

## Discovering World Cinema Summer School Hobart Tasmania

### Reading List

#### **Directory of World Cinema: Russia 2**

by Birgit Beumers

Soviet and Russian filmmakers have traditionally had uneasy relationships to the concept of genre. This volume rewrites that history by spotlighting some genres not commonly associated with cinema in the region, including Cold War spy movies and science-fiction films; blockbusters and horror films; remakes and adventure films; and chernukha films and serials. Introductory essays establish key aspects of these genres, and directors' biographies provide the background for the key players. Building on the work of its predecessor, which explored cinema from the time of the tsars to the Putin era, this book will be warmly received by the serious film scholar as well as all those who love Russian cinema. *Directory of World Cinema: Russia 2* is an essential companion to the filmic legacy of one of the world's most storied countries.

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#### **Directory of World Cinema: Italy**

by Louis Bayman

While Italian cinema has long been popular with international audiences, a surprising unfamiliarity remains regarding the rich traditions from which its most fascinating moments arose. *Directory of World Cinema: Italy* aims to offer a wide film and cultural context for Italian cinema's key aspects, from political radicalism to opera, from the art house to popular cinema. Essays by leading academics about prominent genres, directors, and themes provide insight into the cinema of Italy and are bolstered by reviews of significant titles. From the silent spectacle to the giallo, the spaghetti western to the neorealist masterworks of Rossellini, this book offers a comprehensive historical sweep of Italian cinema that will appeal to film scholars and cinephiles alike.

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#### **Directory of World Cinema: Japan 2**

by John Berra

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.

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### **Directory of World Cinema: Iran 2**

by Parviz Jahed

Created at the intersection of religion and ever-shifting political, economic, and social environments, Iranian cinema produces some of the most critically lauded films in the world today. The first volume of the *Directory of World Cinema: Iran* turned the spotlight on the award-winning cinema of Iran, with particular attention to the major genres and movements, historical turning points, and prominent figures that have helped shape it. Considering a wide range of genres, including Film Farsi, new wave, war film, art house film, and women's cinema, the book was greeted with enthusiasm by film studies scholars, students working on alternative or national cinema, and fans and aficionados of Iranian film. Building on the momentum and influence of its predecessor, *Directory of World Cinema: Iran 2* will be welcomed by all seeking an up-to-date and comprehensive guide to Iranian cinema. Praise for the first volume

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### **Directory of World Cinema: Sweden**

by Marcelline Block

Boasting landmark classics like Ingmar Bergman's *The Seventh Seal* and screen legends such as Greta Garbo, Sweden is home today to a rich and exciting contemporary national cinema that comprises the works of a diverse group of cinematographers, including Tomas Alfredson, Roy Andersson, and Nils Arden Oplev, director of *The Girl with the Dragon Tattoo*. In *Directory of World Cinema: Sweden*, Marcelline Block has assembled a team of leading international experts to situate Sweden's film industry in a global context. Among the topics discussed in this volume are the characteristic genres of Swedish cinema—among them silent films, erotica, animation, and crime noir—and the great impact Swedish films have had on filmmakers internationally, especially in America and France for whose audiences Swedish films have often been adapted. Additional essays examine the significance of Swedish directors and actors—among them Ingrid

Bergman—who have made a lasting contribution to global cinema. Completing this volume are reviews of classic and contemporary Swedish films and recommendations for further reading.

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### **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.

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### **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.

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### **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

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### **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.

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### **World Cinema: Critical Approaches**

by John Hill (Editor),? Pamela Church Gibson (Editor),? Richard Dyer (Editor),? E. Ann Kaplan (Editor),? Paul Willemen (Editor)

Ranging from pre-1930s Europe to contemporary "Bollywood" musicals, this extensive guide to international film covers areas as diverse as New German, Australian, Indian, and South American

cinema. A team of international contributors explains the key arguments and debates involved in the study of world cinema and also provides an overview of the avant-garde, the documentary, and recent technological developments. Featuring illustrations throughout, further reading recommendations, and chapter summaries, *World Cinema: Critical Approaches* serves as an exceptional text for courses in film and media studies.

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### **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.

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