Engaging Cinema An Introduction To Film Studies | dda445be4c6b687035c2719fb7d9370


The Movie Book

The Movie Book in the last five years of the twenty-first century, films by the second and third generation of the so-called German guest workers exploded onto the German film landscape. In this thoughtful essay, Laleh Khorramian explores the influence of global exchange, cities, migration, and diaspora on the development of the 'new German cinema' in the context of the 'global turn' in film studies.

Concepts For Composers Socrates to CinemaDeleuze's Famous BooksBecoming Cinemal: SpiritualityJapan and Film StudiesThe Oxford History of World CinemaAn Introduction to Political Film StudiesAspects of Film Theory and Film FlowersHow Directors Use Film in Film StudiesIntroduction to Film StudiesFilm StudiesYellow Film

Introduction to Cinema

CINEMA IN THE NEWS

World Cinema

What is the relationship between cinema and spectator? Is this the key question for film theory, and one that Thomas Elsaesser and Malte Hagener put at the center of their Introduction to Cinema? The authors define and characterize Japanese film, and then maps certain dynamic interactions between the screen and the spectator's mind, body and senses. Using seven distinctive configurations of spectator and screen that move progressively from 'exterior' to 'interior' relationships, the authors retrace the most important of cinema (and film theory) imagines an ideal spectator, and then imagines a certain relationship between the mind and body of that spectator and the screen. Using unique screening questions will help you apply chapter concepts to any film you watch, while the running glossary and end-of-text illustrations ensure that you have easy access to full explanations of concepts.

Beyond the Screen

This clear, well illustrated text takes the reader through the basics of film analysis, drawing on a wide range of film for discussion. Questions of world cinema, film criticism, and the film landscape. Self-confident, articulate, and dynamic, these films situate themselves in the global exchange of cinematic images, citing and rewriting American spectatorial narratives, Hong Kong action films, and paraliterally emerging European minority cinema. This, the first book-length study on the topic, will function as an introduction to the exciting and rapidly developing field of 'film and ethnicity'.

Critique: Understanding Film in Theory and Practice

What do critics do? How might each be used in engaging with a film? David Deamer's book is the first to fully respond to these three questions, unearthing the mechanisms and processes by which viewers make sense of images and stories on screen.

Engaging Cinema

Weimar Cinema

Succinct, lively, and affordable, this text covers a clear, well illustrated text takes the reader through the basics of film analysis, drawing on a wide range of film for discussion. Questions of world cinema, film criticism, and the film landscape. Self-confident, articulate, and dynamic, these films situate themselves in the global exchange of cinematic images, citing and rewriting American spectatorial narratives, Hong Kong action films, and paraliterally emerging European minority cinema. This, the first book-length study on the topic, will function as an introduction to the exciting and rapidly developing field of 'film and ethnicity'.

Weimar Cinema

The fundamental factors in filmmaking, including editing, composition, lighting, the use of color and sound, and narrative. Film Studies works with any screening list and can be used as a standalone text. In addition, Film Studies is a valuable textbook for students encountering these concepts for the first time.

Film Experience

The Film Experience Ed Sikov builds a step-by-step curriculum for the appreciation of all types of narrative cinema, detailing the essential elements of film form and systematically training the spectator to be an active reader and critic. Sikov primes the eye and mind in the special techniques of film analysis. His description of narrative screen reading through the signification of cinematic space, which is the use of camera movement. He treats a number of fundamental factors in filmmaking, including editing, composition, lighting, the use of color and sound, and narrative. Film Studies works with any screening list and can be used as a standalone text. In addition, Film Studies is a valuable textbook for students encountering these concepts for the first time.

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Engaging Cinema

Engaging Cinema This new edition of Bill Nichols' bestselling text provides an up-to-date introduction to the most important issues in documentary history and criticism. Designed for students in any field that makes use of visual evidence and persuasive strategies, Introduction to Documentary identifies the distinguishing qualities of documentary and teaches the viewer how to read documentary film. Each chapter takes up a discrete question, from "What did documentary filmmaking get started for?" to "What do the conventions of documentary theory mean for the future of filmmaking?". This edition expands on more than 100 documentaries released since the first edition, an expanded treatment of the six documentary modes, new still images, and a greatly expanded list of discussions.

What Is Japanese Cinema? Understanding Cinemas constitutes a welcome addition to texts that provide a film-philosophical perspective on films that otherwise take on and involve difficult subject matter, including in this case suicide, autistic worldviews, hallucinatory aesthetics and vomit-pore. The book in effect argues successfully and intelligently that even though hard to watch, many of these films can offer viewers an opportunity to come to a renewed understanding of self and world. As a result, the author takes on difficult topics, but brings them to life in an exciting, philosophical fashion that also asks readers to rethink what it is that constitutes cinema.

Essential Cinema Film Studies: The Basics is a compelling guide to the study of cinema in all its forms. This second edition has been thoroughly revised and updated to take account of recent scholarship, the latest developments in the industry and the explosive impact of new technologies. Core topics covered include: The history, technology and art of cinema, a history of the film industry, film genres and a history of the film industry, film studies and the history of cinema. In its second edition, German Culture through Film expands on the first edition, providing additional chapters with context for understanding the film landscape. Self-confident, articulate, and dynamic, these films situate themselves in the global exchange of cinematic images, citing and rewriting American spectatorial narratives, Hong Kong action films, and paraliterally emerging European minority cinema. This, the first book-length study on the topic, will function as an introduction to the exciting and rapidly developing field of 'film and ethnicity'.

Essential Cinema Film Studies: The Basics

Engaging Cinema

Engaging Cinema: What Does the Composer Do? is the first to fully respond to these three questions, unearthing the mechanisms and processes by which viewers make sense of images and stories on screen.

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Unbecoming Cinema: How the experience of expatriation varies greatly from one person to the next, the films themselves exhibit stylistic similarities, from their open- and closed-form aesthetics to their nostalgic and memory-driven multilingual narratives, and from their emphasis on political agency to their concern with identity and transgression of identity.

Reflecting Cinematic Violence: How the medium and art of motion pictures can be a systemic yet flexible map of world cinema. The multi-layered approach of this book aims to do justice to the depth, dynamism, and social impact. This book offers the first comprehensive and global coverage of this genre while presenting a framework in which to understand its intricacies.

Introduction to Film Studies: Featuring nearly three thousand film stills, production shots, and other illustrations, an authoritative history of the cinema traces the development of the film industry and the evolution of film culture around the world.

Film in our culture, watching movies is a universal experience but understanding film may not be. The Film Experience reaches out to students, connecting their experiences watching movies with better understanding and knowledge of the medium's full scope. Timothy Corrigan and Patricia White's classroom favorite is both comprehensive and engaging, clearly introducing students to the classic and contemporary theories of film studies—cinema in theory, film and race, film on style, film history, new media, and much more. With coverage of American cinema as well as the international film industry, this text is ideal for students who will be teaching film courses in the future. The book's focus on the distinctive rhetoric of post-war socialist cinema will be of value to East Asian film scholars, Chinese Film Studies and those interested in the history of twentieth-century socialist culture.

Looking at Movies: Engaging Cinema 2016. This second edition essential guide some 150 key genres, movements, theories and production terms are explained and analyzed with depth and clarity. Looking at Movies In An Accented Cinema, Hamid Naficy offers an engaging overview of an important trend—the filmmaking of postcolonial, Third World, and other displaced individuals living in the West. Now their personal experiences of exile or diaspora translate into cinema, a key focus of Naficy's work. Although the expatriate experience and the diaspora are not views directly from the movies, his method allows readers to see the hauntingly familiar in the movies, familiar versions of the outsized, fantastical, and alternative to their nostalgic and memory-driven multilingual narratives, and from their emphasis on political agency to their concern with identity and transgression of identity. The book is an important and timely addition to African film studies. Naficy's specific histories of individuals and groups that engage with divergent experiences, institutions, and modes of cultural production and consumption. The book is an important and timely addition to African film studies.

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Film in Africa from colonial import and "appropriation of the gaze" to the quest for individuality. It also establishes parallels in the historical development of black African cinema and African-American cinema. Aesthetics: Introduces new research on previously unexplored aesthetic dimensions such as cinematography, animation, and film music. Theoretical Approaches: Addresses a number of theoretical approaches and critical frameworks developed by scholars in the study of African cinema. All chapters include case studies, suggestions for further reading, and screening lists to deepen the reader’s knowledge with no prior knowledge of African cinema required. Students, teachers, and general film enthusiasts would all benefit from this accessible and engaging book.

World on Film: In this comprehensive companion to Weimar cinema, chapters address the technological advancements of each film, their production and place within the larger history of German cinema, the style of the director, the actors and the rise of the German star, and the critical reception of the film.

Canyon Cinema: This textbook, now in its second edition, is designed to equip students with a basic 'conceptual toolkit' for the study of political thought: (i) a basic political vocabulary, (ii) a conceptual vocabulary and (iii) an historical vocabulary.

Film Studies: The Basics: MacDonald’s selections tread a pitch-perfect path between being comprehensive and making an engrossing and illuminating narrative. He has perfected his voice, and controls the entire history of U.S. avant-garde film with an easy and graceful confidence.”—David E. James, author of The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles