

Greenhorns Foreign Film Makers Interpret America

Making Meaning Making Meaning The Danish Directors Philosophy of Film and Motion Pictures Style and Meaning A Graduate Composition: Interpreting the Film Maker's Version Black Manhood on the Silent Screen Reel History The Films of Peter Weir The Geographical Magazine Journal of the University Film Producers Association A Primer for Film-making Michael Moore's Fahrenheit 9/11 Feminist Interpretation of the Bible and the Hermeneutics of Liberation Interpretations The Old Testament in Fiction and Film Memories of the Origins of Ethnographic Film Recent Releases Public Culture The Filmgoer's Guide to God David Bordwell David BORDWELL Mette Hjort Noël Carroll John Gibbs Gerald R. Butters Robert Brent Toplin Jonathan R. Rayner Michael Huxley Kenneth H. Roberts Robert Brent Toplin Silvia Schroer Larry Joseph Kreitzer Beate Engelbrecht Geert Hallbäck Tim Cawkwell

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surveys the history of film criticism examines how critics interpret film and suggests an alternative program for film studies

David Bordwell's new book is at once a history of film criticism an analysis of how critics interpret film and a proposal for an alternative program for film studies it is an anatomy of film criticism meant to reset the agenda for film scholarship

Profiling the canonized figures alongside recently established filmmakers this collection features interviews with Lars von Trier Søren Kragh Jacobsen Thomas Vinterberg and Henning Carlsen among many others it poses questions that engage with ongoing and controversial issues within film studies which will stimulate debate in academic

and filmgoing circles alike each interview is preceded by a photograph of the director biographical information and a filmography frame enlargements are used throughout to help clarify particular points of discussion and the book as a whole is contextualised by an informative general introduction a valuable addition to the growing library of books on scandinavian film national cinema and minority cinema

designed for classroom use this authoritative anthology presents key selections from the best contemporary work in philosophy of film the featured essays have been specially chosen for their clarity philosophical depth and consonance with the current movement towards cognitive film theory eight sections with introductions cover topics such as the nature of film film as art documentary cinema narration and emotion in film film criticism and film's relation to knowledge and morality issues addressed include the objectivity of documentary films fear of movie monsters and moral questions surrounding the viewing of pornography replete with examples and discussion of moving pictures throughout

with a common focus on the decisions made by filmmakers the essays in this collection explore different aspects of the relationship between textual detail and broader conceptual frameworks these texts reflect not only those areas of film history which have traditionally been explored through *mise en scène* criticism but also areas such as the avant garde and television drama which have not tended to receive such detailed investigation in these ways the book conducts a series of dialogues with issues in film study which are specifically provoked by close analysis

in early twentieth century motion picture houses offensive stereotypes of african americans were as predictable as they were prevalent watermelon eating chicken thievery savages with uncontrollable appetites sambo and zip coon were all representations associated with african american people most of these caricatures were rendered by whites in blackface few people realize that from 1915 through 1929 a number of african american film directors worked diligently to counter such racist definitions of black manhood found in films like d w griffith's *The Birth of a Nation* the 1915 epic that glorified the ku klux klan in the wake of the film's phenomenal success african american filmmakers sought to defend and redefine black manhood through motion pictures gerald butters's comprehensive study of the african american cinematic vision in silent film concentrates on works largely ignored by most contemporary film scholars african american produced and directed films and white independent productions of all black features using these race movies to explore the construction of masculine identity and the use of race in popular culture he separates cinematic myth from historical reality the myth of the euro american controlled cinematic portrayal

of black men versus the actual black male experience through intense archival research butters reconstructs many lost films expanding the discussion of race and representation beyond the debate about good and bad imagery to explore the construction of masculine identity and the use of race as device in the context of western popular culture he particularly examines the filmmaking of oscar micheaux the most prolific and controversial of all african american silent film directors and creator of the recently rediscovered within our gates the legendary film that exposed a virtual litany of white abuses toward blacks black manhood on the silent screen is unique in that it takes contemporary and original film theory applies it to the distinctive body of african american independent films in the silent era and relates the meaning of these films to larger political social and intellectual events in american society by showing how both white and black men have defined their own sense of manhood through cinema it examines the intersection of race and gender in the movies and offers a deft interweaving of film theory american history and film history

the author makes an argument for clemency in judging hollywood s interpretations of history and thoroughly investigates its serious limitations and opportunities to construe history

with the films of peter weir jonathan raynerpresents an examination of the australian director s short films and feature productions since 1970

examines the development of michael moore s ideas and the evolution of his filmmaking then dissects fahrenheit 9 11 and explores the many claims and disagreements about the movie s truthfulness this study shows that michael moore s film did more than shake up a nation

this collection of essays from different geographical social and cultural contexts around the world raises the current issues in the field of feminist hermeneutics this book originated from a symposium with feminist biblical experts from over twenty countries from the world s five continents

ethnographic film which combines documentary filming and anthropological research originated in the late 19th century early on anthropologists used film to record cultures documentary filmmakers in the early 20th century developed different strategies with technical developments aiding further advances in the 1950s to 1970s intense debates among anthropologists filmmakers and artists many of whom met regularly at conferences and festivals took place on the methodology of ethnographic filmmaking their discussions were handed on by word of mouth but rarely recorded or published in 2001 the pioneers of ethnographic film met in gottingen and put together their recollections of the genre s origins thus giving an unusual insight

into the development of ethnographic film

the relationship between theology and film has always been a complicated one when film was invented at the end of the nineteenth century it quickly gained its place in popular culture far from the orthodoxies of the scholarly world and of the church for the better part of the twentieth century popular cinema was considered off limits for serious studies of bible and culture recently however there has been a growing understanding of how the bible is being used in popular culture not as a historical document or as an authoritative canon but as part of the cultural intertext cinema is a vivid example of the role and impact of the bible in contemporary society in this well theorized collection of essays the issue is treated from several angles using the methodology of theology the question of the alleged escapism of popular cinema is explored using the methodology of media studies the impact of the media on religious communication is analysed and using the methodology of religious studies the influence of the cinema in the creation of new religions religious behaviour and religious institutions is investigated in addition the book offers fruitful analyses of the cinematic use of biblical themes such as eden salvation mary magdalene and jesus as well as of the cinematic application of ethical themes such as truth telling personal growth suffering the accomplishment of good and the creating of meaning for human beings

this volume is an exploration of theological ideas expressed through film

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