

Film A Critical Introduction Maria Pramaggiore Tom Wallis

In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question whether Disney's films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.

What makes a film a teen film? And why, when it represents such powerful and enduring ideas about youth and adolescence, is teen film usually viewed as culturally insignificant? Teen film is usually discussed as a representation of the changing American teenager, highlighting the institutions of high school and the nuclear family, and experiments in sexual development and identity formation. But not every film featuring these components is a teen film and not every teen film is American. Arguing that teen film is always a story about becoming a citizen and a subject, *Teen Film* presents a new history of the genre, surveys the existing body of scholarship, and introduces key critical tools for discussing teen film. Surveying a wide range of films including *The Wild One*, *Heathers*, *Akira* and *Donnie Darko*, the book's central focus is on what kind of adolescence teen film represents, and on teen film's capacity to produce new and influential images of adolescence.

An Irish director of dark narratives with a postmodern sense of irony *Sound and Music in Film and Visual Media: A Critical Overview* is a comprehensive work defining and encapsulating concepts, issues and applications in and around the use of sound in film and the cinema, media/broadcast and new media. Over thirty definitive full-length essays, which are linked by highlighted text and reference material, bring together original research by many of the world's top scholars in this emerging field. Complete with an extensive bibliography, *Sound and Music in Film and Visual Media* provides the most comprehensive and wide-ranging

consideration of this subject yet produced.

Neil Jordan

The Multi-Protagonist Film

The Cinema of Sara Gómez

Cinema and the Re-creation of the World

La India María

Fassbinder's Germany

An Essential Guide to Classic Films of the Era

Throughout the 1960s until her untimely death in 1974, Afro-Cuban filmmaker Sara Gómez engaged directly and courageously with the social, political, economic, and cultural transformations promised by the Cuban Revolution. Gómez directed numerous documentary films in 10 prolific years. She also made De cierta manera (One way or another), her only feature-length film. Her films navigate complex experiences of social class, race, and gender by reframing revolutionary citizenship, cultural memory, and political value. Not only have her inventive strategies become foundational to new Cuban cinema and feminist film culture, but they also continue to inspire media artists today who deal with issues of identity and difference. The Cinema of Sara Gómez assembles history, criticism, biography, methodology, and theory of Gómez's work in scholarly writing; interviews with friends and collaborators; the film script of De cierta manera; and a detailed and complete filmography. Featuring striking images, this anthology reorients how we tell Cuban cinema history and how we think about the intersections of race, gender, and revolution. By addressing Gómez's entire body of work, The Cinema of Sara Gómez unpacks her complex life and gives weight to her groundbreaking cinema.

The Multi-Protagonist Film is an insightful and provocative introduction to this important new genre. Explores the origins and history of one of the most exciting new developments in contemporary film worldwide Guides readers through the genre's central characteristics and conventions, as well as its evolution and cultural relevance Provides a theoretical framework that is developed through the analysis several films, including Grand Hotel, Singles, American Pie, Short Cuts, and Syriana. Reveals the duality of the genre's contemporary preoccupations: the impact of globalization on human lives versus the current state of intimate affairs, the crisis of marriage, and the proliferation of sexual

choices

Disc 1 offers 25 short 'tutorials,' helping students see what the text describes. Disc 2 includes an anthology of 12 short films, from 5 to 30 minutes in length. Together, the DVDs offer nearly five hours of pedagogically useful moving-image content.

Tells the story of the 20th-century Central American migration, and how domestic and foreign policy interests shaped the asylum policies of Mexico, the United States, and Canada.

*An Introduction and Reader
History, Identity, Subject
Weimar Cinema*

Religion and Film

Art, History, and Empire

Central American Migration to Mexico, the United States, and Canada

*Hans-Jürgen Syberberg, the Film Director as Critical Thinker
Focusing on recent postmodern examples, this is a collection of essays reviewing the history of the horror film and the psychological reasons for its persistent appeal.*

Film A Critical Introduction Allyn & Bacon

Updated and expanded for a new edition, this is the perfect starter text for students of film studies. Packed full of visual examples from all periods of film history up to the present, Film: A Critical Introduction illustrates film concepts in context and in depth, addressing techniques and terminology used in film production and criticism, and emphasising thinking and writing critically and effectively. With reference to 450 new and existing images, the authors discuss contemporary films and film studies scholarship, as well as recent developments in film production and exhibition, such as digital technologies and new modes of screen media. New features in the fourth edition: Expanded discussion of changing cultural and political contexts for film and media industries, including #MeToo, #TimesUp, and #OscarsSoWhite Updated examples drawing from both contemporary and classic films in every chapter highlight that film studies is a vibrant and growing field New closing chapter expands the book's theoretical framework, linking foundational concepts in cinema studies to innovative new scholarship in media and screen studies Thoroughly revised and updated discussions of auteur theory, the long-take aesthetic, ideology in the superhero film and more

This book is a wide-ranging introduction to the long history and provocative debates about the interactions between film and literature. KEY TOPICS: Film and Literature: A Reader presents essays from a variety of cultures that address the major issues in the exchange between film and literature since the beginning of

the twentieth century. The book provides landmark discussions of different genres and practices (such as poetry and movies or film scripts as literature) through writings by such figures as Vachel Lindsay, Walter Benjamin, and Alexander Astruc. It presents a concise, but detailed history of film and literature and the critical terms and techniques used in film and literary analysis as well as a detailed history of the bond between film and literature, from theatrical narratives of the silent film era to recent blockbuster adaptations of Shakespeare and Jane Austen. It also features introductions to each essay and suggests how the essays may be used to analyze works involving film and literature. An essential resource for every reader interested in film.

Film Fourth Edition

Transnational Communities and Alternative Modernities

Teen Film

The Horror Film

Film and Literature

Seeking Refuge

Pretty

"Hans-Jürgen Syberberg is an original, the most controversial of all the New German directors and a figure who has long been at the vanguard of the resurgence of experimental filmmaking in his homeland. Syberberg's most characteristic films examine recent German history: a documentary, for example, about Richard Wagner's daughter-in-law, who was a close friend of Hitler (The Confessions of Winifred Wagner [1975]). But especially "historical" is his trilogy covering one hundred years of Germany's past, including, most famously, Hitler—A Film from Germany, also known as Our Hitler (1977). In this film and other works, Syberberg unites fictional narrative and documentary footage in a style that is at once cinematic and theatrical, mystical and magical. Hans-Jürgen Syberberg, the Film Director as Critical Thinker: Essays and Interviews is the first edited book in English devoted to this director's work, and includes his most important English-language interviews as well as some of the best English-language essays on his work. In sum, this book is a significant contribution not only to the study of Syberberg's oeuvre, but also to the study of German history and politics in the second half of the twentieth century."

Religion and cinema share a capacity for world making, ritualizing, mythologizing, and creating sacred time and space. Through cinematography, mise-en-scène, editing, and other production activities, film takes the world "out there" and refashions it. Religion achieves similar ends by setting apart particular objects and periods of time, telling stories, and gathering people together for communal actions and concentrated focus. The result of both cinema and religious practice is a re-created world: a world of fantasy, a world of ideology, a world we long to live in, or a world we wish to avoid at all costs. Religion and Film introduces readers to both religious studies and film studies by focusing on the formal similarities between cinema and religious practices and on the ways they each re-create the world. Explorations of film show how the cinematic experience relies on similar aesthetic devices on which religious rituals have long relied: sight, sound, the taste of food, the body, and communal experience. Meanwhile, a deeper understanding of the aesthetic nature of religious rituals can alter our understanding of film production. Utilizing terminology and theoretical insights from the study of religion as well as the study of film, Religion and Film shows that by paying attention to the ways films are

constructed, we can shed new light on the ways religious myths and rituals are constructed and vice versa. This thoroughly revised and expanded new edition is designed to appeal to the needs of courses in religion as well as film departments. In addition to two new chapters, this edition has been restructured into three distinct sections that offer students and instructors theories and methods for thinking about cinema in ways that more fully connect film studies with religious studies.

A foundational collection of essays that demonstrate how to study race and media From graphic footage of migrant children in cages to #BlackLivesMatter and #OscarsSoWhite, portrayals and discussions of race dominate the media landscape. Race and Media adopts a wide range of methods to make sense of specific occurrences, from the corporate portrayal of mixed-race identity by 23andMe to the cosmopolitan fetishization of Marie Kondo. As a whole, this collection demonstrates that all forms of media—from the sitcoms we stream to the Twitter feeds we follow—confirm racism and reinforce its ideological frameworks, while simultaneously giving space for new modes of resistance and understanding. In each chapter, a leading media scholar elucidates a set of foundational concepts in the study of race and media—such as the burden of representation, discourses of racialization, multiculturalism, hybridity, and the visuality of race. In doing so, they offer tools for media literacy that include rigorous analysis of texts, ideologies, institutions and structures, audiences and users, and technologies. The authors then apply these concepts to a wide range of media and the diverse communities that engage with them in order to uncover new theoretical frameworks and methodologies. From advertising and music to film festivals, video games, telenovelas, and social media, these essays engage and employ contemporary dialogues and struggles for social justice by racialized communities to push media forward. Contributors include: Mary Beltrán Meshell Sturgis Ralina L. Joseph Dolores Inés Casillas Jennifer Lynn Stoeber Jason Kido Lopez Peter X Feng Jacqueline Land Mari Castañeda Jun Okada Amy Villarejo Aymar Jean Christian Sarah Florini Raven Maragh-Lloyd Sulafa Zidani Lia Wolock Meredith D. Clark Jillian M. Béz Miranda J. Brady Kishonna L. Gray Susan Noh

A historical survey of German films as works of art from the beginnings to the present, suitable for classroom use.

Film and the Decorative Image

Crime Fiction and the Law

Screening Black Queer Youth

Critical Approaches

Race and Media

Reframing Revolution

Mexploitation and the Films of María Elena Velasco

World-renowned folklorist Maria Tatar reveals an astonishing but long buried history of heroines, taking us from Cassandra and Scheherazade to Nancy Drew and Wonder Woman. The Heroine with 1,001 Faces dismantles the cult of warrior heroes, revealing a secret history of heroism at the very heart of our collective cultural imagination. Maria Tatar, a leading authority on fairy tales and folklore, explores how heroines, rarely wielding a sword and often deprived of a pen, have flown beneath the radar even as they have been bent on redemptive missions. Deploying the domestic crafts and using words as weapons, they have found ways to survive assaults and rescue others from harm, all while repairing the fraying edges in the fabric of their social worlds. Like the tongueless Philomela, who spins the tale of her rape into a tapestry, or Arachne, who portrays the misdeeds of the gods, they have discovered instruments for securing fairness in the storytelling circles where so-called women's work—spinning, mending, and weaving—is carried out. Tatar challenges the canonical

models of heroism in Joseph Campbell's The Hero with a Thousand Faces, with their male-centric emphases on achieving glory and immortality. Finding the women missing from his account and defining their own heroic trajectories is no easy task, for Campbell created the playbook for Hollywood directors. Audiences around the world have willingly surrendered to the lure of quest narratives and charismatic heroes. Whether in the form of Frodo, Luke Skywalker, or Harry Potter, Campbell's archetypal hero has dominated more than the box office. In a broad-ranging volume that moves with ease from the local to the global, Tatar demonstrates how our new heroines wear their curiosity as a badge of honor rather than a mark of shame, and how their "mischief making" evidences compassion and concern. From Bluebeard's wife to Nancy Drew, and from Jane Eyre to Janie Crawford, women have long crafted stories to broadcast offenses in the pursuit of social justice. Girls, too, have now precociously stepped up to the plate, with Hermione Granger, Katniss Everdeen, and Starr Carter as trickster figures enacting their own forms of extrajudicial justice. Their quests may not take the traditional form of a "hero's journey," but they reveal the value of courage, defiance, and, above all, care. "By turns dazzling and chilling" (Ruth Franklin), The Heroine with 1,001 Faces creates a luminous arc that takes us from ancient times to the present day. It casts an unusually wide net, expanding the canon and thinking capaciously in global terms, breaking down the boundaries of genre, and displaying a sovereign command of cultural context. This, then, is a historic volume that informs our present and its newfound investment in empathy and social justice like no other work of recent cultural history.

Offering a range of critical perspectives on a vibrant body of films, this collection of essays engages with questions specific to the various cinemas and films addressed while putting forward an argument for their inclusion in current debates on world cinema. The collection brings together 11 chapters by recognized scholars, who analyze a variety of films and videos from Angola, Cape Verde, Guiné-Bissau, and Mozambique. It also includes an interview with Pedro Pimenta, one of the most distinguished African film festival organizers. Drawing on various theoretical perspectives, the volume strives to reverse the relative invisibility that has afflicted these cinemas, arguing that most, if not all, Lusophone films are transnational in all aspects of production, acting, and reception. The initial three chapters sketch broad, comparative overviews and suggest theoretical approaches, while the ensuing chapters focus on specific case studies and discuss a number of key issues such as the convergence of film with politics, the question of gender and violence, as well as the revisiting of the period immediately following independence. Attention is given to fiction, documentary films and recent, short, alternative video productions that are overlooked by more traditional channels. The book stresses the need to pay attention to the significance of African film, and Lusophone African film in particular, within the developing field of world cinema. Bringing together general overviews, historical considerations, detailed case studies, and focused theoretical reflections, this book is a significant volume for students and researchers in film studies, especially African, Lusophone cultural studies, and world cinema.

"From his breakthrough short films in the early 1990s and feature debut TwentyFourSeven (1997) through to the BAFTA-winning This Is England (2007) and hit television spin-off, director Shane Meadows has emerged as one of the most distinctive and influential voices in contemporary British cinema. Danny Perkins, CEO of StudioCanal UK, credits Meadows as the key figure in British film's contemporary renaissance, with This Is England "doing more than any other [film] to change British audiences' attitudes" to home-grown cinema. This book will explore the full range of Meadows' work, from its origins in local D.I.Y. media through to international festival acclaim. Over the course of its 15 chapters, it will present a comprehensive analysis of Meadows' oeuvre to date, situating it in the context of British cinema history as well as wider cultural changes from the nineties to now."

Film: A Critical Introduction is an exciting new offering that provides students with a comprehensive introduction to film studies. It does not merely address techniques and terminology used in film production and film criticism, but also emphasizes thinking and writing critically and effectively

about film.

The Politics of Film, Gender, and Culture

The Encyclopedia of Epic Films

Olive

An Introduction to Film

Moonlight

Aesthetic Approaches to Children's Literature

An Introduction to World Cinema, 2d ed.

Motion pictures are more than just entertainment. In film studies courses in colleges and universities worldwide, students and professors explore the social, political, technological and historical implications of cinema. This textbook provides two things: the history of film as an art form and an analysis of its impact on society and politics. Chapters are arranged chronologically, covering the major developments in film, like the advent of talkies or the French New Wave. Each era is examined in the context of several exemplary films commonly viewed in film studies courses. Thus students can watch *Birth of a Nation* and *Intolerance* while studying the innovations made by D.W. Griffith from 1910 to 1919. The scope is global, embracing the cinematic traditions of Asia, Latin America and Africa, as well as the ever important American and European output. Thoughtful articles from film scholars are included. The flexible structure of the text allows a variety of options for classroom use or personal study. Instructors considering this book for use in a course may request an examination copy [here](#).

World Cinema: A Critical Introduction is a comprehensive yet accessible guide to film industries across the globe. From the 1980s onwards, new technologies and increased globalization have radically altered the landscape in which films are distributed and exhibited. Films are made from the large-scale industries of India, Hollywood, and Asia, to the small productions in Bhutan and Morocco. They are seen in multiplexes, palatial art cinemas in Cannes, traveling theatres in rural India, and on millions of hand-held mobile screens. Authors Deshpande and Mazaj have developed a method of charting this new world cinema that makes room for divergent perspectives, traditions, and positions, while also revealing their interconnectedness and relationships of meaning. In doing so, they bring together a broad range of issues and examples—theoretical concepts, viewing and production practices, film festivals, large industries such as Nollywood and Bollywood, and smaller and emerging film cultures—into a systemic yet flexible map of world cinema. The multi-layered approach of this book aims to do justice to the depth, dynamism, and complexity of the phenomenon of world cinema. For students looking to films outside of their immediate context, this book offers a blueprint that will enable them to transform a casual encounter with a film into a systematic inquiry into world cinema.

New Media: A Critical Introduction is a comprehensive introduction to the culture, history, technologies and theories of new media. Written especially for students, the book considers the ways in which 'new media' really are new, assesses the

claims that a media and technological revolution has taken place and formulates new ways for media studies to respond to new technologies. The authors introduce a wide variety of topics including: how to define the characteristics of new media; social and political uses of new media and new communications; new media technologies, politics and globalization; everyday life and new media; theories of interactivity, simulation, the new media economy; cybernetics, cyberculture, the history of automata and artificial life. Substantially updated from the first edition to cover recent theoretical developments, approaches and significant technological developments, this is the best and by far the most comprehensive textbook available on this exciting and expanding subject. At www.newmediaintro.com you will find: additional international case studies with online references specially created You Tube videos on machines and digital photography a new 'Virtual Camera' case study, with links to short film examples useful links to related websites, resources and research sites further online reading links to specific arguments or discussion topics in the book links to key scholars in the field of new media.

This work provides students of children's literature with a comprehensible and easy-to-use analytical tool kit, showing through concrete demonstration how each tool might best be used to examine aesthetic rather than educational approaches to children's literature. Contemporary literary theories discussed include semiotics, hermeneutics, structuralism, narratology, psychoanalysis, reader-response, feminist, and postcolonial theory, each adjusted to suit the specifics of children's literature.

Sound and Music in Film and Visual Media

Contemporary Lusophone African Film

A Critical Introduction

A Critical History of German Film

Concepts and Critical Thinking

L.A. Rebellion

From Mouse to Mermaid

Rainer Werner Fassbinder is one of the most prominent and important authors of post-war European cinema. Thomas Elsaesser is the first to write a thoroughly analytical study of his work. He stresses the importance of a closer understanding of Fassbinder's career through a re-reading of his films as textual entities. Approaching the work from different thematic and analytical perspectives, Elsaesser offers both an overview and a number of detailed readings of crucial films, while also providing a European context for Fassbinder's own coming to terms with fascism. This volume offers introductions to the work of fifteen avant-garde American women filmmakers. La India María—a humble and stubborn indigenous Mexican woman—is one of the most popular characters of the Mexican stage, television, and film. Created and portrayed by María Elena Velasco, La India María has delighted audiences since the late 1960s with slapstick humor that slyly critiques discrimination and the powerful. At the same time, however, many critics have derided the iconic figure as a racist depiction of a negative stereotype and dismissed the India María films as exploitation cinema unworthy of serious attention. By contrast, La India María builds a convincing case for María Elena Velasco as an artist whose work as a director and producer—rare for women in Mexican cinema—has been widely and unjustly overlooked.

Drawing on extensive interviews with Velasco, her family, and film industry professionals, as well as on archival research, Seraina Rohrer offers the first full account of Velasco's life; her portrayal of La India María in vaudeville, television, and sixteen feature film comedies, including *Ni de aquí, ni de allá* [Neither here, nor there]; and her controversial reception in Mexico and the United States. Rohrer traces the films' financing, production, and distribution, as well as censorship practices of the period, and compares them to other Mexploitation films produced at the same time. Adding a new chapter to the history of a much-understudied period of Mexican cinema commonly referred to as "la crisis," this pioneering research enriches our appreciation of Mexploitation films.

Updated and expanded, this new edition is the perfect starter text for students of film studies. The book illustrates basic film concepts in context and in depth. It addresses techniques and terminology used in film production and criticism, emphasizing thinking and writing critically and effectively. With reference to 460 new and existing images, the authors discuss contemporary films and film studies scholarship, as well as recent developments in film production and exhibition, such as digital technologies and new modes of screen media.

Filmmaking under Stalin

Looking at Movies

A Novel

Not According to Plan

A Critical Overview

Film

An Introduction

This book helps readers understand *Moonlight*'s profound political and social importance, the innovative technical choices adopted by director Barry Jenkins and the film's adoption and disruption of traditional coming-of-age themes through the specific prism of Chiron's childhood and youth. *Moonlight* (2016) is an intensely moving and poetically rendered coming-of-age story about a young gay Black boy, Chiron. Highly praised by both critics and audiences internationally, it garnered a surprise Best Picture win at the 2017 Academy Awards, enshrining its significance within a global cinematic canon. This book provides an account of how *Moonlight* can be situated in relation to African American youth films, contemporary queer cinema and its appeal to the youth market and representations of non-normative childhood and adolescence. It analyses the reception of *Moonlight* in terms of its form and profound emotional impact on spectators offering new visions of African American boyhoods while also contributing an extended exploration of the social and political context of the film in relation to Obama, Trump and diversity in filmmaking. Highlighting to students and scholars the powerful emotional pull of *Moonlight* and why it is a highly significant film, this book is ideal for those interested in critical race studies, queer theory, youth cinema, African

American cinema and LGBTQ cinema.

With an expanded focus on critical thinking and problem solving, the new edition of *Introductory Chemistry: Concepts and Critical Thinking* prepares readers for success in introductory chemistry. Unlike other introductory chemistry texts, all materials –the textbook, student solutions manual, laboratory manual, instructor's manual and test item file – are written by the author and tightly integrated to work together most effectively. Math and problem solving are covered early in the text; Corwin builds reader confidence and ability through innovative pedagogy and technology formulated to meet the needs of today's learners.

Film culture often rejects visually rich images, valuing simplicity, austerity, or even ugliness as more provocative, political, and truly cinematic. Although cinema challenges traditional ideas of art, this opposition to the decorative continues a long-standing aesthetic antipathy to feminine cosmetics, Oriental effeminacy, and primitive ornament. Inheriting this patriarchal and colonial perspective along with the preference for fine over decorative art, filmmakers, critics, and theorists tend to denigrate cinema's colorful, picturesque, and richly patterned visions. Condemning this exclusion of the "pretty" from masculine film culture, Rosalind Galt reevaluates received ideas about the decorative impulse from early film criticism to classical and postclassical film theory. The pretty embodies lush visuality, dense *mise-en-scène*, painterly framing, and arabesque camera movements—styles increasingly central to world cinema. From European art house cinema to the films of Wong Kar-wai and Santosh Sivan, from handmade experimental films to the popular pleasures of *Moulin Rouge!* and *Amelie*, pretty is a vital element of contemporary cinema, using visual exuberance to communicate distinct sexual and political identities. Inverting the logic of anti-pretty thought, Galt firmly establishes the decorative image as a queer aesthetic, a singular representation of cinema's perverse pleasures and cross-cultural encounters. Creating her own critical tapestry from perspectives in art and film theory and philosophy, Galt reclaims prettiness as a radically transgressive style, woven with the threads of political agency.

Considered by many the greatest war novel of all time, *All Quiet on the Western Front* is Erich Maria Remarque's

masterpiece of the German experience during World War I. I am young, I am twenty years old; yet I know nothing of life but despair, death, fear, and fatuous superficiality cast over an abyss of sorrow. . . . This is the testament of Paul Bäumer, who enlists with his classmates in the German army during World War I. They become soldiers with youthful enthusiasm. But the world of duty, culture, and progress they had been taught breaks in pieces under the first bombardment in the trenches. Through years of vivid horror, Paul holds fast to a single vow: to fight against the principle of hate that meaninglessly pits young men of the same generation but different uniforms against one another . . . if only he can come out of the war alive. "The world has a great writer in Erich Maria Remarque. He is a craftsman of unquestionably first rank, a man who can bend language to his will. Whether he writes of men or of inanimate nature, his touch is sensitive, firm, and sure."—The New York Times Book Review

Shane Meadows

Essays and Interviews

Women's Experimental Cinema

Critical Essays

The Psychosocial Implications of Disney Movies

Critical Frameworks

World Cinema

L.A. Rebellion: Creating a New Black Cinema is the first book dedicated to the films and filmmakers of the L.A. Rebellion, a group of African, Caribbean, and African American independent film and video artists that formed at the University of California, Los Angeles, in the 1970s and 1980s. The group—including Charles Burnett, Julie Dash, Haile Gerima, Billy Woodberry, Jamaa Fanaka, and Zeinabu irene Davis—shared a desire to create alternatives to the dominant modes of narrative, style, and practice in American cinema, works that reflected the full complexity of Black experiences. This landmark collection of essays and oral histories examines the creative output of the L.A. Rebellion, contextualizing the group's film practices and offering sustained analyses of the wide range of works, with particular attention to newly discovered films and lesser-known filmmakers. Based on extensive archival work and preservation, this collection includes a complete filmography of the movement, over 100 illustrations (most of which are previously unpublished), and a bibliography of primary and secondary materials. This is an indispensable sourcebook for scholars and enthusiasts, establishing the key role played by the L.A. Rebellion within the histories of cinema, Black visual culture, and postwar art in Los Angeles.

Soon after film came into existence, the term epic was used to describe productions that were lengthy, spectacular, live with action, and often filmed in exotic locales with large casts and staggering budgets. The effort and extravagance needed to mount an epic film paid off handsomely at the box office, for the genre became an immediate favorite with audiences. Epic films survived the tribulations of two world wars and the

Depression and have retained the basic characteristics of size and glamour for more than a hundred years. Length was, and still is, one of the traits of the epic, though monolithic three- to four-hour spectacles like *Gone with the Wind* (1939) and *Lawrence of Arabia* (1962) have been replaced today by such franchises as the Harry Potter films and the *Lord of the Rings* trilogy. Although the form has evolved during many decades of existence, its central elements have been retained, refined, and modernized to suit the tastes of every new generation. The *Encyclopedia of Epic Films* identifies, describes, and analyzes those films that meet the criteria of the epic—sweeping drama, panoramic landscapes, lengthy adventure sequences, and, in many cases, casts of thousands. This volume looks at the wide variety of epics produced over the last century—from the silent spectacles of D. W. Griffith and biblical melodramas of Cecil B. DeMille to the historical dramas of David Lean and rollercoaster thrillers of Steven Spielberg. Each entry contains: Major personnel behind the camera, including directors and screenwriters Cast and character listings Plot summary Analysis Academy Award wins and nominations DVD and Blu-ray availability Resources for further study This volume also includes appendixes of foreign epics, superhero spectaculars, and epics produced for television, along with a list of all the directors in the book. Despite a lack of overall critical recognition and respect as a genre, the epic remains a favorite of audiences, and this book pays homage to a form of mass entertainment that continues to fill movie theaters. The *Encyclopedia of Epic Films* will be of interest to academics and scholars, as well as any fan of films made on a grand scale.

A collection of essays that explicate Disney ideology through fifty-five years of feature films, including *Bambi*, *Beauty and the Beast*, *Pinocchio*, and more. *From Mouse to Mermaid*, an interdisciplinary collection of original essays, is the first comprehensive, critical treatment of Disney cinema. Addressing children's classics as well as the Disney affiliates' more recent attempts to capture adult audiences, the contributors respond to the Disney film legacy from feminist, marxist, poststructuralist, and cultural studies perspectives. The volume contemplates Disney's duality as an American icon and as an industry of cultural production, created in and through fifty years of filmmaking. The contributors treat a range of topics at issue in contemporary cultural studies: the performance of gender, race, and class; the engendered images of science, nature, technology, family, and business. The compilation of voices in *From Mouse to Mermaid* creates a persuasive cultural critique of Disney's ideology. The contributors are Bryan Attebery, Elizabeth Bell, Claudia Card, Chris Cuomo, Ramona Fernandez, Henry A. Giroux, Robert Haas, Lynda Haas, Susan Jeffords, N. Soyini Madison, Susan Miller, Patrick Murphy, David Payne, Greg Rode, Laura Sells, and Jack Zipes. "In this volume of 16 essays about Disney films, several pieces . . . begin the work of filling in a major gap in our understanding of animation." —*Film Quarterly*

Considered by critics to be Stanley Kubrick's masterpiece, *Barry Lyndon* has suffered from scholarly and popular neglect. Maria Pramaggiore argues that one key reason that this film remains unappreciated, even by Kubrick aficionados, is that its transnational and intermedial contexts have not been fully explored. Taking a novel approach, she looks at the film from a transnational perspective -- as a foreign production shot in Ireland and an adaptation of a British novel by an American director about an Irish subject. Pramaggiore argues that, in *Barry Lyndon*, Kubrick develops his richest philosophical mediation on cinema's capacity to mediate the real and foregrounds film's relationship to other technologies of visibility, including painting, photography, and digital media. By combining extensive research into the film's source novel, production and reception with systematic textual analysis and an engagement with several key issues in contemporary academic debate, this work promises not only to make a huge

impact in the field of Kubrick studies, but also in 1970s filmmaking, cultural history and transnational film practice.

Making Time in Stanley Kubrick's *Barry Lyndon*

New Media

Creating a New Black Cinema

Introductory Chemistry

All Quiet on the Western Front

The Heroine with 1001 Faces

In Not According to Plan, Maria Belodubrovskaya reveals the limits on the power of even the most repressive totalitarian regimes to create and control propaganda. Belodubrovskaya's revisionist account of Soviet filmmaking between 1930 and 1953 highlights the extent to which the Soviet film industry remained stubbornly artisanal in its methods, especially in contrast to the more industrial approach of the Hollywood studio system. *Not According to Plan* shows that even though Josef Stalin recognized cinema as a "mighty instrument of mass agitation and propaganda" and strove to harness the Soviet film industry to serve the state, directors such as Eisenstein, Alexandrov, and Pudovkin had far more creative control than did party-appointed executives and censors.

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.

This book opens up a range of important perspectives on law and violence by considering the ways in which their relationship is formulated in literature, television and film. Employing critical legal theory to address the relationship between crime fiction, law and justice, it considers a range of topics, including: the relationship between crime fiction, legal reasoning and critique; questions surrounding the relationship between law and justice; gender issues; the legal, political and social impacts of fictional representations of crime and justice; post-colonial perspectives on crime fiction; as well as the impact of law itself on the crime fiction's development.

Introducing a new sub-field of legal and literary research, this book will be of enormous interest to scholars in critical, cultural and socio-legal studies, as well as to others in criminology, as well as in literature.