

Filmtouch

Robert Kolker

Roger Ebert's Movie Yearbook 2007 Roger Ebert, 2013-02-05 The most-trusted film critic in America. --USA Today Roger Ebert actually likes movies. It's a refreshing trait in a critic, and not as prevalent as you'd expect. --Mick LaSalle, San Francisco Chronicle America's favorite movie critic assesses the year's films from Brokeback Mountain to Wallace and Gromit: The Curse of the Were-Rabbit. Roger Ebert's Movie Yearbook 2007 is perfect for film aficionados the world over. Roger Ebert's Movie Yearbook 2007 includes every review by Ebert written in the 30 months from January 2004 through June 2006--about 650 in all. Also included in the Yearbook, which is about 65 percent new every year, are: * Interviews with newsmakers such as Philip Seymour Hoffman, Terrence Howard, Stephen Spielberg, Ang Lee, and Heath Ledger, Nicolas Cage, and more. * All the new questions and answers from his Questions for the Movie Answer Man columns. * Daily film festival coverage from Cannes, Toronto, Sundance, and Telluride. * Essays on film issues and tributes to actors and directors who died during the year.

Producing and Directing the Short Film and Video David K. Irving, Peter W. Rea, 2013-03-20 Producing and Directing the Short Film and Video is the definitive book on the subject for beginning filmmakers and students. The book clearly illustrates all of the steps involved in preproduction, production, postproduction, and distribution. Its unique two-fold approach looks at filmmaking from the perspectives of both producer and director, and

explains how their separate energies must combine to create a successful short film or video, from script to final product. This guide offers extensive examples from award-winning shorts and includes insightful quotes from the filmmakers themselves describing the problems they encountered and how they solved them. The companion website contains useful forms and information on grants and financing sources, distributors, film and video festivals, film schools, internet sources for short works, and professional associations.

Film Noir William Luhr, 2012-03-05 Film Noir offers new perspectives on this highly popular and influential film genre, providing a useful overview of its historical evolution and the many critical debates over its stylistic elements. Brings together a range of perspectives on a topic that has been much discussed but remains notoriously ill-defined Traces the historical development of the genre, usefully exploring the relations between the films of the 1940s and 1950s that established the noir universe and the more recent films in which it has been frequently revived Employs a clear and intelligent writing style that makes this the perfect introduction to the genre Offers a thorough and engaging analysis of this popular area of film studies for students and scholars Presents an in-depth analysis of six key films, each exemplifying important trends of film noir: *Murder, My Sweet*; *Out of the Past*; *Kiss Me Deadly*; *The Long Goodbye*; *Chinatown*; and *Seven*

Britton on Film Andrew Britton, 2009 Renowned film scholar and editor Barry

Keith Grant has assembled all of Britton's published essays of film criticism and theory for this volume, spanning the late 1970s to the early 1990s. The essays are arranged by theme: Hollywood cinema, Hollywood movies, European cinema, and film and cultural theory. In all, twenty-eight essays consider such varied films as Hitchcock's *Spellbound*, *Jaws*, *The Exorcist*, and *Mandingo* and topics as diverse as formalism, camp, psychoanalysis, imperialism, and feminism. Included are such well-known and important pieces as *Blissing Out: The Politics of Reaganite Entertainment* and *Sideshow: Hollywood in Vietnam*, among the most perceptive discussions of these two periods of Hollywood history yet published. In addition, Britton's critiques of the ideology of Screen and Wisconsin formalism display his uncommon grasp of theory even when arguing against prevailing critical trends.

Global Trafficking Networks on Film and Television César Albarrán-Torres, 2021-03-07 This book draws on a multi-method study of film and television narratives of global criminal networks to explore the links between audiovisual media, criminal networks and global audiences in the age of digital content distribution. Mapping out media representations of the ongoing war on drugs in Mexico and the United States, the author delves into the social, cultural and geopolitical impacts of distribution and consumption of these media. With a particular emphasis on the globalized Mexican cartels, this book investigates three areas – gender and racial representation in film and television, the digital distribution of content through the internet and

streaming services such as Hulu and Netflix, and depictions of extreme violence in film, television and online spaces – to identify whether there are fundamental similarities and differences in how Hollywood productions reproduce stereotypes about race, gender and extreme violence. Some of the movies and television series analysed are Breaking Bad, Ozark, Weeds, Rambo: Last Blood, No Country for Old Men, Sicario and the Netflix series Narcos, Narcos: Mexico and El Chapo. Taking a unique interdisciplinary approach to the study of cartels in the media, this book will be of interest to students and scholars of media studies, film, television, security studies, Latin American and cultural studies.

Film and Politics in America Brian Neve, 2004-08-02 In *A Social Cinema: Film-making and Politics in America*, Brian Neve presents a study of the social and political nature of American film by concentrating on a generation of writers from the thirties who directed films in Hollywood in the 1940's. He discusses how they negotiated their roles in relation to the studio system, itself undergoing change, and to what extent their experience in the political and theatre movements of thirties New York was to be reflected in their later films. Focusing in particular on Orson Welles, Elia Kazan, Jules Dassin, Abraham Polonsky, Nicholas Ray, Robert Rossen and Joseph Losey, Neve relates the work of these writers and directors to the broader industrial, bureaucratic, social and political developments of the period 1935-1970. With special emphasis on the post-war decade, bringing together archive and

secondary sources, Neve explores a lost tradition of social filmmaking in America.

Memory and Imagination in Film P. Lombardo, 2014-09-24 Inspired by Baudelaire's art criticism and contemporary theories of emotions, and developing a new aesthetic approach based on the idea that memory and imagination are strongly connected, Lombardo analyzes films by Scorsese, Lynch, Jarmusch and Van Sant as imaginative uses of the history of cinema as well as of other media.

TLA Film, Video, and DVD Guide 2002-2003 David Bleiler, 2001-11-03 A film, video, and DVD guide for the true lover of the cinema, this volume focuses on independent and international films as well as the best of the mainstream. 450 photos throughout.

History on Film/Film on History Robert A. Rosenstone, 2014-01-14 History on Film/Film on History demonstrates how films can be analyzed as historical sources. It offers undergraduates an introduction to some of the first issues involved with studying historical films. Rosenstone argues that to leave history films out of the discussion of the meaning of the past is to ignore a major factor in our understanding of past events. He examines what history films convey about the past and how they convey it, demonstrating the need to learn how to read and understand this new visual world. This new edition places this 'classic' text in the context of work done elsewhere in the field over the ten years since this book first published, and help to renew the

title for a new generation of undergraduates.

Producing and Directing the Short Film and Video Peter W. Rae, David K. Irving, 2015-03-24 Producing and Directing the Short Film and Video, Fifth Edition is the definitive book on the subject for the serious film student or beginning filmmaker. Its unique two-fold approach looks at filmmaking from the perspectives of both the producer and director, and clearly explains how their separate roles must work together to create a successful short film or video. Through extensive examples from award-winning shorts and insightful interviews, you will learn about common challenges the filmmakers encountered during each step of filmmaking process—from preproduction to production, postproduction, and distribution—and the techniques they used to overcome them. In celebrating this book's twentieth anniversary, this edition has been updated to include: Two all-new, in-depth cases studies of esteemed short films—Memory Lane and the Academy Award-winning God of Love A revised chapter progression that reinforces the significance of the actor - director relationship Interviews with the filmmakers integrated alongside the text, as well as new images and behind-the-scenes coverage of production processes Revamped sections on current financing strategies, postproduction workflows, and the wide variety of distribution platforms now available to filmmakers A Where are They Now appendix featuring updates on the original filmmakers covered in the first edition An expanded companion website (www.focalpress.com/cw/rea) containing useful forms and information on

distributors, grants and financing sources, film and video festivals, film schools, internet sources for short works, and professional associations

Vision and Blindness in Film Dago Schelin, 2019-02-13 In order to understand vision, we have to look into concepts of blindness, both diegetically in typical film characters and in the representation of sight or lack thereof. A critical-historical investigation into theories of vision shows that the way we understand visuality today – scientifically and culturally – is very different from pre-modern notions and practices. In this book, Dago Schelin questions categories such as active and passive vision, tactile visuality, as well as blind vision, and discusses them alongside a variety of movies that deal with vision and blindness. Is there a connection between the filmmaker's gaze and an older pre-Keplerian ontology of vision? What is the role of sound in vision? Are our eyes mere camcorders or might they be projectors? These and other questions comprise the fascinating journey on which this study embarks.

A Dictionary of Film Studies Annette Kuhn, Guy Westwell, 2012-06-21 Written by experts in the field, this dictionary covers all aspects of film studies, including terms, concepts, debates, and movements in film theory and criticism, national, international and transnational cinemas, film history, film movements and genres, film industry organizations and practices, and key technical terms and concepts in 500 detailed entries. Most entries also feature recommendations for further reading and a large number also have web

links. The web links are listed and regularly updated on a companion website that complements the printed book. The dictionary is international in its approach, covering national cinemas, genres, and film movements from around the world such as the Nouvelle Vague, Latin American cinema, the Latsploitation film, Bollywood, Yiddish cinema, the spaghetti western, and World cinema. The most up-to-date dictionary of its kind available, this is a must-have for all students of film studies and ancillary subjects, as well as an informative read for cinephiles and for anyone with an interest in films and film criticism.

Picture Composition for Film and Television Peter Ward, 2003 First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Queer Muslim diasporas in contemporary literature and film Alberto Fernández Carbajal, 2019-07-04 This book explores the representation of queer migrant Muslims in international literature and film from the 1980s to the present day. Bringing together a variety of contemporary writers and filmmakers of Muslim heritage engaged in vindicating same-sex desire, the book approaches queer Muslims in the diaspora as figures forced to negotiate their identities according to the expectations of the West and of their migrant Muslim communities. The book examines 3 main themes: the depiction of queer desire across racial and national borders, the negotiation of Islamic femininities and masculinities, and the positioning of the queer Muslim self in time and place. This study will be of interest to scholars, as well as to

advanced general readers and postgraduate students, interested in Muslims, queerness, diaspora and postcolonialism. It brings nuance and complexity to an often simplified and controversial topic.

Sense of Film Narration Ian Garwood, 2015-03-05 This book investigates the sensuous qualities of narration in the feature-length fiction film.

Film, Form, and Culture Robert P. Kolker, Marsha Gordon, 2024-03-29 This fifth edition of *Film, Form, and Culture* offers a lively introduction to both the formal and cultural aspects of film. With extensive analysis of films past and present, this textbook explores how films are constructed from part to whole: from the smallest unit of the shot to the way shots are edited together to create narrative. Robert P. Kolker and Marsha Gordon demystify the technical aspects of filmmaking and demonstrate how fiction and nonfiction films engage with culture. Over 265 images provide a visual index to the films and issues being discussed. This new edition includes: an expanded examination of digital filmmaking and distribution in the age of streaming; attention to superhero films throughout; a significantly longer chapter on global cinema with new or enlarged sections on a variety of national cinemas (including cinema from Nigeria, Senegal, Burkina Faso, South Korea, Japan, India, Belgium, and Iran); new or expanded discussions of directors, including Alice Guy-Blaché, Lois Weber, Oscar Micheaux, Agnès Varda, Spike Lee, Julie Dash, Jafar Panahi, Ava DuVernay, Jane Campion, Jean-Pierre and Luc Dardenne and Penny Lane; and new, in-depth explorations of

films, including *Within Our Gates* (1919), *Black Girl* (1966), *Creed* (2015), *Moonlight* (2016), *Wonder Woman* (2017), *Get Out* (2017), *Black Panther* (2018), *Parasite* (2019), *Da 5 Bloods* (2020), *The French Dispatch* (2021), *The Power of the Dog* (2021), *RRR* (2022), and *Tár* (2022). This textbook is an invaluable and exciting resource for students beginning film studies at undergraduate level. Additional resources for students and teachers can be found on the eResource, which includes case studies, discussion questions, and links to useful websites.

The Subject of Film and Race Gerald Sim, 2014-07-31 *The Subject of Film and Race* is the first comprehensive intervention into how film critics and scholars have sought to understand cinema's relationship to racial ideology. In attempting to do more than merely identify harmful stereotypes, research on 'films and race' appropriates ideas from post-structuralist theory. But on those platforms, the field takes intellectual and political positions that place its anti-racist efforts at an impasse. While presenting theoretical ideas in an accessible way, Gerald Sim's historical materialist approach uniquely triangulates well-known work by Edward Said with the Neo-Marxian writing about film by Theodor Adorno and Fredric Jameson. *The Subject of Film and Race* takes on topics such as identity politics, multiculturalism, multiracial discourse, and cyborg theory, to force film and media studies into rethinking their approach, specifically towards humanism and critical subjectivity. The book illustrates theoretical discussions with a diverse set

of familiar films by John Ford, Michael Mann, Todd Solondz, Quentin Tarantino, Keanu Reeves, and others, to show that we must always be aware of capitalist history when thinking about race, ethnicity, and films.

The Oxford Handbook of Film Theory Kyle Stevens, 2022 Despite changes in the media landscape, film remains a vital force in contemporary culture, as do our ideas of what a movie or the cinematic are. Indeed, we might say that the category of film now only exists in theory. Whereas film-theoretical discussion at the turn of the 21st century was preoccupied, understandably, by digital technology's permeation of virtually all aspects of the film object, this volume moves the conversation away from a focus on film's materiality towards timely questions concerning the ethics, politics, and even aesthetics of thinking about the medium of cinema. To put it another way, this collection narrows in on the subject of film, not with a nostalgic sensibility, but with the recognition that what constitutes a film is historically contingent, in dialogue with the vicissitudes of entertainment, art, and empire. The volume is divided into six sections: Meta-Theory; Film Theory's Project of Emancipation; Apparatus and Perception; Audiovisuality; How Close is Close Reading?; and The Turn to Experience.

Film, Form, and Culture Robert Kolker, 2015-08-14 *Film, Form, and Culture* (4th edition) offers a lively introduction to both the formal and cultural aspects of film. With extensive analysis of films past and present, this textbook explores film from part to whole; from the smallest unit of the shot

to the way shots are edited together to create narrative. It then examines those narratives (both fiction and non-fiction) as stories and genres that speak to the culture of their time and our perceptions of them today. Composition, editing, genres (such as the gangster film, the Western, science fiction, and melodrama) are analyzed alongside numerous images to illustrate the discussion. Chapters on the individuals who make films - the production designer, cinematographer, editor, composer, producer, director, and actor - illustrate the collaborative nature of filmmaking. This new edition includes: An expanded discussion of the digital 'revolution in filmmaking: exploring the movement from celluloid to digital recording and editing of images, as well as the use of CGI A new chapter on international cinema that covers filmmaking from Italy to Mumbai offering students a broader understanding of cinema on a worldwide scale A new chapter on film acting that uses images to create a small catalogue of gestures and expressions that are recognizable in film after film Expanded content coverage and in-depth analysis throughout, including a visual analysis of a scene from Christopher Nolan's The Dark Knight An expanded chapter on the cultural contexts of film summarizes the theories of cultural and media studies, concluding with a comparative analysis of Alfred Hitchcock's Vertigo and Judd Apatow's This is 40 Over 260 images, many in color, that create a visual index to and illustration of the discussion of films and filmmaking Each chapter ends with updated suggestions for further reading and viewing, and there is an expanded glossary of terms.

Additional resources for students and teachers can also be found on the companion website (www.routledge.com/cw/kolker), which includes additional case studies, discussion questions and links to useful websites. This textbook is an invaluable and exciting resource for students beginning film studies at undergraduate level.

Film Quotations Robert A. Nowlan, Gwendolyn W. Nowlan, 2016-04-30 Certain lines define a movie. Marlene Dietrich in *Morocco*: "Anyone who has faith in me is a sucker." Too, there are lines that fit actor and character. Mae West in *I'm No Angel*: "I'm very quick in a slow way." Jane Fonda in *California Suite*: "Fit? You think I look fit? What an awful shit you are. I look gorgeous." From the classics to the grade-B slasher movies, over 11,000 quotes are arranged by over 900 subjects, like accidents, double entendres, eyes (and other body parts!), ice cream, luggage, parasites, and ugliness. Each quote gives the movie title, production company, year of release, speaker of the line, and, when appropriate, a comment putting the quote in context.

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