German Culture Through Film

German Culture Through FilmFostering Culture Through FilmGerman Culture through FilmFrancophone Cultures Through FilmExploring Culture and Gender Through FilmA Curriculum for Teaching American Culture Through FilmAmerican Cinema/American CulturePopular Film Culture in Fascist ItalyPERSONAL COPY: German Culture Through FilmCollected PapersFostering Culture Through FilmAmerican Indian Culture and Research JournalThe Communication of Culture Through FilmWorld on FilmExploring Culture and Gender Through FilmStudiesStudies from the Rockefeller Institute for Medical ResearchEducational Film MagazineStudies from the Rockefeller Institute for Medical ResearchStudies from the Rockefeller Institute for Medical Research Robert C. Reimer Elda Buonanno Foley Robert C. Reimer Nabil Boudraa Christian S. Hammons Masako Terahara John Belton James Hay Robert C. Reimer Lister Institute of Preventive Medicine Patrizia Comello Perry Sharon Ruhly Martha Nochimson Christian Hammons Rockefeller University Rockefeller Institute for Medical Research Rockefeller University

german culture through film an introduction to german cinema is an english language text that serves equally well in courses on modern german film in courses on general film studies in courses that incorporate film as a way to study culture and as an engaging resource for scholars students and devotees of cinema and film history in its second edition german culture through film expands on the first edition

providing additional chapters with context for understanding the era in which the featured films were produced thirty three notable german films are arranged in seven chronological chapters spanning key moments in german film history from the silent era to the present each chapter begins with an introduction that focuses on the history and culture surrounding films of the relevant period sections within chapters are each devoted to one particular film providing film credits a summary of the story background information an evaluation questions and activities to encourage diverse interpretations a list of related films and bibliographical information on the films discussed

the perceived lack of understanding of cultural diversity in the american learning community has led instructors to challenge assumptions and stereotypes while addressing misconceptions teachers of foreign languages and cultural studies in particular feel the need to redesign curricula and lesson plans to better serve the learning community of the twenty first century the common starting point resides in the paradox that exists in today s connected world while global access to information makes learners aware of the infinite variety of cultural diversity it does not however make them critical thinkers for this reason there is opportunity to reshape critical thinking within a more global perspective while enhancing the tools to identify interpret and compare the different cultural models that learners encounter the book demonstrates the theories and practical applications by which instructors use contemporary film to provide insightful readings on diverse local communities communities that form the basis of global culture this collection of essays will serve as a pedagogical tool and resource offering methods and examples of a communicative approach to analyze and integrate cultural diversities similarities and problems in the second language curricula methods that expose students to different cultural models while scaffolding their critical approach to multiple layers of common and specific values this work will encourage a dialogue and long lasting conversation on methodologies and teaching strategies rethought reapplied and remolded to the new learning environments

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an engaging content based book that uses fifteen easily accessible feature films from all regions of the francophone world helping classrooms incorporate francophone cinema and culture into advanced french language or francophone studies courses

this book introduces the reader to basic issues related to the phenomenon of american cinema it looks at american film history from the 1890s through the spring of 2020 but it does not always explore this history in a purely chronological way in fact it is not strictly speaking a history rather it is a cultural history which focuses more on topics and issues than on what happened when it begins with a profile of classical hollywood cinema as a unique economic industrial aesthetic and cultural institution it considers the experience of moviegoing the nature of hollywood storytelling and the roles played by the studio system the star system and film genres in the creation of a body of work that functions not only as entertainment but as a portrait of the relationship between an american national identity and an industrialized mass culture that has slowly evolved over the past century this book assumes that the reader has little or no formal training in film history theory or aesthetics it presents fairly basic concepts in such a way as to encourage discussion not so much of individual films but of films in general for this reason the book concentrates on large groupings of films on genres topics and periods of film history this textbook differs from the more traditional histories of the cinema for certain specific and important reasons over the past fifty years the field of film study has undergone a tremendous transformation this change has been spearheaded by the work of a new generation of scholars who challenge the traditional way in which film history has been written and taught introduction to film courses that fifty years ago taught film as art drew heavily upon the approaches of new criticism contemporary film courses now teach film not only as art but also as film and they attempt to situate film as an art form within a larger industrial economic social and cultural context they rely heavily on cultural studies new historicism psychoanalysis and other contemporary critical disciplines film history texts have changed over the years as well in the past histories consisted of simple chronological accounts of who did what and what happened when and of the stories of great men sic and their achievements and of straightforward accounts of the influence of technology and economics on the course of a history that unfolds in a linear fashion up to the present more recently film scholars have begun to rewrite these traditional histories creating what thomas elsaesser refers to as the new film history at its best this history is driven by a sophisticated theoretically informed revisionism it simply refuses to accept the easy answers to basic historical questions that had been offered up by past historians with the initial publication of american cinema american culture in 1994 the methods and discoveries of the new film history were applied to an introductory level text surveying the history of the american cinema

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this uniquely engaging and lively textbook provides a comprehensive introduction to international film from the golden age of european cinema to the contemporary blockbusters of india and asia and the post world war ii emergence of global film culture offers an overview of film culture in european countries such as france sweden and spain as well as africa hong kong china and india in a clear and conversational style to engage the student reader provides a detailed exploration of the impact of globalization on international cinema includes a comprehensive companion website wiley com go worldonfilm with an expansive gallery of film stills also found in the text plus access to sample syllabi for faculty and a detailed faq addresses the differences in visual and narrative strategies between hollywood influenced movies and international cinema highlights key words within the text and provides a comprehensive glossary of critical vocabulary for film studies each chapter includes in depth case studies of individual films and directors cultural and historical context selected filmographies and ideas for projects essays and further research

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