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Movies' is designed to help students analyse movies with precision and technical

sophistication. Its focus is on formalism -

how the forms of the film create meaning. It

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personalities for students.

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Louis D. Giannetti is a Professor Emeritus of English and Film at Case Western Reserve University in Cleveland. He has taught courses in film, literature, writing, drama, and humanities. He has published many articles, both popular and scholarly, on political subjects, literature, and drama.

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Louis D. Giannetti is a Professor Emeritus of English and Film at Case Western Reserve University in Cleveland. He has taught

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courses in film, literature, writing, drama, and humanities. He has published many articles, both popular and scholarly, on political subjects, literature, and drama.

Louis D. Giannetti (Author of Understanding Movies)

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Updated in a new 12th edition , this book is organized around the elements of film and provides readers valuable insight into how movies communicate and convey meaning to their audiences. This book engages readers in the fascinating language of film and helps further their appreciation and understanding of why and how movie watchers respond as they do to different films.

Helps readers understand how the many languages of film work together to create meaning. Louis Giannetti organizes Understanding Movies around the key elements of filmmaking, including cinematography, Mise en Scène, movement, editing, sound, acting, drama, casting, story, screenwriting, ideology, and theory. He synthesizes every element through a complete case study: Citizen Kane . This book's ideas are illuminated with hundreds of high-quality still photos, more than 70 in full color, taken from movies such as The Matrix, Almost Famous, Jackass the movie, Chicago, Lord of the Rings, Mystic River, and Traffic . New in this edition: a full section on contemporary special effects and computer generated imagery (CGI); up-to-the-minute information on new developments in film technology; more coverage of recent films and filmmakers; more ethnic diversity (including new material on the Islamic cinema); and more lavish use of

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color and high-quality paper. An updated Companion Website contains animations, video clips from interviews with movie professionals, and Research Navigator access to New York Times film reviews. For everyone who wants to understand the artistry and meaning of the movies.

An introduction to the art of the film, emphasizing an aesthetic approach. Objective is to teach any student how to analyze any film by using the various analytical methods outlined in the book.

How is it that a patch of flickering light on a wall can produce experiences that engage our imaginations and can feel totally real? From the vertigo of a skydive to the emotional charge of an unexpected victory or defeat, movies give us some of our most vivid experiences and most lasting memories. They reshape our emotions and worldviews--but why? In *Flicker*, Jeff Zacks delves into the history of cinema and the latest research to explain what happens between your ears when you sit down in the theatre and the lights go out. Some of the questions *Flicker* answers: Why do we flinch when Rocky takes a punch in Sylvester Stallone's movies, duck when the jet careens towards the tower in *Airplane*, and tap our toes to the dance numbers in *Chicago* or *Moulin Rouge*? Why do so many of us

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cry at the movies? What's the difference between remembering what happened in a movie and what happened in real life--and can we always tell the difference? To answer these questions and more, Flicker gives us an engaging, fast-paced look at what happens in your head when you watch a movie.

[Brandeis, Louis D.]. Brandeis on Zionism: A Collection of Addresses and Statements by Louis D. Brandeis With a Foreword by Mr. Justice Felix Frankfurter. Washington, D.C.: Zionist Organization of America, [1942]. viii, 156 pp. Reprinted 1999 by The Lawbook Exchange, Ltd. LCCN 98-49331. ISBN 1-886363-60-9. Cloth. \$65. * A collection of thirty-two of Brandeis' addresses and statements convey the evolution of his views regarding Zionism. Brandeis [1856-1941], a Boston lawyer known for his liberal stand on issues of social justice, was the first Jew to serve on the Supreme Court (1916-1939). The collection includes "True Americanism," "A Call to the Educated Jew," and "Democracy Means Responsibility." In his Foreword Frankfurter calls Brandeis "the moral symbol of Zionism throughout the world."

Discusses the American film industry and depicts the careers of influential film directors, such as Charles Chaplin, Orson Welles, and Robert Altman

A Pulitzer Prize-winning history of the

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mistreatment of black Americans. In this 'precise and eloquent work' - as described in its Pulitzer Prize citation - Douglas A. Blackmon brings to light one of the most shameful chapters in American history - an 'Age of Neoslavery' that thrived in the aftermath of the Civil War through the dawn of World War II. Using a vast record of original documents and personal narratives, Blackmon unearths the lost stories of slaves and their descendants who journeyed into freedom after the Emancipation Proclamation and then back into the shadow of involuntary servitude thereafter. By turns moving, sobering and shocking, this unprecedented account reveals these stories, the companies that profited the most from neoslavery, and the insidious legacy of racism that reverberates today.

Producing and Directing the Short Film and Video is the definitive book on the subject for beginning filmmakers and students. The book clearly illustrates all of the steps involved in preproduction, production, postproduction, and distribution. Its unique two-fold approach looks at filmmaking from the perspectives of both producer and director, and explains how their separate energies must combine to create a successful short film or video, from script to final product. This guide offers extensive examples from award-winning shorts and includes insightful quotes from the filmmakers

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themselves describing the problems they encountered and how they solved them. The companion website contains useful forms and information on grants and financing sources, distributors, film and video festivals, film schools, internet sources for short works, and professional associations.

A gripping, ultimately triumphant memoir that's also the most comprehensive and comprehensible study of the neuroscience of addiction written for the general public. FROM THE INTRODUCTION: "We are prone to a cycle of craving what we don't have, finding it, using it up or losing it, and then craving it all the more. This cycle is at the root of all addictions, addictions to drugs, sex, love, cigarettes, soap operas, wealth, and wisdom itself. But why should this be so? Why are we desperate for what we don't have, or can't have, often at great cost to what we do have, thereby risking our peace and contentment, our safety, and even our lives?" The answer, says Dr. Marc Lewis, lies in the structure and function of the human brain. Marc Lewis is a distinguished neuroscientist. And, for many years, he was a drug addict himself, dependent on a series of dangerous substances, from LSD to heroin. His narrative moves back and forth between the often dark, compellingly recounted story of his relationship with drugs and a revelatory analysis of what was going on in his brain. He shows how drugs speak to the brain - which

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is designed to seek rewards and soothe pain - in its own language. He shows in detail the neural mechanics of a variety of powerful drugs and of the onset of addiction, itself a distortion of normal perception. Dr. Lewis freed himself from addiction and ended up studying it. At the age of 30 he traded in his pharmaceutical supplies for the life of a graduate student, eventually becoming a professor of developmental psychology, and then of neuroscience - his field for the last 12 years. This is the story of his journey, seen from the inside out.

Presents a humorous ode to cinematic hubris, discussing the story of the mysteriously wealthy misfit, Tommy Wiseau, the producer, director, and star of the "The Room," which later became an international cult film despite making no money at the box office.

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