

Asian Cinema A Field Guide

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Routledge Handbook of New Media in Asia - Larissa Hjorth 2015-11-06
While a decade ago much of the discussion of new media in Asia was couched in Occidental notions of Asia as a "default setting" for technology

in the future, today we are seeing a much more complex picture of contesting new media practices and production. As "new media" becomes increasingly an everyday reality for young and old across Asia through

smartphones and associated devices, boundaries between art, new media, and the everyday are transformed. This Handbook addresses the historical, social, cultural, political, philosophical, artistic and economic dimensions of the region's new media. Through an interdisciplinary revision of both "new media" and "Asia" the contributors provide new insights into the complex and contesting terrains of both notions. The Routledge Handbook of New Media in Asia will be the definitive publication for readers interested in comprehending all the various aspects of new media in Asia. It provides an authoritative, up-to-date, intellectually broad, conceptually cutting-edge guide to the important aspects of new media in the region – as the first point of consultation for researchers, advanced level undergraduate and postgraduate students in fields of new media and

Asian studies.

Cinema Genre – Raphaëlle Moine

2008-06-03

Genre – or 'type' – is a core concept in both film production and the history of film. Genres play a key role in how moviegoers perceive and rate films, and is likely to determine a film's production values and costs. Written in a clear, engaging, jargon-free style, this volume offers a cutting-edge theoretical overview of the topic of genre as practiced in British, American and French film criticism. Organized by a series of simple but fundamental questions, the book uses numerous examples from classic Hollywood cinema (the western, drama, musical comedy, and film noir) as well as some more contemporary examples from European or Asian cinema that are so often neglected by other studies in the field. How do we characterize genre and what are its various functions? In what ways does

genre give a film its identity? How do genres emerge? What is the cultural significance of genre and how does it circulate within and across national boundaries?

Informative and user-friendly, Moine's book is accessible to general readers and adapts easily to a wide range of teaching approaches.

Canyon Cinema - Scott MacDonald
2008-01-02

"MacDonald's selections tread a pitch-perfect path between being comprehensive and making an engrossing and illuminating narrative. He has perfected his voice, and controls the entire history of U.S. avant-garde film with an easy and graceful confidence."

-David E. James, author of *The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles*

Tradition, Culture and Aesthetics in Contemporary Asian Cinema - Peter C. Pugsley
2016-02-24

From the critically acclaimed Malaysian film *Sepet* to the on-going box office successes of the films created by Hong Kong director Wong Kar Wai, cinematic texts from the nations of Asia are increasingly capturing audiences beyond their national boundaries. *Tradition, Culture and Aesthetics in Contemporary Asian Cinema* explores the rise of popular Asian cinema and provides an understanding of the aesthetic elements that mark these films as 'Asian cinema'.

Incorporating examples of contemporary films from China, Japan, Hong Kong, Korea, Singapore, Malaysia and India, Peter C. Pugsley gives readers a fresh insight into the rapidly developing discourse on popular Asian media. The book's chapters focus on the aesthetic features of national cinemas and the intersections of local/global encountered in the production, distribution and consumption of

contemporary Asian films. By tracking across some of the most influential countries in Asia the book is able to offer new perspectives into the visual and aural features that create greater understanding between East and West. As distribution and technological advances make Asian films more readily available, an understanding of the different aesthetics at play will enable readers of this book to recognise key cultural motifs found in cinematic texts from Asia.

Asian Cinemas - Dimitris Eleftheriotis 2006

Asian cinema is an area of increasing interest in Anglo-US film studies while Asian films are now widely distributed and popular with western audiences. The fascination with Asian cinema must be examined in the context of a complex and often problematic relationship between western scholars, students, viewers and Asian films. This book,

therefore, examines a number of detailed case studies (such as the films of Ozu, Bruce Lee, Hong Kong and Turkish cinema, Hindi melodramas, Godzilla films, Taiwanese directors and Fifth Generation Chinese cinema) and uses them in order to investigate the limitations of Anglo-US theoretical models and critical paradigms. By engaging the readers with familiar areas of critical discourse (such as postcolonial criticism, 'national cinema', 'genre', 'authorship' and 'stardom') the book aims to introduce within such contexts the 'unfamiliar' case studies which will be explored in depth and detail. The advantage of such an approach is that it works with the dynamics of familiarity/unfamiliarity and resists the temptation to construct Asian cinemas as a gallery of exotic objects that might be particularly fascinating but remain deeply distant and foreign. Features* A comprehensive

study of Asian cinemas, including Hong Kong, Japan, China, India, Turkey and Taiwan*An accessible guide for the study and research of Asian cinema which addresses undergraduate and postgraduate students and researchers* Each section contains a contextualising introduction* Includes key texts by Ackbar Abbas, Rey Chow, David Desser, Dimitris Eleftheriotis, Nezhir Erdo
Asian Cinemas - Dimitris Eleftheriotis 2006-03-31
The West's current fascination with Asian cinema must be viewed in the context of a complex and often problematic relationship between Western scholars, students, viewers, and Asian films. This book examines a number of detailed case studies (such as the films of Ozu, Bruce Lee, Hong Kong and Turkish cinema, Hindi melodramas, Godzilla films, Taiwanese directors, and Fifth Generation Chinese cinema) and uses them to investigate the limitations of

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New Economic Spaces in Asian Cities - Peter W. Daniels 2012-04-27

The East and Southeast Asia region constitutes the world's most compelling theatre of accelerated globalization and industrial restructuring. Following a spectacular realization of the 'industrialization paradigm' and a period of services-led growth, the early twenty-first century economic landscape among leading Asian states now comprises a burgeoning 'New Economy' spectrum of the most advanced industrial trajectories, including finance, the knowledge

economy and the 'new cultural economy'. In an agenda-setting volume, *New Economic Spaces in Asian Cities* draws on stimulating research conducted by a new generation of urban scholars to generate critical analysis and theoretical insights on the New Economy phenomenon within Asia. New industry formation and the transformation of older economic practices constitute instruments of development, as well as signifiers of larger processes of change, expressed in the reproduction of space in the city. Asia's major cities become the key staging areas for the New Economy, driven by the growing wealth of an urban middle and professional class, higher education institutions, city-based inter-regional movements and urban mega-projects. *New Economic Spaces in Asian Cities* animates this New Economy discourse by means of vibrant storylines of instructive cities and sites, including cases studies situated in cities such as

Tokyo, Seoul, Shanghai, Beijing, Shenzhen, and Singapore. Theoretical and normative issues associated with the emergence of the new cultural economy are the subject of the book's context-setting chapters, and each case study presents an evocative narrative of development interdependencies and exemplary outcomes on the ground. *New Economic Spaces in Asian Cities* offers a vivid contribution to our understanding of the ongoing transformation of Asia's urban system, including the critical intersections of global and local-regional dynamics in processes of new industry formation and the relayering of space in the Asian metropolis. The synthesis of empirical profiles, normative insights, and theoretical reference points enhances the book's interest for scholars and students in fields of Asian studies, urban and cultural studies, and urban and economic geography, as well as for policy specialists and

urban/community planners.

Horror Video Games - Bernard Perron
2014-01-10

In this in-depth critical and theoretical analysis of the horror genre in video games, 14 essays explore the cultural underpinnings of horror's allure for gamers and the evolution of "survival" themes. The techniques and story effects of specific games such as Resident Evil, Call of Cthulhu, and Silent Hill are examined individually.

Shanghai Expo - Tim Winter 2012-10-02

In 2010 Shanghai hosted the largest, most spectacular and most expensive expo ever. Attracting a staggering 73 million visitors, and costing around US\$45 billion dollars, Shanghai Expo broke the records in the history of world's fairs and universal expositions. With more than half of the world's population now living in cities, many of which face uncertain futures, this mega event confronted some of the key challenges facing

humanity in the 21st Century, with its theme Better City, Better Life. Just two years after the Beijing Olympics, Shanghai Expo encapsulated a moment in history defined by China's rise as a global superpower, and by the multiple challenges associated with developing more sustainable cities. The thirteen essays here, written by a team of interdisciplinary researchers, offer a uniquely detailed analysis of this globally significant event. Chapters examine displays of futurity and utopia, the limitations of inter-cultural dialogue, and the ways in which this mega-event reflected its geo-political and cultural moment. Shanghai Expo also concentrates on the interplay between declarations towards urban sustainability, and the recent economic, demographic and socio-political trajectories of Shanghai and China more broadly. It will appeal to students and scholars of sociology, history, politics,

international relations, economics, Asian studies, China studies, sustainability, and urban studies.

The Japanese Cinema Book - Hideaki Fujiki 2020-04-02

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 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
Routledge Handbook of Japanese Cinema
- Joanne Bernardi 2020-08-09

The Routledge Handbook of Japanese Cinema provides a timely and expansive overview of Japanese cinema today, through cutting-edge scholarship that reflects the hybridity of approaches defining the field. The volume's twenty-one chapters represent work by authors with diverse backgrounds and expertise, recasting traditional questions of authorship, genre, and industry in broad conceptual frameworks such as gender, media theory, archive studies, and neoliberalism. The volume is divided into four parts, each representing an emergent area of inquiry: "Decentering Classical Cinema" "Questions of Industry" "Intermedia as an Approach" "The Object Life of Film" This is the first anthology of Japanese cinema scholarship to span the temporal framework of 200 years, from the vibrant magic lantern culture of the nineteenth century, through to the formation of the film industry in the

twentieth century, and culminating in cinema's migration to gaming, surveillance video, and other new media platforms of the twenty-first century. This handbook will prove a useful resource to students and scholars of Japanese studies, film studies, and cultural studies more broadly.

Brushed in Light - Abé Markus Nornes
2021-02-22

Drawing on a millennia of calligraphy theory and history, *Brushed in Light* examines how the brushed word appears in films and in film cultures of Korea, Japan, Taiwan, Hong Kong, and PRC cinemas. This includes silent era intertitles, subtitles, title frames, letters, graffiti, end titles, and props. Markus Nornes also looks at the role of calligraphy in film culture at large, from gifts to correspondence to advertising. The book begins with a historical dimension, tracking how calligraphy is initially used in early cinema and

how it is continually rearticulated by transforming conventions and the integration of new technologies. These chapters ask how calligraphy creates new meaning in cinema and demonstrate how calligraphy, cinematography, and acting work together in a single film. The last part of the book moves to other regions of theory. Nornes explores the cinematization of the handwritten word and explores how calligraphers understand their own work.

East Asian Cinemas - V. Lee

2011-04-12

This book is an original volume of essays that sheds new and critical light on current and emerging filmmaking trends and practices in China, Taiwan, Hong Kong, Japan and South Korea. A timely and important contribution to existing scholarship in the field.

Literati Lenses - Mia Yinxing Liu

2019-07-31

Chinese cinema has a long history of

engagement with China's art traditions, and literati (wenren) landscape painting has been an enduring source of inspiration. *Literati Lenses* explores this interplay during the Mao era, a time when cinema, at the forefront of ideological campaigns and purges, was held to strict political guidelines. Through four films—Li Shizhen (1956), *Stage Sisters* (1964), *Early Spring in February* (1963), and *Legend of Tianyun Mountain* (1979)—Mia Liu reveals how landscape offered an alternative text that could operate beyond political constraints and provide a portal for smuggling interesting discourses into the film. While allusions to pictorial traditions associated with a bygone era inevitably took on different meanings in the context of Mao-era cinema, cinematic engagement with literati landscape endowed films with creative and critical space as well as political poignancy. Liu not only

identifies how the conventions and aesthetics of traditional literati landscape art were reinvented and mediated on multiple levels in cinema, but also explores how post-1949 Chinese filmmakers configured themselves as modern intellectuals in the spaces forged among the vestiges of the old. In the process, she deepens her analysis, suggesting that landscape be seen as an allegory of human life, a mirror of the age, and a commentary on national affairs.

Two Lenses on the Korean Ethos -

Keumsil Kim Yoon 2015-01-13

A war-torn country only 60 years ago, South Korea has since achieved prodigious growth and global integration, experiencing rapid industrialization and seeing its cultural exports gain international popularity. Because of this rapid transformation, an investigation of the Korean ethos--the shared self-concept woven through the divergent

social contexts of both South and North Korea--is challenging. This book provides an introduction to the Korean ethos, detailing its representation in key cultural words and in film. Part I explores definitive concepts (terms) generally regarded as difficult to translate, such as han (regret), jeong (feeling) and deok (virtue), and how they are expressed in Korean cinema. Part II analyzes film narratives based on these concepts via close readings of 13 films, including three from North Korea.

Hollywood Meme - Iain Robert Smith
2016-11-15

Acknowledgements; Introduction; 1: Tracing The Hollywood Meme: Towards a Comparative Model of Transnational Adaptation; 2: Hollywood and the Popular Cinema of Turkey; 3: Hollywood and the Popular Cinema of the Philippines; 4: Hollywood and the Popular Cinema of India; Conclusion; Bibliography; Index

*Locating Taiwan Cineman in the
Twenty-first Century* - PAUL G.
PICKWICZ 2020

Time and Place are Nonsense - Tom
Vick 2015

Japanese film director Seijun Suzuki began his career making increasingly outrageous B movies for Nikkatsu Studios in the 1950s and 1960s (he was eventually fired for his stylistic excesses). More than 10 years later, he reinvented himself as an independent filmmaker with a uniquely eccentric vision. He remains a cult figure outside of Japan and his influence can be seen in the work of directors as diverse as Jim Jarmusch, Baz Luhrmann, and Quentin Tarantino. This study aims to enhance the appreciation of his films by analysing them in light of the cultural and political turmoil of post-WWII Japan and the aesthetic traditions that inform them.

Shoot It! - David Spaner 2011-12-27

Shoot It! is a revealing history of how Hollywood, with its eye on the bottom line, arguably lost its ability to support the work of creative filmmakers; it is also a passionate portrait of the American independent film scene that has produced some of the best movies of the last two decades and inspired those in other countries to do the same. The book examines the Hollywood studio system over several decades, from the period when moguls like Harry and Jack Warner and Louis B. Mayer made quality yet commercially viable films, to today, when studios seem only interested in surefire sequels and comic-book adaptations aimed at a global audience. By the same token, *Shoot It!* also celebrates today's great movies produced outside of the studio system, chronicling the international independent film movement in seven countries (the United States, Canada, Mexico, Britain, France, Romania, and South

Korea), from its roots (French New Wave, British kitchen sink, the New York scene) to the revolutionary impact of digital technology. It also features commentary from indie film notables such as Gus Van Sant, Mike Leigh, Claire Denis, Atom Egoyan, Catherine Breillat, Sally Potter, John Sayles, and Ken Loach. While the studios envisage a generic universe, repressing local film cultures along the way, talented independents continue to tell local stories with universal appeal. This book is a celebration of those determined filmmakers who, despite it all, overcome all obstacles and just shoot it. David Spaner is a film critic and freelance journalist in Vancouver, British Columbia.

Israeli Film - Amy Kronish 2003

Provides a comprehensive survey of Israeli films and filmmakers, establishing itself as the only book of its kind in English.

The Asian Cinema Experience - Stephen

Teo 2013

This book explores the range and dynamism of contemporary Asian cinemas, covering East Asia (China, Japan, South Korea, Hong Kong, Taiwan), Southeast Asia (Thailand, Singapore, Malaysia), South Asia (Bollywood), and West Asia (Iran), in order to discover what is common about them and to engender a theory or concept of "Asian Cinema". It goes beyond existing work which provides a field survey of Asian cinema, probing more deeply into the field of Asian Cinema, arguing that Asian Cinema constitutes a separate pedagogical subject, and putting forward an alternative cinematic paradigm. The book covers "styles", including the works of classical Asian Cinema masters, and specific genres such as horror films, and Bollywood and Anime, two very popular modes of Asian Cinema; "spaces", including artistic use of space and perspective in Chinese cinema, geographic and

personal space in Iranian cinema, the private "erotic space" of films from South Korea and Thailand, and the persistence of the family unit in the urban spaces of Asian big cities in many Asian films; and "concepts" such as Pan-Asianism, Orientalism, Nationalism and Third Cinema. The rise of Asian nations on the world stage has been coupled with a growing interest, both inside and outside Asia, of Asian culture, of which film is increasingly an indispensable component - this book provides a rich, insightful overview of what exactly constitutes Asian Cinema.

The Palgrave Handbook of Asian Cinema

- Aaron Han Joon Magnan-Park

2018-11-04

This collection offers new approaches to theorizing Asian film in relation to the history, culture, geopolitics and economics of the continent.

Bringing together original essays written by established and emerging scholars, this anthology transcends

the limitations of national borders to do justice to the diverse ways in which the cinema shapes Asia geographically and imaginatively in the world today. From the revival of the Silk Road as the "belt and road" of a rising China to historical ruminations on the legacy of colonialism across the continent, the authors argue that the category of "Asian cinema" from Turkey to the edges of the Pacific continues to play a vital role in cutting-edge film research. This handbook will serve as an essential guide for committed scholars, students, and all those interested in the past, present, and possible future of Asian cinema in the 21st century.

Philadelphia Trees - Paul William Meyer 2017

Philadelphia Trees is a pocket-sized resource for identifying the native trees, commonly encountered exotics, and popular ornamentals of the Philadelphia metropolitan area and

adjacent counties in Pennsylvania, New Jersey, and Delaware. Using this field guide, nature lovers will be able to identify the fantastic trees that this region has to offer.

Cineaste on Film Criticism, Programming, and Preservation in the New Millennium - Cynthia Lucia

2017-11-01

Digital technology and the Internet have revolutionized film criticism, programming, and preservation in deeply paradoxical ways. The Internet allows almost everyone to participate in critical discourse, but many print publications and salaried positions for professional film critics have been eliminated. Digital technologies have broadened access to filmmaking capabilities, as well as making thousands of older films available on DVD and electronically. At the same time, however, fewer older films can be viewed in their original celluloid format, and newer, digitally produced films that have no "material"

prototype are threatened by ever-changing servers that render them obsolete and inaccessible. Cineaste, one of the oldest and most influential publications focusing on film, has investigated these trends through a series of symposia with the top film critics, programmers, and preservationists in the United States and beyond. This volume compiles several of these symposia: "Film Criticism in America Today" (2000), "International Film Criticism Today" (2005), "Film Criticism in the Age of the Internet" (2008), "Film Criticism: The Next Generation" (2013), "The Art of Repertory Film Exhibition and Digital Age Challenges" (2010), and "Film Preservation in the Digital Age" (2011). It also includes interviews with the late, celebrated New Yorker film critic Pauline Kael and the critic John Bloom ("Joe Bob Briggs"), as well as interviews with the programmers/curators Peter von Bagh

and Mark Cousins and with the film preservationist George Feltenstein. This authoritative collection of primary-source documents will be essential reading for scholars, students, and film enthusiasts.

The Field Guide to Sponsored Films - Rick Prelinger 2006

An effort to review and assess the thousands of industrial and institutional films sponsored by American businesses, charities, educational institutions, and advocacy groups over the last century.

Ju-On: The Grudge - Marisa Hayes
2017-04-04

Takashi Shimizu's Ju-on franchise was a principal instigator in the rise of contemporary Japanese horror and its international popularity at the turn of the millennium. Following the success of Hideo Nakata's *Ringu* (1998), the first cinematic release of Ju-on: The Grudge in 2002 crystallized Japanese horror's rise

to prominence and outlined the new decade's thematic interest in supernatural technology and fear of contagions, while skillfully navigating domestic social concerns, such as Japan's growing elderly population and domestic violence. This Devil's Advocate explores the production roots of Ju-on The Grudge, followed by a critical reading of the film that highlights its essential themes and motifs, in addition to a section on cultural influences, before concluding with a section on Shimizu's continued involvement with the Ju-on franchise and its ongoing legacy. The book serves as an excellent primer for readers without prior knowledge of Japanese horror or the Ju-on film cycle, while providing fresh perspectives on the film that makes it equally appealing to J-horror aficionados.

Korean Horror Cinema - Alison Peirse
2013-03-14

As the first detailed English-

language book on the subject, Korean Horror Cinema introduces the cultural specificity of the genre to an international audience, from the iconic monsters of gothic horror, such as the wonhon (vengeful female ghost) and the gumiho (shapeshifting fox), to the avenging killers of Oldboy and Death Bell. Beginning in the 1960s with The Housemaid, it traces a path through the history of Korean horror, offering new interpretations of classic films, demarcating the shifting patterns of production and consumption across the decades, and introducing readers to films rarely seen and discussed outside of Korea. It explores the importance of folklore and myth on horror film narratives, the impact of political and social change upon the genre, and accounts for the transnational triumph of some of Korea's contemporary horror films. While covering some of the most successful recent films such as

Thirst, A Tale of Two Sisters, and Phone, the collection also explores the obscure, the arcane and the little-known outside Korea, including detailed analyses of The Devil's Stairway, Woman's Wail and The Fox With Nine Tails. Its exploration and definition of the canon makes it an engaging and essential read for students and scholars in horror film studies and Korean Studies alike.

Southeast Asia on Screen - Gaik Cheng Khoo 2020

After the end of World War II when many Southeast Asian nations gained national independence, and up until the Asian Financial Crisis, film industries here had distinctive and colourful histories shaped by unique national and domestic conditions. Southeast Asia on Screen: From Independence to Financial Crisis (1945-1998) addresses the similar themes, histories, trends, technologies and sociopolitical events that have moulded the art and

industry of film in this region, identifying the unique characteristics that continue to shape cinema, spectatorship and Southeast Asian filmmaking in the present and the future. Bringing together scholars across the region, chapters explore the conditions that have given rise to today's burgeoning Southeast Asian cinemas as well as the gaps that manifest as temporal belatedness and historical disjunctures in the more established regional industries.

Asian Cinema - Tom Vick 2008-01-08
The First Complete Guide to Asian Film Asian cinema has never been more popular than it is today. In recent years, films such as *Spirited Away*, *Hero*, *Kung Fu Hustle*, and *Crouching Tiger, Hidden Dragon* have made surprising inroads into the American box office. Directors such as Jim Jarmusch, with *Ghost Dog*, and Quentin Tarantino, with *Kill Bill Vols. I and II*, have paid unabashed tribute to

the Asian directors who have influenced them. On the world festival circuit, Asian films regularly win prestigious awards and are presented at film festivals from Sundance to Cannes. *Asian Cinema: A Field Guide* is the first book to provide a complete overview of the past, present, and future of the world's most dynamic and influential filmmaking region. Over 300 films from China, India, Japan, Korea, Iran, and Taiwan, as well as the emerging films of Kazakhstan, Tajikistan, Thailand, Malaysia, the Philippines, Vietnam, and Sri Lanka, are all included here. Illustrated with more than 100 film stills and photographs Includes historical and cultural background information for each region's cinema Covers anime, Hong Kong action, Japanese horror, Bollywood, and much more!

An Annotated Bibliography for Taiwan Film Studies - Jim Cheng 2016-04-19
Compiled by two skilled librarians

and a Taiwanese film and culture specialist, this volume is the first multilingual and most comprehensive bibliography of Taiwanese film scholarship, designed to satisfy the broad interests of the modern researcher. The second book in a remarkable three-volume research project, *An Annotated Bibliography for Taiwan Film Studies* catalogues the published and unpublished monographs, theses, manuscripts, and conference proceedings of Taiwanese film scholars from the 1950s to 2013. Paired with *An Annotated Bibliography for Chinese Film Studies* (2004), which accounts for texts dating back to the 1920s, this series brings together like no other reference the disparate voices of Chinese film scholarship, charting its unique intellectual arc. Organized intuitively, the volume begins with reference materials (bibliographies, cinematographies, directories, indexes, dictionaries, and handbooks)

and then moves through film history (the colonial period, Taiwan dialect film, new Taiwan cinema, the 2/28 incident); film genres (animated, anticommunist, documentary, ethnographic, martial arts, teen); film reviews; film theory and technique; interdisciplinary studies (Taiwan and mainland China, Taiwan and Japan, film and aboriginal peoples, film and literature, film and nationality); biographical materials; film stories, screenplays, and scripts; film technology; and miscellaneous aspects of Taiwanese film scholarship (artifacts, acts of censorship, copyright law, distribution channels, film festivals, and industry practice). Works written in multiple languages include transliteration/romanized and original script entries, which follow universal AACR-2 and American cataloguing standards, and professional notations by the editors to aid in the use of sources.

Research Guide to Japanese Film

Studies - Abé Markus Nornes

2016-02-02

Michigan Monograph Series in Japanese Studies No. 65 The Research Guide to Japanese Film Studies provides a snapshot of all the archival and bibliographic resources available to students and scholars of Japanese cinema. Among the nations of the world, Japan has enjoyed an impressively lively print culture related to cinema. The first film books and periodicals appeared shortly after the birth of cinema, proliferating wildly in the 1910s with only the slightest pause in the dark days of World War II. The numbers of publications match the enormous scale of film production, but with the lack of support for film studies in Japan, much of it remains as uncharted territory, with few maps to negotiate the maze of material. This book is the first all-embracing guide ever published for approaching

the complex archive for Japanese cinema. It lists all the libraries and film archives in the world with significant collections of film prints, still photographs, archival records, books, and periodicals. It provides a comprehensive, annotated bibliography of the core books and magazines for the field. And it supplies hints for how to find and access materials for any research project. Above and beyond that, Nornes and Gerow's Research Guide to Japanese Film Studies constitutes a comprehensive overview of the impressive dimensions and depth of the print culture surrounding Japanese film, and a guideline for future research in the field. This is an essential book for anyone seriously thinking about Japan and its cinema.

The Oxford Handbook of Japanese Cinema - Daisuke Miyao 2014

This book provides a multifaceted single-volume account of Japanese

cinema. It addresses productive debates about what Japanese cinema is, where Japanese cinema is, as well as what and where Japanese cinema studies is, at the so-called period of crisis of national boundary under globalization and the so-called period of crisis of cinema under digitalization.

Stories from the Field - Peter Krause
2020-06-30

What do you do if you get stuck in an elevator in Mogadishu? How worried should you be about being followed after an interview with a ring of human traffickers in Lebanon? What happens to your research if you get placed on a government watchlist? And what if you find yourself feeling like you just aren't cut out for fieldwork? *Stories from the Field* is a relatable, thoughtful, and unorthodox guide to field research in political science. It features personal stories from working political scientists: some funny,

some dramatic, all fascinating and informative. Political scientists from a diverse range of biographical and academic backgrounds describe research in North and South America, Africa, Asia, Europe, and the Middle East, ranging from archival work to interviews with combatants. In sharing their stories, the book's forty-four contributors provide accessible illustrations of key concepts, including specific research methods like conducting surveys and interviews, practical questions of health and safety, and general principles such as the importance of flexibility, creativity, and interpersonal connections. The contributors reflect not only on their own experiences but also on larger questions about research ethics, responsibility, and the effects of their personal and professional identities on their fieldwork. *Stories from the Field* is an essential resource for graduate

and advanced undergraduate students learning about field research methods, as well as established scholars contemplating new journeys into the field.

Asian America Through the Lens - Chün Hsing 1998

In *Asian America Through the Lens*, Jun Xing surveys Asian American cinema, allowing its aesthetic, cultural, and political diversity and continuities to emerge.

Reading Khaled Hosseini - Rebecca Stuhr 2009

Discusses Hosseini's fiction and its relation to current events and popular culture.

Directory of World Cinema: Japan 2 - John Berra 2012

Building on and bringing up to date the material presented in the first installment of *Directory of World Cinema: Japan*, this volume continues the exploration of the enduring classics, cult favorites, and contemporary blockbusters of Japanese

cinema with new contributions from leading critics and film scholars. Among the additions to this volume are in-depth treatments of two previously unexplored genres--youth cinema and films depicting lower-class settings--considered alongside discussions of popular narrative forms, including J-Horror, samurai cinema, anime, and the Japanese New Wave. Accompanying the critical essays in this volume are more than 150 new film reviews, complemented by full-color film stills, and significantly expanded references for further study. From the Golden Age to the film festival favorites of today, *Directory of World Cinema: Japan 2* completes this comprehensive treatment of a consistently fascinating national cinema.

Directory of World Cinema: Japan 2 - John Berra 2012-01-09

Building on and bringing up to date the material presented in the first instalment of *Directory of World*

Cinema: Japan, this volume continues the exploration of the enduring classics, cult favourites and contemporary blockbusters of Japanese cinema with new contributions from leading critics and film scholars. Among the additions to this volume are in-depth treatments of two previously unexplored genres - youth cinema and films depicting lower-class settings - considered alongside discussions of popular narrative forms, including J-Horror, samurai cinema, anime and the Japanese New Wave. Accompanying the critical essays in this volume are more than 150 new film reviews, complemented by full-colour film stills, and significantly expanded references for further study. From the Golden Age to the film festival favourites of today, Directory of World Cinema: Japan 2 completes this comprehensive treatment of a consistently fascinating national cinema.

How to Watch a Movie - David Thomson

2017-01-24

In his most inventive exploration of the medium yet, David Thomson—one of our most provocative authorities on all things cinema—shows us how to get more out of watching any movie. Guiding us through each element of the viewing experience, considering the significance of everything from what we see and hear on-screen—actors, shots, cuts, dialogue, music—to the specifics of how, where, and with whom we do the viewing, Thomson explicates the movie watching experience with his customary candor and wit. Delivering keen analyses of films ranging from Citizen Kane to 12 Years a Slave, in *How to Watch a Movie*, Thomson shows moviegoers how to more deeply appreciate both the artistry and the manipulation of film—and in so doing enriches our viewing experience immensely.

A Companion to Chinese Cinema -

Yingjin Zhang 2012-03-30

A Companion to Chinese Cinema is a

collection of original essays written by experts in a range of disciplines that provide a comprehensive overview of the evolution and current state of Chinese cinema. Represents the most comprehensive coverage of Chinese cinema to date Applies a multidisciplinary approach that maps the expanding field of Chinese cinema in bold and definitive ways Draws attention to previously neglected areas such as diasporic filmmaking, independent documentary, film styles and techniques, queer aesthetics, star studies, film and other arts or media Features several chapters that explore China's new market economy, government policy, and industry practice, placing the intricate

relationship between film and politics in a historical and international context Includes overviews of Chinese film studies in Chinese and English publications
A New Nationalist Europe Under Hitler
- Johannes Dafinger 2018-08-06
Nazis, fascists and völkisch conservatives in different European countries not only cooperated internationally in the fields of culture, science, economy, and persecution of Jews, but also developed ideas for a racist and ethno-nationalist Europe under Hitler. The present volume attempts to combine an analysis of Nazi Germany's transnational relations with an evaluation of the discourse that accompanied these relations.