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Studies
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This comprehensive,
accessible
guidebook traces the

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ways in which
human beings have
used narrative to
make sense of time,
space and identity
over the centuries.
Particular attention
is given to: * early
narrative, from
Hellenic and
Hebraic * the rise of
the novel * realist

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representation *

imperialism and

narrative *

modernism and

cinema *

postmodern

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narrative and new

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strong emphasis on

clarity and a range

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Sustainable
Development Goals,
a global range of
case studies and
explores the
complex social
dynamics of Earth
system changes that
affect our critical
life supports. The
second edition also
proposes a new,

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film for discussion. Questions of genre and the contexts and meanings of film are considered. Women's Studies: The Basics is an accessible introduction into the ever expanding and increasingly relevant field of

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intersectionality:
women, race, class
and gender women,
sexuality and the
body global
perspectives on the
study of women the
relationship
between women's
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firm foundation for all those new to the subject, this book is valuable reading for undergraduates and postgraduates majoring in women's studies and gender studies, and all those in related disciplines seeking a helpful

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developments in
the field of
cinema studies
whilst retaining
the historical
coverage and
depth of the
original.**

Ed Sikov builds a

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curriculum for
the appreciation
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and mind in the
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description of
mise-en-scene
helps readers
grasp the
significance of
montage, which
in turn reveals**

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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**

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narrative. Film

Studies works

with any

screening list and

can be used

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explanations of

core critical

concepts,

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actor with
specific
approaches for
making the
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edition is
thoroughly**

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updated. The
book contains
numerous scenes
and exercises,
including sample
scenes from
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illustrate how the
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training and
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performances.
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which the actor**

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things be in the
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the ideal

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anyone wanting to
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the same thing,
though historians
often creatively
manipulate
material in
imposing plot
structures,
selecting starting
and ending points,
and fashioning
compelling literary
characters from**

**historical figures.
In Docu-Fictions of
War, Tatiana
Prorokova argues
that the opposite
is also true—war
fiction offers a
kind of history that
both documents
its subjects and
provides a
snapshot of the
cultural**

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the United States'
most recent
military
involvements. She
covers a largely
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cinematic and
literary texts about
the First Gulf War,
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the Afghanistan
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War to open a fresh analysis of cultural texts on war. Prorokova contends that these texts are not pure fiction, but “d ocu- fictions”—works of imagination that can document their subjects while disclosing

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political, and
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culture during the
last three decades.
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these
representational
narratives have
highlighted a
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American
involvement in
each war, whether
the stated goals
were to free the
oppressed from
tyranny, stop
genocide, or rid
the world of
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book explores the
gap between**

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allegedly
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that is both true
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between cinema**

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progressively from
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'interior'
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authors retrace the
most important
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spectator to be
an active reader
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factors in
filmmaking,
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are structured
and function *
how to
understand
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finance * what
affects how
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between theory and
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contains many
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those taking related
subjects such as
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design, visual
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communications,
semiotics, and
cultural studies.

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reroutes film studies
from its Euro-
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canon in order to
introduce students
to a medium that
has always been
global but has
become differently
and insistently so in
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encourages readers
to think about film
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contrast, it engages
with other vital
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for interpreting films
and making
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an introductory
chapter that sets out
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these words, on
September 30, 1952,
the heavy red
curtains in New

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York's Broadway
Theatre opened on a
panoramic
Technicolor image
of the Rockaways
Playland Atom-
Smasher Roller
Coaster--and
moviegoers were
abruptly plunged
into a new and
revolutionary

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experience. The
cinematic
transformation
heralded by this
giddy ride was,
however, neither as
sudden nor as
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Cinema leads us
through the twists
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shows how
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and other widescreen
processes marked
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to redefine those
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upon which to
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image of Hepburn
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Hollywood
fantasy edges
into collective
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a lesbian
narrative.

Investigating

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what allows
viewers to
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