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## **KEY=WORKBOOK - ZACHARY LILIAN**

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### **CINEPHILE**

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#### **INTERMEDIATE FRENCH LANGUAGE AND CULTURE THROUGH FILM**

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*Focus Publishing/R. Pullins Company* **Workbook to accompany the main text, "Cinephile: Intermediate French Language and Culture through Film Second Edition"**

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### **CINÉPHILE**

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#### **FRENCH LANGUAGE AND CULTURE THROUGH FILM : A LINGUISTIC APPROACH TO STUDYING FILM FOR THE 2ND-YEAR LANGUAGE STUDENT**

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*Focus Pub R Pullins & Company* **A second year college textbook that uses films, fully integrated in each chapter, to facilitate a review of linguistic concepts in the context of the whole language. It expands skills in listening, speaking, writing and reading French.**

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### **ANNA AND THE FRENCH KISS**

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*Usborne Publishing Ltd* **Anna is less than thrilled to be shipped off to boarding school in Paris, leaving a fledgling romance behind - until she meets Étienne St. Clair. Smart, charming, beautiful, Étienne has it all...including a girlfriend. But in the City of Light, wishes have a way of coming true. Will a year of romantic near-misses end with a longed-for French kiss? "Magical...really captures the feeling of being in love" - Cassandra Clare, author of The Mortal Instruments series NPR's Year's Best Teen Reads, 2010. NPR's 100 Best-Ever Teen Novels, Number 53. Cybils Award Finalist for Young Adult Fiction, 2011. YALSA's Best Fiction for Young Adults. 2012 list YALSA's Popular Paperbacks for Young Adults: Forbidden Romance, 2012. TAYSHAS Reading List, 2012. Georgia Peach Book Award for Teen Readers, Honor, 2012-13.**

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### **CINEPHILIA**

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#### **MOVIES, LOVE AND MEMORY**

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*Amsterdam University Press* **They obsess over the nuances of a Douglas Sirk or Ingmar Bergman film; they revel in books such as François Truffaut's Hitchcock; they happily subscribe to the Sundance Channel—they are the rare breed known as cinephiles. Though much has been made of the classic era of cinephilia from the 1950s to the 1970s, Cinephilia documents the latest generation of cinephiles and their use of new technologies. With the advent of home theaters, digital recording devices, online film communities, cinephiles today pursue their dedication to film outside of institutional settings. A radical new history of film culture, Cinephilia breaks new ground for students and scholars alike.**

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## DREAMING IN FRENCH

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### THE PARIS YEARS OF JACQUELINE BOUVIER KENNEDY, SUSAN SONTAG, AND ANGELA DAVIS

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*University of Chicago Press* Looks at how the magical city of Paris, France, changed the lives and outlooks of three notable American women. By the author of *The Collaborator: The Trial & Execution of Robert Brasillach*.

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## BRUTAL INTIMACY

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### ANALYZING CONTEMPORARY FRENCH CINEMA

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*Wesleyan University Press* *Brutal Intimacy* is the first book to explore the fascinating films of contemporary France, ranging from mainstream genre spectaculars to arthouse experiments, and from wildly popular hits to films that deliberately alienate the viewer. Twenty-first-century France is a major source of international cinema—diverse and dynamic, embattled yet prosperous—a national cinema offering something for everyone. Tim Palmer investigates France's growing population of women filmmakers, its buoyant vanguard of first-time filmmakers, the rise of the controversial cinema du corps, and France's cinema icons: auteurs like Olivier Assayas, Claire Denis, Bruno Dumont, Gaspar Noé, and stars such as Vincent Cassel and Jean Dujardin. Analyzing dozens of breakthrough films, *Brutal Intimacy* situates infamous titles alongside many yet to be studied in the English language. Drawing on interviews and the testimony of leading film artists, *Brutal Intimacy* promises to be an influential treatment of French cinema today, its evolving rivalry with Hollywood, and its ambitious pursuits of audiences in Europe, North America, and around the world.

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## THE AGE OF NEW WAVES

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### ART CINEMA AND THE STAGING OF GLOBALIZATION

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*Oxford University Press* *The Age of New Waves* examines the origins of the concept of the "new wave" in 1950s France and the proliferation of new waves in world cinema over the past three decades. The book suggests that youth, cities, and the construction of a global market have been the catalysts for the cinematic new waves of the past half century. It begins by describing the enthusiastic engagement between French nouvelle vague filmmakers and a globalizing American cinema and culture during the modernization of France after World War II. It then charts the growing and ultimately explosive disenchantment with the aftermath of that massive social, economic, and spatial transformation in the late 1960s. Subsequent chapters focus on films and visual culture from Taiwan and contemporary mainland China during the 1980s and 1990s, and they link the recent propagation of new waves on the international film festival circuit to the "economic miracles" and consumer revolutions accompanying the process of globalization. While it travels from France to East Asia, the book follows the transnational movement of a particular model of cinema organized around mise en scène--or the interaction of bodies, objects, and spaces within the frame--rather than montage or narrative. The "master shot" style of directors like Hou Hsiao-Hsien, Tsai Ming-Liang, and Jia Zhangke has reinvented a crucial but overlooked tendency in new wave film, and this cinema of mise en scène has become a key aesthetic strategy for representing the changing relationships between people and the material world during the rise of a global market. The final chapter considers the interaction between two of the most global phenomena in recent film history--the transnational art cinema and Hollywood--and it searches for traces of an American New Wave.

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## DISTINCTION

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### A SOCIAL CRITIQUE OF THE JUDGEMENT OF TASTE

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*Routledge* Examines differences in taste between modern French classes, discusses the relationship between culture and politics, and outlines the strategies of pretension.

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### AESTHETIC COSMOPOLITANISM AND GLOBAL CULTURE

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*BRILL* Based on the discussion of theoretical perspectives and empirically grounded research, this volume unveils insights on tourism and food, architecture and museums, TV series and movies, rock, K-pop and samba, by making sense of aesthetic preferences in a global perspective.

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## FILM FESTIVALS

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### FROM EUROPEAN GEOPOLITICS TO GLOBAL CINEPHILIA

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*Leiden University Press* The film festival has come a long way from its relatively humble origins in Venice in 1932—when nine nations presented twenty-five feature films screened in an open-air cinema where men had to adhere to standards of formal evening attire. Hugely popular events that attract diverse lovers of cinema worldwide, today's most famous film festivals—Cannes, Berlin, Venice, and Rotterdam—continue the story of a phenomenon that began in the midst of geopolitical disputes in war-torn Europe. *Film Festivals* shows how these festivals turned impediments into advantages and developed a successful global network that addresses issues as diverse as programming and prizes, national legitimation, city marketing, cinephilia, glamour, and audience. Discussing the festival as a media event and looking closer at various festival visitors, this volume also questions whether “successful” is in fact the appropriate term for understanding developments that could be considered dogmatic in their insistence on framing filmmakers as auteurs and films as belonging to “new waves.” An essential title for everyone interested in the culture, politics, and history that surround the celebration of cinema, *Film Festivals* proves that the movies are still our greatest—and most fêted—escape

### EARLY FILM CULTURE IN HONG KONG, TAIWAN, AND REPUBLICAN CHINA

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### KALEIDOSCOPIIC HISTORIES

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*University of Michigan Press* A pathbreaking collection of essays on early Chinese-language cinema

### HOLLYWOOD AESTHETIC

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### PLEASURE IN AMERICAN CINEMA

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*Oxford University Press* "Hollywood makes the most widely successful pleasure-giving artworks the world has ever known. The industry operates under the assumption that pleasurable aesthetic experiences, among huge populations, translate into box office success. With that goal in mind, Hollywood has systematized the delivery of aesthetic pleasure, packaging and selling it on a massive scale. In *Hollywood Aesthetic*, Todd Berliner accounts for the chief attraction of Hollywood cinema worldwide: its entertainment value. Analyzing Hollywood in the areas of narrative, style, ideology, and genre, *Hollywood Aesthetic* offers a comprehensive appraisal of the aesthetic design of American commercial cinema. "-- Publisher's description.

### THE INVENTION OF ROBERT BRESSON

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### THE AUTEUR AND HIS MARKET

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*Indiana University Press* Challenging the prevailing notion among cinephiles that the auteur is an isolated genius interested primarily in individualism, Colin Burnett positions Robert Bresson as one whose life's work confronts the cultural forces that helped shape it. Regarded as one of film history's most elusive figures, Bresson (1901-1999) carried himself as an auteur long before cultural magazines, like the famed *Cahiers du cinéma*, advanced the term to describe such directors as Jacques Tati, Alfred Hitchcock, and Jean-Luc Godard. In this groundbreaking study, Burnett combines biography with cultural history to uncover the roots of the auteur in the alternative cultural marketplace of midcentury France.

### IT DOESN'T SUCK

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### SHOWGIRLS

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*ECW Press* **The Worst. Movie. Ever.** is a masterpiece. Seriously. Enough time has passed since *Showgirls* flopped spectacularly that it's time for a good, hard look back at the sequined spectacle. A salvage operation on a very public, very expensive train wreck, *It Doesn't Suck* argues that *Showgirls* is much smarter and deeper than it is given credit for. In an accessible and entertaining voice, the book encourages a shift in critical perspective on Paul Verhoeven's *Showgirls*, analyzing the film, its reception, and rehabilitation. This in-

depth study of a much-reviled movie is a must read for lovers and haters of the 1995 Razzie winner for Worst Picture.

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### **POST CINEMATIC AFFECT**

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*John Hunt Publishing* **Post-Cinematic Affect** is about what it feels like to live in the affluent West in the early 21st century. Specifically, it explores the structure of feeling that is emerging today in tandem with new digital technologies, together with economic globalization and the financialization of more and more human activities. The 20th century was the age of film and television; these dominant media shaped and reflected our cultural sensibilities. In the 21st century, new digital media help to shape and reflect new forms of sensibility. Movies (moving image and sound works) continue to be made, but they have adopted new formal strategies, they are viewed under massively changed conditions, and they address their spectators in different ways than was the case in the 20th century. The book traces these changes, focusing on four recent moving-image works: Nick Hooker's music video for Grace Jones' song Corporate Cannibal; Olivier Assayas' movie *Boarding Gate*, starring Asia Argento; Richard Kelly's movie *Southland Tales*, featuring Justin Timberlake, Dwayne Johnson, and other pop culture celebrities; and Mark Neveldine and Brian Taylor's *Gamer*.

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### **ROLAND BARTHES' CINEMA**

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*Oxford University Press* 'Roland Barthes' Cinema' re-examines and recontextualizes the competing critical and theoretical strands in Barthes's thinking, and reassesses the relevance of his work for a new generation of readers and filmgoers.

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### **SCREENING TRANSCENDENCE**

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#### **FILM UNDER AUSTROFASCISM AND THE HOLLYWOOD HOPE, 1933-1938**

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*Indiana University Press* During the 1930s, Austrian film production companies developed a process to navigate the competing demands of audiences in Nazi Germany and those found in broader Western markets. In *Screening Transcendence*, film historian Robert Dassanowsky explores how Austrian filmmakers during the Austrofascist period (1933-1938) developed two overlapping industries: "Aryanized" films for distribution in Germany, its largest market, and "Emigrantenfilm," which employed émigré and Jewish talent that appealed to international audiences. Through detailed archival research in both Vienna and the United States, Dassanowsky reveals what was culturally, socially, and politically at stake in these two simultaneous and overlapping film industries. Influenced by French auteurism, admired by Italian cinephiles, and ardently remade by Hollywood, these period Austrian films demonstrate a distinctive regional style mixed with transnational influences. Combining brilliant close readings of individual films with thoroughly informed historical and cultural observations, Dassanowsky presents the story of a nation and an industry mired in politics, power, and intrigue on the brink of Nazi occupation.

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### **A HISTORY OF THE FRENCH NEW WAVE CINEMA**

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*Univ of Wisconsin Press* The French New Wave cinema is arguably the most fascinating of all film movements, famous for its exuberance, daring, and avant-garde techniques. *A History of the French New Wave Cinema* offers a fresh look at the social, economic, and aesthetic mechanisms that shaped French film in the 1950s, as well as detailed studies of the most important New Wave movies of the late 1950s and early 1960s. Richard Neupert first tracks the precursors to New Wave cinema, showing how they provided blueprints for those who would follow. He then demonstrates that it was a core group of critics-turned-directors from the magazine *Cahiers du Cinéma*—especially François Truffaut, Claude Chabrol, and Jean-Luc Godard—who really revealed that filmmaking was changing forever. Later, their cohorts Eric Rohmer, Jacques Rivette, Jacques Doniol-Valcroze, and Pierre Kast continued in their own unique ways to expand the range and depth of the New Wave. In an exciting new chapter, Neupert explores the subgroup of French film practice known as the Left Bank Group, which included directors such as Alain Resnais and Agnès Varda. With the addition of this new material and an updated conclusion, Neupert presents a comprehensive review of the stunning variety of movies to come out of this important era in filmmaking.

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### **DENYS ARCAND'S LE DECLIN DE L'EMPIRE AMERICAIN AND LES INVASIONS BARBARES**

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*University of Toronto Press* The release of Denys Arcand's *Le Déclin de l'empire américain* (*The Decline of the American Empire*) in 1986 marked a major turning point in Quebec cinema. It was the first Québécois film that enjoyed huge critical and commercial success at home and abroad. Arcand's tragicomedy about eight intellectuals gathered around a dinner table relating sexy anecdotes became the top-grossing film of all time in Quebec and was the first Canadian feature to be nominated for an Oscar in the foreign-language category.

Seventeen years later, Arcand won an Academy Award for the sequel, *Les Invasions barbares* (The Barbarian Invasions), where the amusing insouciance of the thirty-somethings talking dirty in *Le Déclin* is replaced by a sense of moral responsibility and serene resignation. In this engrossing study, André Loiseau presents the first in-depth analysis of both films within the context of Quebec culture. Through close readings and concise cultural analysis of two of the most important films in the history of Quebec cinema, Loiseau demonstrates the ways in which Arcand's work represents a snapshot of the evolution of the French Canadian film industry since 1980. The companion films trace the decline of Quebec's national dream and the Québécois' attempts to cling to their identity against the forces of barbaric globalization. The second title in the new Canadian Cinema series, Denys Arcand's "*Le Déclin de l'empire américain*" and "*Les Invasions barbares*" is essential reading for cinephiles, film critics, and anyone with an interest in cultural studies and Canadian and Quebec history.

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## IN LOVE WITH MOVIES

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### FROM NEW YORKER FILMS TO LINCOLN PLAZA CINEMAS

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*Columbia University Press* "All that I do is go out and look at films and choose the ones I want to play—films that stimulate, and give some insight into our lives. I hope that people will come, but if they don't, that's okay too." Daniel Talbot changed the way the Upper West Side—and art-house audiences around the world—went to the movies. In *Love with Movies* is his memoir of a rich life as the impresario of the legendary Manhattan theaters he owned and operated and as a highly influential film distributor. Talbot and his wife, Toby, opened the New Yorker Theater in 1960, cultivating a loyal audience of film buffs and cinephiles. He went on to run several theaters including Lincoln Plaza Cinemas as well as the distribution company New Yorker Films, shaping the sensibilities of generations of moviegoers. The Talbots introduced American audiences to cutting-edge foreign and independent filmmaking, including the French New Wave and New German Cinema. In this lively, personal history of a bygone age of film exhibition, Talbot relates how he discovered and selected films including future classics such as *Before the Revolution*, *Shoah*, *My Dinner with Andre*, and *The Marriage of Maria Braun*. He reminisces about leading world directors such as Sembène, Godard, Fassbinder, Wenders, Varda, and Kiarostami as well as industry colleagues with whom he made deals on a slip of paper or a handshake. In *Love with Movies* is an intimate portrait of a tastemaker who was willing to take risks. It not only lays out the nuts and bolts of running a theater but also tells the story of a young cinephile who turned his passion into a vibrant cultural community.

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## ALEXANDER KLUGE

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### RAW MATERIALS FOR THE IMAGINATION

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*Amsterdam University Press* "Alexander Kluge is best known as a founding member of the New German Cinema. His work, however, spans a diverse range of fields and, over the last fifty years, he has been active as a filmmaker, writer and television producer." This work features scholarly essays, plus articles, stories, and interviews involving Kluge. -- from back cover.

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## THE SUBLIMITY OF DOCUMENT

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### CINEMA AS DIORAMA

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*Oxford University Press, USA* "The Sublimity of Document: Cinema as Diorama is a collection of in-depth, substantive interviews with filmmakers devoted to documenting places and events that most of us never get to see--often, places and events that have considerable influence on our lives. The 27 interviews offer an engaging panorama of the recent history and geography of cinema devoted to documenting the world around us, as well as an in-depth look at the challenges and accomplishments of filmmakers willing to go anywhere on the planet (or on the internet!) to document what they believe we need to see"--

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## STUDYING FILM WITH ANDRÉ BAZIN

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*Amsterdam University Press* The impact of French film critic André Bazin (1918-1958) on the development of film studies, though generally acknowledged, remains contested. A passionate initiator of film culture during his lifetime, his ideas have been challenged, defended and revived throughout his afterlife. *Studying Film with André Bazin* offers an entirely original interpretation of major concepts from Bazin's legacy, such as auteur theory, realism, film language and the influence of film on other arts (poetry and painting in

particular). By examining mostly unknown and uncollected texts, Blandine Joret explains Bazin's methodology and adopts it in a contemporary reading, linking his ideas to major philosophical and scientific frameworks as well as more recent media practices such as advertising, CGI, 3D cinema and Virtual Reality. In tune with 21st-century concerns in media culture and film studies, this book addresses a wide readership of film scholars, students and cinephiles.

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## **POLITICS, THEORY, AND FILM**

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### **CRITICAL ENCOUNTERS WITH LARS VON TRIER**

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*Oxford University Press* Lars von Trier's intense, disturbing, and sometimes funny films have led many to condemn him as misogynist or misanthropic. The same films inspire this collection's reflections on how our fears and desires regarding gender, power, race, finitude, family, and fate often thwart -- and sometimes feed -- our best democratic aspirations. The essays in this volume attend to von Trier's role as provocateur, as well as to his films' techniques, topics, and storytelling. Where others accuse von Trier of being clichéd, the editors argue that he intensifies the "clichés of our times" in ways that direct our political energies towards apprehending and repairing a shattered world. The book is certainly for von Trier lovers and haters but, at the same time, political, critical, and feminist theorists entirely unfamiliar with von Trier's films will find this volume's essays of interest. Most of the contributors tarry with von Trier to develop new readings of major thinkers and writers, including Agamben, Bataille, Beauvoir, Benjamin, Deleuze, Euripides, Freud, Kierkegaard, Rancière, Nietzsche, Winnicott, and many more. Von Trier is both central and irrelevant to much of this work. Writing from the fields of classics, literature, gender studies, philosophy, film and political theory, the authors stage an interdisciplinary intervention in film studies.

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## **THE BAD LIFE**

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### **A MEMOIR**

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*Soft Skull* Bearer of an illustrious name and nephew of a President of the Republic, Frédéric Mitterrand is born into the discreet gentility of Paris' haut bourgeois 16th arrondissement. Raised by an army of surrogates, he spends his summers in Evian and North Africa and his winters on Alpine slopes. But, growing up in a time and environment where such things are not talked about, Frédéric struggles with a difficult secret. Wracked by a fear of abandonment and confused by his sexual urges toward other boys, he reaches out haphazardly for affection — with both comic and catastrophic results. At age 12, in the first of many capricious attempts to find his true identity, he sneaks into an audition for a major motion picture and gets a part. Thus begins a life steeped in celebrity, French cinema, and clandestine romantic liaisons. In later life, Mitterrand, a renowned critic, producer, and talk show host, seeks out old friends, servants, and loves, who reveal startlingly unexpected interpretations of his formative years. Mitterrand's memoir is a Godard film come to life — a Nouvelle Vague Oh the Glory of It All. Now Minister of Culture and Communication, Mitterrand reveals his life as a denizen of the psychological underworld and gay icon in haute société.

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## **A THESAURUS OF ENGLISH WORD ROOTS**

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*Rowman & Littlefield* Horace G. Danner's *A Thesaurus of English Word Roots* is a compendium of the most-used word roots of the English language. As Timothy B. Noone notes in his foreword: "Dr. Danner's book allows you not only to build up your passive English vocabulary, resulting in word recognition knowledge, but also gives you the rudiments for developing your active English vocabulary, making it possible to infer the meaning of words with which you are not yet acquainted. Your knowledge can now expand and will do so exponentially as your awareness of the roots in English words and your corresponding ability to decode unfamiliar words grows apace. This is the beginning of a fine mental linguistic library: so enjoy!" In *A Thesaurus of English Word Roots*, all word roots are listed alphabetically, along with the Greek or Latin words from which they derive, together with the roots' original meanings. If the current meaning of an individual root differs from the original meaning, that is listed in a separate column. In the examples column, the words which contain the root are then listed, starting with their prefixes, for example, dysacusia, hyperacusia. These root-starting terms then are followed by terms where the root falls behind the word, e.g., acouesthesia and acoumeter. These words are followed by words where the root falls in the middle or the end, as in such terms as bradyacusia and odyacusis.. In this manner, *A Thesaurus of English Word Roots* places the word in as many word families as there are elements in the word. This work will interest linguists and philologists and anyone interested in the etymological aspects of English language.

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## POST-BEUR CINEMA: NORTH AFRICAN EMIGRE AND MAGHREBI-FRENCH FILMMAKING IN FRANCE SINCE 2000

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*Edinburgh University Press* Since the early 1980s, filmmakers of Maghrebi origin have made a key contribution to the representation of issues such as immigration, integration and national identity in French cinema. However, they have done so mostly from a position on the margins of the industry. In contrast, since the early 2000s, Maghrebi-French and North African emigre filmmakers have occupied an increasingly prominent position in on both sides of the camera, announcing their presence on French screens in a wider range of genres and styles than ever before. This greater prominence and move to the mainstream has not automatically meant that these films have lost any of the social or political relevance of Beur cinema of the 1980s or the banlieue film of the 1990s. Indeed in the 2000s these films have increasingly questioned the boundaries between national, transnational and diasporic cinema, whilst simultaneously demanding, either implicitly or explicitly, a reconsideration of the very difference that has traditionally been seen as a barrier to the successful integration of North African immigrants and their descendants into French society. Through a detailed study of this transformative decade for Maghrebi-French and North African emigre filmmaking in France, this book argues for the emergence of a Post-Beur cinema in the 2000s that is simultaneously global and local in its outlook. An absorbing introduction to this key development in contemporary French cinema, Post-Beur Cinema is essential reading for students and scholars in Film Studies, French Studies and Diaspora Studies.

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## CONTEMPORARY FRENCH CINEMA

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### A STUDENT'S BOOK

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*Hackett Publishing* Like its French-language companion volume *Le Cinéma français contemporain: Manuel de classe*, Alan Singerman and Michèle Bissière's *Contemporary French Cinema: A Student's Book* offers a detailed look at recent French cinema through its analyses of twenty notable and representative French films that have appeared since 1980. Sure to delight Anglophone fans of French film, it can be used with equal success in English-language courses and, when paired with its companion volume, dual-language ones. Acclaim for *Le Cinéma français contemporain: Manuel de classe* "From *Le Dernier Métro* to *Intouchables*, Bissière and Singerman cover the latest trends of French cinema, emphasizing context and analytical method as Singerman did in *Apprentissage du cinéma français* (Focus 2004). The authors offer a selection of films most French cinephiles will applaud, and they incorporate insights from some of the best critical work on French cinema. Students of French film will also find all the bibliographical pointers they need to dig deeper, and instructors will appreciate the pedagogical components included in the chapters." —Jonathan Walsh, Department of French Studies, Wheaton College, Massachusetts "This remarkable book comes to us from two seasoned teachers and critics and beautifully complements an earlier work, Alan Singerman's *Apprentissage du cinéma français*. The time period covered, more targeted here than in the preceding text, is admirably well chosen, and the breakdown by broad category, each offering multiple options, guides the teacher while offering a choice among an abundance of interesting films. The preliminary chapters, both succinct and informative, give students an excellent overview of French cinema as a whole and of the technical knowledge needed for film analysis. Each of the subsequent chapters offers an indispensable introduction discussing the plot, director, production, actors, reception, and context of the film in question and also provides a very useful filmography and bibliography... an exemplary work." —Brigitte E. Humbert, Department of French and Francophone Studies, Middlebury College

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## MAKING MOVIES

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*Vintage* Why does a director choose a particular script? What must they do in order to keep actors fresh and truthful through take after take of a single scene? How do you stage a shootout—involving more than one hundred extras and three colliding taxis—in the heart of New York's diamond district? What does it take to keep the studio honchos happy? From the first rehearsal to the final screening, *Making Movies* is a master's take, delivered with clarity, candor, and a wealth of anecdote. For in this book, Sidney Lumet, one of our most consistently acclaimed directors, gives us both a professional memoir and a definitive guide to the art, craft, and business of the motion picture. Drawing on forty years of experience on movies that range from *Long Day's Journey into Night* to *Network* and *The Verdict*—and with such stars as Katharine Hepburn, Paul Newman, Marlon Brando, and Al Pacino—Lumet explains how painstaking labor and inspired split-second decisions can result in two hours of screen magic.

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## AFTER UNIQUENESS

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## A HISTORY OF FILM AND VIDEO ART IN CIRCULATION

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*Columbia University Press* Images have never been as freely circulated as they are today. They have also never been so tightly controlled. As with the birth of photography, digital reproduction has created new possibilities for the duplication and consumption of images, offering greater dissemination and access. But digital reproduction has also stoked new anxieties concerning authenticity and ownership. From this contemporary vantage point, *After Uniqueness* traces the ambivalence of reproducibility through the intersecting histories of experimental cinema and the moving image in art, examining how artists, filmmakers, and theorists have found in the copy a utopian promise or a dangerous inauthenticity—or both at once. From the sale of film in limited editions on the art market to the downloading of bootlegs, from the singularity of live cinema to video art broadcast on television, Erika Balsom investigates how the reproducibility of the moving image has been embraced, rejected, and negotiated by major figures including Stan Brakhage, Leo Castelli, and Gregory Markopoulos. Through a comparative analysis of selected distribution models and key case studies, she demonstrates how the question of image circulation is central to the history of film and video art. *After Uniqueness* shows that distribution channels are more than neutral pathways; they determine how we encounter, interpret, and write the history of the moving image as an art form.

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## MUSIC IN CINEMA

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*Columbia University Press* Michel Chion is renowned for his explorations of the significance of frequently overlooked elements of cinema, particularly the role of sound. In this inventive and inviting book, Chion considers how cinema has deployed music. He shows how music and film not only complement but also transform each other. The first section of the book examines film music in historical perspective, and the second section addresses the theoretical implications of the crossover between art forms. Chion discusses a vast variety of films across eras, genres, and continents, embracing all the different genres of music that filmmakers have used to tell their stories. Beginning with live accompaniment of silent films in early movie houses, the book analyzes Al Jolson's performance in *The Jazz Singer*, the zither in *The Third Man*, Godard's patchwork sound editing, the synthesizer welcoming the flying saucer in *Close Encounters of the Third Kind*, and the Kinshasa orchestra in *Félicité*, among many more. Chion considers both original scores and incorporation of preexisting works, including the use and reuse of particular composers across cinematic traditions, the introduction of popular music such as jazz and rock, and directors' attraction to atonal and dissonant music as well as *musique concrète*, of which he is a composer. Wide-ranging and original, *Music in Cinema* offers a welcoming overview for students and general readers as well as refreshingly new and valuable perspectives for film scholars.

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## THE BIG BOOK OF WORDS YOU SHOULD KNOW

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### OVER 3,000 WORDS EVERY PERSON SHOULD BE ABLE TO USE (AND A FEW THAT YOU PROBABLY SHOULDN'T)

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*Simon and Schuster* Do you know what "quatrefoil" and "impolitic" mean? What about "halcyon" or "narcolepsy"? This book is a handy, easy-to-read reference guide to the proper parlance for any situation. In this book you will find: Words You Absolutely Should Know (covert, exonerate, perimeter); Words You Should Know But Probably Don't (dour, incendiary, scintilla); Words Most People Don't Know (schlimazel, thaumaturgy, epergne); Words You Should Know to Sound Overeducated (ad infinitum, nugatory, garrulity); Words You Probably Shouldn't Know (priapic, damnatory, labia majora); and more. Whether writing an essay, studying for a test, or trying to impress friends, family, and fellow cocktail party guests with their prolixity, you will achieve magniloquence, ebullience, and flights of rhetorical brilliance.

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## THE ULTIMATE FRENCH REVIEW AND PRACTICE (BOOK+ CD-ROM)

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*McGraw-Hill* Review + Practice = Confident Communication in French! The Ultimate French Review and Practice, CD-ROM Edition, will transform the way you look at French grammar-- from a set of easily forgotten rules into stepping stones toward accurate and confident communication. Combining concise review with extensive practice, this book provides the ultimate way to polish your French language skills. Organized into 28 lessons, The Ultimate French Review and Practice offers: Clear, concise explanations of all the grammar topics, illustrated from examples from everyday life More than 400 exercises with Answer Key to help you master French grammar and vocabulary Vocabulary boxes providing the terms and expressions that will enhance your ability to express yourself Exclusively on the CD-ROM An innovative program of audio exercises that re-create authentic situations and develop listening skills Diagnostic and Review Tests with 180 exercises to determine your skills and monitor your progress 200 varied and challenging exercises that cover all aspects of grammar System requirements: PC only: Windows 2000, XP

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## AMERICAN HISTORY: A VERY SHORT INTRODUCTION

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*Oxford University Press* In a miracle of concision, Paul S. Boyer provides a wide-ranging and authoritative history of America, capturing in a compact space the full story of our nation. Ranging from the earliest Native American settlers to the presidency of Barack Obama, this Very Short Introduction offers an illuminating account of politics, diplomacy, and war as well as the full spectrum of social, cultural, and scientific developments that shaped our country. Here is a masterful picture of America's achievements and failures, large-scale socio-historical forces, and pivotal events. Boyer sheds light on the colonial era, the Revolution and the birth of the new nation; slavery and the Civil War; Reconstruction and the Gilded Age; the Progressive era, the Roaring Twenties and the Great Depression; the two world wars and the Cold War that followed; right up to the tragedy of 9/11, the wars in Iraq and Afghanistan, and the epoch-making election of Barack Obama. Certain broad trends shape much of the narrative--immigration, urbanization, slavery, continental expansion, the global projection of U.S. power, the centrality of religion, the progression from an agrarian to an industrial to a post-industrial economic order. Yet in underscoring such large themes, Boyer also highlights the diversity of the American experience, the importance of individual actors, and the crucial role of race, ethnicity, gender, and social class in shaping the contours of specific groups within the nation's larger tapestry. And along the way, he touches upon the cultural milestones of American history, from Tom Paine's *The Crisis* to Allen Ginsberg's *Howl*. *American History: A Very Short Introduction* is a panoramic history of the United States, one that covers virtually every topic of importance--and yet can be read in a single day.

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## THE GOOD INN

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### A NOVEL

*Harper Collins* From Pixies front man, Black Francis, comes a bold and visually arresting illustrated novel about art, conflict, and the origins of a certain type of cinema. In 1907, the French battleship *Léna* was destroyed when munitions it was carrying exploded, killing 120 people. A nitrocellulose-based weapon propellant had become unstable with age and self-ignited. In 1908, *La Bonne Auberge* became the earliest known pornographic film. It depicted a sexual encounter between a French soldier and an innkeeper's daughter. Like all films at the time, and for decades afterward, it was made with a highly combustible nitrocellulose-based film stock. Loosely based on these historical events, *The Good Inn* follows the lone survivor of the *Léna* explosion as he makes his way through the French countryside, has a sexual adventure with an innkeeper's daughter, and even more deeply into a strange counter universe. It is a volatile world where war and art exist side by side. It is also the very real story of the people who made the first narrative pornographic film. The novel weaves together real historical facts to recreate this lost piece of history, as seen through the eyes of a shell-shocked soldier who finds himself the subject and star of the world's first stag film. Through Soldier Boy's journey we explore the power of memory, the simultaneously destructive and healing power of light, and how the early pioneers of stag films helped shape the film industry for generations to come.

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## MY FIRST MOVIE, TAKE TWO

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### TEN CELEBRATED DIRECTORS TALK ABOUT THEIR FIRST FILM

*Vintage* A sequel to the critically acclaimed *My First Movie*, Stephen Lowenstein once again talks to some of our most celebrated filmmakers about their debut films. Lowenstein interviews ten directors about their career-launching film and how they got the movie off the ground: how they raised the finance, found actors, searched for locations, worked with the crew and saw the project through to completion. Filmmakers interviewed include Richard Linklater on *Slacker*; Alejandro González Iñárritu on *Amores Perros*; Terry Gilliam on *Jabberwocky*; and Sam Mendes on *American Beauty*. A wonderfully rich compendium that is lively, informative, funny, and often surprising.

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## FRENCH IN ACTION

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### A BEGINNING COURSE IN LANGUAGE AND CULTURE : THE CAPRETZ METHOD : INSTRUCTOR'S GUIDE

*New Haven : Yale University Press* Since it was first published, *French in Action: A Beginning Course in Language and Culture -- The Capretz Method* has been widely recognized in the field as a model for video-based foreign-language instructional materials. This groundbreaking, critically acclaimed approach to French language learning effectively combines video, audio, and text to help students use real, unsimplified French in the dynamic context of actual communication. Designed to be used in conjunction with the celebrated PBS video

series (available from the Annenberg/CPB Project), the print and audio materials, which form the complete program, include textbooks, an instructor's guide, workbooks, an extensive audio program, study guides, and a testing program. This second edition textbook is now available in two separate volumes -- parts 1 and 2 -- each covering 26 lessons of instruction. Major funding for French in Action was provided by the Annenberg/CPB Project. Copyright © Libri GmbH. All rights reserved.

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## **FRENCH CINEMA IN THE 1980S**

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### **NOSTALGIA AND THE CRISIS OF MASCULINITY**

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*Oxford University Press* French cultural expert Phil Powrie claims that although French film in the 1980s lacked New Wave invention, gritty police thrillers and nostalgic costume dramas brought French cinema to a wider audience. This landmark study of French film offers a set of critical essays on the crisis of masculinity in contemporary French culture and its interrelationship with nostalgia, in the wake of 1970's feminism. 16 photos.

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### **THE MOST BEAUTIFUL WALK IN THE WORLD**

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#### **A PEDESTRIAN IN PARIS**

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*Harper Collins* Thrust into the unlikely role of professional "literary walking tour" guide, an expat writer provides the most irresistibly witty and revealing tour of Paris in years. In this enchanting memoir, acclaimed author and long-time Paris resident John Baxter remembers his yearlong experience of giving "literary walking tours" through the city. Baxter sets off with unsuspecting tourists in tow on the trail of Paris's legendary artists and writers of the past. Along the way, he tells the history of Paris through a brilliant cast of characters: the favorite cafés of Ernest Hemingway, F. Scott Fitzgerald, and James Joyce; Pablo Picasso's underground Montmartre haunts; the bustling boulevards of the late-nineteenth-century flâneurs; the secluded "Little Luxembourg" gardens beloved by Gertrude Stein; the alleys where revolutionaries plotted; and finally Baxter's own favorite walk near his home in Saint-Germain-des-Prés.

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## **CINEMA AND EXPERIENCE**

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### **SIEGFRIED KRACAUER, WALTER BENJAMIN, AND THEODOR W. ADORNO**

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*Univ of California Press* Kracauer. Film, medium of a disintegrating world. -- Curious Americanism. -- Benjamin. Actuality, antinomies. -- Aura: the appropriation of a concept. -- Mistaking the moon for a ball. -- Micky-maus. -- Room-for-play. -- Adorno. The question of film aesthetics. -- Kracauer in exile. Theory of film.