

French Film Texts And Contexts

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Gender and French Cinema

Memory and the Moving Image

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The cinema has been the pre-eminent popular art form of the 20th century. In *Cinemas of the World*, James Chapman examines the relationship between film and society in the modern world: film as entertainment medium, film as a reflection of national cultures and preoccupations, film as an instrument of propaganda. He also explores two interrelated issues that have recurred throughout the history of cinema: the economic and cultural hegemony of Hollywood on the one hand, and, on the other, the attempts of film-makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies. Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods. He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir – genres that are often used as vehicles for exploring issues central to us society and politics. He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second, which all exhibit the formal and aesthetic properties of modernism. The emergence of the so-called "new cinemas" of Europe and the wider world since 1960 are also explored. "Chapman is a tough-thinking, original writer . . . an engaging, excellent piece of work."—David Lancaster, *Film and History*

Studies in French Cinema

The essays in this volume boldly map the historically resonant intersections

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between Jewishness and queerness, between homophobia and anti-Semitism, and between queer theory and theorizations of Jewishness. With important essays by such well-known figures in queer and gender studies as Judith Butler, Daniel Boyarin, Marjorie Garber, Michael Moon, and Eve Sedgwick, this book is not so much interested in revealing—outing—"queer Jews" as it is in exploring the complex social arrangements and processes through which modern Jewish and homosexual identities emerged as traces of each other during the last two hundred years.

The Japanese Cinema Book

Bringing together original essays by French, British and American scholars, this collection explores the key role of gender and sexual politics in 20th-century French cinema.

Cinemas of the World

The Japanese Cinema Book provides a new and comprehensive survey of one of the world's most fascinating and widely admired filmmaking regions. In terms of its historical coverage, broad thematic approach and the significant international range of its authors, it is the largest and most wide-ranging publication of its kind

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to date. Ranging from renowned directors such as Akira Kurosawa to neglected popular genres such as the film musical and encompassing topics such as ecology, spectatorship, home-movies, colonial history and relations with Hollywood and Europe, The Japanese Cinema Book presents a set of new, and often surprising, perspectives on Japanese film. With its plural range of interdisciplinary perspectives based on the expertise of established and emerging scholars and critics, The Japanese Cinema Book provides a groundbreaking picture of the different ways in which Japanese cinema may be understood as a local, regional, national, transnational and global phenomenon. The book's innovative structure combines general surveys of a particular historical topic or critical approach with various micro-level case studies. It argues there is no single fixed Japanese cinema, but instead a fluid and varied field of Japanese filmmaking cultures that continue to exist in a dynamic relationship with other cinemas, media and regions. The Japanese Cinema Book is divided into seven inter-related sections: · Theories and Approaches · * Institutions and Industry · * Film Style · * Genre · * Times and Spaces of Representation · * Social Contexts · * Flows and Interactions

Remembering the Occupation in French Film

Viewing cross-cultural differences through the lens of cinema.

Categories in Context

Coates presents the face in film as a place where transformations begin, reflecting both the experience of modernity and such influential myths as that of Medusa. This is exemplified by a wide range of European and American films, including Ingmar Bergman's *Persona* .

The Cinema of Sri Lanka

Queer 1950s

Japanese Cinema includes twenty-four chapters on key films of Japanese cinema, from the silent era to the present day, providing a comprehensive introduction to Japanese cinema history and Japanese culture and society. Studying a range of important films, from *Late Spring*, *Seven Samurai* and *In the Realm of the Senses* to *Godzilla*, *Hana-Bi* and *Ring*, the collection includes discussion of all the major directors of Japanese cinema including Ozu, Mizoguchi, Kurosawa, Oshima, Suzuki, Kitano and Miyazaki. Each chapter discusses the film in relation to aesthetic, industrial or critical issues and ends with a complete filmography for each director. The book also includes a full glossary of terms and a comprehensive bibliography

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of readings on Japanese cinema. Bringing together leading international scholars and showcasing pioneering new research, this book is essential reading for all students and general readers interested in one of the world's most important film industries.

The French Road Movie

Despite the wealth of empirical research currently available on the interrelationships of gender and labor, we still know comparatively little about the forms of classification and categorization that have helped shape these social phenomena over time. *Categories in Context* seeks to enrich our understanding of how cognitive categories such as status, law, and rights have been produced, comprehended, appropriated, and eventually transformed by relevant actors. By focusing on specific developments in France and Germany through a transnational lens, this volume produces insights that can be applied to a wide variety of political, social, and historical contexts.

The French Cinema Book

Leading sexuality scholars explore queer lives and cultures in the first full post-war decade through an array of sources and a range of perspectives. Drawing out the

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particularities of queer cultures from the Finland and New Zealand to the UK and the USA, this collection rethinks preconceptions of the 1950s and pinpoints some of its legacies.

Nottingham French Studies

This thoroughly revised and expanded edition of a key textbook offers an innovative and accessible account of the richness and diversity of French film history and culture from the 1890s to the present day. The contributors, who include leading historians and film scholars, provide an indispensable introduction to key topics and debates in French film history. Each chronological section addresses seven key themes – people, business, technology, forms, representations, spectators and debates, providing an essential overview of the cinema industry, the people who worked in it, including technicians and actors as well as directors, and the culture of cinema going in France from the beginnings of cinema to the contemporary period.

The Companion to French Cinema

Screen

Sartre's Nausea

Analyses key French films in their cultural context and explores their relation to literary texts and popular ideas of national history.

The Heist Film

The second edition of this innovative textbook brings together leading scholars to provide detailed analyses of twenty-two key films within the canon of French cinema, from the 1920s to the 1990s. Films discussed include: * masterpieces such as Renoir's *La Bete Humaine* and Carne's *Les Enfants du Paradis* * popular classics such as *Les Vacances de Monsieur Hulot* and *Ma Nuit chez Maud* * landmarks of the New Wave such as *Les 400 Coups* and *A bout de souffle* * important films of the 1990s such as *Nikita* and *La Haine* The films are considered in relation to such issues as the history of French cinema, the social and cultural contexts of their production and reception, the relationship with Hollywood cinema, gender politics, authorship and genre. Each article is accompanied with a guide to further reading and a filmography of the director, and the new edition also includes a fully revised introduction and a bibliography on French cinema.

French Film, Texts and Contexts

Voltaire's masterpiece of satire *Candide* was written between July and December 1758 and published simultaneously in Geneva, Paris and Amsterdam in January 1759. The events in the book unlike most works of fiction are astutely based on the current state of Voltaire's contemporary world and culled from the headlines of his day. No major power center was omitted. Arbiters of social status, sex/love, money, war and religion were all lambasted within the pages of *Candide*.

La Vie Est À Nous!

French Cinema Since 1950 brings together modern scholarship of the most widely viewed and studied works of the period including classic films such as Truffaut's *The 400 Blows*, Resnais's *Hiroshima Mon Amour*, and works by Godard as well as critical previews of some of the most recent French films up to 1998. It covers relevant directors and their writings, and provides a comprehensive overview of different types of cinema, from thrillers and love stories to historical drama and autobiographies.

French Film

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Twenty-five years after his death, critics and academics, film-makers and journalists continue to argue over Sartre's legacy. But certain interpretations have congealed around his iconic text *Nausea*, tending to confine it within the framework provided by the later philosophical work, *Being and Nothingness*. This volume opens up the text to a range of new approaches within the fields of English and Comparative Literature, as well as Philosophy and French Studies, under the headings : 'Text', 'Context', and 'Intertext': the textual strategies at work within the novel; the literary, cultural and philosophical context of its production; and the intertextual web within which it is situated. This volume will interest a wide public of teachers, students and all those who want to reconsider Sartre's legacy in the twenty-first century.

Double Takes

Did possessing and killing amount to the same thing deep within the dark recesses of the human beast? *La Bête humaine* (1890), is one of Zola's most violent and explicit works. On one level a tale of murder, passion and possession, it is also a compassionate study of individuals derailed by atavistic forces beyond their control. Zola considered this his 'most finely worked' novel, and in it he powerfully evokes life at the end of the Second Empire in France, where society seemed to be hurtling into the future like the new locomotives and railways it was building. While expressing the hope that human nature evolves through education and gradually

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frees itself of the burden of inherited evil, he is constantly reminding us that under the veneer of technological progress there remains, always, the beast within. This new translation captures Zola's fast-paced yet deliberately dispassionate style, while the introduction and detailed notes place the novel in its social, historical, and literary context. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Republic of Images

Film production in Sri Lanka is exceptionally prolific and diverse. It has produced many more films than most other Commonwealth nations, despite this being a developing country that has seen many years of internal conflict. This is the first English language book to explore the extent of the vibrant but overlooked cinema of Sri Lanka. Written by two of the leading experts in the field, it takes a close look at individual films, while also explaining their wider contexts. Authors Ian Conrich and Vilasnee Tampoe-Hautin discuss Sinhalese and Tamil film; the influences of both Bollywood and Hollywood; popular cinema vs. art cinema; state regulation and control; cinema exhibition and distribution; cinema culture and consumption;

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fiction and documentary films. A range of relevant social, cultural, historical, and political issues are introduced, as key films are analysed in relation to regionalism and globalisation, postcolonialism, sexuality and gender. The Cinema of Sri Lanka is a pioneering book which fills a major gap in Asian film studies.

The French New Wave

French Queer Cinema

This examination of France's national cinema takes its primary artefact, the feature film and discusses both popular cinema and the 'avant garde' cinema that contests it. Susan Hayward argues that writing on French national cinema has tended to focus on either 'great' film-makers or on specific movements, addressing moments of exception rather than the global picture. Her work offers a thorough and much-needed historical textualisation of those moments and relocates them in their wider political and cultural context. Beginning with an 'ecohistory' of the French film industry, she then traces the various movements in French cinema and the directors associated with them, including the avant-garde, Poetic-Realist, New Wave and today's postmodern cinema. Her analysis includes, amongst other considerations, the social and political concerns these cinemas

reflect.

La Bête humaine

Studies in French Cinema looks at the development of French screen studies in the United Kingdom over the past twenty years and the ways in which innovative scholarship in the UK has helped shape the field in English- and French-speaking universities. This seminal text is also a tribute to six key figures within the field who have been leaders in research and teaching of French cinema: Jill Forbes, Susan Hayward, Phil Powrie, Keith Reader, Carrie Tarr, and Ginette Vincendeau. Covering a wide range of key films—contemporary and historical, popular and auteur—the volume provides an invaluable overview for students and scholars of the state of French cinema, and French film studies at the beginning of the twenty-first century.

French Cinema Since 1950

Historical Dictionary of French Cinema covers the history of French film from the silent era to the present in a concise and up-to-date details of the development of French cinema and related theoretical and cultural issues. This book includes a chronology, an introduction, photographs, a bibliography, and hundreds of cross-

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referenced dictionary entries on many of the major actors, directors, films, movements, producers, and studios associated with French cinema. Going beyond mere biographical information, entries also discuss the impact and significance of each individual, film, movement, or studio. This in-depth, scholarly analysis of the development of film in France is useful to both the novice and the expert alike.

French National Cinema

A full account of the formation and reception of contemporary queer film in France.

Texts and Contexts

This book investigates the role of the moving image in cultural memory, taking into account the impact of digital technologies on visual culture.

The Cinema of Agnès Varda

Summary: "Film Architecture and the Transnational Imagination presents for the first time a comparative study of European film set design in the late 1920s and 1930s; based on a wealth of designers' drawings, film stills and archival documents, the book offers a new insight into the development and significance of

trans-national artistic collaboration during this period. European cinema from the late 1920s to the late 1930s is famous for its attention to detail in terms of set design and visual effect. Focusing on developments in Britain, France, and Germany, *Film Architecture and the Transnational Imagination: Set Design in 1930s European Cinema* provides a comprehensive analysis of the practices, styles, and function of cinematic production design during this period, and its influence on subsequent filmmaking patterns."--Publisher description.

A History of the French New Wave Cinema

The French New Wave cinema is arguably the most fascinating of all film movements, famous for its exuberance, daring, and avant-garde techniques. *A History of the French New Wave Cinema* offers a fresh look at the social, economic, and aesthetic mechanisms that shaped French film in the 1950s, as well as detailed studies of the most important New Wave movies of the late 1950s and early 1960s. Richard Neupert first tracks the precursors to New Wave cinema, showing how they provided blueprints for those who would follow. He then demonstrates that it was a core group of critics-turned-directors from the magazine *Cahiers du Cinéma*—especially François Truffaut, Claude Chabrol, and Jean-Luc Godard—who really revealed that filmmaking was changing forever. Later, their cohorts Eric Rohmer, Jacques Rivette, Jacques Doniol-Valcroze, and Pierre Kast continued in their own unique ways to expand the range and depth of

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the New Wave. In an exciting new chapter, Neupert explores the subgroup of French film practice known as the Left Bank Group, which included directors such as Alain Resnais and Agnès Varda. With the addition of this new material and an updated conclusion, Neupert presents a comprehensive review of the stunning variety of movies to come out of this important era in filmmaking.

Rivette

When collective memory is a source of national debate, the public representation of history quickly becomes a locus of controversy and ideological struggle. Remembering the Occupation in French Film explores French identity as it is articulated through cultural representations of Occupied France in French film. This work shows how French film has allowed for a public airing of current concerns through the lens of memory's recreations of the Occupation. By focusing on the representation of women as the symbol of a collective identity crisis, the author links France's traditional female icon, Marianne, to the multiple unresolved ambiguities that have continued to plague France's historical reckoning with the war.

Candide

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This book challenges the established conceptual and historical paradigm in Anglo-American film studies that perceives European cinema as essentially 'high art.' Through a study of the specific contexts in which popular European films are produced, distributed and exhibited, the book proposes new analytical and critical frameworks for their study. Films analyzed in the book include Cinema Paradiso, Mediterraneo, Bhaji on the Beach, Until the End of the World, Underground, and Jam=n Jam=n.

French Cinema

Chronicling one of the most popular national cinemas, this book traces the evolution of French filmmaking from 1895 - the year of the debut of the Cinematographe in Paris - to the present day. Williams offers a synthesis of history, biography, aesthetics and film theory.

Queer Theory and the Jewish Question

The French New Wave was perhaps the biggest - and briefest - explosion in the history of world cinema. To understand this important movement, this volume first traces the social and cultural changes of post-war France that led to the New Wave before examining in detail artists such as Alain Resnais, Francois Truffaut and Jean-

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Luc Godard, and such films as *Le beau Serge* (1959) and *Cleo de 5 a 7* (1961).

IRIS.

Agnès Varda, a pioneer of the French New Wave, has been making radical films for over half a century. Many of these are considered by scholars, filmmakers, and audiences alike, as audacious, seminal, and unforgettable. This volume considers her production as a whole, revisiting overlooked films like *Mur, Murs/Documenteur* (1980–81), and connecting her cinema to recent installation work. This study demonstrates how Varda has resisted norms of representation and diktats of production. It also shows how she has elaborated a personal repertoire of images, characters, and settings, which all provide insight on their cultural and political contexts. The book thus offers new readings of this director's multifaceted rêveries, arguing that her work should be seen as an aesthetically influential and ethically-driven production where cinema is both a political and collaborative practice, and a synesthetic art form.

Historical Dictionary of French Cinema

A handbook of French cinema

Screening the Face

To a great extent, the story of French filmmaking is the story of moviemaking. From the earliest flickering images of the late nineteenth century as well as the many important technical innovations - which in France sometimes preceded, and often paralleled, the work of Edison and early British, German, and Russian inventors and artists - through the silent era, the Surrealist influence, the Nazi Occupation, the glories of the New Wave, on into the 1990s and beyond, Remi Lanzoni examines a large number of the world's most beloved films against the backdrop of their often turbulent times.

Film Architecture and the Transnational Imagination

The Silent Cinema Reader brings together key writings on cinema from the beginnings of film in 1894 to the advent of sound in 1927, addressing the development of film production and exhibition technologies, methods of distribution, film form, and film culture during this critical period on film history. Thematic sections address: film projection and variety shows; storytelling and the Nickelodeon; cinema and reform; feature films and cinema programs; classical Hollywood cinema and European national cinemas. Each section is introduced by the editors, and contains suggestions for further readings and film viewings.

Japanese Cinema

Available free to all AS and A level English teachers ordering a copy of Texts and Contexts.

Popular Cinemas of Europe

A concise introduction to the genre about that one last big score, *The Heist Film: Stealing With Style* traces this crime thriller's development as both a dramatic and comic vehicle growing out of film noir (*Criss Cross*, *The Killers*, *The Asphalt Jungle*), mutating into sleek capers in the 1960s (*Ocean's Eleven*, *Gambit*, *How to Steal a Million*) and splashing across screens in the 2000s in remake after remake (*The Thomas Crown Affair*, *The Italian Job*, *The Good Thief*). Built around a series of case studies (*Rififi*, *Bob le Flambeur*, *The Killing*, *The Lavender Hill Mob*, *The Getaway*, the *Ocean's* trilogy), this volume explores why directors of such varied backgrounds, from studio regulars (*Siodmak*, *Crichton*, *Siegel*, *Walsh* and *Wise*) to independents (*Anderson*, *Fuller*, *Kubrick*, *Ritchie* and *Soderbergh*), are so drawn to this popular genre.

The Silent Cinema Reader

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The traditionally American genre of the road movie has been explored and reconfigured in the French context since the later 1960s. Comparative in its approach, this book studies the inter-relationship between American and French culture and cinemas, and in the process considers and challenges histories of the road movie. It combines film history with film theory methodologies, analysing transformations in social, political and film-industrial contexts alongside changing perspectives on the meaning and possibilities of film. At once chronological and thematic in structure, *The French Road Movie* provides in each chapter a comprehensive introduction to key themes emerging from the genre in the French context – liberty, identity and citizenship, masculinity, femininity, border-crossing – followed by detailed, innovative and often revisionist readings of the chosen films. Through these readings the author justifies the place of the road genre within French cinema histories and reinvigorates this often neglected and misunderstood area of study.

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