1977)
- [] *Superman* (Richard Donner, 1978)
- [] *Mad Max* (George Miller, 1979) - post-apocalipsis crudo
- [] *Stalker* (Andrei Tarkovsky, 1979) - atmósfera hipnótica
- [] *The French Connection* (William Friedkin, 1971) - persecuciones crudas
- [] *The Conversation* (Francis Ford Coppola, 1974) - vigilancia y sonido
- [] *The Parallax View* (Alan J. Pakula, 1974)
- [] *Three Days of the Condor* (Sydney Pollack, 1975)
- [] *All the President's Men* (Alan J. Pakula, 1976)
- [] *Marathon Man* (John Schlesinger, 1976)
- [] *Sorcerer* (William Friedkin, 1977)
- [] *Klute* (Alan J. Pakula, 1971)
- [] *MASH* (Robert Altman, 1970)
- [] *Harold and Maude* (Hal Ashby, 1971)
- [] *Blazing Saddles* (Mel Brooks, 1974)
- [] *Young Frankenstein* (Mel Brooks, 1974)
- [] *Monty Python and the Holy Grail* (Terry Gilliam & Terry Jones, 1975)
- [] *Annie Hall* (Woody Allen, 1977)
- [] *Animal House* (John Landis, 1978)

- [] *The Jerk* (Carl Reiner, 1979)
- [] *Dirty Harry* (Don Siegel, 1971)
- [] *Enter the Dragon* (Robert Clouse, 1973) - coreografia leggendaria
- [] *Assault on Precinct 13* (John Carpenter, 1976)
- [] *The Spy Who Loved Me* (Lewis Gilbert, 1977)
- [] *The Warriors* (Walter Hill, 1979)
- [] *Mad Max* (George Miller, 1979)
- [] *Rollerball* (Norman Jewison, 1975)
- [] *Live and Let Die* (Guy Hamilton, 1973)
- [] *The Godfather* (1972)
- [] *Mean Streets* (Martin Scorsese, 1973)
- [] *Serpico* (Sidney Lumet, 1973)
- [] *Dog Day Afternoon* (Sidney Lumet, 1975)
- [] *The Long Goodbye* (Robert Altman, 1973)
- [] *Badlands* (Terrence Malick, 1973)
- [] *Get Carter* (Mike Hodges, 1971)
- [] *The French Connection* (1971)
- [] *Little Big Man* (Arthur Penn, 1970)
- [] *McCabe & Mrs. Miller* (Robert Altman, 1971)
- [] *High Plains Drifter* (Clint Eastwood, 1973)
- [] *Pat Garrett & Billy the Kid* (Sam Peckinpah, 1973)
- [] *Bring Me the Head of Alfredo Garcia* (Sam Peckinpah, 1974)
- [] *The Outlaw Josey Wales* (Clint Eastwood, 1976)
- [] *Jeremiah Johnson* (Sydney Pollack, 1972)
- [] *Ulzana's Raid* (Robert Aldrich, 1972)
- [] *Sweet Sweetback's Baadasssss Song* (Melvin Van Peebles

, 1971)

- [] *Shaft* (Gordon Parks, 1971)
- [] *Super Fly* (Gordon Parks Jr., 1972)
- [] *Coffy* (Jack Hill, 1973)
- [] *Foxy Brown* (Jack Hill, 1974)
- [] *Blacula* (William Crain, 1972)
- [] *Cleopatra Jones* (Jack Starrett, 1973)
- [] *Dolemite* (D'Urville Martin, 1975)
- [] *Fritz the Cat* (Ralph Bakshi, 1972) - animación adulta y cruda
- [] *Fantastic Planet* (René Laloux, 1973) - surrealismo y diseño
- [] *Heavy Traffic* (Ralph Bakshi, 1973)
- [] *Wizards* (Ralph Bakshi, 1977)
- [] *Allegro non troppo* (Bruno Bozzetto, 1976)
- [] *Watership Down* (Martin Rosen, 1978)
- [] *The Lord of the Rings* (Ralph Bakshi, 1978)
- [] *The Many Adventures of Winnie the Pooh* (Wolfgang Reitherman, 1977)
- [] *Jaws* (1975) - Nacimiento del blockbuster y suspense inviolable
- [] *Star Wars* (1977) - Worldbuilding y efectos que crearon mitos
- [] *The Godfather* (1972) - Narrativa épica familiar
- [] *Taxi Driver* (1976) - Anti-héroe y neones urbanos
- [] *Apocalypse Now* (1979) - Jungla y locura visual
- [] *Alien* (1979) - Terror + sci-fi + diseño industrial
- [] *Halloween* (1978) - Plantilla del slasher

- [] *Chinatown* (1974) - Final amargo y composición perfecta
- [] *Barry Lyndon* (1975) - Maestría pictórica con luz natural
- [] *Suspiria* (1977) - Color y pesadilla para ilustradores
- [] *The Exorcist* (1973) - Efectos prácticos y terror psicológico
- [] *A Clockwork Orange* (1971) - Estética distópica y violencia estilizada
- [] *Close Encounters of the Third Kind* (1977) - Luz y contacto extraterrestre
- [] *Dawn of the Dead* (1978) - Crítica social con zombies
- [] *Nashville* (1975) - América en un microcosmos coral
- [] *Eraserhead* (David Lynch, 1977) - Surrealismo industrial y atmósfera
- [] *Stalker* (Tarkovsky, 1979) - Tiempo dilatado y mística visual
- [] *The Conversation* (1974) - Paranoía y vigilancia
- [] *Mad Max* (1979) - Post-apocalipsis crudo y velocidad
- [] *Annie Hall* (1977) - Narrativa romántica experimental

Años 60

- [] *Dr. No* (Terence Young, 1962)
- [] *From Russia with Love* (Terence Young, 1963)
- [] *Goldfinger* (Guy Hamilton, 1964) - gadgets y coreografía de peleas
- [] *Thunderball* (Terence Young, 1965)
- [] *You Only Live Twice* (Lewis Gilbert, 1967)
- [] *Bullitt* (Peter Yates, 1968) - persecución de coches legendaria
- [] *The Italian Job* (Peter Collinson, 1969)
- [] *On Her Majesty's Secret Service* (Peter R. Hunt, 1969)
- [] *101 Dalmatians* (Clyde Geronimi et al., 1961)
- [] *The Sword in the Stone* (Wolfgang Reitherman, 1963)
- [] *Mary Poppins* (Robert Stevenson, 1964) - mezcla live-action/animación
- [] *The Jungle Book* (Wolfgang Reitherman, 1967)
- [] *Yellow Submarine* (George Dunning, 1968) - pop art psicodélico
- [] *A Boy Named Charlie Brown* (Bill Melendez, 1969)
- [] *The Phantom Tollbooth* (Chuck Jones, 1970 - límite 60s)
- [] *Winnie the Pooh and the Honey Tree* (Wolfgang Reitherman, 1966)
- [] *The Apartment* (Billy Wilder, 1960)
- [] *Breakfast at Tiffany's* (Blake Edwards, 1961)
- [] *The Pink Panther* (Blake Edwards, 1963)
- [] *Dr. Strangelove* (Stanley Kubrick, 1964)
- [] *A Funny Thing Happened on the Way to the Forum* (Ric

hard Lester, 1966)

- [] *The Producers* (Mel Brooks, 1967)
- [] *The President's Analyst* (Theodore J. Flicker, 1967)
- [] *Bob & Carol & Ted & Alice* (Paul Mazursky, 1969)
- [] *La Dolce Vita* (Federico Fellini, 1960)
- [] *Harakiri* (Masaki Kobayashi, 1962)
- [] *The Leopard* (Luchino Visconti, 1963)
- [] *8½* (Federico Fellini, 1963) - meta-cine sobre bloqueo creativo
- [] *Persona* (Ingmar Bergman, 1966) - fusión de rostros
- [] *The Graduate* (Mike Nichols, 1967)
- [] *In the Heat of the Night* (Norman Jewison, 1967)
- [] *Midnight Cowboy* (John Schlesinger, 1969)
- [] *Spartacus* (Stanley Kubrick, 1960)
- [] *Lawrence of Arabia* (David Lean, 1962) - luz del desierto brutal
- [] *Cleopatra* (Joseph L. Mankiewicz, 1963)
- [] *Doctor Zhivago* (David Lean, 1965)
- [] *The Fall of the Roman Empire* (Anthony Mann, 1964)
- [] *El Cid* (Anthony Mann, 1961)
- [] *How the West Was Won* (John Ford et al., 1962)
- [] *The Bible: In the Beginning...* (John Huston, 1966)
- [] *The Time Machine* (George Pal, 1960)
- [] *Jason and the Argonauts* (Don Chaffey, 1963) - stop-motion Harryhausen
- [] *Mary Poppins* (Robert Stevenson, 1964)
- [] *One Million Years B.C.* (Don Chaffey, 1966)
- [] *Barbarella* (Roger Vadim, 1968) - diseño pop futurista

- [] *The 7 Faces of Dr. Lao* (George Pal, 1964)
- [] *Chitty Chitty Bang Bang* (Ken Hughes, 1968)
- [] *Willy Wonka & the Chocolate Factory* (Mel Stuart, 1971 - límite, o usa *Bedknobs and Broomsticks* 1971)
- [] *Psycho* (Alfred Hitchcock, 1960)
- [] *Peeping Tom* (Michael Powell, 1960)
- [] *The Birds* (Alfred Hitchcock, 1963)
- [] *What Ever Happened to Baby Jane?* (Robert Aldrich, 1962)
- [] *Rosemary's Baby* (Roman Polanski, 1968)
- [] *Night of the Living Dead* (George A. Romero, 1968) - zombie moderno
- [] *The Haunting* (Robert Wise, 1963)
- [] *Hour of the Wolf* (Ingmar Bergman, 1968)
- [] *Village of the Damned* (Wolf Rilla, 1960)
- [] *Alphaville* (Jean-Luc Godard, 1965)
- [] *Fahrenheit 451* (François Truffaut, 1966)
- [] *Planet of the Apes* (Franklin J. Schaffner, 1968)
- [] *2001: A Space Odyssey* (Stanley Kubrick, 1968) - composición perfecta
- [] *Barbarella* (Roger Vadim, 1968)
- [] *THX 1138* (George Lucas, 1971 - precursor 60s)
- [] *Psycho* (Hitchcock, 1960)
- [] *Blow-Up* (Michelangelo Antonioni, 1966) - fotografía y realidad
- [] *The Manchurian Candidate* (John Frankenheimer, 1962)
- [] *Marnie* (Alfred Hitchcock, 1964)
- [] *Repulsion* (Roman Polanski, 1965)

- [] *The Thomas Crown Affair* (Norman Jewison, 1968)
- [] *Wait Until Dark* (Terence Young, 1967)
- [] *Topaz* (Alfred Hitchcock, 1969)
- [] *The Magnificent Seven* (John Sturges, 1960)
- [] *Yojimbo* (Akira Kurosawa, 1961)
- [] *For a Few Dollars More* (Sergio Leone, 1965)
- [] *The Good, the Bad and the Ugly* (Sergio Leone, 1966) - en cuadros épicos
- [] *Once Upon a Time in the West* (Sergio Leone, 1968)
- [] *The Wild Bunch* (Sam Peckinpah, 1969) - violencia lenta
- [] *True Grit* (Henry Hathaway, 1969)
- [] *Butch Cassidy and the Sundance Kid* (George Roy Hill, 1969)
- [] *Psycho* (Hitchcock, 1960) - Horror/Thriller shower scene y montaje
- [] *Breathless* (Godard, 1960) - Nouvelle Vague jump cuts y cine libre
- [] *Lawrence of Arabia* (Lean, 1962) - Épico luz y desierto
- [] *8½* (Fellini, 1963) - Drama meta sueño y bloqueo creativo
- [] *Dr. Strangelove* (Kubrick, 1964) - Comedia negra sátira nuclear
- [] *Harakiri* (Kobayashi, 1962) - Drama samurái composición zen
- [] *Blow-Up* (Antonioni, 1966) - Thriller fotografía y realidad
- [] *Persona* (Bergman, 1966) - Drama psicológico fusión de caras

- [] *Bonnie and Clyde* (Penn, 1967) - Crimen violencia lenta y New Hollywood
- [] *The Graduate* (Nichols, 1967) - Drama juvenil simbolismo plástico
- [] *2001: A Space Odyssey* (Kubrick, 1968) - Sci-fi evolución humana y efectos
- [] *Night of the Living Dead* (Romero, 1968) - Horror zombi e social
- [] *Rosemary's Baby* (Polanski, 1968) - Horror psicológico paranoia urbana
- [] *Planet of the Apes* (Schaffner, 1968) - Sci-fi twist final icónico
- [] *Once Upon a Time in the West* (Leone, 1968) - Western silencio y close-ups
- [] *Easy Rider* (Hopper, 1969) - Road movie contracultura y libertad
- [] *The Wild Bunch* (Peckinpah, 1969) - Western balística lenta
- [] *Midnight Cowboy* (Schlesinger, 1969) - Drama X-rating y crudeza
- [] *The Good, the Bad and the Ugly* (Leone, 1966) - Western Morricone y épica
- [] *If...* (Lindsay Anderson, 1968) - Drama rebelde fantasía y violencia escolar
- [] Sonnet 18 ("Shall I compare thee to a summer's day?") - William Shakespeare (1609)
- [] Sonnet 116 ("Let me not to the marriage of true minds") - William Shakespeare

- [] Sonnet 130 ("My mistress' eyes are nothing like the sun")
- William Shakespeare
- [] Astrophil and Stella, Sonnet 1 ("Loving in truth...") - Sir Philip Sidney (1591)
- [] Astrophil and Stella, Sonnet 31 ("With how sad steps, O Moon...") - Sir Philip Sidney
- [] Amoretti, Sonnet 75 ("One day I wrote her name upon the strand") - Edmund Spenser (1595)
- [] Amoretti, Sonnet 1 ("Happy ye leaves...") - Edmund Spenser
- [] Sonnet 29 ("When, in disgrace with fortune and men's eyes") - William Shakespeare
- [] Sonnet 73 ("That time of year thou mayst in me behold") - William Shakespeare
- [] Sonnet 138 ("When my love swears that she is made of truth") - William Shakespeare
- [] Astrophil and Stella, Sonnet 71 ("Who will in fairest book of Nature know") - Sir Philip Sidney
- [] Amoretti, Sonnet 34 ("Like as a ship...") - Edmund Spenser
- [] Sonnet 2 ("When forty winters shall besiege thy brow") - William Shakespeare
- [] Sonnet 127 ("In the old age black was not counted fair") - William Shakespeare
- [] Delia, Sonnet 2 ("My sin was too much love...") - Samuel Daniel (1592)
- [] Sonnet 64 ("When I have seen by Time's fell hand defaced") - William Shakespeare

- [] Idea, Sonnet 61 ("Since there's no help...") - Michael Drayton (1619)
- [] Sonnet 106 ("When in the chronicle of wasted time") - William Shakespeare
- [] Astrophil and Stella, Sonnet 108 ("When sorrow...") - Sir Philip Sidney
- [] Amoretti, Sonnet 79 ("Men call you fair...") - Edmund Spenser
- [] The Passionate Shepherd to His Love - Christopher Marlowe (1599)
- [] The Nymph's Reply to the Shepherd - Sir Walter Raleigh (1600)
- [] The Shepherd's Calendar (January Eclogue) - Edmund Spenser (1579)
- [] As You Like It (extracto "Blow, blow, thou winter wind") - William Shakespeare (1599)
- [] The Shepherd's Week (Monday) - John Gay (pero influencia isabelina, 1714 - precursor) - mejor: Come live with me... variaciones
- [] The Shepherd's Calendar (April Eclogue) - Edmund Spenser
- [] A Pastoral (Coridon and Phyllis) - Nicholas Breton (1590s)
- [] The Pastoral of the Shepherds - Sir Philip Sidney (Arcadia, 1590)
- [] The Shepherd's Delight - Thomas Lodge (1590)
- [] Rosalind's Madrigal - Thomas Lodge (1590)
- [] The Shepherd's Calendar (June Eclogue) - Edmund Spenser

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- [] A Shepherd's Love - Robert Greene (1590)
- [] The Passionate Pilgrim (extracto) - William Shakespeare (1599)
- [] Hobbinol's Dittie - Edmund Spenser (Shepherd's Calendar)
- [] The Shepherd's Garland - Michael Drayton (1593)
- [] Come, live with me... (versión de Donne) - John Donne (influencia, ~1600)
- [] The Nymph's Reply (variación) - Sir Walter Raleigh
- [] Eclogue (Arcadia) - Sir Philip Sidney
- [] The Shepherd's Calendar (October Eclogue) - Edmund Spenser
- [] Corin's Song - Robert Greene (1590)
- [] The Faerie Queene, Canto I (extracto: Redcrosse Knight) - Edmund Spenser (1590)
- [] The Faerie Queene, Canto III (Britomart) - Edmund Spenser
- [] The Faerie Queene, Proem (Libro I) - Edmund Spenser
- [] The Faerie Queene, Canto IX (Despair) - Edmund Spenser
- [] The Shepherdes Calender (November Eclogue) - Edmund Spenser (1579)
- [] Poly-Olbion (extracto Song I) - Michael Drayton (1612)
- [] The Faerie Queene, Canto X (House of Holiness) - Edmund Spenser
- [] The Ruines of Time - Edmund Spenser (1591)
- [] The Faerie Queene, Canto II (Guyon) - Edmund Spenser

- [] Colin Clouts Come Home Againe - Edmund Spenser (1595)
- [] The Faerie Queene, Canto V (Britomart's fight) - Edmund Spenser
- [] The Tears of the Muses - Edmund Spenser (1591)
- [] Poly-Olbion (Song XV) - Michael Drayton
- [] The Faerie Queene, Canto XI (Dragon fight) - Edmund Spenser
- [] Amoretti (extracto épico-alegórico) - Edmund Spenser
- [] The Faerie Queene, Canto XII (Una rescued) - Edmund Spenser
- [] Daphnaïda - Edmund Spenser (1591)
- [] The Faerie Queene, Proem (Libro II) - Edmund Spenser
- [] The Shepheardes Calender (December Eclogue) - Edmund Spenser
- [] Poly-Olbion (Song XX) - Michael Drayton
- [] The Flea - John Donne (~1633)
- [] A Valediction: Forbidding Mourning - John Donne
- [] The Sun Rising - John Donne
- [] Holy Sonnet 10 ("Death, be not proud") - John Donne
- [] To His Coy Mistress - Andrew Marvell (~1650)
- [] Easter Wings - George Herbert (1633)
- [] The Collar - George Herbert
- [] Batter My Heart (Holy Sonnet 14) - John Donne
- [] The Good-Morrow - John Donne
- [] Love (III) - George Herbert
- [] A Dialogue between the Soul and Body - Andrew Marvell
- [] Meditation XVII ("No man is an island") - John Donne (p

rosa-poética)

- [] The Pulley - George Herbert
- [] The Definition of Love - Andrew Marvell
- [] Holy Sonnet 1 (“Thou hast made me...”)- John Donne
- [] The Temple (extracto: Jordan) - George Herbert
- [] The Bait - John Donne
- [] On a Drop of Dew - Andrew Marvell
- [] Virtue - George Herbert
- [] The Ecstasy - John Donne
- [] To the Virgins, to Make Much of Time (“Gather ye rosebuds...”)- Robert Herrick (1648)
- [] To Lucasta, Going to the Wars - Richard Lovelace (1649)
- [] The Constant Lover - Sir John Suckling (1630s)
- [] Why So Pale and Wan? - Sir John Suckling
- [] Corinna’s Going a-Maying - Robert Herrick
- [] To Althea, from Prison - Richard Lovelace
- [] Delight in Disorder - Robert Herrick
- [] Song (“Why so pale and wan, fond lover?”)- Sir John Suckling
- [] The Grasshopper - Richard Lovelace
- [] Upon Julia’s Clothes - Robert Herrick
- [] To Celia (“Drink to me only with thine eyes”)- Ben Jonson (1616)
- [] The Vine - Robert Herrick
- [] To Anthea, who may Command him Anything - Robert Herrick
- [] Going to the Wars (variación) - Richard Lovelace
- [] The Scrutiny - Sir John Suckling

- [] Cherry-ripe - Robert Herrick
- [] The Bag - Richard Lovelace
- [] Upon His Departure Hence - Robert Herrick
- [] A Child's Grace - Ben Jonson
- [] The Cavalier's Muster - Thomas Carew (1630s)