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KEY=EXPLORATION - KANE KANE

Observational Cinema

Anthropology, Film, and the Exploration of Social Life

Indiana University Press Once hailed as a radical breakthrough in documentary and ethnographic filmmaking, observational cinema has been criticized for a supposedly detached camera that objectifies and dehumanizes the subjects of its gaze. The author's provide a critical historyand in-depth appraisal of this movement.

Explorations in New Cinema History

Approaches and Case Studies

John Wiley & Sons Explorations in New Cinema History brings together cutting-edge research by the leading scholars in the field to identify new approaches to writing and understanding the social and cultural history of cinema, focusing on cinema?s audiences, the experience of cinema, and the cinema as a site of social and cultural exchange. Includes contributions from Robert Allen, Annette Kuhn, John Sedwick, Mark Jancovich, Peter Sanfield, and Kathryn Fuller-Seeley among others Develops the original argument that the social history of cinema-going and of the experience of cinema should take precedence over production- and text-based analyses Explores the cinema as a site of social and cultural exchange, including patterns of popularity and taste, the role of individual movie theatres in creating and sustaining their audiences, and the commercial, political and legal aspects of film exhibition and distribution Prompts readers to reassess their understanding of key periods of cinema history, opening up cinema studies to long-overdue conversations with other disciplines in the humanities and social sciences Presents rigorous empirical research, drawing on digital technology and geospatial information systems to provide illuminating insights in to the uses of cinema

Disability and Social Media

Global Perspectives

Taylor & Francis Social media is popularly seen as an important media for people with disability in terms of communication, exchange and activism. These sites potentially increase both employment and leisure opportunities for one of the most traditionally isolated groups in society. However, the offline inaccessible environment has, to a certain degree, been replicated online and particularly in social networking sites. Social media is becoming an increasingly important part of our lives yet the impact on people with disabilities has gone largely unscrutinised. Similarly, while social media and disability are often both observed through a focus on the Western, developed and English-speaking world, different global perspectives are often overlooked. This collection explores the opportunities and challenges social media represents for the social inclusion of people with disabilities from a variety of different global perspectives that include Africa, Arabia and Asia along with European, American and Australasian perspectives and experiences.

Daily Life in the United States, 1940-1959: Shifting Worlds

Greenwood Examine the everyday lives of ordinary Americans from the 1940s and 1950s and discover how very different the two decades were. World War II affected Americans and the way they behaved, not only in the 1940s, but also in the years that followed when the depression that preceded the war was replaced with an economic boom. Explore how women's roles and lives changed during these two very distinct decades, how politics and political decisions impacted all walks of life, and what the advent of growing technology, much of it developed during the war, meant to the general population. What was it like to be a woman suddenly earning her own money while men were off fighting? How did children and teenagers contribute to the war effort? How did housing change in postwar America? What pastimes were popular during these two decades and how did they reflect the times? These questions and others are explored in detail, encouraging students, teachers, and interested readers to recognize the tremendous shift in society between the war years and the atomic age that immediately followed. This text presents the 1940s as a time of social problems that existed alongside community commitment to the war, while the 1950s are presented as a time when exciting social change such as the beginning of the civil rights movement and the building of Levittowns occurred. After the war ordinary people began to question long-accepted ideas. The exploration of these everyday details provides a rich look at two very important decades in our country's history.

Re-Viewing British Cinema, 1900-1992

Essays and Interviews

SUNY Press Re-Viewing British Cinema, 1900-1992 is a collection of essays on British cinema history and practice. It offers both the casual reader and the film scholar a different view of British filmmaking during the past century. Arranged in chronological order, the book explores those areas of British cinema that have not been fully examined in other works and also offers fresh interpretations of a number of classic films. From the work of Frederic Villiers, the pioneering British newsreel cameraman who at the turn of the century brought home images of battlefield carnage, to essays on the British "B" film and the long-forgotten "Independent Frame" method of film production, to new readings of classics such as The Red Shoes, Passport to Pimlico, and Peeping Tom, the authors offer a look behind the scenes of the British film industry and engage the reader in some of the most compelling interpretational and historical issues of recent film history and critical theory. In addition, the volume contains a number of interviews with such key directors as Stephen Frears, Terence Davies, Wendy Toye, and Lindsay Anderson and also pays particular attention to the work of early twentieth-century British feminist filmmakers whose films have often been ignored by conventional film theory and history. It also offers new material on the British "film noir," the English horror film, and the pioneering gay director Brian Desmond Hurst. Taken as a whole, this book presents an entirely new series of viewpoints on British film practice, theory, and reception and affords a fresh and vibrant view of the British film medium.

Nonfiction Film

A Critical History

Indiana University Press . " --Historical Journal of Film, Radio, and Television

Media Resources, Film/video Rental Catalog

Getting Reel: A Social Science Perspective on Film

Cambria Press

The Legacy of World War II in European Arthouse Cinema

McFarland World War II irrevocably shaped culture--and much of cinema--in the 20th century, thanks to its devastating, global impact that changed the way we think about and portray war. This book focuses on European war films made about the war between 1945 and 1985 in countries that were occupied or invaded by the Nazis, such as Poland, France, Italy, the Soviet Union, and Germany itself. Many of these films were banned, censored, or sharply criticized at the time of their release for the radical ways they reframed the war and rejected the mythologizing of war experience as a heroic battle between the forces of good and evil. The particular films examined, made by arthouse directors like Pier Paolo Pasolini, Rainer Werner Fassbinder, and Larisa Shepitko, among many more, deviate from mainstream cinematic depictions of the war and instead present viewpoints and experiences of WWII which are often controversial or transgressive. They explore the often-complicated ways that participation in war and genocide shapes national identity and the ways that we think about bodies and sexuality, trauma, violence, power, justice, and personal responsibility--themes that continue to resonate throughout culture and global politics.

Life to Those Shadows

Burch's singularly perceptive view of film and its origins will interest all who care about film theory and history. *Life to Those Shadows* presents a critique of "classical" approaches to film: the assumptions that what we call the language of film was a natural, organic development, and that it lay latent from the outset in the basic technology of the camera, waiting for the prescient pioneers to bring it into being. The view that film language was a universal, neutral medium, innocent of any social or historical meaning in itself, is also challenged here. Burch's major thesis is that, on the contrary, film language has a social and economic history, that it evolved in the way it did because of when and where it was constructed--in the capitalist and imperialist West between 1892 and 1929. From this perspective, the book examines the emergence of what it defines as cinema's Institutional Mode of Representation and the sociohistorical circumstances in which it took place. Central to the Institutional Mode are the principles of visualization--camera placement and movement, lighting, editing, mise-en-scène--that filmmakers and audiences came to internalize over the first three decades. Special emphasis is laid on the all-important change that occurred in the placing of the spectator, from a position of exteriority to the film image--implicit in both film-form and viewing conditions during the primitive era (pre-1909)--to the imaginary centering of the spectator-subject--completed only with the generalization of lip-synch sound after 1929. Burch contends that this imaginary centering of a sensorially isolated spectator is the keystone of the cinematic illusion of reality, still achieved today by the same means as it was sixty years ago.

A Companion to Contemporary Documentary Film

John Wiley & Sons *A Companion to Contemporary Documentary Film* presents a collection of original essays that explore major issues surrounding the state of current documentary films and their capacity to inspire and effect change. Presents a comprehensive collection of essays relating to all aspects of contemporary documentary films Includes nearly 30 original essays by top documentary film scholars and makers, with each thematic grouping of essays sub-edited by major figures in the field Explores a variety of themes central to contemporary documentary filmmakers and the study of documentary film - the planet, migration, work, sex, virus, religion, war, torture, and surveillance Considers a wide diversity of documentary films that fall outside typical canons, including international and avant-garde documentaries presented in a variety of media

Consuming Visions

Cinema, Writing, and Modernity in Rio de Janeiro

University of Virginia Press *Consuming Visions* explores the relationship between cinema and writing in early twentieth-century Brazil, focusing on how the new and foreign medium of film was consumed by a literary society in the throes of modernization. Maite Conde places this relationship in the specific context of turn-of-the-century Rio de Janeiro, which underwent a radical transformation to a modern global city, becoming a concrete symbol of the country's broader processes of change and modernization. Analyzing an array of literary texts, from journalistic essays and popular women's novels to anarchist treatises and vaudeville plays, the author shows how the writers' encounters with the cinema were consistent with the significant changes taking place in the city. The arrival and initial development of the cinema in Brazil were part of the new urban landscape in which early Brazilian movies not only articulated the processes of the city's modernization but also enabled new urban spectators--women, immigrants, a new working class, and a recently liberated slave population--to see, believe in, and participate in its future. In the process, these early movies challenged the power of the written word and of Brazilian writers, threatening the hegemonic function of writing that had traditionally forged the contours of the nation's cultural life. An emerging market of consumers of the new cultural phenomena--popular theater, the department store, the factory, illustrated magazines--reflected changes that not only modernized literary production but also altered the very life and everyday urban experiences of the population. *Consuming Visions* is an ambitious and engaging examination of the ways in which mass culture can become an agent of intellectual and aesthetic transformation.

Humphrey Jennings and British Documentary Film

A Re-assessment

Ashgate Publishing, Ltd. During a short career between 1939 and 1950, Humphrey Jennings produced a number of outstanding films documenting everyday life in Britain. In this new book, Philip Logan offers a thorough reassessment of Jennings's intellectual background and the factors that informed his life. Through an understanding of the historical context within which Jennings's films were produced and directed Logan suggests we can begin to much better understand the propaganda messages that inform them, and thus gain a fuller insight into the nature, character and purpose of the films he produced for the British war effort.

The Films of Wes Anderson

Critical Essays on an Indiewood Icon

Springer Wes Anderson's films can be divisive, but he is widely recognized as the inspiration for several recent trends in indie films. Using both practical and theoretical lenses, the contributors address and explain the recurring stylistic techniques, motifs, and themes that dominate Anderson's films and have had such an impact on current filmmaking.

Media Resource, 1980-1982

Film/video

Films, 1975-1976

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New Austrian Film

Berghahn Books Out of a film culture originally starved of funds have emerged rich and eclectic works by film-makers that are now achieving the international recognition that they deserve: Barbara Albert, Michael Haneke, Ulrich Seidl, and Stefan Ruzowitzky, to give four examples. This comprehensive critical anthology, by leading scholars of Austrian film, is intended to introduce and make accessible this much under-represented phenomenon. Although the book covers the full development of the Austrian new wave it focuses on the period that has brought it global attention: 1998 to the present. New Austrian Film is the only book currently available on this topic and will be an essential reference work for academics, students and filmmakers, interested in modern Austrian film.

Library of Congress Catalog: Motion Pictures and Filmstrips

The Changing Face of Korean Cinema

1960 to 2015

Routledge The rapid development of Korean cinema during the decades of the 1960s and 2000s reveals a dynamic cinematic history which runs parallel to the nation's political, social, economic and cultural transformation during these formative periods. This book examines the ways in which South Korean cinema has undergone a transformation from an antiquated local industry in the 1960s into a thriving international cinema in the 21st century. It investigates the circumstances that allowed these two eras to emerge as creative watersheds, and demonstrates the forces behind Korea's positioning of itself as an important contributor to regional and global culture, and especially its interplay with Japan, Greater China, and the United States. Beginning with an explanation of the understudied operations of the film industry during its 1960s take-off, it then offers insight into the challenges that producers, directors, and policy makers faced in the 1970s and 1980s during the most volatile part of Park Chung-hee's authoritarian rule and the subsequent Chun Doo-hwan military government. It moves on to explore the film industry's professionalization in the 1990s and subsequent international expansion in the 2000s. In doing so, it explores the nexus and tensions between film policy, producing, directing, genre, and the internationalization of Korean cinema over half a century. By highlighting the recent transnational turn in national cinemas, this book underscores the impact of developments pioneered by Korean cinema on the transformation of 'Planet Hallyuwood'. It will be of particular interest to students and scholars of Korean Studies and Film Studies.

Popular Egyptian Cinema

Gender, Class, and Nation

Oxford University Press Egypt's popular cinema viewed through a film scholar's lens.

Film Studies

A Global Introduction

Routledge Film Studies: A Global Introduction reroutes film studies from its Euro-American focus and canon in order to introduce students to a medium that has always been global but has become differently and insistently so in the digital age. Glyn Davis, Kay Dickinson, Lisa Patti and Amy Villarejo's approach encourages readers to think about film holistically by looking beyond the textual analysis of key films. In contrast, it engages with other vital areas, such as financing, labour, marketing, distribution, exhibition, preservation, and politics, reflecting contemporary aspects of cinema production and consumption worldwide. Key features of the book include: clear definitions of the key terms at the foundation of film studies coverage of the work of key thinkers, explained in their social and historical context a broad range of relevant case studies that reflect the book's approach to global cinema, from Italian "white telephone" films to Mexican wrestling films innovative and flexible exercises to help readers enhance their understanding of the histories, theories, and examples introduced in each chapter an extensive Interlude introducing readers to formal analysis through the careful explication and application of key terms a detailed discussion of strategies for writing about cinema Films Studies: A Global Introduction will appeal to students studying film today and aspiring to work in the industry, as well as those eager to understand the world of images and screens in which we all live.

Agnes Varda Between Film, Photography, and Art

Univ of California Press "Proceeding chronologically, from the beginning of Varda's career in the 1950s to the present, this book focuses on moments where Varda's invocation of different artistic traditions within film opens onto complex commentary on broader aesthetic, theoretical, feminist, and political discussions. I reinterpret some of her best known films, but also focus attention on other less familiar works that merit further consideration. I reassess individual works with the goal of interrogating Varda's visual dialogues to reconstruct the cultural politics of the periods in which they were made. This process of reading new strands of meaning across Varda's oeuvre relies on a richly interdisciplinary approach. The result is a new cultural history of Varda and her work that makes clear how she actively engaged and subtly broadened some of the most advanced aesthetic and political discourse of her day. Many of Varda's sophisticated commentaries on controversial issues of her time have receded from view in the biographical frameworks in which her work often has been considered. The range of her engagement in her work with cinema, art history, photography, and visual culture has not been fully recognized. This decontextualization of Varda's work has been compounded by the frequent emphasis on her exceptionalism within her fields of practice. In contrast, I view Varda's work as a projection of cultural history that illuminates multiple disciplines, including art history, cinema studies, visual culture, and modern French history."--Provided by publisher.

The Ethnographer's Eye

Ways of Seeing in Anthropology

Cambridge University Press Grimshaw's exploration of the role of vision within modern anthropology engages with current debates about ocularcentism, investigating the relationship between vision and knowledge in ethnographic enquiry. Using John Berger's notion of 'ways of seeing', the author argues that vision operates differently as a technique and theory of knowledge within the discipline. In the first part of the book she examines contrasting visions at work in the so-called classical British school, reassessing the legacy of Rivers, Malinowski and Radcliffe-Brown through the lens of early modern art and cinema. In the second part of the book, the changing relationship between vision and knowledge is explored through the anthropology of Jean Rouch, David and Judith MacDougall, and Melissa Llewelyn-Davies. Vision is foregrounded in the work of these contemporary ethnographers, focusing more general questions about technique and epistemology whether image-based media are used or not in ethnographic enquiry.

Prisoners on Prison Films

Springer Nature This book explores how an audience of men serving sentences in an English prison responded to viewing five contemporary British prison films. It examines how media representations of prison vary in style and content, how film can influence public attitudes, and how this affects people in prison. The book explains the ways in which film acts as a power resource, presenting an ideological vision of criminal justice. The audience used these films to map the social terrain of prison, including issues of power and resistance; race and racism; corruption and the illicit economy; and staff-prisoner relationships, themes which are explored in the films screened. The authors argue that media consumption is one of the ways in which people in prison construct and maintain an ideal of the prisoner culture and what it is to be a 'prisoner'. The book also reveals the ways in which audience members' media choices and readings are part of the ongoing process of constructing their self-identity. This book illuminates the complex ways in which media consumption is an integral part of social power, cultural formation and identity construction. Recognising and engaging with audiencehood offers one potential route for supporting more progressive penal practice. This book speaks to those interested in prisons, crime, media and culture, and film studies.

Beyond the Epic

The Life and Films of David Lean

Phillips interviews actors who worked with Lean and directors who knew him, and their comments reveal new details about the director's life and career. Phillips also explores Lean's lesser-studied films, such as *The Passionate Friends* (1949), *Hobson's Choice* (1954), and *Summertime* (1955). The result is an in-depth examination of the director in cultural, historic, and cinematic contexts."--jacket.

Political Documentary Cinema in Latin America

Routledge The chapters in this book show the important role that political documentary cinema has played in Latin America since the 1950s. Political documentary cinema in Latin America has a long history of tracing social injustice and suffering, depicting political unrest, intervening in periods of crisis and upheaval, and reflecting upon questions about ideology, cultural identity, genocide and traumatic memory. This collection bears witness to the region's film culture's diversity, discussing documentaries about workers' strikes, riots, and military coups against elected governments; crime, poverty, homelessness, prostitution, children's work, and violence against women; urban development, progress, (under)development, capitalism, and neoliberalism; exile, diaspora and border cultures; trauma and (post)memory. The chapters focus on documentaries made in Argentina, Brazil, Chile, Cuba, Mexico, and Venezuela, as well as on the work of Latino and diasporic Latin American political documentarians. The contributors to the anthology reflect the cultural and linguistic diversity of current Latin American film scholarship, with some writing in Spanish and Portuguese from Argentina and Brazil (with their original works especially translated), and others writing in English from Australia, Europe, and the USA. This book was originally published as a special issue of *Social Identities*.

Accidentally Wes Anderson

Hachette UK Wes Anderson's beloved films announce themselves through a singular aesthetic - one that seems too vivid, unique, and meticulously constructed to possibly be real. Not so - in *Accidentally Wes Anderson*, Wally Koval collects the world's most Anderson-like sites in all their faded grandeur and pop-pastel colours, telling the story behind each stranger-than-fiction-location. Based on the viral online phenomenon and community of the same name, *Accidentally Wes Anderson* celebrates the unique aesthetic that millions of Anderson fans love - capturing the symmetrical, the atypical, the unexpected, the vibrantly patterned, and distinctively coloured in arresting photographs from around the world. Authorised by Wes Anderson himself, and appealing to the millions who love his films, this book is also for fans of *Cabin Porn* and *Van Life* - and avid travellers and aspiring adventurers of all kinds.

Narratives of Indian Cinema

Primus Books This collection of essays by subject specialists examines the politics of violence, communalism, and terrorism as negotiated in cinema; the representations of identitarian politics; and the complex ideological underpinnings of literary adaptations.

Cinematic Social Studies

A Resource for Teaching and Learning Social Studies With Film

IAP Action! Film is a common and powerful element in the social studies classroom and Cinematic Social Studies explores teaching and learning social studies with film. Teaching with film is a prominent teaching strategy utilized by many teachers on a regular basis. Cinematic Social Studies moves readers beyond the traditional perceptions of teaching film and explores the vast array of ideas and strategies related to teaching social studies with film. The contributing authors of this volume seek to explain, through an array of ideas and visions, what cinematic social studies can/should look like, while providing research and rationales for why teaching social studies with film is valuable and important. This volume includes twenty-four scholarly chapters discussing relevant topics of importance to cinematic social studies. The twenty four chapters are divided into three sections. This stellar collection of writings includes contributions from noteworthy scholars like Keith Barton, Wayne Journell, James Damico, Cynthia Tyson, and many more.

Film, Television and the Psychology of the Social Dream

Springer Science & Business Media This book demonstrates how social distress or anxiety is reflected, modified, and evolves through the medium of the motion picture. Tracing cinema from its earliest forms, the authors show how film is a perfect medium for generating and projecting dreams, fantasies, and nightmares, on the individual as well as the societal level. Arising at the same time as Freud's influential ideas, cinema has been intertwined with the wishes and fears of the greater culture and has served as a means of experiencing those feelings in a communal and taming environment. From Munsterberg's original pronouncements in the early 20th century about the psychology of cinema, through the pioneering films of Melies, the works of the German expressionists, to James Bond and today's superheroes this book weaves a narrative highlighting the importance of the social dream. It develops the idea that no art form goes beyond the ordinary process of consciousness in the same way as film, reflecting, as it does, the cognitive, emotional, and volitional aspects of human nature.

Catalog of Educational Captioned Films/videos for the Deaf

Cinema and Social Change in Germany and Austria

Wilfrid Laurier Univ. Press During the last decade, contemporary German and Austrian cinema has grappled with new social and economic realities. The "cinema of consensus," a term coined to describe the popular and commercially oriented filmmaking of the 1990s, has given way to a more heterogeneous and critical cinema culture. Making the greatest artistic impact since the 1970s, contemporary cinema is responding to questions of globalization and the effects of societal and economic change on the individual. This book explores this trend by investigating different thematic and aesthetic strategies and alternative methods of film production and distribution. Functioning both as a product and as an agent of globalizing processes, this new cinema mediates and influences important political and social debates. The contributors illuminate these processes through their analyses of cinema's intervention in discourses on such concepts as "national cinema," the effects of globalization on social mobility, and the emergence of a "global culture." The essays illustrate the variety and inventiveness of contemporary Austrian and German filmmaking and highlight the complicated interdependencies between global developments and local specificities. They confirm a broader trend toward a more complex, critical, and formally diverse cinematic scene. This book offers insights into the strategies employed by German and Austrian filmmakers to position themselves between the commercial pressures of the film industry and the desire to mediate or even attempt to affect social change. It will be of interest to scholars in film studies, cultural studies, and European studies.

Framing Latin American Cinema

Contemporary Critical Perspectives

U of Minnesota Press Proposes new critical directions in Latin American film. Framing Latin American Cinema embraces multiple modes of scholarship, juxtaposing feature films and documentaries, and locating cinema within larger cultural debates. Considering works from Argentina, Brazil, Cuba, Colombia, Guatemala, Mexico, and Venezuela, the contributors address a range of topics including studies of directors like Roman Chalbaud and Fernando Perez, examinations of viewer patterns and critical tendencies, and analyses of Mexican melodrama, revolutionary films, and such internationally acclaimed works as Dona Herlinda and A Place in the World.

Film/video Rental Catalog

Film and Video Rental Catalog

Historical Dictionary of Science Fiction Cinema

Rowman & Littlefield Publishers In the years since Georges Méliès's Le voyage dans la lune (A Trip to the Moon) was released in 1902, more than 1000 science fiction films have been made by filmmakers around the world. The versatility of science fiction cinema has allowed it to expand into a variety of different markets, appealing to age groups from small children to adults. The technical advances in filmmaking technology have enabled a new sophistication in visual effects. This second edition of Historical Dictionary of Science Fiction Cinema contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 400 cross-referenced entries on important personalities, films, companies, techniques, themes, and subgenres. This book is an excellent resource for students, researchers, and anyone wanting to know more about science fiction cinema.

The Social Seminar

Education, Drugs, and Society Handbook

Productive Remembering and Social Agency

Springer Science & Business Media Productive Remembering and Social Agency examines how memory can be understood, used and interpreted in forward-looking directions in education to support agency and social change. The edited collection features contributions from established and new scholars who take up the idea of productive remembering across diverse contexts, positioning the work at the cutting edge of research and practice. Contexts range across geographical locations (Canada, China, Rwanda, South Africa) and across critical social issues, from HIV & AIDS to the legacy of genocide and Indian residential schools, from issues of belonging, place, and media to interrogations of identity. This interdisciplinary collection is relevant not only to education itself but also to memory studies and related disciplines in the humanities and social sciences.

Stardom, Italian Style

Screen Performance and Personality in Italian Cinema

The definitive book on stardom in Italian cinema