

SELECTED  
FILM  
CRITICISM  
1951-1960

Anthony Slide

## Selected Film Criticism 1931 194

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## **Selected Film Criticism 1931 194:**

*A Tale of Two Cities* Ruth F. Glancy, 2014-06-23 First published in 1993 This annotated bibliography covers all material relating to *A Tale of Two Cities* from Dickens's first hints of it in his *Book of Memoranda* to critical studies published in 1991 It is divided into three main parts Text Studies and Selected Bibliography [French Film Theory and Criticism](#) Richard Abel, 1993-09-12 These two volumes examine a significant but previously neglected moment in French cultural history the emergence of French film theory and criticism before the essays of Andr Bazin Richard Abel has devised an organizational scheme of six nearly symmetrical periods that serve to bite into the discursive flow of early French writing on the cinema Each of the periods is discussed in a separate and extensive historical introduction with convincing explications of the various concepts current at the time In each instance Abel goes on to provide a complementary anthology of selected texts in translation Amounting to a portable archive these anthologies make available a rich selection of nearly one hundred and fifty important texts most of them never before published in English **French Film Theory and Criticism, Volume 2** Richard Abel, 2021-05-11 These two volumes examine a significant but previously neglected moment in French cultural history the emergence of French film theory and criticism before the essays of Andr Bazin Richard Abel has devised an organizational scheme of six nearly symmetrical periods that serve to bite into the discursive flow of early French writing on the cinema Each of the periods is discussed in a separate and extensive historical introduction with convincing explications of the various concepts current at the time In each instance Abel goes on to provide a complementary anthology of selected texts in translation Amounting to a portable archive these anthologies make available a rich selection of nearly one hundred and fifty important texts most of them never before published in English **American Film History** Cynthia Lucia, Roy Grundmann, Art Simon, 2015-06-25 This authoritative collection of introductory and specialized readings explores the rich and innovative history of this period in American cinema Spanning an essential range of subjects from the early 1900s Nickelodeon to the decline of the studio system in the 1960s it combines a broad historical context with careful readings of individual films Charts the rise of film in early twentieth century America from its origins to 1960 exploring mainstream trends and developments along with topics often relegated to the margins of standard film histories Covers diverse issues ranging from silent film and its iconic figures such as Charlie Chaplin to the coming of sound and the rise of film genres studio moguls and later the Production Code and Cold War Blacklist Designed with both students and scholars in mind each section opens with an historical overview and includes chapters that provide close careful readings of individual films clustered around specific topics Accessibly structured by historical period offering valuable cultural social and political contexts Contains careful close analysis of key filmmakers and films from the era including D W Griffith Charles Chaplin Buster Keaton Erich von Stroheim Cecil B DeMille Don Juan The Jazz Singer I Am a Fugitive from a Chain Gang Scarface Red Dust Glorifying the American Girl Meet Me in St Louis Citizen Kane Bambi Frank Capra's Why We Fight series The Strange

Love of Martha Ivers Rebel Without a Cause Force of Evil and selected American avant garde and underground films among many others Additional online resources such as sample syllabi which include suggested readings and filmographies for both general specialized courses will be available online May be used alongside American Film History Selected Readings 1960 to the Present to provide an authoritative study of American cinema through the new millennium *Commerce Reports* United States. Bureau of Foreign and Domestic Commerce,1932 **Bulletin of Bibliography** ,1996 **French Film Theory and Criticism, Volume 1** Richard Abel,2020-12-08 These two volumes examine a significant but previously neglected moment in French cultural history the emergence of French film theory and criticism before the essays of Andr Bazin Richard Abel has devised an organizational scheme of six nearly symmetrical periods that serve to bite into the discursive flow of early French writing on the cinema Each of the periods is discussed in a separate and extensive historical introduction with convincing explications of the various concepts current at the time In each instance Abel goes on to provide a complementary anthology of selected texts in translation Amounting to a portable archive these anthologies make available a rich selection of nearly one hundred and fifty important texts most of them never before published in English *Commerce Reports* ,1932 **The Pool Group and the Quest for Anthropological Universality** Betsy van Schlun,2016-11-21 Pool was an avant garde group that originated in 1927 in Britain and was active under this name until 1933 The group consisted of the well known modernist poet H D the English writer Bryher and the young Scottish writer and artist Kenneth Macpherson All three were first and foremost writers who at one point discovered film as another modern experimental medium of artistic expression Pool associated with almost all the iconic modernists of their time with Ezra Pound Gertrude Stein Ernest Hemmingway James Joyce Marianne Moore William Carlos Williams T S Eliot and Virginia Woolf to name only a few In addition due to their interest in film they were also befriended with such influential filmmakers as Sergei Eisenstein and Georg Wilhelm Pabst and became closely associated with Weimar Berlin film culture Pool unites classical Modernism and modernity two directions that are usually considered to be contradictory The Pool phenomenon opens a new perspective onto Modernism and prompts a reconsideration of its canonical texts and figures Contrary to many artists of Modernism who devised highly individualistic aesthetic styles the artists of Pool strove towards a universal art of humanity that was rooted in all human nature and psychology *Special Collections* ,1985 **Daily Consular and Trade Reports** ,1932 **Modernist Communities across Cultures and Media** Caroline Pollentier,Sarah Wilson,2019-02-01 Questioning the assumption that modernism coincided with a loss of community Modernist Communities Across Cultures and Media seeks to recover modernism s own communal impulses Through a transnational and transmedial lens this volume explores the diverse ways in which modernism reconfigured the relationships between the individual and the communal **French film directors** Douglas Morrey,2005-10-07 This volume offers a new interpretation of one of the most innovative directors in the history of cinema It is the first book to cover the whole of Godard s career from the French New Wave to the recent triumphs of Histoire s du cin

ma and *Eloge de l'amour* Drawing on a wide range of literary filmic and philosophical texts the book places Godard's work within its intellectual context examining how developments in French culture and thought since 1950 have been mirrored in and sometimes anticipated by Godard's films Numerous sequences from Godard's films are singled out for close analysis demonstrating how the director's radical approaches to narrative editing sound and shot composition have made the cinema into an analytical tool in its own right *The Curious Humanist* Johannes von Moltke, 2016-06-21 Introduction Siegfried Kracauer and the politics of film theory Metropolitan contact zones Kracauer in New York Totalitarian propaganda Nazi cinema Freedom from fear From Hitler to Caligari spaces of Weimar cinema Authoritarian totalitarian Reframing Caligari the politics of cinema Theory of film and the subject of experience The curious humanist History and humanist subjectivity Epilogue Siegfried Kracauer and the emergence of film studies *From Caligari to Hitler* Siegfried Kracauer, 2019-04-02 An essential work of the cinematic history of the Weimar Republic by a leading figure of film criticism First published in 1947 From Caligari to Hitler remains an undisputed landmark study of the rich cinematic history of the Weimar Republic Prominent film critic Siegfried Kracauer examines German society from 1921 to 1933 in light of such movies as *The Cabinet of Dr. Caligari* *M* *Metropolis* and *The Blue Angel* He explores the connections among film aesthetics the prevailing psychological state of Germans in the Weimar era and the evolving social and political reality of the time Kracauer makes a startling and still controversial claim films as popular art provide insight into the unconscious motivations and fantasies of a nation With a critical introduction by Leonardo Quaresima which provides context for Kracauer's scholarship and his contributions to film studies this Princeton Classics edition makes an influential work available to new generations of cinema enthusiasts *Booklist Books, a Selection* American Library Association, 1922 **Stalinist Values** David Lloyd Hoffmann, 2003 Melding original archival research with new scholarship in the field Hoffman describes Soviet culture and behavioral norms in such areas as leisure activities social hygiene family life and sexuality *City Lights* Charles J. Maland, 2019-07-25 In 1967 Charlie Chaplin told I think I like *City Lights* the best of all my films Based on archival research of Chaplin's production records this work offers a history of the film's production and reception as well as an examination of the film itself with special attention to the sources of the final scene's emotional power **The Cinema of the Soviet Thaw** Lida Oukaderova, 2017-05-15 Following Joseph Stalin's death in 1953 the Soviet Union experienced a dramatic resurgence in cinematic production The period of the Soviet Thaw became known for its relative political and cultural liberalization its films formally innovative and socially engaged were swept to the center of international cinematic discourse In *The Cinema of the Soviet Thaw* Lida Oukaderova provides an in depth analysis of several Soviet films made between 1958 and 1967 to argue for the centrality of space as both filmic trope and social concern to Thaw era cinema Opening with a discussion of the USSR's little examined late fifties embrace of panoramic cinema the book pursues close readings of films by Mikhail Kalatozov Georgii Danelia Larisa Shepitko and Kira Muratova among others It demonstrates that these directors' works were motivated

by an urge to interrogate and reanimate spatial experience and through this project to probe critical issues of ideology social progress and subjectivity within post Stalinist culture      British Abstracts ,1923

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