

Masterpieces of French Cinema | Summer School course

Reading List

The Oxford History of World Cinema

by Geoffrey Nowell-Smith (Editor)

From its humble beginnings as a novelty in a handful of cities, cinema has risen to become a billion-dollar industry and the most spectacular and original contemporary art form. In *The Oxford History of World Cinema*, an international team of film historians traces the history of this enduringly popular entertainment medium. Covering all aspects of its development, stars, studios, and cultural impact, the book celebrates and chronicles over one hundred years of diverse achievement from westerns to the New Wave, from animation to the avant-garde, and from Hollywood to Hong Kong.

The Oxford History of World Cinema tells the story of the major inventions and developments in the cinema business, its institutions, genres, and personnel, and they outline the evolution of national cinemas round the world--the varied and distinctive film traditions that have developed alongside Hollywood. A unique aspect of the book are the special inset features on the film-makers and personalities--Garbo and Godard, Keaton and Kurosawa, Bugs Bunny and Bergman--who have had an enduring impact in popular memory and cinematic lore. With over 280 illustrations, a full bibliography, and an extensive index, this is the buff's ultimate guide to cinema worldwide.

Traditions in World Cinema

by Linda Badley (Editor),? R. Barton Palmer (Editor),? Steven Jay Schneider (Editor)

Traditions in World Cinema brings together a colorful and wide ranging collection of world cinematic traditions—national, regional, and global—all of which are in need of introduction, investigation and, in some cases, critical reassessment. The movements described range from well-known traditions such as German expressionism, Italian neorealism, French, British, and Czech new wave, and new Hollywood cinema to those of emerging significance, such as Danish Dogma, postcommunist cinema, Brazilian post–Cinema Novo, new Argentine cinema, pre-independence African film traditions, Israeli persecution films, new Iranian cinema, Hindi film songs, Chinese wenyi pian melodrama, Japanese horror, and global found-footage cinema.

The essays, all written by recognized experts in the field, are jargon free and accessible to both general readers and students. In addition, each chapter is followed by a list of suggested films and

readings, offering readers pathways to further viewing and study.

Bringing fresh insights to those movements that have provided significant and noteworthy alternatives to Hollywood, this book is an essential introduction to the rich diversity of world cinema.

World Cinema through Global Genres

by William V. Costanzo

World Cinema through Global Genres introduces the complex forces of global filmmaking using the popular concept of film genre. The cluster-based organization allows students to acquire a clear understanding of core issues that apply to all films around the world.

~ Innovative pedagogical approach that uses genres to teach the more unfamiliar subject of world cinema

~ A cluster-based organization provides a solid framework for students to acquire a sharper understanding of core issues that apply to all films around the world

~ A “deep focus” section in each chapter gives students information and insights about important regions of filmmaking (India, China, Japan, and Latin America) that tend to be underrepresented in world cinema classes

~ Case studies allow students to focus on important and accessible individual films that exemplify significant traditions and trends

~ A strong foundation chapter reviews key concepts and vocabulary for understanding film as an art form, a technology, a business, an index of culture, a social barometer, and a political force.

~ The engaging style and organization of the book make it a compelling text for both world cinema and film genre courses

Remapping World Cinema: Identity, Culture, and Politics in Film

by Stephanie Dennison (Editor), Song Hwee Lim (Editor)

With films such as *Crouching Tiger, Hidden Dragon* (2000), *The Motorcycle Diaries* (2004), *Oldboy* (2003) and *Good Bye Lenin!* (2003), the state and popularity of world cinema has rarely been healthier. *Remapping World Cinema* explores many of the key critical and theoretical approaches and debates, including race, stardom, post-colonialism as well as national cinemas' relationship with Hollywood. Covering a broad scope, the book examines the cinemas of Africa, East Asia, India, Latin, Central and South America as well as the various territories of Europe.

Cinemas of the World: Film and Society from 1895 to the Present

by James Chapman

The cinema has been the pre-eminent popular art form of the 20th century. In *Cinemas of the World*, James Chapman examines the relationship between film and society in the modern world: film as entertainment medium, film as a reflection of national cultures and preoccupations, film as an instrument of propaganda. He also explores two interrelated issues that have recurred throughout the history of cinema: the economic and cultural hegemony of Hollywood on the one hand, and, on the other, the attempts of film-makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies.

Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods. He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film noir – genres that are often used as vehicles for exploring issues central to us society and politics. He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second, which all exhibit the formal and aesthetic properties of modernism. The emergence of the so-called "new cinemas" of Europe and the wider world since 1960 are also explored.

by French Film: Texts and Contexts

The second edition of this innovative textbook brings together leading scholars to provide detailed analyses of twenty-two key films within the canon of French cinema, from the 1920s to the 1990s. Films discussed include:

- * masterpieces such as Renoir's *La Bete Humaine* and Carne's *Les Enfants du Paradis*
- * popular classics such as *Les Vacances de Monsieur Hulot* and *Ma Nuit chez Maud*
- * landmarks of the New Wave such as *Les 400 Coups* and *A bout de souffle*
- * important films of the 1990s such as *Nikita* and *La Haine*

The films are considered in relation to such issues as the history of French cinema, the social and cultural contexts of their production and reception, the relationship with Hollywood cinema, gender politics, authorship and genre. Each article is accompanied with a guide to further reading and a filmography of the director, and the new edition also includes a fully revised introduction and a bibliography on French cinema.