

## **By Bill Nichols Engaging Cinema An Introduction To Film Studies**

The Documentary Film Book  
A Critical History of German Film  
Cognitive Theory and Documentary Film  
The Oxford History of World Cinema  
Introduction to Documentary, Second Edition  
Movies and Methods  
Crafting Truth  
Film Studies: The Basics  
Film Studies  
The Story of Film  
An Invention without a Future  
Film Manifestos and Global Cinema Cultures  
For Documentary  
Blurred Boundaries  
Waltzing with Bashir  
Cinema Wars  
The Philosophy of Documentary Film  
Film Analysis  
Critical Cinema  
Ideology and the Image  
Speaking Truths with Film  
The Film Experience  
Introduction to Documentary  
Newsreel  
Documenting the Documentary  
Introduction to Film Studies  
New Documentary  
Engaging Cinema  
Film Studies  
Representing Reality  
Cinema Studies: The Key Concepts  
Screening Difference  
Thinking in Images  
Cinema's Alchemist  
Looking at Movies  
New Nonfiction  
Film  
Maya Deren and the American Avant-Garde  
The Environmental Documentary  
Women's Experimental Cinema  
Contemporary Documentary

### **The Documentary Film Book**

A historical survey of German films as works of art from the beginnings to the present, suitable for classroom use.

### **A Critical History of German Film**

This new edition of Bill Nichols's bestselling text provides an up-to-date introduction to the most important issues in documentary history and criticism. Designed for students in any field that makes use of visual evidence and persuasive strategies, Introduction to Documentary identifies the distinguishing qualities of documentary and teaches the viewer how to read documentary film. Each chapter takes up a discrete question, from "How did documentary filmmaking get started?" to "Why are ethical issues central to documentary filmmaking?" Carefully revised to take account of new work and trends, this volume includes information on more than 100 documentaries released since the first edition, an expanded treatment of the six documentary modes, new still images, and a greatly expanded list of distributors.

### **Cognitive Theory and Documentary Film**

In this second edition essential guide some 150 key genres, movements, theories and production terms are explained and analysed with depth and clarity.

### **The Oxford History of World Cinema**

## **Introduction to Documentary, Second Edition**

This groundbreaking edited collection is the first major study to explore the intersection between cognitive theory and documentary film studies, focusing on a variety of formats, such as first-person, wildlife, animated and slow TV documentary, as well as docudrama and web videos. Documentaries play an increasingly significant role in informing our cognitive and emotional understanding of today's mass-mediated society, and this collection seeks to illuminate their production, exhibition, and reception. Taking an interdisciplinary approach, the essays draw on the latest research in film studies, the neurosciences, cultural studies, cognitive psychology, social psychology, and the philosophy of mind. With a foreword by documentary studies pioneer Bill Nichols and contributions from both theorists and practitioners, this volume firmly demonstrates that cognitive theory represents a valuable tool not only for film scholars but also for filmmakers and practice-led researchers.

## **Movies and Methods**

Thinking in Images addresses the current crisis in film theory by offering a new methodology for interrelating theory and film texts. Drawing on the groundbreaking work of Michele Le Doeuff the author argues that philosophy is reliant on socio-cultural images, such as the figures of the veiled woman, the femme fatale and the seductress. The author traces the key role played by such images of woman in the theorisations of beauty, art and truth offered by Nietzsche and his successors: Derrida, Kofman and Baudrillard. Importantly, the recognition that images are crucial to theorising means that film images have the capacity to challenge and change previous theoretical models. This is demonstrated by a case study of three films from the Dietrich/Sternberg cycle: The Scarlet Empress, The Devil is a Woman and Shanghai Express. The detailed readings focus on the ways in which Dietrich's glamorous characters challenge the theorisation of woman as a beautiful object, thus offering new ways of conceptualising woman's role as the icon of beauty, art and truth.

## **Crafting Truth**

Multiple views of the famed Hungarian filmmaker and installation artist who turns home movies into history

## **Film Studies: The Basics**

Film Studies: The Basics is a compelling guide to the study of cinema in all its forms. This second edition has been thoroughly revised and updated to take account of recent scholarship, the latest developments in the industry and the

explosive impact of new technologies. Core topics covered include: The history, technology and art of cinema Theories of stardom, genre and film-making The movie industry from Hollywood to Bollywood Who does what on a film set Complete with film stills, end-of-chapter summaries and a substantial glossary, *Film Studies: The Basics* is the ideal introduction to those new to the study of cinema.

## **Film Studies**

The spirit that founded the volume and guided its development is radically inter- and transdisciplinary. Dispatches have arrived from anthropology, communications, English, film studies (including theory, history, criticism), literary studies (including theory, history, criticism), media and screen studies, cognitive cultural studies, narratology, philosophy, poetics, politics, and political theory; and as a special aspect of the volume, theorist-filmmakers make their thoughts known as well. Consequently, the critical reflections gathered here are decidedly pluralistic and heterogeneous, inviting—not bracketing or partitioning—the dynamism and diversity of the arts, humanities, social sciences, and even natural sciences (in so far as we are biological beings who are trying to track our cognitive and perceptual understanding of a nonbiological thing—namely, film, whether celluloid-based or in digital form); these disciplines, so habitually cordoned off from one another, are brought together into a shared conversation about a common object and domain of investigation. This book will be of interest to theorists and practitioners of nonfiction film; to emerging and established scholars contributing to the secondary literature; and to those who are intrigued by the kinds of questions and claims that seem native to nonfiction film, and who may wish to explore some critical responses to them written in engaging language.

## **The Story of Film**

This book offers a conceptual overview of documentary filmmaking practice. It addresses numerous social issues and how they are presented to the viewer by means of style, rhetoric, and narrative technique. The volume poses questions about the relationship of the documentary tradition to power, the body, authority, knowledge, and our experience of history. This study advances the pioneering work of Nichols's earlier book, *Ideology and the Image*. The rigorous discussion of modes of documentary representation, the relationship between narrative and nonfiction, and the representation of the body (including a chapter on pornography, ethnography, and power), give this book enormous value for the study of visual anthropology and ethnographic film. The often neglected relationship between signifier and referent is the special focus of this intensive study of documentary film. The concluding discussion of the representation of the body will also be of special interest to semioticians.

## **An Invention without a Future**

Film Studies: A Global Introduction reroutes film studies from its Euro-American focus and canon in order to introduce students to a medium that has always been global but has become differently and insistently so in the digital age. Glyn Davis, Kay Dickinson, Lisa Patti and Amy Villarejo's approach encourages readers to think about film holistically by looking beyond the textual analysis of key films. In contrast, it engages with other vital areas, such as financing, labour, marketing, distribution, exhibition, preservation, and politics, reflecting contemporary aspects of cinema production and consumption worldwide. Key features of the book include: clear definitions of the key terms at the foundation of film studies coverage of the work of key thinkers, explained in their social and historical context a broad range of relevant case studies that reflect the book's approach to global cinema, from Italian "white telephone" films to Mexican wrestling films innovative and flexible exercises to help readers enhance their understanding of the histories, theories, and examples introduced in each chapter an extensive Interlude introducing readers to formal analysis through the careful explication and application of key terms a detailed discussion of strategies for writing about cinema Films Studies: A Global Introduction will appeal to students studying film today and aspiring to work in the industry, as well as those eager to understand the world of images and screens in which we all live.

## **Film Manifestos and Global Cinema Cultures**

Film Manifestos and Global Cinema Cultures is the first book to collect manifestoes from the global history of cinema, providing the first historical and theoretical account of the role played by film manifestos in filmmaking and film culture. Focusing equally on political and aesthetic manifestoes, Scott MacKenzie uncovers a neglected, yet nevertheless central history of the cinema, exploring a series of documents that postulate ways in which to re-imagine the cinema and, in the process, re-imagine the world. This volume collects the major European "waves" and figures (Eisenstein, Truffaut, Bergman, Free Cinema, Oberhausen, Dogme '95); Latin American Third Cinemas (Birri, Sanjinés, Espinosa, Solanas); radical art and the avant-garde (Buñuel, Brakhage, Deren, Mekas, Ono, Sanborn); and world cinemas (Iimura, Makhmalbaf, Sembene, Sen). It also contains previously untranslated manifestos co-written by figures including Bollaín, Debord, Hermosillo, Isou, Kieslowski, Painlevé, Straub, and many others. Thematic sections address documentary cinema, aesthetics, feminist and queer film cultures, pornography, film archives, Hollywood, and film and digital media. Also included are texts traditionally left out of the film manifestos canon, such as the Motion Picture Production Code and Pius XI's Vigilanti Cura, which nevertheless played a central role in film culture.

## **For Documentary**

New Documentary: A Critical Introduction provides a comprehensive account of the last two decades of documentary filmmaking in Britain, the US and Europe. Stella Bruzzi's engaging textbook discusses key genres, filmmakers, and issues

for the study of non-fiction film and television, including: \* key texts such as the Zapruder film of Kennedy's assassination, Shoah, Hoop Dreams and Michael Apter's 7 Up series \* documentary genres, from current affairs programming to 'fly on the wall' documentaries to 'reality tv' series \* the work of documentary filmmakers such as Emile de Antonio, Fred Wiseman, Nick Broomfield, Molly Dineen and Paul Watson \* the work of avant-garde filmmakers such as Chris Marker, Patrick Keiller, Peter Greenaway and Wim Wenders, whose films challenge conventions of documentary filmmaking \* movies based on historical events, such as 'JFK' and 'Nixon' \* faux documentaries such as This is Spinal Tap, Bob Roberts and Man Bites Dog \* gender identity, queer theory, performance, 'race' and spectatorship. Bruzzi shows how theories of documentary filmmaking can be applied to contemporary texts and genres, and discusses the relationship between recent, innovative examples of the genre and the more established canon of documentary.

## **Blurred Boundaries**

To what degree, Nichols asks, does ideology inform images in films, advertising, and other media? Does the cinema or any other sign system liberate or manipulate us? How can we as spectators know when the media are subtly perpetuating a specific set of values? To address these issues, the author draws from a variety of approaches -- Marxism, psychoanalysis, communication theory, semiotics, structuralism, the psychology of perception. Working with two interrelated theories -- ideology and image-systems, and ideology and principles of textual criticism -- Nichols shows how and why we make emotional investments in sign systems with an ideological context.

## **Waltzing with Bashir**

Documenting the Documentary features essays by 27 film scholars from a wide range of critical and theoretical perspectives. Each essay focuses on one or two important documentaries, engaging in questions surrounding ethics, ideology, politics, power, race, gender, and representation-but always in terms of how they arise out of or are involved in the reading of specific documentaries as particular textual constructions. By closely reading documentaries as rich visual works, this anthology fills a void in the critical writing on documentaries, which tends to privilege production over aesthetic pleasure. As we increasingly perceive and comprehend the world through visual media, understanding the textual strategies by which individual documentaries are organized has become critically important. Documenting the Documentary offers clear, serious, and insightful analyses of documentary films, and is a welcome balance between theory and criticism, abstract conceptualization and concrete analysis.

## **Cinema Wars**

Disc 1 offers 25 short 'tutorials,' helping students see what the text describes. Disc 2 includes an anthology of 12 short films, from 5 to 30 minutes in length. Together, the DVDs offer nearly five hours of pedagogically useful moving-image content.

## **The Philosophy of Documentary Film**

Film Analysis: A Norton Reader offers concise analyses—each written exclusively for this text by a leading scholar—of forty-four diverse, historically significant films.

## **Film Analysis**

In our culture, watching movies is a universal experience but understanding film may not be. The Film Experience reaches out to students, connecting their experiences watching movies with better understanding and knowledge of the medium's full scope. Timothy Corrigan and Patricia Whites classroom favorite is both authoritative and joyful about watching, analyzing, and understanding film. With clips from classic and contemporary films (Rear Window, Life of Pi, Moonrise Kingdom, Chinatown, and many others) plus hundreds of movie images and other graphics, the thoroughly revised new edition covers everything from editing to cinematography to narrative genres, all in a cultural context that reinforces why films and film study matter. The book's features Form in Action, Film in Focus, and Concepts at Work combine text, stills, and links to videos online to explore specific films, scenes, and trends in depth.

## **Critical Cinema**

In 1895, Louis Lumière supposedly said that cinema is "an invention without a future." James Naremore uses this legendary remark as a starting point for a meditation on the so-called death of cinema in the digital age, and as a way of introducing a wide-ranging series of his essays on movies past and present. These essays include discussions of authorship, adaptation, and acting; commentaries on Howard Hawks, Alfred Hitchcock, Orson Welles, Vincente Minnelli, John Huston, and Stanley Kubrick; and reviews of more recent work by non-Hollywood directors Pedro Costa, Abbas Kiarostami, Raúl Ruiz, and Apichatpong Weerasethakul. Important themes recur: the relations between modernity, modernism, and postmodernism; the changing mediascape and death of older technologies; and the need for robust critical writing in an era when print journalism is waning and the humanities are devalued. The book concludes with essays on four major American film critics: James Agee, Manny Farber, Andrew Sarris, and Jonathan Rosenbaum.

## **Ideology and the Image**

In what ways do films influence and interact with society? What social forces determine the kinds of movies that get made? How do movies reinforce—and sometimes overturn—social norms? As societies evolve, do the films that were once considered 'great' slip into obscurity? Which ones? Why? These questions, and many others like them, represent the mainstream of scholarly film studies today. In *Engaging Cinema*, Bill Nichols offers the first book for introductory film students that tackles these topics head-on. Published in a handy 'trade paperback' format, *Engaging Cinema* is inexpensive and utterly unique in the field—a perfect complement to or replacement for standard film texts.

## **Speaking Truths with Film**

Powerfully posing questions of ethics, ideology, authorship and form, documentary film has never been more popular than it is today. Edited by one of the leading British authorities in the field, *The Documentary Film Book* is an essential guide to current thinking on documentary film. In a series of fascinating essays, key international experts discuss the theory of documentary, outline current understandings of its history (from pre-Flaherty to the post-Griersonian world of digital 'i-Docs'), survey documentary production (from Africa to Europe, and from the Americas to Asia), consider documentaries by marginalised minority communities, and assess its contribution to other disciplines and arts. Brought together here in one volume, these scholars offer compelling evidence as to why, over the last few decades, documentary has come to the centre of screen studies.

## **The Film Experience**

"What issues, of both form and content, shape the documentary film? What role does visual evidence play in relation to a documentary's arguments about the world in which we live? Can a documentary be believed, and why or why not? How do documentaries abide by or subvert ethical expectations? Are mockumentaries a form of subversion? In what ways can the documentary be an aesthetic experience and at the same time have political or social impact? And how can such impacts be empirically measured? Pioneering film scholar Bill Nichols investigates the ways in which documentaries strive for accuracy and truthfulness, but simultaneously fabricate a form that shapes reality. Such films may rely on re-enactment to re-create the past, storytelling to provide satisfying narratives, and rhetorical figures such as metaphor and expressive forms such as irony to make a point. In many ways documentaries are a fiction unlike any other. With clarity and passion, Nichols offers close readings of several provocative documentaries including *Land without Bread*, *Restrepo*, *The Thin Blue Line*, *The Act of Killing*, and *Steve Jobs: The Man in the Machine* as part of an authoritative examination of the layered approaches and delicate ethical balance demanded of documentary filmmakers"--Provided by publisher.

## **Introduction to Documentary**

"A jewel of a book that is unlike any other in the field of documentary studies. It will bring to a far broader audience a rigorous critical intelligence and sensibility, seasoned by years of experience, imbued with a bracing clarity of thought and expression."—Michael Renov, University of Southern California "Vaughan's ruminations on the relationship between documentary, language, and the world, as well as on the implications—at once ethical and epistemological—of the digital revolution, are invariably original and enlightening. I know of no precedent for the manner in which he combines philosophic precision with grounding in actual filmmaking practice. Vaughan is the most singular—and discomfiting—voice that we have had in documentary studies for a long, long time."—Lucien Taylor, coauthor of *Cross-Cultural Filmmaking*

## **Newsreel**

Ed Sikov builds a step-by-step curriculum for the appreciation of all types of narrative cinema, detailing the essential elements of film form and systematically training the spectator to be an active reader and critic. Sikov primes the eye and mind in the special techniques of film analysis. His description of *mise-en-scene* helps readers grasp the significance of montage, which in turn reveals the importance of a director's use of camera movement. He treats a number of fundamental factors in filmmaking, including editing, composition, lighting, the use of color and sound, and narrative. *Film Studies* works with any screening list and can be used within courses on film history, film theory, or popular culture. Straightforward explanations of core critical concepts, practical advice, and suggested assignments on particular technical, visual, and aesthetic aspects further anchor the reader's understanding of the formal language and anatomy of film.

## **Documenting the Documentary**

*Contemporary Documentary* offers a rich survey of the rapidly expanding landscape of documentary film, television, video, and new media. The collection of original essays addresses the emerging forms, popular genres, and innovative approaches of the digital era. The anthology highlights geographically and thematically diverse examples of documentaries that have expanded the scope and impact of non-fiction cinema and captured the attention of global audiences over the past three decades. It also explores the experience of documentary today, with its changing dynamics of production, collaboration, distribution, and exhibition, and its renewed political and cultural relevance. The twelve chapters - featuring engaging case studies and written from a wide range of perspectives including film theory, social theory, ethics, new media, and experience design - invite students to think critically about documentary as a vibrant field, unrestricted in its imagination and quick in its response to new forms of filmmaking. Offering a methodical exploration of the expansive reach of documentary as a creative force in the media and society of the twenty-first century, *Contemporary Documentary* is an ideal collection for students of film, media, and communication who are studying documentary film.

## **Introduction to Film Studies**

Why Are Ethical Issues Central to Documentary Filmmaking? - How Do Documentaries Differ from Other Types of Film? - What Gives Documentary Films a Voice of Their Own? - What Are Documentaries About? - How Did Documentary Filmmaking Get Started? - What Types of Documentary Are There? - How Have documentaries Addressed Social and Political Issues? - How Can We Write Effectively about Documentary?

## **New Documentary**

New Nonfiction Film: Art, Poetics and Documentary Theory is the first book to offer a lengthy examination of the relationship between fiction and documentary from the perspective of art and poetics. The premise of the book is to propose a new category of nonfiction film that is distinguished from – as opposed to being conflated with – the documentary film in its multiple historical guises; a premise explored in case-studies of films by distinguished artists and filmmakers (Abbas Kiarostami, Ben Rivers, Chantal Akerman, Ben Russell Pat Collins and Gideon Koppel). The book builds a case for this new category of film, calling it the 'new nonfiction film,' and argues, in the process, that this kind of film works to dismantle the old distinctions between fiction and documentary film and therefore the axioms of Film and Cinema Studies as a discipline of study.

## **Engaging Cinema**

Waltzing with Bashir proposes a new paradigm for cinema trauma studies - the trauma of the perpetrator. Recognizing a current shift in interest from the trauma suffered by victims to that suffered by perpetrators, the book seeks to theorize this still under-studied field thus breaking the repression of this concept and phenomenon in psychoanalysis and in cinema literature. Taking as a point of departure the distinction between testimony given by the victim and confession made by the perpetrator, this pioneering work ventures to define and analyze perpetrator trauma in scholarly, representational, literary, and societal contexts. In contrast to the twentieth-century definition of the perpetrator based on modern wars and totalitarian regimes, Morag defines the perpetrator in the context of the twenty-first century's new wars and democratic regimes. The direct result of a drastic transformation in the very nature of war, made manifest by the lethal clash between soldier and civilian in a battlefield newly defined in bodily terms, the new trauma paradigm stages the trauma of the soldier turned perpetrator, thus offering a novel perspective on issues of responsibility and guilt. Such theoretical insights demonstrate that the epistemology of the post-witness era requires breaking deep-seated psychological and psychiatric, as well as cultural and political, repression. Driven by the emergence of a new wave of Israeli documentary cinema, Waltzing with Bashir analyzes the Israeli film and literature produced in the aftermath of the second Intifada. As Ari Folman's Waltz

with Bashir and other new wave films demonstrate, Israeli cinema, attached on one side to the legacy of the Holocaust and on the other to the Israeli Occupation, is a highly relevant case for probing the limits of both victim and perpetrator traumas, and for revisiting and recontextualizing the crucial moment in which the victim/perpetrator cultural symbiosis is dismantled.

## **Film Studies**

An updated edition – with completely new chapters – of the most accessible and compelling history of the cinema yet published, and complements Mark Cousins' fascinating 15-hour film documentary *The Story of Film: An Odyssey*. Filmmaker and author Mark Cousins shows how filmmakers are influenced both by the historical events of their times, and by each other. He demonstrates, for example, how Douglas Sirk's Hollywood melodramas of the 1950s influenced Rainer Werner Fassbinder's despairing visions of 1970s Germany; and how George Lucas' *Star Wars* epics grew out of Akira Kurosawa's *The Hidden Fortress*. *The Story of Film* is divided into three main epochs: Silent (1885–1928), Sound (1928–1990) and Digital (1990–Present). Films are discussed within chapters reflecting both the stylistic concerns of the film-makers and the political and social themes of the time. This edition includes new text that encompasses the further-reaching scope of world cinema today, and the huge leaps in technology that have changed cinema screens forever. Film is an international medium, so as well as covering the great American films and film-makers, *The Story of Film* explores cinema in Europe, Africa, Asia, Australasia and South America, and shows how cinematic ideas and techniques cross national boundaries. Avoiding jargon and obscure critical theory, the author constantly places himself in the role of the moviegoer watching a film, and asks: 'How does a scene or a story affect us, and why?' In so doing he gets to the heart of cinematic technique, explaining how film-makers use lighting, framing, focal length and editing to create their effects. Clearly written, and illustrated with over 400 stills, including numerous sequences explaining how scenes work, *The Story of Film* is essential reading for both film students and moviegoers alike.

## **Representing Reality**

Fifty theoretical essays by distinctively original and influential film critics and filmmakers are grouped in categories having to do with general considerations, structuralism-semiology, political factors, genre, feminism, auteur theory, and mise-en-scene

## **Cinema Studies: The Key Concepts**

*Cinema Wars* explores the intersection of film, politics, and US culture and society through a bold critical analysis of the

films, TV shows, and documentaries produced in the early 2000s Offers a thought-provoking depiction of Hollywood film as a contested terrain between conservative and liberal forces Films and documentaries discussed include: Black Hawk Down, The Dark Knight, Star Wars, Syriana, WALL-E, Fahrenheit 9/11 and other Michael Moore documentaries, amongst others Explores how some films in this era supported the Bush-Cheney regime, while others criticized the administration, openly or otherwise Investigates Hollywood's treatment of a range of hot topics, from terrorism and environmental crisis to the Iraq war and the culture wars of the 2000s Shows how Hollywood film in the 2000s brought to life a vibrant array of social protest and helped create cultural conditions to elect Barack Obama

## **Screening Difference**

Regarded as one of the founders of the postwar American independent cinema, Maya Deren was a poet, photographer, ethnographer and filmmaker. These essays examine Deren's writings, films, and legacy from a variety of perspectives.

## **Thinking in Images**

This volume offers introductions to the work of fifteen avant-garde American women filmmakers.

## **Cinema's Alchemist**

Critical Cinema: Beyond the Theory of Practice purges the obstructive line between the making of and the theorising on film, uniting theory and practice in order to move beyond the commercial confines of Hollywood. Opening with an introduction by Bill Nichols, one of the world's leading writers on nonfiction film, this volume features contributions by such prominent authors as Noel Burch, Laura Mulvey, Peter Wollen, Brian Winston and Patrick Fuery. Seminal filmmakers such as Peter Greenaway and Mike Figgis also contribute to the debate, making this book a critical text for students, academics, and independent filmmakers as well as for any reader interested in new perspectives on culture and film.

## **Looking at Movies**

The Environmental Documentary provides the first extensive coverage of the most important environmental films of the decade, including their approach to their topics and their impacts on public opinion and political debate. While documentaries with themes of environmental activism date back at least to Pare Lorenz's films of the 1930's, no previous decade has produced the number and quality of films that engage environmental issues from an activist viewpoint. The convergence of high profile issues like climate change, fossil fuel depletion, animal abuse, and corporate malfeasance has

combined with the miniaturization of high quality recording equipment and the expansion of documentary programming, to produce an unprecedented number of important and influential documentary productions. The text examines the processes of production and distribution that have produced this explosion in documentaries. The films range from a high-profile Hollywood production with theatrical distribution like *An Inconvenient Truth*, to shorter independently produced films like *The End of Suburbia* that have reached a small audience of activists through video distribution, interviews with many of the filmmakers, and word of mouth.

## **New Nonfiction Film**

*Blurred Boundaries* explores decisive moments when the traditional boundaries of fiction/nonfiction, truth and falsehood blur. Nichols argues that a history of social representation in film, television and video requires an understanding of the fate of both contemporary and older work. Traditionally, film history and cultural studies sought to place films in a historical context. Nichols proposes a new goal: to examine how specific works, old and new, promote or suppress a sense of historical consciousness. Examining work from Eisenstein's *Strike* to the Rodney King videotape, Nichols interrelates issues of formal structure, viewer response and historical consciousness. Simultaneously, *Blurred Boundaries* radically alters the interpretive frameworks offered by neo-formalism and psychoanalysis: Comprehension itself becomes a social act of transformative understanding rather than an abstract mental process while the use of psychoanalytic terms like desire, lack, or paranoia to make social points metaphorically yields to a vocabulary designed expressly for historical interpretation such as project, intentionality and the social imaginary. An important departure from prevailing trends in many fields, *Blurred Boundaries* offers new directions for the study of visual culture.

## **Maya Deren and the American Avant-Garde**

Looking at orientations in casting, make-up, sets, props, lighting, camera movements, music, and language, this book follows the genres, from animated cartoons to romantic movies. It tracks the stories to their origins and dissects their hidden messages.

## **The Environmental Documentary**

This is a comprehensive textbook for students of cinema. It provides a guide to the main concepts used to analyse the film industry and film texts, and also introduces some of the world's key national cinemas.

## **Women's Experimental Cinema**

Featuring nearly three thousand film stills, production shots, and other illustrations, an authoritative history of the cinema traces the development of the medium, its filmmakers and stars, and the evolution of national cinemas around the world

## **Contemporary Documentary**

Documentaries such as Zana Briski and Ross Kauffman's *Born into Brothels*, Michael Moore's *Fahrenheit 9/11*, Jeffrey Blitz's *Spellbound*, along with *March of the Penguins* and *An Inconvenient Truth* have achieved critical as well as popular success. Although nonfiction film may have captured imaginations, many viewers enter and leave theaters with a naive concept of "truth" and "reality"-for them, documentaries are information sources. But is truth or reality readily available, easily acquired, or undisputed? Or do documentaries convey illusions of truth and reality? What aesthetic means are used to build these illusions? A documentary's sounds and images are always the product of selection and choice, and often underscore points the filmmaker wishes to make. *Crafting Truth* illuminates the ways these films tell their stories; how they use the camera, editing, sound, and performance; what rhetorical devices they employ; and what the theoretical, practical, and ethical implications of these choices are. Complex documentary concepts are presented through easily accessible language, images, and a discussion of a wide range of films and videos to encourage new ways of thinking about and seeing nonfiction film.

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