Listening To Movies The Film Lover's Guide To Film Music by e8ebe98d1f226d73769146b0775673dc

Teaching Listening and Speaking in Second and Foreign Language Contexts: Your Life As a Movie by Winterhawk's Land
Resist And Refuse #1Hindi Film Songs and the Cinema Beyond Document by God in the Movies Practicing English Through Movies Soundtracks, tantalizing with Wax, and Other Recollections of Early Hollywood by Movie Music, the Film Reader Listening to Music and to Assessments of Speaking & Listening Skills Static in the System by Movies and Music Wonderstruck by the Oxford Handbook of Film Music Studies by The Oxford Handbook of Cinematic Listening Musical Metropolis by The Sixties Conversation & Listening - Book 1 - Blended Learning Edition Hearing the Movies Active Listening with Speaking Acting in Film by You Couldn't Ignore Me If You Tried by Music in the Horror Film by Music in the Horror Film Pixels to Premiers by Why Don't We Listen Better? The Sound of Pictures by The Bloomsbury Companion to Religion and Film Acting for Film by Acting for Film (Second Edition) Classic Silent Films Poster Book by Life 2, American English, Student Book by Finding God in the Movies Fifty Ways to Practice Listening

With a light touch and sensible techniques, Dr. Jim Petersen distills years of counseling and pastoral ministry into an informal volume loaded with practical tips, examples and techniques to practice. His book highlights our culture’s courtroom-like communication that often puts people at odds with each other. Most people think they listen well but don’t and folks walk away unheard, misunderstood and disconnected. Readers will chuckle in recognition at the tongue-in-cheek but spot-on “flat-brain” theory of emotions. It shows how and why we get upset and confused in tense situations and what to do about it.

It lays the practical groundwork to better manage emotionally loaded situations. This book shows communication that works and is equally appropriate for professionals, such as pastors and therapists and for the general public. The ingenious Talker-Listener Card gives a taking-turn method to end arguing as we know it. It works for couples, business relationships, church listening programs, counselors, group discussions and the family dinner table listening game. Thirty listening techniques will help the reader immediately begin to turn enemies into friends, poor relationships into decent ones and good relationships into better ones. These accessible skills are being used in pastoral counseling classes, counseling offices, church staffs, professional offices, on dates, in corporate board rooms and at kitchen tables around the country.

(Appraise Books). A master actor who’s appeared in an enormous number of films, starring with everyone from Nicholson to Kermit the Frog, Michael Caine is uniquely qualified to provide his view of making movies. This revised and expanded edition features great photos, with chapters on: Preparation, In Front of the Camera Before You Shoot, The Take, Characters, Directors, On Being a Star, and much more. "Remarkable material A treasure I’m not going to be looking at performances quite the same way FASCINATING!" Gene Siskel

Film buffs will be thrilled by this memoir of Hollywood movie star Richard Arlen as told to Maxine Koolish and edited by her daughter, Judy Watson. The silent War World I film, Wings, set the standard for aviation movies with its realistic sequences and was the first-ever winner of the Academy Award for Best Picture. Arlen played a starring role in this enduring classic and in the Western talkie, The Virginian, another film that forever changed the way movies would be made. Having been center stage during the golden age of film, Dick Arlen provides an unparalleled look inside the world of Hollywood filmmaking in this must-read collection. "Wings" and Other Recollections of Early Hollywood is based on the collection of photographs, books, letters, manuscripts, tapes, and diaries discovered by Judy Watson among her mother’s things after she died. Maxine Koolish had been by Dick’s side during the thirteen years leading up to his death in 1976. A born chronicler and storyteller, Maxine served as the aging matinee idol’s biographer. Now, you can share in the exciting experience of film history in the making!

This book is made for students of English as a Second or Foreign Language. You will learn 50 ways to practice and improve listening in English. By applying these methods, you will improve your comprehension and your confidence. You do not need to be living in an English-speaking country or be currently taking an English class to use this book. However, students who are already in a class can also use this book to improve their listening more quickly and easily. The book includes suggestions for specific websites and media that can be used for listening practice. Areas covered include strategies, phone, television/film, Internet, in person/public, games, radio, music, devices, and academic. Learning another language is never fast, but the Fifty Ways to Practice series will speed things up by showing you how to practice more efficiently and effectively both inside and outside the classroom. These books can be used by beginners and advanced students alike.

Michael Dante played the title role in Winterhawk (1975), a Western about a legendary Blackfoot Chief’s character and his principles. In this novella sequel, he pens an ageless saga about ruthless railroad executives trying to assassinate him in order to build their railroad directly through his territory, taking the Blackfoot land without provocation. Winterhawk and his tribe remain strong as long as they can, to protect the land of their people, the land they call home, before the invasion of progress imposes itself on America. This inspiring story of a brave man, who stands up to and fight against those who have their own agenda for his land, evokes the nostalgic atmosphere of Western series that Dante frequently appeared in during American television’s Golden Era, such as Death Valley Days, The Big Valley, Daniel Boone, Custer, The Texan, Bonanza, Maverick, and Cheyenne.

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provoke or intensify fear in this particular genre of film. Frightening images and ideas can be made even more intense when accompanied with frightening musical sounds, and music in horror film frequently makes its audience feel threatened and uncomfortable through its sudden stinger chords and other shock effects. The essays in this collection address the presence of music in horror films and their potency within them. With contributions from scholars across the disciplines of music and film studies, these essays delve into blockbusters like The Exorcist, The Shining, and The Sixth Sense together with lesser known but still important films like Carnival of Souls and The Last House on the Left. By leading us with the ear to hear these films in new ways, these essays allow us to see horror films with fresh eyes.

The Oxford Handbook of Cinematic Listening explores the place of cinema in the history of listening. It looks at the ways in which listening to film is situated in textual, spatial, and social practices, and also studies how cinematic modes of listening have extended into other media and everyday experiences. Chapters are structured around six themes. Part I ("Genealogies and Beginnings") considers film sound in light of pre-existing practices such as opera and shadow theatre, and also explores changes in listening taking place at critical junctures in the early history of cinema. Part II ("Locations and Relocations") focuses on specific venues and presentational practices from roadshow movies to contemporary live-score screenings. Part III ("Representations and Re-Presentations") zooms into the formal properties of specific films, analyzing representations of listening on screen as well as the role of sound as a representational surplus. Part IV ("The Listening Body") focuses on the power of cinematic sound to engage the full body sensorium. Part V ("Listening Again") discusses a range of ways in which film sound is encountered and reinterpreted outside the cinema, whether through ancillary materials such as songs and soundtrack albums, or in experimental conditions and pedagogical contexts. Part VI ("Across Media") compares cinema with the listening protocols of TV series and music video, promenade theatre and personal stereos, video games and Virtual Reality.

This informative guide helps readers combine their love of movies with their desire to grow closer to God. Foremost experts on faith and film, all connected with the Reel Spirituality Institute at Fuller Seminary, explore forty leading movies from the last four decades to encourage movie lovers and small groups to reflect critically and theologically on their film choices. God in the Movies introduces and analyzes the spiritual content of top films from the 1980s through the 2010s, opening viewers up to a conversation about life, faith, and God. Following a format similar to Barsotti and Johnston's successful Finding God in the Movies, this completely new book covers different films spanning four decades. This engaging resource contains production notes and film synopses, relevant Scripture texts, theological reflection, discussion questions, film stills, recommended film clips, and more, serving as a treasure chest for hours of film viewing, discussion, and ministry. Clips from the movies referenced in each chapter are available online.

Originally published as the The Continuum Companion to Religion and Film, this Companion offers the definitive guide to study in this growing area. Now available in paperback, the Bloomsbury Companion to Religion and Film covers all the most pressing and important themes and categories in the field - areas that have continued to attract interest historically as well as topics that have emerged more recently as active areas of research. Twenty-nine specifically commissioned essays from a team of experts reveal where important work continues to be done in the field and provide a map of this evolving research area. Featuring chapters on methodology, religions of the world, and popular religious themes, as well as an extensive bibliography and filmography, this is the essential tool for anyone with an interest in the intersection between religion and film.

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Combining a student-friendly presentation with cutting-edge digital resources, LISTENING TO WESTERN MUSIC equips you with the tools to actively listen to and inspire a lifelong appreciation for music. Known for his clear, conversational style, Professor Wright helps you immediately find connections to music by comparing pop and classical music concepts. His text is organized chronologically and discusses musical examples from each era in its social context -- describing the construction and culture of each piece. LISTENING TO WESTERN MUSIC is fully integrated with MindTap to better help you develop your listening skills and maximize your course success. Online resources include interactive exercises, streaming music, Active Listening Guides, chapter and critical thinking quizzes, iAudio lectures, YouTube videos, Beat the Clock games, and more. You also can download all music directly to a music library. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Since their beginnings in the 1930s, Hindi films and film songs have dominated Indian public culture in India, and have also made their presence felt strongly in many global contexts. Hindi film songs have been described on the one hand as highly standardized and on the other as highly eclectic. Anna Morcom addresses many of the paradoxes eccentricities and myths of not just Hindi film songs but also of Hindi cinema by analysing film songs in cinematic context. While the presence of songs in Hindi films is commonly dismissed aspurely commercial this book demonstrates that in terms of the production process, musical style, and commercial life, it is most powerfully the parent film that shapes and defines the film songs and their success rather than the other way round. While they constitute India's still foremost popular musical tradition, songs are also a key component of the multi-media in style and conception. This book is uniquely grounded in detailed musical and visual analysis of Hindi film songs, song sequences and films as well as a wealth of ethnographie material from the Hindi film and music industries. Its findings lead to highly novel ways of viewing Hindi film songs, their key role in Hindi cinema, and how this affects their wider life in India and across the globe. It will be
indispensable to scholars seeking to understand both Hindi film songs and Hindi cinema. It also forms a major contribution to popular music, popular culture, film music studies and ethnomusicology, tackling pertinent issues of cultural production, (multi-)media, and the cross-cultural use of music in Hindi cinema. The book caters for both music specialists as well as a wider audience.

Assessment of Speaking & Listening

Movies and music have come a long way thanks to technology, from watching movies on the big screen at a theater and listening to big vinyl records on a bulky record player to streaming hundreds of movies and music wirelessly with just a click of a button. In Movies and Music in the Disruptors in Tech series, readers will discover how technology has and continues to disrupt the movie and music industries. Series includes a table of contents, tech-forward sidebars, a timeline, glossary, index, and author biography.

In this rich study of noise in American film-going culture, Meredith C. Ward shows how aurality can reveal important fissures in American motion picture history, enabling certain types of listening cultures to form across time. Connecting this history of noise in the cinema to a greater sonic culture, Static in the System shows how cinema sound was networked into a broader constellation of factors that affected social power, gender, sexualiy, class, the built environment, and industry, and how these factors in turn came to fruition in cinema's soundscape. Focusing on theories of power as they manifest in noise, the history of noise in electro-acoustics with the coming of film sound, architectural acoustics as they were manipulated in cinema theaters, and the role of the urban environment in affecting mobile listening and the avoidance of noise. Ward analyzes the powerful relationship between aural cultural history and cinema's sound theory, proving that noise can become a powerful historiographic tool for the film historian.

Decentralization and diversity characterized much of the performance of art music in Los Angeles. Decentralization defined the city's growth since the late-nineteenth century, and because the central city did not dominate music culture, as in the East and Midwest, a greater diversification of music emerged in the communities of Greater Los Angeles. Performers and audiences included Latinos, Euro-Americans, and American Indians, but the notion of diversity goes beyond ethnicity; it also includes 'media diversity', the presentation of music through a variety of media. recording, radio, film media strongly influenced music performance in the city as it grew into the epicenter of entertainment in America.

This book guides language teachers in planning and teaching activities that promote the development of speaking and listening skills at all levels of target language proficiency, for teachers of any modern language. Kathleen M. Bailey draws on her extensive experience as a language teacher, teacher educator, and language learner to interweave practical activities with the research and theory that support their use. Activities include the use of pictures, songs, drama techniques, tasks, and projects to promote the development of speaking and listening skills. The author shares reflections of her own and encourages readers to reflect on their own experiences and become aware of their existing mental constructs through multiple reflection tasks and discussion questions. Each chapter provides focusing questions. The systematic chapter structure scaffolds the readers' understanding of the concepts explored, which include communication strategies, interactive and non-interactive listening, speaking anxiety, accentuatedness and intelligibility, and much more. Through its companion website this book provides access to resources that enable readers to continue their own professional development as teachers of listening and speaking in second and foreign language contexts.

Active Listening, Second Edition is a fully updated and revised edition of the popular 3-level listening series for adult and young-adult learners of North American English. Each level offers students 16 engaging, task-based units, each built around a topic, function or grammatical theme. Grounded in the theory that learners are more successful listeners when they activate their prior knowledge of a topic, the series gives students a frame of reference to make predictions about what they will hear. Through a careful balance of activities, students learn to listen for main ideas, to listen for details, and to listen and make inferences. Active Listening, Second Edition is intended for high-beginning to intermediate students. It can be used as a main text for listening classes or as a component in speaking or integrated skills classes. Features of the Student's Book - A before-you-begin unit to develop awareness of listening strategies - Updated prelistening schema-building activities to build vocabulary - New listen-again activities for additional coverage of listening skills - Optional your-turn-to-talk pages that offer speaking and pronunciation practice - New culturally rich Expansion units that include authentic student interviews - A new self-study listening section with audio CD for additional practice Features of the Teacher's Manual - Step-by-step teaching notes with key words highlighted - A wealth of optional speaking activities and listening strategies - Suggested times for completing lessons - Photocopiable unit quizzes - Two complete tests with audio CD - Complete answer keys

Masterfully crafted 'Your Life As a Movie: Scripting and Producing Your Dreams Into Reality' equips anyone with all they need to rekindle their lost imagination, create a movie trailer of their perfect life and act it out with gusto. Francesca Bantering's powerful analogy, inspired by the philosophy of Bob Proctor, provides a fun and different approach to existing Law of Attraction books that call "cut" before the main feature has a chance to actually play. Imagination is the only way to attract life's dreams to come to life as a reality. Ward "Lights" exposes how the mind works, and how dreams form an integral part of the scripting. Section two, “Camera”, empowers people to see
themselves in their vision of the perfect life and section three, “Action”, gives them all of the tools they need to make that vision happen by exploiting the Law of Attraction. We think in pictures, which is why we all feel an affinity with the movies. We begin by building our own studio, with the lot being our subconscious mind and the gates being our conscious realm of thinking. By having the right things in your lot, you can remove chaos and properly organize your movie bank – an analogic vault for memories of our past experiences. We then script our goals, visualize them in wardrobe and finally create our movie trailer that we will market to the entire universe. It’s incredibly simple as readers walk through the entire production process step-by-step. Life tells us to pay attention, stop dreaming and quash our imagination. But, we can only attract things in life if we foster deep and bold inner passion. Most don’t know how to tune into the positive frequency that will attract other positive things sharing the airwaves. We all deserve success, so bury the belief that riches and fame are greedy – you’re the battling of your own life and deserve to live under the limelight. This book shows you how!

A social evaluation of the influence and legacy of the “Brat Pack” films explores their 1980s cultural themes, in an account that draws on interviews with such celebrities as Molly Ringwald, Anthony Michael Hall and John Cusack. Original.

“It will not disappoint . . .” – Ian McKellen, from the Foreword An Authoritative Training Manual for Film Actors and Teachers “In today's entertainment industry of buff bodies and beautiful faces, it’s easy to think that a couple of sit-ups and high cheek bones can create a movie legend,” writes film veteran Cathy Haase. However, she adds, what the actor really must have are “technique, craft, and a depth of self-knowledge.” In Acting for Film, Second Edition, Haase shows actors how to develop all of these, sharing her secrets (developed through years of on-camera work) for creating characters who come alive and who touch the souls of the audience. Readers will learn how to apply theatrical training to film acting and hone a personal approach to rendering a character. Acting for Film, Second Edition, is an essential guide for aspiring performers, acting teachers, and anyone interested in gaining a greater understanding of the craft. This new edition includes: Advice on dealing with new technology including CGI and motion capture Concentration and relaxation exercises that will enhance facial expressiveness Exploration of sense memory techniques for on-camera work Animal exercises and their usages Tips for maintaining proper eye focus in front of the camera and conveying the “beats” of a scene, even in the shortest takes For any performer who intends to make a living in front of the camera, Acting for Film, Second Edition, is the most authoritative resource! With Haase’s experience and advice in their pocket, readers will be prepared to land the film role they’ve been dreaming of.

The Sound of Pictures is an illuminating journey through the soundtracks of more than 400 films. How do filmmakers play with sound? And how does that affect the way we watch their movies? Whether pop or classical, sweeping or sparse, music plays a crucial role in our cinematic experience. Other sounds can be even more evocative: the sounds of nature, of cities and of voices. In The Sound of Pictures, Andrew Ford listens to the movies. He speaks to acclaimed directors and composers, discovering radically different views about how much music to use and when. And he explores some of cinema’s most curious sonic moments. How did Alfred Hitchcock use music to plant clues in his films? Why do some “mix-tape” soundtracks work brilliantly and others fall flat? How do classics from A Clockwork Orange to The Godfather, Cinema Paradiso to High Noon, use music and sound effects to enhance what we see on screen? Whether you’re a film-buff or a music lover, The Sound of Pictures will enrich your experience of the movies.

“I think this is a fine volume, one that maintains the high quality of other volumes in the series while making major contributions in its own right...a strong, well-argued and well-structured study.”– Dana Polan, University of Southern California “Monaco is especially good at explaining economic and technical trends during the decade. He clearly and succinctly charts the major changes in modes of film exhibition, and he provides helpful accounts of new developments in cameras, lenses, color stock, sound recording, etc., in all cases showing how such things influenced film style. One feature of his book I particularly liked is the detailed attention he gives to the major stars of the decade, and to the groundbreaking directors and films.”– James Naremore, author of More than Night: Film Noir in Its Contexts

Outlines the importance of music in movies, giving examples of the relationship's history, some of the greatest triumphs of music and film, and some of the people that have created the songs and scores

This reader brings together a wide range of writings to examine the role of music in cinema. Articles by leading critics including Theodor Adorno, Lawrence Grossberg and Lisa A. Lewis explore the function of the soundtrack, the place of song in film, and look at how cinema has represented music and the music industry.

"Pixels to Premieres" is a collection of over 50 essays by film critic Mark McPherson on the wild history of video game movies. Spanning over 30 years worth of movies, this book covers a number of different video game movies including Video Game to Movie Adaptations: Super Mario Bros. Street Fighter Resident Evil Video Game Themed Movies: TRON Wreck-It Ralph Pixel Video Game Documentaries: The King of Kong Second Skin Indie Game: The Movie

Music in Horror Film is a collection of essays that examine the effects of music and its ability to provoke or intensify fear in this particular genre of film. Frightening images and ideas can be made even more intense when accompanied with frightening musical sounds, and music in horror film frequently makes its audience feel threatened and uncomfortable through its sudden stinger chords and other shock effects. The essays in this collection address the presence of music in horror films and their potency.
within them. With contributions from scholars across the disciplines of music and film studies, these essays delve into blockbusters like The Exorcist, The Shining, and The Sixth Sense together with lesser known but still important films like Carnival of Souls and The Last House on the Left. By leading us with the ear to hear these films in new ways, these essays allow us to see horror films with fresh eyes.

RESIST AND REFUSE is a benefit zine dedicated to inclusive politics and culture, filtered through a weird literary lens as most of the contributors come from the weird/horror fiction world. The main purpose of RESIST AND REFUSE is to raise money for non-profit groups doing work that benefits especially vulnerable people. All contributors have donated their works, and all proceeds from RESIST AND REFUSE will in turn be donated to three groups: Planned Parenthood, Transgender Law Center, and The Trevor Project. For non-fiction, issue #1 features a lengthy article by Sally Jane Black on How To Watch A Movie, a conversation between Selena Chambers and Farah Rose Smith about their writing and publishing experiences and plans, a photo feature on marches and protests, and personal essays from Rebecca J. Allred, Erin Cashier, and Brian O'Connell. On the other side of the coin, issue #1 also features new fiction by Kurt Fawver, Cody Goodfellow, Alex S Johnson, Dominique Lamssies, Jake Marley, Joseph Macino, John Palisano, and Eric Schaller. Each story is to some degree related to the general themes explored in the zine and most have a dark and/or weird tone. And there is poetry by Delmira Agustini (translated by Scott Nicolay), S.L. Edwards, Jeremy Hoovenaar, Christopher Ropes, and Jayaprakash Satyamurthy. There is also new art from Thom Davidsohn, Christian Goodrich, Nick Gucker, Chris Roberts, and Kim Bo Yung.8.5 x 11, 80 pages. Color cover, black and white interior.

Ben's story takes place in 1977 and is told in words. Rose's story in 1927 is told entirely in pictures. Ever since his mother died, Ben feels lost. At home with her father, Rose feels alone. When Ben finds a mysterious clue hidden in his mother's room, and when a tempting opportunity presents itself to Rose, both children risk everything to find what's missing. Rich, complex, affecting and beautiful, WONDERSTRUCK is a staggering achievement from a uniquely gifted artist.

Critical and writers consider nonfiction film both as document and as creative work with strong artistic, political, and moral implications. In essays by eleven of America's foremost writers, critics, and filmmakers, Beyond Document explores the full spectrum of nonfiction film and its creative possibilities. In addition to Charles Warren's broad introductory history of the genre, the book takes a close look at ethnographic films, cinema-verité, memoir and autobiography, docudramas, essay films, and newsreels, from classics like Night and Fog and Nanook of the North to more recent important work like Film about a Woman Who..., Harlan County, U.S.A., Sans Soleil, and Forest of Bliss. Representations of reality are increasingly contested, in courtrooms and in Congress, as well as in art. Asking what the art of film can achieve, Helene Keyssar considers the history of nonfiction films by women; Jay Cantor discusses film investigations of the Holocaust; Patricia Hampl looks at how autobiographical films render experience into narrative; Robert Gardner questions the filmmaker's "impulse to preserve"; and poet Susan Howe explores structures of mourning in several filmmakers. All the book's essays provide deeply felt understanding of documentary film, and of how we live with, and within, images. CONTRIBUTORS: Jay Cantor, Robert Gardener, Patricia Hampl, Maureen Howard, Susan Howe, Helene Keyssar, Phillip Lopatte, Vlada Petric, William Rothman, Charles Warren, Eliot Weinberger.

This book contains the first 10 lessons from our Conversation & Listening series. These lessons have been developed to help young adult students who are stuck at the low to mid-intermediate plateau to develop both their listening and spoken fluency. Each of the 10 units represents around 120 mins of learning materials. Pedagogical Approach The series contains lessons on a wide range of topics that encourage students to respond to the materials in a personal and authentic way. The pedagogical approach to the use of the materials draws on a more student-centred and humanistic understanding of the way language skills are learned and developed. Blended learning The blended learning activities that are included in each unit are intended to extend the students learning and help to develop their learner independence. The activities can be used at the discretion of the teacher either in a flipped way to prepare students for the lessons or to consolidate and extend what students have learned during the lessons. These activities have been developed to help students develop their writing skills, activate their vocabulary, improve their pronunciation and further develop their listening skills. Each unit contains at least 5 interactive activities that students can do either on their computer or mobile device. Examples: Writing activity: https://bit.ly/mp-writing Summarising activity: https://bit.ly/ath-video-sum Vocabulary activity: https://bit.ly/dm-vocab Listening close activity: https://bit.ly/mov-close Dictation activity: http://bit.ly/athlete-dict Pronunciation check: https://bit.ly/mov-pron-check (Google Chrome users only) Physical and virtual classroom use The materials have been designed to be use-friendly for both the physical and the virtual classroom with audio files built into the slides and a wide range of materials that students can scan onto mobile devices to make listening or role play type activities easier to manage. Topic: Unit 1 - Study skills and habits Unit 2 - Mobile phone and social media use Unit 3 - Dream homes and houses Unit 4 - Holidays and travel Unit 5 - Music and playing an instrument Unit 6 - Shopping and clothes styles Unit 7 - Sport and exercise Unit 8 - Films and going to the cinema Unit 9 - Interviews and talking about ourselves Unit 10 - Describing products and making presentations

Uma coleção de perguntas e respostas para quem ama cinema. Útil e prático como material de suporte ao ensino da língua inglesa. Todos os questionários já foram usados em aulas de conversação para adultos ao longo dos 11 anos do Movie Club (grupos de conversação coordenados pela autora). Algumas das perguntas são baseadas no entendimento geral do filme, mas a maioria delas é a respeito de um detalhe pela diversão de testar a memória e a atenção. Não há um nível específico de Inglês para usar este material. Ele foi preparado para alunos de nível intermediário em aulas de conversação, mas não impede que seja usado por iniciantes, estimulando os alunos a assistir filmes em inglês e desenvolver seu vocabulário.
Aspiring film and television actors will discover exercises for relaxing the face to achieve maximum expressiveness; maintaining proper eye focus in front of the camera and conveying the "beats" of a scene, even in the shortest takes. They'll also learn tested techniques for adapting to the styles of different directors; modulating voice and breath for maximum effect; preparing for the first day on the set; enduring multiple takes and on-the-set waiting; and much, much more. For any performer who intends to make a living in front of the camera, Acting for Film is the most authoritative resource!

"The Class Audio CDs contain natural conversational recordings for the introductory unit, Before you begin; the 16 core unit Listening tasks; the four Expansion units containing authentic student interviews; and the Your turn to talk pronunciation practice."--Container.

Hearing the Movies, Second Edition, combines a historical and chronological approach to the study of film music and sound with an emphasis on building listening skills. Through engaging, accessible analyses and exercises, the book covers all aspects of the subject, including how a soundtrack is assembled to accompany the visual content, how music enhances the form and style of key film genres, and how technology has influenced the changing landscape of film music.

Movies about WWII have been award-winning blockbusters. World War II Movies is a summary of 100 of the greatest WWII movies ever made in reverse chronological order, from Inglourious Basterds, with its eight Academy Award nominations, to Casablanca, which won three, including Best Picture. Patton was recipient of ten Academy Award nominations and winner of eight. Saving Private Ryan was nominated for eleven Academy Awards, with five wins.

An accessible guidebook that reviews and discusses over thirty films of faith, providing resources and suggestions for personal viewing and church use.

Every great idea has a beginning. The same applies to Hollywood’s movie industry. When the movies began more than 100 years ago, they were without sound, had subtitles and were accompanied by music. The "Classic Silent Films Poster Book" celebrates the silent era by presenting rare, vintage color posters from nearly 50 great silent movies of all time. Films represented in the book include "The Perils of Pauline" (1914), "The Birth of a Nation" (1915), "The Spoilers" (1914), "Intolerance" (1916), "Hell's Hinges" (1916), "Broken Blossoms" (1919), "Dr. Jekyll and Mr. Hyde" (1920), "Way Down East" (1920), "The Mark of Zorro" (1920), "Tol'able David" (1921), "Orphans of the Storm" (1921), "The Kid" (1921), "The Sheik" (1921), "The Four Horsemen of the Apocalypse" (1921), "Nanook of the North" (1922), "Safety Last" (1923), "The Hunchback of Notre Dame" (1923), "The Covered Wagon" (1923), "The Ten Commandments" (1923), "Greed" (1924), "The Iron Horse" (1924), "Sherlock, Jr." (1924), "Peter Pan" (1924), "The Big Parade" (1925), "The Gold Rush" (1925), "The Phantom of the Opera" (1925), "Ben Hur" (1925), "Son of the Sheik" (1926), "The Lost World" (1925), "Sparks" (1926), "The Scarlett Letter" (1926), "The Black Pirate" (1926), "Doo Jonn" (1926), "Seventh Heaven" (1926), "What Price Glory?" (1926), "Beau Geste" (1926), "For Heaven's Sake" (1926), "Flesh and the Devil" (1927), "The General" (1927), "Wings" (1927), "Sunrise" (1927), "The Cat and the Canary" (1927), "Our Dancing Daughters" (1928), "The Crowd" (1928), "The Circus" (1928), "City Lights" (1931) and "Tabu" (1931). Great silent film stars and filmmakers represented in this book include Richard Arlen, John Barrymore, Richard, Barthes, Wallace Beery, Clara Bow, Lon Chaney, Charlie Chaplin, Joan Crawford, Ronald Colman, Cecil B. DeMille, Douglas Fairbanks, William Farnum, John Ford, Greta Garbo, John Gilbert, D.W. Griffith, Lillian and Dorothy Gish, William S. Hart, Buster Keaton, Harry Langdon, Harold Lloyd, Ramon Novarro, Mary Pickford, Charles "Buddy" Rogers, Constance Talmadge, Eric Von Stroheim, Rudolph Valentino and more. The "classic Silent Film Poster Book" isn’t intended to be a complete representation of all the greatest silent films ever made. It’s certainly a great start. For any silent films fan or collector, it’s a collection worth having.
The Oxford Handbook of Film Music Studies gathers two dozen original essays that chart the history and current state of interdisciplinary scholarship on music in audiovisual media, focusing on four areas: history, genre and medium, analysis and criticism, and interpretation.