

# The Text Uses The Films Sex Lies And Videotape

**Broken Narratives** 2014-08-07 This book offers an account of the difficulties of (re-)writing European and East Asian history after the end of the Cold War. Despite the search for a new master narrative, polyphony and dissonances are produced: the year 1989 has generated broken narratives.

**New Transnationalisms in Contemporary Latin American Cinemas** Dolores Tierney 2018-01-23 Through a textual analysis of six filmmakers (Alejandro González Iñárritu, Alfonso Cuarón, Guillermo del Toro, Fernando Meirelles, Walter Salles and Juan José Campanella), this book brings a new perspective to the films of Latin America's transnational auteurs.

**sex, lies and videotape** Steven Soderbergh 2011-06-02 Like Michael Powell's Peeping Tom, Steven Soderbergh's sex, lies and videotape presents us with a protagonist who can only connect with others through the lens of a camera. Graham is an enigmatic young man who returns to Baton Rouge from a long road trip, mildly irritating his old lawyer friend John and wholly intriguing John's housebound wife Ann. John is conducting a sneaky and entirely sexual affair with Ann's sister Cynthia. For her part, Ann has lost interest in sex, yet Graham's obscurely charming eccentricity stirs something inside her - until she learns that he is functionally impotent and can manage arousal only with the help of a video camera and an agreeably loose-lipped female. Nevertheless, it's the dragging into the open of Graham's dirty little secret that causes all of these characters to confront their own veiled deceits and hypocrisies. sex, lies and videotape won the Palme d'Or at the 1989 Cannes Film Festival, affirming the arrival of a distinctive new talent and signalling the start of a movement among young independent American film-makers

opposed to the values and formats of the Hollywood system. Soderbergh's script is an unerringly elegant, witty and literate study of contemporary perversity.

Brokeback Mountain Gary Needham 2010-03-31 This text examines 'Brokeback Mountain' in relation to the genres of the western and melodrama.

*Literary into Cultural Studies* Antony Easthope 2003-09-02 First published in 1991. Routledge is an imprint of Taylor & Francis, an informa company.

Technoscience in Contemporary Film Aylish Wood 2002 This analysis of images of science and technology from popular films of the 1980s and 1990s argues that films as diverse as the science fiction film Jurassic Park contribute to popular understandings of science and technology.

*Marketing to Moviegoers* Robert Marich 2005-04-18 "Marketing to Moviegoers" is the essential guide to film marketing. Although there are many resources available about how to make a film, there are few about how to get your film seen once it's made and none that reveal the closely-guarded marketing secrets of the major motion picture studios. The author goes right to the source and provides data, quotes, and insights from high profile industry professionals and information on market research that the major studios don't want the moviegoing public to know. This book will be indispensable for film marketing executives, consumer product marketers, students, and people new to the filmmaking field. It provides practical data, such as templates for advertising campaigns of different sizes, solutions, and an insight into the complicated movie marketing process. Armed with the strategies that Hollywood professionals would prefer not to share, film professionals and marketing professionals alike will have a leg up in this complicated business.

Lost in Translation Geoff King 2010-03-31 Elusive, subtle and atmospheric, *Lost in Translation* was one of the indie hits of 2004, earning widespread critical praise, awards and success at the box

office. But what was the basis of its appeal and how exactly is the film marked as a distinctly independent work? This book, by a leading authority on contemporary American indie cinema, provides an in-depth analysis of the balance of more and less mainstream qualities offered by the film at all levels, from industrial factors such as funding, marketing and release strategy to formal qualities such as its low-key narrative structure and the impressionistic use of imagery and music. Other issues examined in detail include the role of stardom, particularly the role of Bill Murray, the distinctive 'auteur' contribution made by writer-director Sofia Coppola and the film's ambiguous relationship with the romantic comedy genre. Textual and industrial analysis is also supplemented by consideration of online responses to the film that offer insights into the various ways in which it was either appreciated or rejected by viewers.

**Key Features\*** A unique attempt to pin down the precise nature of the film and its appeal to viewers\* A major contribution to our understanding of the contemporary American indie film landscape\* Written by a leading authority on American indie film

**Almost Shakespeare** James R. Keller 2014-11-04 In the past two decades, Othello has tried out for the basketball team, Macbeth has taken over a fast food joint and King Lear has moved to an Iowa farm--Shakespeare is everywhere in popular culture. This collection of essays addresses the use of Shakespearean narratives, themes, imagery and characterizations in non-Shakespearian cinema. The essays explore how Shakespeare and his work are manipulated within the popular media and explore topics such as racism, jealousy, misogyny and nationality. The submissions concentrate on film and television programs that are adaptations of Shakespearean plays, including My Own Private Idaho, CSI-Miami, A Thousand Acres, Prospero's Books, O, 10 Things I Hate About You, Withnail and I, Get Over It, and The West Wing. Each chapter includes notes and a list of works cited. A full bibliography completes the work; it is divided into

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bibliographies and filmographies, general studies and essays, derivatives based on a single play, derivatives based on several, and derivatives based on Shakespeare as a character. Instructors considering this book for use in a course may request an examination copy [here](#).

**MLA International Bibliography of Books and Articles on the Modern Languages and Literatures** Modern Language Association of America 2002 Vols. for 1969- include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969-

Movies and Mental Illness Danny Wedding 2023-11-06 The popular, critically acclaimed text on psychopathology in movies – now including the latest movies and more Explores films according to the diagnostic criteria of DSM-5 and ICD-11 Provides psychological ratings of nearly 1,500 films Includes downloadable teaching materials Films can be a powerful aid to learning about mental illness and psychopathology – for practitioners and students in fields as diverse as psychology, psychiatry, social work, medicine, nursing, counseling, literature, or media studies, and for anyone interested in mental health. Watching films relevant to mental health can actually help you become a more productive therapist and a more astute diagnostician. *Movies and Mental Illness*, written by an eminent clinical psychologist (who is also a movie aficionado), has established a reputation as a uniquely enjoyable and highly memorable text for learning about psychopathology. This new edition has been completely revised to explore current issues, such as children's screentime and celebrities with mental illness, and to include the numerous films that have been released since the last edition. The core clinical chapters raise provocative questions about differential diagnosis (according to the DSM-5 and ICD-11) for the primary characters portrayed in the films. Included are also a full index of films; sample course syllabus; ratings of close to 1,500 films; fascinating appendices, such as

"Top 50 Heroes and Villains," psychotherapists in movies, and misconceptions about mental illness in movies. Accompanying the new edition are downloadable resources for teachers that include critical questions and topics for discussion, as well as fabricated case histories based on movie characters with Mini-Mental State Examinations that help explain, teach, and encourage discussion about important mental health disorders. In addition, the author plans a regular series of online "Spotlights" articles that will critically examine the psychological content of new movies as they are released.

*Film Sequels* Carolyn Jess-Cooke 2009-02-02 The film sequel has been maligned in popular culture as a vampirish corporative exercise in profit-making and narrative regurgitation. Drawing upon a wide range of examples from early cinema to the twenty-first century, this volume reveals the increasing popularity of, and experimentation with, film sequels as a central dynamic of Hollywood cinema. Now creeping into world cinemas and independent film festivals, the sequel is persistently employed as a vehicle for cross-cultural dialogue and as a structure by which memories and cultural narratives can be circulated across geographical and historical locations. This book aims to account for some of the major critical contexts within which sequelisation operates by exploring sequel production beyond box office figures. Its account ranges from sequels in recent mainstream cinema, art-house and 'indie' sequels, non-Hollywood sequels, the effects of the domestic market on sequelisation, and the impact of the video game industry on Hollywood.

*Spanish Prisoner* Yannis Tzioumakis 2009-04-24 Despite more than a passing nod to such crowdpleasing classics as Hitchcock's *North by Northwest*, playwright-turned-independent filmmaker David Mamet's *The Spanish Prisoner* is a particularly idiosyncratic film that betrays its origin outside the Hollywood mainstream. Featuring a convoluted narrative, an excessive, often anti-classical, visual style, and belonging to the generic category

of the 'con game film' which often challenges the spectator's cognitive skills, *The Spanish Prisoner* is a film that bridges genre filmmaking with personal visual style, independent film production with niche distribution, and mainstream subject matter with unconventional filmic techniques. This book discusses *The Spanish Prisoner* as an example of contemporary American independent cinema while also using the film as a vehicle to explore several key ideas in film studies, especially in terms of aesthetics, narrative, style, spectatorship, genre and industry.

***Memento*** Claire Molloy 2010-02-28 The book introduces *Memento* as an important independent film and uses it to explore relationships between 'indie,' arthouse and commercial mainstream cinema, independent film marketing practices and online fan communities. The book also locates *Memento* within debates around key film studies concepts such as genre, narrative and reception.

***Far from Heaven*** Glyn Davis 2011-01-31 This book is a study of *Far from Heaven*, a commercially successful film that nevertheless sits rather ambiguously on the boundary between independent and mainstream cinema, operating as an alternative to 'blockbuster' fare.

***Movies of the '90s*** Riley Webster 2023-10-24 The 1990s was an amazing decade for movies, witnessing the release of dozens of incredible films, including *The Matrix*, *The Shawshank Redemption*, *Pulp Fiction*, *Goodfellas*, *Fargo*, *Jurassic Park*, and so many more. Despite this embarrassment of riches, author Riley Webster believes this decade has never received as much praise or as many kudos as it deserves—until now. Whether you're a serious cinephile, a casual viewer, or merely seeking a heavy dose of 1990s nostalgia, this is the book for you.

***Wide Angle*** 1993 "A quarterly journal of film history, theory, criticism, and practice" (varies slightly).

***The Television Studies Reader*** Professor of Ophthalmology and Pharmacology and Chairman of the Department of Ophthalmology

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Robert C Allen, M D 2004 The Television Studies Reader brings together key writings in the expanding field of television studies, providing an overview of the discipline and addressing issues of industry, genre, audiences, production and ownership, and representation. The Reader charts the ways in which television and television studies are being redefined by new and 'alternative' ways of producing, broadcasting and watching TV, such as cable, satellite and digital broadcasting, home video, internet broadcasting, and interactive TV, as well as exploring the recent boom in genres such as reality TV and docusoaps. It brings together articles from leading international scholars to provide perspectives on television programmes and practices from around the world, acknowledging both television's status as a global medium and the many and varied local contexts of its production and reception. Articles are grouped in seven themed sections, each with an introduction by the editors: Institutions of Television Spaces of Television Modes of Television Making Television Social Representation on Television Watching Television Transforming Television

*Steven Soderbergh* Anthony Kaufman 2015-05-01 The long and prolific career of Steven Soderbergh (b. 1963) defies easy categorization. From his breakout beginnings in 1989 with sex, lies, and videotape to 2013, when he retired from big-screen movie-making to focus on other pursuits including television, the director's output resembles nothing less than an elaborate experiment. Soderbergh's Hollywood vehicles such as the Ocean's Eleven movies, Contagion and Magic Mike appear just as risky and outside-the-box as low-budget exercises such as Schizopolis, Bubble, and The Girlfriend Experience. This updated edition details key career moments: his creative crisis surrounding his fourth film, The Underneath; his rejuvenation with the ultra-low-budget free-style Schizopolis; the mainstream achievements Erin Brockovich, Traffic, and the Ocean's Eleven films; and his continuing dedication to pushing his craft forward with films as

diverse as conspiracy thrillers, sexy dramas, and biopics on Che Guevara and Liberace. Spanning twenty-five years, these conversations reveal Soderbergh to be as self-effacing and lighthearted in his later more established years as he was when just beginning to make movies. He comes across as a man undaunted by the glitz and power of Hollywood, remaining, above all, a truly independent filmmaker unafraid to get his hands dirty and pick up the camera himself.

**Screening Generation X** Christina Lee 2016-04-01 Screening Generation X: The Politics and Popular Memory of Youth in Contemporary Cinema examines popular representations of Generation X in American and British film. In arguing that the various constructions of youth are marked by major cultural shifts and societal inequalities, it analyzes the iconic 'Gen X' figures ranging from the slacker, the teenage time traveller, and third wave feminists, to the oeuvre of Molly Ringwald and Richard Linklater. This book explores the important cultural work performed by films that mediate the experiences of Generation X and critiques the ongoing marginalization of the youth who struggle to find their identity and a voice in increasingly unstable times. Specific analyses of such films as Pump Up the Volume, The Breakfast Club, Heathers, Donnie Darko and Waking Life are used to illustrate the research.

*Spike, Mike, Slackers & Dykes* John Pierson 2014-04-15 The legendary figure who launched the careers of Spike Lee, Michael Moore, and Richard Linklater offers a no-holds-barred look at the deals and details that propel an indie film from a dream to distribution.

**Images of Postmodern Society** Norman K Denzin 1991-09-26 By using a series of studies of contemporary mainstream Hollywood movies - Blue Velvet, Wall Street, Crimes and Misdemeanors, When Harry Met Sally, sex lies and videotape, Do the Right Thing - Norman K Denzin explores the tension between ideas of the postmodern, and traditional ways of analyzing



society. The discussion moves between two forms of text: social theory and cinematic representations of contemporary life. Denzin analyzes the ideas of society embedded in poststructuralism, postmodernism, feminism, cultural studies and Marxism through the ideas of key theorists (Mills, Baudrillard, Barthes, Habermas, Jameson, Bourdieu, Derrida and others). He relates these ideas to the problematic of the postmodern self as e

Science, Technology And Culture Bell, David 2005-11-01 This book introduces students to cultural studies of science and technology. It equips students with an understanding of science and technology as aspects of culture, and an appreciation of the importance of thinking about science and technology from a cultural studies perspective. Individual chapters focus on topics including popular representations of science and scientists, the place of science and technology in everyday life, and the contests over amateur, fringe and pseudo-science. Each chapter includes case studies ranging from the MMR vaccine to UFOs, and from nuclear war to microwave ovens. For students in cultural studies, media studies, sociology and science and technology studies.

*The Philosophy of Steven Soderbergh* R. Barton Palmer 2011 At the age of twenty-six, Steven Soderbergh launched his career in the film industry with astonishing success. His film *sex, lies, and videotape* (1989), which he wrote in only eight days, won the prestigious Palm d'Or at the Cannes Film Festival, a bittersweet blessing that shaped high expectations for the young director. The film, also nominated for an Academy Award, is regarded by most film experts as a turning point in the history of American independent cinema. *The Philosophy of Steven Soderbergh* examines Soderbergh's full body of work, from films that brought him commercial success such as *Erin Brockovich* (2000), to more controversial films such as *The Limey* (1999), which put his name among the ranks of such celebrated filmmakers as the Coen brothers, David Lynch, and Orson Welles. Editors R. Barton Palmer and Steven M. Sanders introduce readers to the

imaginative storylines, philosophically salient themes, and inventive approaches to filmmaking that distinguish Soderbergh's work. Expert scholars analyze Soderbergh's films individually, exploring topics such as the nature of reality in *Solaris* (2002); the heritage of Enlightenment thought in *Schizopolis* (1996); guilt, punishment, and redemption in *The Limey* (1999); altruism in *Erin Brockovich* (2000); truth, knowledge, and ethics in *sex, lies, and videotape* (1989); politics as reality and fiction in *K Street* (2004); and Kantian ethics, performance, and agency in *Traffic* (2000) and the *Ocean's* trilogy (2001-2007). Like the Coens and David Lynch, Soderbergh places emphasis on character over narrative, self-conscious stylistic display and visual exuberance, and a deep, often disturbing engagement with the problematic aspects of the human condition. His films take on a variety of cinematic forms, often by joining the traditions of film noir and crime cinema with European styles and themes. By consistently challenging the viewer to question the foundations of knowledge, understanding, and reality, Soderbergh's films have played a significant role in the advancement of American art cinema. R. Barton Palmer is Calhoun Lemon Professor of Literature at Clemson University and the author or editor of many books. Steven M. Sanders, professor emeritus of philosophy at Bridgewater State University

**The Meaning of Culture** Kenneth Allan 1998-08-20 Building upon the insights of postmodernism, this book argues for an approach to studying culture that has as its basis the social construction of meaning and reality and emphasizes micro-level processes and emotion. In general, postmodernism privileges the structure of culture and posits that due to identifiable social dynamics, the structure of culture has become fragmented and has left the experience of cultural reality by human actors pluralistic, uncertain, and emotionally flat. This emphasis on structure has been emulated by many of the major contemporary theoretical approaches to culture. This work critiques the

structural approach found in postmodernism and current cultural theories that neglects agency, affect-meaning, and the micro-level processes of meaning and reality construction. On the other hand, postmodernism has brought attention to a diverse array of social processes that are at work in late-capitalistic countries. Thus, in the final chapter of the book, the proposed micro-level, affective theory is situated within the macro-level processes of postmodernity. The postmodern critique is grounded and advanced by theoretically linking macro-postmodernism with micro-reality. This book will be of interest to students and faculty in sociology and cultural studies.

*Translation: A Guide to the Practice of Crafting Target Texts*

Stella Cragie 2019-11-18 This practical guide by two experienced translators and translation tutors explores aspects of time, context and culture in a range of translated literary texts, including novels, memoirs, poems and plays. Reflective analytical sections are complemented by a variety of practical tasks that reflect the book's craft-based approach. Providing a dual focus on both analysis and creativity, this volume helps readers to develop two different skill sets required for translation: deconstruction and reconstruction. To learn how to analyse or deconstruct a source text (ST), the tasks include translating and editing, comparison and analysis of source language (SL) texts and translations, and critiquing or improving target language (TL) texts produced by translators from different times. A range of creative writing challenges reveal the secrets writers use to hook their readers. Whatever language readers translate into, these insights will help them to find their own writer's voice, making them better equipped to recreate another author's voice, whatever the time or cultural context. This is the essential guide to improving target texts for all translators and students of translation.

**Constructing Postmodernism** Brian McHale 2012-11-12 Brian McHale provides a series of readings of a wide range of

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postmodernist fiction, from Eco's Foucault's Pendulum to the works of cyberpunk science-fiction, relating the works to aspects of postmodern popular culture.

**Video Art Historicized** Malin Hedlin Hayden 2016-03-03 Video art emerged as an art form that from the 1960s and onwards challenged the concept of art - hence, art historical practices. From the perspective of artists, critics, and scholars engaged with this new medium, art was seen as too limiting a notion. Important issues were to re-think art as a means for critical investigations and a demand for visual reconsiderations. Likewise, art history was argued to be in crisis and in need of adapting its theories and methods in order to produce interpretations and thereby establish historical sense for moving images as fine art. Yet, as this book argues, video art history has evolved into a discourse clinging to traditional concepts, ideologies, and narrative structures - manifested in an increasing body of texts. *Video Art Historicized* provides a novel, insightful and also challenging re-interpretation of this field by examining the discourse and its own premises. It takes a firm conceptual approach to the material, examining the conceptual, theoretical, and methodological implications that are simultaneously contested by both artists and authors, yet intertwined in both the legitimizing and the historicizing processes of video as art. By engaging art history's most debated concepts (canon, art, and history) this study provides an in-depth investigation of the mechanisms of the historiography of video art. Scrutinizing various narratives on video art, the book emphasizes the profound and widespread hesitations towards, but also the efforts to negotiate, traditional concepts and practices. By focusing on the politics of this discourse, theoretical issues of gender, nationality, and particular themes in video art, Malin Hedlin Hayden contests the presumptions that inform video art and its history.

**Screening American Independent Film** Justin Wyatt  
2023-05-31 This indispensable collection offers 51 chapters, each

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focused on a distinct American independent film. Screening American Independent Film presents these films chronologically, addressing works from across more than a century (1915–2020), emphasizing the breadth and long duration of American independent cinema. The collection includes canonical examples as well as films that push against and expand the definitions of "independence." The titles run from micro-budget films through marketing-friendly Indiewood projects, from auteur-driven films and festival darlings to B-movies, genre pics, and exploitation films. The chapters also introduce students to different approaches within film studies including historical and contextual framing, industrial and institutional analysis, politics and ideology, genre and authorship, representation, film analysis, exhibition and reception, and technology. Written by leading international scholars and emerging talents in film studies, this volume is the first of its kind. Paying particular attention to issues of diversity and inclusion for both the participating scholars and the content and themes within the selected films, Screening American Independent Film is an essential resource for anyone teaching or studying American cinema.

*Intimate Lies and the Law* Jill Elaine Hasday 2019 This is the first book that systematically examines deception in sexual, marital, and familial relationships and uncovers the hidden body of law that shields intimate deceivers from legal consequences. It argues that entering an intimate relationship-or being duped into one-should not mean losing the law's protection from deceit.

**Intimate Accounts of Education Policy Research** Camilla Addey 2021-09-30 What do we actually do when we research education policy and governance? Why do we tame the messy hinterland of research into smooth accounts and what do we lose in the process? In this volume, distinguished scholars in education policy and governance research discuss how the practice of methods is messy, subjective, and provisional. They approach methodology as riddled with tensions, doubts, troubles,

and mundane decisions. Scholarship in this book shifts from recording the methodological hinterland to putting it to productive use as resources for thinking about the researched world and about research itself. This methodological openness helps to examine how research reproduces scholars' metaphysics, how research is a deeply embodied process encompassing all senses, how scholars' concerns interfere in the worlds they study, but also how these equally interfere with researchers. By challenging smooth methodological accounts which conceal the complex and provisional nature of research, this book offers new approaches in education policy and governance research that are more generative, insightful, and sincere. Offering new ways of thinking about research methodologies, the book will be of great interest to researchers, academics, and post-graduate students in the fields of education research and education theory, as well as social scientists interested in research methodologies more broadly.

*Interpretive Ethnography* Norman K. Denzin 1997 Norman K Denzin ponders the prospects, problems and forms of ethnographic interpretive writing in the twenty-first century. He argues that postmodern ethnography is the moral discourse of the contemporary world, and that ethnographers can and should explore new types of experimental texts to form a new ethics of inquiry.

*Masculine Jealousy and Contemporary Cinema* Nicholas D Wolfson 2007-09-12 This study provides new insights into the link between masculinity and jealousy through a study of representations of male jealousy in modern Hollywood cinema. It argues, through examples of films and their reception in the press, that male jealousy has played a key role in the psychocultural shaping of Western masculinities and male fantasy.

*Chinese Shock of the Anthropocene* Kwai-Cheung Lo 2019-05-07 This book examines China's role and its cultural productions in

the process of environmental destruction and transformation, focusing on how various cultural media play a significant role in shaping and reproducing Chinese subject formation in relation to changing ecological conditions. It argues that China under the leadership of Xi Jinping vowed in 2017 to play a leading role in preserving the planet for the future, but many of its actions such as its “Belt and Road” initiative have aroused apprehension rather than inspired confidence. Against this backdrop of environmental concern, this volume brings together a cutting-edge critical analysis of Chinese literature, music and cinema, offering a transdisciplinary and comprehensive vision of Chinese arts and literature under the current conditions of the Anthropocene. This volume sets a high scholarly standard in the field, and constitutes a valuable reference for scholars and students of Chinese cultural studies, Chinese studies and Anthropocene studies.

**American Independent Cinema** Geoff King 2013 Edited and written by leading authors in the field, this book offers an examination of American independent cinema through four sections that range in focus from broad definitions to close focus on particular manifestations of independence.

**Men in Women's Worlds** Laura Coffey-Glover 2018-12-13 This book presents an analysis of masculinity construction in a large corpus of women’s magazines, adopting a feminist Critical Stylistic approach to reveal how men are talked about and ‘sold’ to women as part of a successful performance of hegemonic femininity. This novel approach identifies women’s magazines as sites of ‘lad culture’ that perpetuate ideologies more commonly associated with the ‘laddism’ of male-targeted media. It examines how stereotypical images of men as naturally aggressive and obsessed with sex are promoted, as well as considering some of the ways in which women’s magazines contribute to the social construction of normative understandings of gender and sexuality more broadly. This engaging work will offer fresh insights to students and scholars of (Critical) Discourse Analysis,

Sociolinguistics, Corpus Linguistics, Stylistics, and Gender and Communication Studies.

The Cinema of Steven Soderbergh Andrew deWaard 2013-05-07

The industry's only director-cinematographer-screenwriter-producer-actor-editor, Steven Soderbergh is contemporary Hollywood's most innovative and prolific filmmaker. A Palme d'or and Academy Award-winner, Soderbergh has directed nearly thirty films, including political provocations, digital experiments, esoteric documentaries, global blockbusters, and a series of atypical genre films. This volume considers its slippery subject from several perspectives, analyzing Soderbergh as an expressive auteur of art cinema and genre fare, as a politically-motivated guerrilla filmmaker, and as a Hollywood insider. Combining a detective's approach to investigating the truth with a criminal's alternative value system, Soderbergh's films tackle social justice in a corporate world, embodying dozens of cinematic trends and forms advanced in the past twenty-five years. His career demonstrates the richness of contemporary American cinema, and this study gives his complex oeuvre the in-depth analysis it deserves.

*Indie* Michael Z. Newman 2011 By locating the American indie in the historical context of the Sundance-Miramax era, the author considers indie cinema as an alternative American film culture.

*Resolutions* Michael Renov 1996 *Resolutions* provides, by far, the best, boldest, and most thorough account to date of video art and activism, practice, and theory. The long-awaited follow-up to a project conducted by Los Angeles Contemporary Exhibitions (LACE), this volume presents original articles by many of the most interesting video artists, filmmakers, and critical theorists writing today. Their subjects, from video pedagogy to emerging technologies, are many and varied and together constitute a clear and complete picture of the state of the medium. Constructed like an inquiry into newly forming video practice, the collection at once interweaves and questions a series of relationships among



politics, popular culture, artistic intervention, and social practices. The often provocative essays, on topics ranging from video porn to Geraldo Rivera to lesbian representation to the politics of video memory, contribute significantly to a much needed reconceptualization of the electronic medium.

**Negotiating Critical Literacies in Classrooms** Barbara Comber 2001-06 *Negotiating Critical Literacies in Classrooms* brings together accounts of educators who have sought to make a difference in the lives of their students through literacy education--from university classrooms in the United States, England, and South Africa, to policy and curriculum development in Singapore and Australia. Each chapter represents the results of extended research on classroom practice. The authors in this collection write as teachers. The literacy classrooms they explore range from the early years of schooling, to primary and secondary education, through to community and university sites. Although the volume is organized around different levels of education, clearly overlapping themes emerge across the chapters, including identity formation and textual practices, politicizing curriculum and textbook production, and changing the power relations in classroom talk around text. An overarching theme of this collection is the belief that there is no one generic, universal critical literacy--in theory or in practice. Rather, the authors reveal how a range of theories can serve as productive starting points for educators working on social justice agendas through the literacy curriculum, and, equally important, how particular critical literacy theories or pedagogies must be worked out in specific locations. In each of these accounts, educators explain how they have taken a body of theory and worked with and on it in classrooms. Their rich portrayals and narratives of classroom realities illustrate the unanticipated effects of pedagogies that emerge in specific contexts. Experiences from the classrooms have led them to revise theories that are central to critical literacy, including constructs such as "empowerment,"

"resistance," and "multiple readings." This collection documents what occurs when educators confront the difficult ethical and political issues that evolve in particular classroom situations. *Negotiating Critical Literacies in Classrooms* is appropriate as a text for courses in language and literacy education, and will be of broad interest to educational researchers, practitioners, and theorists. The practical classroom focus makes this book accessible and of interest to a wide range of teachers and an excellent resource for professional development. The international scope will appeal to a global educational readership.

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needs is crucial. This article delves into the art of finding the perfect eBook and explores the platforms and strategies to ensure an enriching reading experience.

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