

National Cinema and Beyond

Kevin Rockett and John Hill, editors



National Cinema And Beyond Studies In Irish Film

Liam Harte, Yvonne Whelan



National Cinema And Beyond Studies In Irish Film:

National Cinema and Beyond Kevin Rockett, 2004 This book comprises papers from the inaugural conference of the Irish Postgraduate Film Research Seminar which was held in Trinity College April 2003 The purpose of the annual seminar is to provide an environment for postgraduate researchers in film to come together to exchange ideas and discuss methodological issues

Men and Masculinities in Irish Cinema D. Ging, 2012-12-03 Spanning a broad trajectory from the New Gaelic Man of post independence Ireland to the slick urban gangsters of contemporary productions this study traces a significant shift from idealistic images of Irish manhood to a much more diverse and gender politically ambiguous range of male identities on the Irish screen

A Companion to British and Irish Cinema John Hill, 2019-05-07 A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas British and Irish film studies have expanded in scope and depth in recent years prompting a growing number of critical debates on how these cinemas are analysed contextualized and understood *A Companion to British and Irish Cinema* addresses arguments surrounding film historiography methods of textual analysis critical judgments and the social and economic contexts that are central to the study of these cinemas Twenty nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed the concepts and methods used to interpret and understand British and Irish films and the defining issues and debates at the heart of British and Irish cinema studies Offering a broad scope of commentary the Companion explores historical cultural and aesthetic questions that encompass over a century of British and Irish film studies from the early years of the silent era to the present day Divided into five sections the Companion discusses the social and cultural forces shaping British and Irish cinema during different periods the contexts in which films are produced distributed and exhibited the genres and styles that have been adopted by British and Irish films issues of representation and identity and debates on concepts of national cinema at a time when ideas of what constitutes both British and Irish cinema are under question *A Companion to British and Irish Cinema* is a valuable and timely resource for undergraduate and postgraduate students of film media and cultural studies and for those seeking contemporary commentary on the cinemas of Britain and Ireland

National Cinemas and World Cinema Kevin Rockett, W. John Hill, 2006 This is the third volume of papers from the Irish Postgraduate Film Research Seminar designed to encourage Irish film scholarship and the study of Irish film This collection includes new research on a wide range of topics including Irish European and Asian film There is a particular emphasis upon the international context of film production and reception and the volume includes the keynote lecture on new waves in world cinema by the distinguished film critic and scholar Dudley Andrew Intended to provide a platform for a growing body of work by young Irish scholars on Irish and other cinemas this volume provides new discussions of Irish and international film

Film History and National Cinema W. John Hill, 2005 This is the second volume of papers from the Irish Postgraduate Film Research Seminar designed to encourage Irish film

scholarship and the study of Irish film Intended to provide a platform for a growing body of work by young scholars on Irish and other cinemas this volume provides a stimulating discussion on national and international film **Music, the Moving Image and Ireland, 1897-2017** John O'Flynn, 2021-12-30 Music the Moving Image and Ireland 1897 2017 constitutes the first comprehensive study of music for screen productions from or relating to the island It identifies and interprets tendencies over the first 120 years of a field comprising the relatively distinct yet often overlapping areas of Irish themed and Irish produced film Dividing into three parts the book first explores accompaniments and scores for 20th century Irish themed narrative features that resulted in significant contributions by many Hollywood British continental European and to a lesser extent Irish composers along with the input of many orchestras and other musicians Its second part is framed by a consideration of various cultural political and economic developments in both the Republic of Ireland and Northern Ireland from the 1920s including the Troubles of 1968 1998 Focusing on scoring and other aspects of soundtrack production for domestic newsreel documentary film and TV programming it interprets the substantial output of many Irish composers within this milieu particularly from the 1960s to the 1990s Also referring to broader cultural and historical themes the book s third and final part charts approaches to and developments in music and sound design over various waves of Irish cinema from its relatively late emergence in the 1970s to an exponential growth and increasingly transnational orientation in the early decades of the 21st century **The Cinema Book** Bloomsbury Publishing, 2019-07-25 The Cinema Book is widely recognised as the ultimate guide to cinema Authoritative and comprehensive the third edition has been extensively revised updated and expanded in response to developments in cinema and cinema studies Lavishly illustrated in colour this edition features a wealth of exciting new sections and in depth case studies Sections address Hollywood and other World cinema histories key genres in both fiction and non fiction film issues such as stars technology and authorship and major theoretical approaches to understanding film **Prostitution and Irish Society, 1800-1940** Maria Luddy, 2007-12-13 The first book to tackle the controversial history of prostitution in modern Ireland **Genre and Cinema** Brian McIlroy, 2012-08-06 This impressive volume takes a broad critical look at Irish and Irish related cinema through the lens of genre theory and criticism Secondary and related objectives of the book are to cover key genres and sub genres and account for their popularity The result offers new ways of looking at Irish cinema **James Joyce and Cinematicity** Williams Keith Williams, 2020-03-27 Investigates how the cinematic tendency of Joyce s writing developed from media predating film First comprehensive consideration of Joyce in the context of pre filmic cinematicity Research and analysis based on recent media archaeology Examines the shaping of Joyce s fiction by late Victorian visual culture and science Shows that key aspects of his literary experimentation derive from forgotten popular cultural practices and vernacular modernism Shows Joyce s interaction with and critique of Modernity s developing media cultural imaginary In this book Keith Williams explores Victorian culture s emergent cinematicity as a key creative driver of Joyce s experimental fiction showing how Joyce s style and themes share the cinematograph s roots in

Victorian optical entertainment and science The book reveals Joyce s references to optical toys shadowgraphs magic lanterns panoramas photographic analysis and film peepshows Close analyses of his works show how his techniques elaborated and critiqued their effects on modernity s media cultural imaginary *The New Scottish Cinema* Jonathan Murray,2015-03-31

From a near standing start in the 1970s the emergence and expansion of an aesthetically and culturally distinctive Scottish cinema proved to be one of the most significant developments within late twentieth and early twenty first century British film culture Individual Scottish films and filmmakers have attracted notable amounts of critical attention as a result The New Scottish Cinema however is the first book to trace Scottish film culture s industrial creative and critical evolution in comprehensive detail across a forty year period On the one hand it invites readers to reconsider the known films such as *Shallow Grave* *Ratcatcher* *The Magdalene Sisters* *Young Adam* *Red Road* and *The Last King of Scotland* On the other it uncovers the overlooked from the 1980s comedic film makers who followed in the footsteps of Bill Forsyth to the variety of present day Scottish film making a body of work that encompasses explorations of multiculturalism exploitation of the macabre and much else in between In addition to analysing an eclectic range of films and filmmakers The New Scottish Cinema also examines the diverse industrial institutional and cultural contexts which have allowed Scottish film to evolve and grow since the 1970s and relates these to the images of Scotland which artists have put on screen In so doing the book narrates a story of interest to any student of contemporary British film *Cinema of Small Nations* Mette Hjort,2007-11-21

Within cinema studies there has emerged a significant body of scholarship on the idea of National Cinema but there has been a tendency to focus on the major national cinemas Less developed within this field is the analysis of what we might term minor or small national cinemas despite the increasing significance of these small entities with the international domain of moving image production distribution and consumption The Cinema of Small Nations is the first major analysis of small national cinemas comprising twelve case studies of small national and sub national cinemas from around the world including Ireland Denmark Iceland Scotland Bulgaria Tunisia Burkina Faso Cuba Singapore Taiwan Hong Kong and New Zealand Written by an array of distinguished and emerging scholars each of the case studies provides a detailed analysis of the particular cinema in question with an emphasis on the last decade considering both institutional and textual issues relevant to the national dimension of each cinema While each chapter contains an in depth analysis of the particular cinema in question the book as a whole provides the basis for a broader and more properly comparative understanding of small or minor national cinemas particularly with regard to structural constraints and possibilities the impact of globalization and internationalisation and the role played by economic and cultural factors in small nation contexts [Let's Go Ireland 13th Edition](#) Let's Go Inc.,2007-11-27 Offering a comprehensive guide to economical travel in diverse regions of the world these innovative new versions of the popular handbooks feature an all new look sidebars highlighting essential tips and facts information on a wide range of itineraries transportation options off the beaten path adventures expanded lodging and dining

options in every price range additional nightlife options enhanced cultural coverage shopping tips maps 3 D topographical maps regional culinary specialties cost cutting tips and other essentials

Ireland's Magdalen Laundries and the Nation's Architecture of Containment James M. Smith, 2007-09-01 The Magdalen laundries were workhouses in which many Irish women and girls were effectively imprisoned because they were perceived to be a threat to the moral fiber of society Mandated by the Irish state beginning in the eighteenth century they were operated by various orders of the Catholic Church until the last laundry closed in 1996 A few years earlier in 1993 an order of nuns in Dublin sold part of their Magdalen convent to a real estate developer The remains of 155 inmates buried in unmarked graves on the property were exhumed cremated and buried elsewhere in a mass grave This triggered a public scandal in Ireland and since then the Magdalen laundries have become an important issue in Irish culture especially with the 2002 release of the film *The Magdalene Sisters* Focusing on the ten Catholic Magdalen laundries operating between 1922 and 1996 Ireland's Magdalen Laundries and the Nation's Architecture of Containment offers the first history of women entering these institutions in the twentieth century Because the religious orders have not opened their archival records Smith argues that Ireland's Magdalen institutions continue to exist in the public mind primarily at the level of story cultural representation and survivor testimony rather than history archival history and documentation Addressed to academic and general readers alike James M Smith's book accomplishes three primary objectives First it connects what history we have of the Magdalen laundries to Ireland's architecture of containment that made undesirable segments of the female population such as illegitimate children single mothers and sexually promiscuous women literally invisible Second it critically evaluates cultural representations in drama and visual art of the laundries that have over the past fifteen years brought them significant attention in Irish culture Finally Smith challenges the nation church state and society to acknowledge its complicity in Ireland's Magdalen scandal and to offer redress for victims and survivors alike

European Cinema in the Twenty-First Century Ingrid Lewis, Laura Canning, 2020-05-23 This book rethinks the study of European Cinema in a way that centres on students and their needs in a comprehensive volume introducing undergraduates to the main discourses directions and genres of twenty first century European film Importantly this collection is the first of its kind to apply a transversal approach to European Cinema bringing together the East and the West while providing a broad picture of key trends aesthetics genres national identities and transnational concerns Lewis and Canning's collection effectively addresses some of the most pressing questions in contemporary European film such as ecology migration industry identity disability memory auteurship genre small cinemas and the national and international frameworks which underpin them Combining accessible original research with a thorough grounding in recent histories and contexts each chapter includes key definitions reflective group questions and a summative case study Overall this book makes a strong contribution to our understanding of recent European Cinema making it an invaluable resource for lecturers and students across a variety of film centred modules

Edinburgh Companion to

Contemporary Scottish Literature Berthold Schoene, 2007-04-11 The Edinburgh Companion to Contemporary Scottish Literature examines the ways in which the cultural and political role of Scottish writing has changed since the country's successful referendum on national self rule in 1997. In doing so it makes a convincing case for a distinctive post devolution Scottish criticism. Introducing over forty original essays under four main headings: Contexts, Genres, Authors and Topics, the volume covers the entire spectrum of current interests and topical concerns in the field of Scottish studies and heralds a new era in Scottish writing, literary criticism and cultural theory. It records and critically outlines prominent literary trends and developments, the specific political circumstances and aesthetic agendas that propel them, as well as literature's capacity for envisioning new and alternative futures. Issues under discussion include class, sexuality and gender, nationhood and globalisation, the New Europe and cosmopolitan citizenship, postcoloniality.

Scottish Cinema Now Fidelma Farley, Jonathan Murray, Rod Stoneman, 2009-01-14 Cinema from Scotland has attained an unprecedented international profile in the decade or so since *Shallow Grave* 1995 and *Trainspotting* 1996 impinged on the consciousness of audiences and critics around the world. *Scottish Cinema Now* is the first collection of essays to examine in depth the new films and filmmakers that have emerged from Scotland over the last ten years. With contributions from both established names and new voices in British Cinema Studies, the volume combines detailed textual analysis with discussion of industrial issues, scholarship on new movies with historical investigation of unjustly forgotten figures and film from Scotland's cinematic past, and a focus on international as well as indigenous images of Scottishness. Responding to the ways in which recent Scottish filmmaking has transformed the country's cinematic landscape, *Scottish Cinema Now* reexamines established critical agendas and sets new ones for the study of Scotland's relationship with the moving image in the twenty-first century.

Irish Postmodernisms and Popular Culture Wanda Balzano, 2007-05-16 This collection explores popular culture in Ireland and Ireland in popular culture, from Fanfic to Orange Parades, from boybands to the Blessed Virgin Mary, from celebrity tourism to the Gaelic Athletic Association. The essays examine local and global Irishness, focusing on how gender, sexuality and race shape Irish postmodernity.

Ireland Beyond Boundaries Liam Harte, Yvonne Whelan, 2006-11-20 This is an authoritative up-to-date account of the development of Irish Studies over the past two decades. The authors examine the key debates that have underpinned recent scholarship and analyse critical concerns that have shaped the subject's remarkable growth. They trace the institutional fortunes of Irish Studies in Ireland, the USA, Canada, Australia and Britain, and features in-depth critical accounts of specific trends and themes within Irish historiography, literary criticism, religion, migration, music, cultural geography, sport and media culture.

Zoom In, Zoom Out Sandra Barriaes-Bouche, Marjorie Attignol Salvodon, 2009-03-26 In the context of the transformations that Europe is undergoing, *Zoom In, Zoom Out: Crossing Borders in Contemporary European Cinema* attempts to serve as a testimony to the multiple ways in which European filmmakers are questioning the many borders of the continent. European films have become a vital cultural space where the relationship

between borders and identity is being renegotiated. The films discussed here self-consciously address the question of European identity while overtly crossing geographic, cultural, linguistic and aesthetic borders. While all the articles explore the crossing of borders in contemporary European films, the volume maintains diverse themes and perspectives as subtopics. It includes articles not only about films that deal thematically with border crossings but also articles that examine movies that cross borders in genres and techniques. The articles have different theoretical approaches: Film theory, Cultural Studies, History, Sociology, Philosophy and Psychoanalysis, and cover films from well-known cinematic traditions: French, Spanish, German and Italian, as well as lesser-known cinematic traditions: Yugoslavian, Greek and Irish. As a whole, the essays frame the self-conscious gesture by European filmmakers to define European cinema as a work in progress or at the very least as a project that like Europe itself raises as many questions as it answers. This volume is a welcome addition to the growing critical literature on the evolution of the conception and practice of national cinema in Europe over the last two decades. Sandra Barriaes Bouche and Marjorie Attignol Salvodon have chosen a solid selection of representative case studies that reflects different critical approaches to the problem of maintaining local or national cinema production in Europe during a period of intense globalization. Their insightful introduction formulates the theme of unsettled borders and renegotiated identities that will resonate in the nine essays that follow. With a focus on the critical concept of these unsettled borders, the various authors explore the ways that the traditional mark of national space has been transformed through political and economic realignments, as well as new technologies and the emergence of a new generation of filmmakers for whom national cinema no longer means what it did even twenty years ago. The volume provides a good balance of critical approaches that includes auteur studies, descriptions of state policies and the particular practices of filmmakers and producers in different parts of the continent: Spain, Germany, Ireland, the Balkans, and finally useful appendices that provide a close-up view of the complex nature of international co-productions. Marvin D. Lugo, Professor of Spanish, Clark University. This is an interesting collection of essays that has been well conceived and organised. The standard of writing is high and I recommend publication. I particularly commend the conceptual framework underpinning the volume. This marries a cultural studies approach which still dominates the study of film in Area Studies and language departments across Europe and the US, where filmic texts are increasingly used as teaching tools, with the more industry-based focus one tends to find adopted by Media and Screen Studies departments. Thus, this collection will appeal to a wide range of students and academics. The introduction sets out the volume's overarching framework cogently and clearly, giving a nuanced exploration of the way that the notion of the border can be used as a dynamic prism to help define and explore the limits of our understanding of Europe, European identity and European culture, within which cinema has long played a key role. The editors give a good account, for example, of the way film has been employed as a space to explore the possibilities of European integration by EU politicians, as well as highlighting the flaws inherent within this project. They do, however, perhaps suggest a certain Western European/North American-centric

view in their suggestion that the cinema of Yugoslavia Greece or Ireland is somehow less well known than other national and transnational cinemas explored here Less well known to whom However from the broad range of cinemas explored in the rest of the volume clearly this is not the case Particular high points for me are the chapters on the work of Fatih Akin by Janis Little Solomon and John Davidson s discussion of Schulze gets the Blues as well as Olivier Asselin s fascinating account of Database Cinema This will be a good addition to scholarship on European film and I look forward to receiving my copy

Professor Paul Cooke University of Leeds

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