

# Personal Views Explorations In Film

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**The Horror Film Reader** - Alain Silver 2000

These essays offer a broad overview of the horror film genre, from the silent screen to *Scream 3*, demonstrating how it remains defiantly, frighteningly alive.

**The Long Take** - John Gibbs 2017-10-27

This is the first book in English exclusively devoted to the long take, one of the key elements of film style. Increasingly visible in contemporary international media, the long take currently attracts a good deal of attention in criticism and commentary. There are also significant strands of film theory in which duration has become a recurrent concern. In keeping with the approach of *Palgrave Close Readings in Film and Television*, this collection is devoted to the detailed critical analysis of specific long takes, explored in terms of how they function within their contexts, how they shape the visual field, the meanings they generate and the effects they create. *The Long Take: Critical Approaches* brings together essays by established and emerging

scholars (all but one essay commissioned for this volume) in an exciting collection that analyses works from a range of filmmaking traditions, from the 1930s to the present day, selected to represent varied long take practices and to explore associated debates.

**Fantasy Film** - James Walters 2011-06-01

*Fantasy Film* proposes an innovative approach to the study of this most popular cinematic genre. Engaging with the diversity of tones, forms and styles that fantasy can take in the cinema, the book examines the value and significance of fantasy across a wide range of key films. This volume extends critical understanding beyond the often narrowly defined boundaries of what is seen as "fantasy". *Fantasy Film* uses key concepts in film studies - such as authorship, representation, history, genre, coherence and point of view - to interrogate the fantasy genre and establish its parameters. A wide range of films are held up to close scrutiny to illustrate the discussion. Moving from Alfred

Hitchcock's dark thrillers to Vincente Minnelli's vibrant musicals, from George Méliès' 1904 *Voyage à travers l'impossible* to the X-Men series, the creative dexterity and excitement of film fantasy is evoked and explored. The book will be invaluable to students and fans of the fantasy genre.

*Arthur Penn* - Robin Wood 1969

A pioneering and influential look at the work of director Arthur Penn, reprinted and expanded.

Concepts in Film Theory - J. Dudley Andrew 1984-03-15

*Concepts in Film Theory* is a continuation of Dudley Andrew's classic, *The Major Film Theories*. In writing now about contemporary theory, Andrew focuses on the key concepts in film study -- perception, representation, signification, narrative structure, adaptation, evaluation, identification, figuration, and interpretation. Beginning with an introductory chapter on the current state of film theory, Andrew goes on to build an overall view of film, presenting his own ideas on each concept, and giving a sense of the interdependence of these concepts. Andrew provides lucid explanations of theories which involve perceptual psychology and structuralism; semiotics and psychoanalysis; hermeneutics and genre study. His clear approach to these often obscure theories enables students to acquire the background they need to enrich their understanding of film -- and of art.

The Films of Kore-eda Hirokazu - Linda C. Ehrlich 2019-12-30

*The Films of Kore-eda Hirokazu: An Elemental Cinema* draws readers into the first 13 feature films and 5 of the documentaries of award-winning Japanese film director Kore-eda Hirokazu. With his recent top prize at the Cannes Film Festival for *Shoplifters*, Kore-eda is arguably

Japan's greatest living director with an international viewership. He approaches difficult subjects (child abandonment, suicide, marginality) with a realistic and compassionate eye. The lyrical tone of the writing of Japanese film scholar Linda C. Ehrlich perfectly complements the understated, yet powerful, tone of the films. From *An Elemental Cinema*, readers will gain a special understanding of Kore-eda's films through a novel connection to the natural elements as reflected in Japanese traditional aesthetics. *An Elemental Cinema* presents Kore-eda's oeuvre as a connected whole with overarching thematic concerns, despite frequent generic experimentation. It also offers an example of how the poetics of cinema can be practiced in writing, as well as on the screen, and helps readers understand the films of this contemporary director as works of art that relate to their own lives.

Screen Writings: Partial views of a total art, classic to contemporary - Bert Cardullo 2010

'*Screen Writings: Partial Views of a Total Art, Classic to Contemporary*' offers close readings of individual films intended to explain how moviemakers use the resources of the medium to pursue complex and significant humanistic goals. It fills the middle ground between vague, simple plot summaries and theoretical pronouncements. As such, this book can be considered a call for the return of practical criticism as the best way to understand and appreciate the work of cinematic artists.

*The Gendered Score: Music in 1940s Melodrama and the Woman's Film* - Heather Laing 2017-07-05

Heather Laing examines, for the first time, the issues of gender and emotion that underpin the classical style of film scoring, but that have

until now remained unquestioned and untheorized, thus providing a benchmark for thinking on more recent and alternative styles of scoring. Many theorists have discussed this type of music in film as a signifier of emotion and 'the feminine', a capacity in which it is frequently associated with female characters. The full effect of such an association on either female or male characterization, however, has not been examined. This book considers the effects of this association by progress through three stages: cultural-historical precedents, the generic parameters of melodrama and the woman's film, and the narrativization of music in film through diegetic performance and the presence of musicians as characters. Case studies of specific films provide textual and musical analyses, and the genres of melodrama and the woman's film have been chosen as representative not only of the epitome of the Hollywood scoring style, but also of the narrative association of women, emotion and music. Laing leads to the conclusion that music functions as more than merely a signifier of emotion. Rather, it takes a crucial role in both indicating and determining how emotion is actually understood as part of the construction of gender and its representation in film.

Texture In Film - Lucy Fife Donaldson  
2014-08-13

Drawing on interdisciplinary perspectives of art, literature and music, Donaldson develops a stimulating understanding of a concept that has received little detailed attention in relation to film. Based in close analysis, *Texture in Film* brings discussion of style and affect together in a selection of case studies drawn from American cinema.

**Narrative Comprehension and Film** -

Edward Branigan 2013-06-17

Narrative is one of the ways we organise and understand the world. It is found everywhere: not only in films and books, but also in everyday conversations and in the nonfictional discourses of journalists, historians, educators, psychologists, attorneys and many others. Edward Branigan presents a telling exploration of the basic concepts of narrative theory and its relation to film - and literary - analysis, bringing together theories from linguistics and cognitive science, and applying them to the screen. Individual analyses of classical narratives form the basis of a complex study of every aspect of filmic fiction exploring, for example, subjectivity in *Lady in the Lake*, multiplicity in *Letter from an Unknown Woman*, post-modernism and documentary in *Sans Soleil*.

*New Cinema, New Media* - Murat Akser  
2014-04-23

This volume covers approaches concerning the relationship between innovation in cinema and the politics of filmmaking in new cinema practices in Turkey. The contributors focus on historiography, genres, mainstream and art cinema production, and transnational cinema, as well as changing narratives and identities. The new cinema movement in Turkey is here analysed from perspectives of new technologies, new production and distribution structures, the impact of film training, the televisual industry, new actors in commercial and art cinema, as well as the impact of the film festival circuit. Additionally, recurring themes of memory, trauma, and identity are dealt with from multidisciplinary angles. The volume covers in depth analyses of the internationally renowned filmmakers Nuri Bilge Ceylan, Fatih Akın, Semih Kaplanoğlu, Reha Erdem, Zeki Demirkubuz, Yeşim

Ustaoglu and Derviş Zaim. A timely study on the centenary of Turkish cinema in 2014, students of Middle Eastern Studies, Film Studies, Cultural Studies, Urban Studies, Gender Studies, and Identity Studies will find this volume extremely relevant to their work.

**The Palgrave Handbook of the Philosophy of Film and Motion Pictures**

- Noël Carroll 2019-10-30

This handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum. It boasts contributions from philosophers and film theorists alike, with many essays employing pluralist approaches to this interdisciplinary subject. Core areas treated include film ontology, film structure, psychology, authorship, narrative, and viewer emotion.

Emerging areas of interest, including virtual reality, video games, and nonfictional and autobiographical film also have dedicated chapters. Other areas of focus include the film medium's intersection with contemporary social issues, film's kinship to other art forms, and the influence of historically seminal schools of thought in the philosophy of film. Of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject.

**Classical Hollywood cinema** - James Zborowski 2015-12-01

A focused and well-written study of classic Hollywood films which zeroes in on close analysis.

Screening Shakespeare from Richard II to Henry V - Ace G. Pilkington 1991

This book applies the videocassette to the study of Shakespeare on television and film. The result is that the films become texts, and Shakespeare in performance can be examined with the scholarly care that has been reserved for printed books.

**Educating Film-makers** - Duncan J.

Petrie 2014

**Cultivating Film-makers** offers a timely consideration of both the history and the current challenges facing practice-based film education. Film schools have been about the cultivation of the film-maker as a cultural activist an artist or even as an intellectual; the fostering of creativity and innovation relevant to particular material, technological and industrial circumstances; and the promotion of the broader social importance of film and television in relation to critical and imaginative engagement, communication and education, representation and self-determination. This book offers a timely consideration of both the history and the current challenges facing practice-based film education, providing both history and provocations for the future of film schools. Written by two long-standing educators in cinema, this is an indispensable read for both film teachers and students alike.

**Personal Views** - Robin Wood 2006-07-24

Robin Wood, the renowned scholarly critic and writer on film, has prepared a new introduction and added three essays to his classic text **Personal Views**. This important book contains essays on a wide range of films and filmmakers and considers questions of the nature of film criticism and the critic. Wood, the proud "unreconstructed humanist," offers in this collection persuasive arguments for the importance of art, creativity, and personal response and also demonstrates these values in his analyses. **Personal Views** is the only book on cinema by Wood never to have been published in the United States. It contains essays on popular Hollywood directors such as Howard Hawks, Vincente Minnelli, and Leo McCarey; as well as pieces on recognized auteurs like Max Ophuls,

Orson Welles, Fritz Lang, and Josef von Sternberg; and essays on art-film icons Jean-Luc Godard, Michelangelo Antonioni, and Kenji Mizoguchi. The writings that make up *Personal Views* appeared during a pivotal time in both film studies—during its academic institutionalization—and in the author's life. Throughout this period of change, Wood remained a stalwart anchor of the critical discipline, using theory without being used by it and always staying attentive to textual detail. Wood's overall critical project is to combine aesthetics and ideology in understanding films for the ultimate goal of enriching our lives individually and together. This is a major work to be read and reread not just by film scholars and students of film but by anyone with an interest in twentieth-century culture.

*The British New Wave* - B. F. Taylor  
2013-07-19

This book offers an opportunity to reconsider the films of the British New Wave in the light of forty years of heated debate. By eschewing the usual tendency to view films like *A Kind of Loving* and *The Entertainer* collectively and include them in broader debates about class, gender, and ideology, this book presents a new and innovative look at this famous cycle of British films. For each film, a re-distribution of existing critical emphasis also allows the problematic relationship between these films and the question of realism to be reconsidered.

Drawing upon existing sources and returning to long-standing and unchallenged assumptions about these films, this book offers the opportunity for the reader to return to the British New Wave and decide for themselves where they stand in relation to the films.

**Film And Television In Education** - Robert Watson  
2003-09-02

First published in 1990. Routledge is an imprint of Taylor & Francis, an informa company.

**The Wings of the Dove** - Robin Wood  
1999-09-26

Examines the most successful literary adaptation of a clutch of 1990s films based on Henry James' *The Wings of the Dove* (Ian Softley, 1997). The author is interested in the nature of cinema adaptations of classic literature and it is in this context that he has written.

The Dynamic Frame - Patrick Keating  
2019-02-19

The camera's movement in a film may seem straightforward or merely technical. Yet skillfully deployed pans, tilts, dollies, cranes, and zooms can express the emotions of a character, convey attitude and irony, or even challenge an ideological stance. In *The Dynamic Frame*, Patrick Keating offers an innovative history of the aesthetics of the camera that examines how camera movement shaped the classical Hollywood style. In careful readings of dozens of films, including *Sunrise*, *The Grapes of Wrath*, *Rear Window*, *Sunset Boulevard*, and *Touch of Evil*, Keating explores how major figures such as F. W. Murnau, Orson Welles, and Alfred Hitchcock used camera movement to enrich their stories and deepen their themes. Balancing close analysis with a broader poetics of camera movement, Keating uses archival research to chronicle the technological breakthroughs and the changing division of labor that allowed for new possibilities, as well as the shifting political and cultural contexts that inspired filmmakers to use technology in new ways. An original history of film techniques and aesthetics, *The Dynamic Frame* shows that the classical Hollywood camera moves not to imitate the actions of an omniscient observer but rather to produce the interplay of

concealment and revelation that is an essential part of the exchange between film and viewer.

**How to Read a Film** - James Monaco  
2000

Explores the medium of film as both art and craft, sensibility and science, tradition and technology.

**Valuing Films** - L. Hubner 2011-04-05

This volume gets to the heart of what films mean to people on personal, political and commercial levels. Exploring value judgements that underpin social, academic and institutional practices, it examines the diverse forms of worth attributed to a range of international films in relation to taste, passion, morality and aesthetics.

**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.

*Horror, The Film Reader* - Mark Jancovich 2002-01-10

*Horror, The Film Reader* brings together key articles to provide a comprehensive resource for students of horror cinema. Mark Jancovich's introduction traces the development of horror film from *The Cabinet of Dr. Caligari* to *The Blair Witch Project*, and outlines the main critical debates. Combining classic and recent articles, each section explores a central issue of horror film, and features an editor's introduction outlining the context of debates.

**Childhood and Nation in Contemporary World Cinema** - Stephanie Hemelryk Donald 2017-02-09

A collection that brings together an international network of scholars to explore the questions of child and nation in world cinemas.

**The Late Films of Claude Chabrol** - Jacob Leigh 2017-10-19

A member of the French New Wave group of filmmakers who first came to prominence at the end of the 1950s, Claude Chabrol has received the least

amount of critical and scholarly attention, although he was the more prolific and commercially successful of them all. Jacob Leigh fills this lacuna by focusing on the last nine feature films of Chabrol's career, exploring his imagery, camerawork, use of sound and music, and performances, revealing the stylistic characteristics of his films while identifying the fundamental thematic issues that lie at the heart of his career-length exploration of the relationship between individuals and societies. Key areas of focus includes Chabrol's careful depiction of upper-class settings in films such as *La Cérémonie* (1995), *Merci pour le chocolat* (2000) and *La Fille coupée en deux* (2007) and on what Robin Wood and Michael Walker call 'the beast in man' (1970), the quasi-sympathetic 'id-figures' of which *Le Boucher's Popaul* is the most celebrated. Chabrol's 'id-figures' inherit the traits of *Shadow of a Doubt's* Uncle Charlie, *Rope's* Brandon and *Strangers on a Train's* Bruno, all three of whom have characteristics of the Nietzsche-quoting psychopath familiar in crime fiction. Additionally, *The Late Films of Claude Chabrol* considers the influence on Chabrol of a range of significant writers, including Patrick Hamilton, Patricia Highsmith, Charlotte Armstrong and Ruth Rendell.

**Piano Lessons** - Felicity Coombs 1999  
Jane Campion's *The Piano* achieved critical acclaim at the Cannes Film Festival in 1993 and followed up by winning three Academy Awards. *Piano Lessons* is a provocative collection of essays examining the critically acclaimed film. An assembly of international academics, drawn from film and cultural studies disciplines, offers a unique examination of the film through diverse approaches--auteurist, feminist, psychoanalytic, post-

colonial, melodrama and romance.  
*Hollywood and Intimacy* - S. Peacock  
2011-11-17

A critical appreciation of close relationships in the modern American movie, looking in detail at contemporary Hollywood films which explore intimacy and the connections of characters, their surroundings, and points of film style. Peacock's close readings provide a fresh approach to understanding the big American film.

**The Elusive Auteur** - Barrett Hodsdon  
2017-05-21

The director's authorial role in filmmaking--the extent to which a film reflects his or her individual style and creative vision--has been much debated among film critics and scholars for decades. Drawing on generations of criticism, this study describes how the designation "auteur" has gone from stylistic criterion to product label--in what has always been an essentially collaborative industry. Examining the controversy in regard to Hollywood directors, the author compares directors and would-be auteurs of the classic studio system with those of contemporary Hollywood and its new climate of cultural entrepreneurship.  
*Children's Films* - Ian Wojik-Andrews  
2002-09-09

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

*The Apu Trilogy* - Robin Wood  
2016-10-03

*The Apu Trilogy* is the fifth book written by influential film critic Robin Wood and republished for a contemporary audience. Focusing on the famed trilogy from Indian director Satyajit Ray, Wood persuasively demonstrates his ability at detailed textual analysis, providing an impressively sustained reading that elucidates the complex view of life in the trilogy. Wood was

one of our most insightful and committed film critics, championing films that explore the human condition. His analysis of The Apu Trilogy reveals and illuminates the films' profoundly humanistic qualities with clarity and rigor, plumbing the psychological and emotional resonances that arise from Ray's delicate balance of performance, camerawork, and visual design. Wood was the first English-language critic to write substantively about Ray's films, which made the original publication of his monograph on The Apu Trilogy unprecedented as well as impressive. Of late there has been a renewed interest in North America in the work of Satyajit Ray, yet no other critic has come close to equaling the scope and depth of his analysis. In his introduction, originally published in 1971, Wood says reactions to Ray's work were met with indifference. In response, he offers possible reasons why this occurred, including social and cultural differences and the films' slow pacing, which contemporary critics tended to associate with classical cinema. Wood notes Ray's admiration for Western film culture, including the Hollywood cinema and European directors, particularly Jean Renoir and his realist films. Assigning a chapter to each Pather Panchali (1955), Aparajito, (1957), and The World of Apu, (1959), Wood goes on to explore each film more thoroughly. One of the aspects of this book that is particularly rewarding is Wood's analytical approach to the trilogy as a whole, as well as detailed attention given to each of the three films. The book, with a new preface by Richard Lippe and foreword by Barry Keith Grant, functions as a master class on what constitutes an in-depth reading of a work and the use of critical tools that are

relevant to such a task. Robin Wood's The Apu Trilogy offers an excellent account of evaluative criticism that will appeal to film scholars and students alike.

**Personal Views** - Robin Wood 2006

A reissue of a significant and hard-to-find text in film studies with a new introduction and three additional essays included.

Framing the World - Paula Willoquet-Maricondi 2010-08-06  
films. --Book Jacket.

**Ambiguity and Film Criticism** - Hoi Lun Law 2021-02-02

This book defends an account of ambiguity which illuminates the aesthetic possibilities of film and the nature of film criticism. Ambiguity typically describes the condition of multiple meanings. But we can find multiple meanings in what appears unambiguous to us. So, what makes ambiguity ambiguous? This study argues that a sense of uncertainty is vital to the concept. Ambiguity is what presses us to inquire into our puzzlement over a movie, to persistently ask "why is it as it is?" Notably, this account of the concept is also an account of its criticism. It recognises that a satisfying assessment of what is ambiguous involves both our reason and doubt; that is, reason and doubt can work together in our practice of reading. This book, then, considers ambiguity as a form of reasonable doubt, one that invites us to reflect on our critical efforts, rethinking the operation of film criticism.

The Cinema of Max Ophuls - Susan M. White 1995

Using film theory and current criticism, White traces the figure of woman in the work of Max Ophuls.

Girls on Film - Alicia Malone 2022-03-15

Girls on Film: Witty Life Lessons from Alicia Malone #1 New Release in Criticism & Essays and Movie



Reference With humor and honesty, *Girls on Film* looks at the good, the bad, and the unfairly written women in film. This collection celebrates the power of cinema, media, culture and the faces of girls on film. *Insiders from a Nerdy Film Lover*. Weaving together life lessons with movie history, film reporter Alicia Malone celebrates the power of cinema and the women who shone brightly on the big screen, while also critiquing hidden messages in films. Alicia connects film analysis with her own journey of self-discovery—from growing up as a nerdy film lover in Australia to finding her voice as a woman on television. Each Movie has a Hidden Message. What messages and life lessons have been taken from these movies of the past - positive, negative or sometimes, both? Alicia Malone highlights many films, some with life changing moments and others with a tribute to feminist authors and messages. In this modern approach to film reviews and women, you'll find essays on: • Hidden messaging and life lessons in films • The journey of women's history in film • Breakdowns on movie stereotypes like the The femme fatale For women nonfiction lovers who enjoyed *Where the Girls are*, or feminism books—like *Strong Women, We Should All be Mirandas* and *Dolls! Dolls! Dolls!*—then you'll love *Girls on Film*.

**The Horror Film** - Peter Hutchings  
2014-09-11

The Horror Film is an in-depth exploration of one of the most consistently popular, but also most disreputable, of all the mainstream film genres. Since the early 1930s there has never been a time when horror films were not being produced in substantial numbers somewhere in the world and never a time when they were not being criticised, censored or banned. The Horror Film engages

with the key issues raised by this most contentious of genres. It considers the reasons for horror's disreputability and seeks to explain why despite this horror has been so successful. Where precisely does the appeal of horror lie? An extended introductory chapter identifies what it is about horror that makes the genre so difficult to define. The chapter then maps out the historical development of the horror genre, paying particular attention to the international breadth and variety of horror production, with reference to films made in the United States, Britain, Italy, Spain and elsewhere. Subsequent chapters explore: The role of monsters, focusing on the vampire and the serial killer. The usefulness (and limitations) of psychological approaches to horror. The horror audience: what kind of people like horror (and what do other people think of them)? Gender, race and class in horror: how do horror films such as *Bride of Frankenstein*, *The Texas Chainsaw Massacre* and *Blade* relate to the social and political realities within which they are produced? Sound and horror: in what ways has sound contributed to the development of horror? Performance in horror: how have performers conveyed fear and terror throughout horror's history? 1970s horror: was this the golden age of horror production? Slashers and post-slashers: from *Halloween* to *Scream* and beyond. The Horror Film throws new light on some well-known horror films but also introduces the reader to examples of noteworthy but more obscure horror work. A final section provides a guide to further reading and an extensive bibliography. Accessibly written, *The Horror Film* is a lively and informative account of the genre that will appeal to students of cinema, film teachers and researchers, and horror lovers

everywhere.

**100 Film Musicals** - Douglas Pye  
2017-10-27

From the coming of sound to the 1960s, the musical was central to Hollywood production. Exhibiting – often in spectacular fashion – the remarkable resources of the Hollywood studios, musicals came to epitomise the very idea of 'light entertainment'. Films like *Top Hat* and *42nd Street*, *Meet Me in St. Louis* and *On the Town*, *Singin' in the Rain* and *Oklahoma!*, *West Side Story* and *The Sound of Music* were hugely popular, yet were commonly regarded by cultural commentators as trivial and escapist. It was the 1970s before serious study of the Hollywood musical began to change critical attitudes and foster an interest in musical films produced in other cultures. Hollywood musicals have become less common, but the genre persists and both academic interest in and fond nostalgia for the musical shows no signs of abating. *100 Film Musicals* provides a stimulating overview of the genre's development, its major themes and the critical debates it has provoked. While centred on the dominant Hollywood tradition, *100 Film Musicals* includes films from countries that often tried to emulate the Hollywood style, like Britain and Germany, as well as from very different cultures like India, Egypt and Japan. Jim Hillier and Douglas Pye also discuss post-1960s films from many different sources which adapt and reflect on the conventions of the genre, including recent examples such as *Moulin Rouge!* and *High School Musical*, demonstrating that the genre is still

very much alive.

*Robin Wood on the Horror Film* - Robin Wood 2018

Robin Wood's writing on the horror film, published over five decades, collected in one volume.

**Childhood Studies** - Jean Mills  
2002-03-11

The nature of childhood, the consideration of whether a certain age denotes innocence or not, and the desire to teach good citizenship to our children are all issues commonly discussed by today's media. This book brings together a variety of perspectives on the study of childhood: how this has been treated historically and how such a concept is developing as we move into the next century. The book is divided into five main sections: \* part one sets the scene and provides the reader with an overview of attitudes towards childhood. \* part two surveys the contribution of literature from the nineteenth and twentieth centuries \* part three examines educational issues such as children's play, language acquisition and spiritual development \* part four looks at the representation of children in film, television and other mass media \* part five offers further help for study and research. This book draws on a number of academic disciplines including education, literature, theology, language studies and history. It will be of particular use to those on Childhood studies courses and all those studying for a teacher qualification. Teachers of children aged between 4-12 years old will find its contribution to their continuing professional development extremely helpful.