

# Scenes From Blue Is The Warmest Colour

**Clara Bradbury-Rance**

*Lesbian Cinema after Queer Theory* Clara Bradbury-Rance, 2019-01-30

*Real Sex Films* John Tulloch, Belinda Middleweek, 2017 *Real Sex Films* explores one of the most controversial movements in international cinema through theories of globalization and embodiment.

**Focus On: 100 Most Popular French-language Films** Wikipedia contributors,

*Understanding Film Theory* Ruth Doughty, Christine Etherington-Wright, 2017-08-30 This essential core textbook provides an approachable and extensive introduction to film theory, written by two highly experienced senior lecturers. Bringing a fresh, contemporary and accessible approach to what is often perceived to be a challenging and old-fashioned area of film studies that requires time and effort to grasp, the text illustrates why theory is important and demonstrates how it can be applied in a meaningful way. The book's sixteen chapters are clear and comprehensive and provide an insight into the main areas of debate, using clear definitions and explaining complex ideas succinctly. The ideal entry point for any student studying film, the book is designed for use on courses on film theory on undergraduate and postgraduate degree programmes within film, cinema, media and cultural studies. New to this Edition: - An expanded introduction, plus a new chapter looking at Adaptation - Contemporary case studies exploring popular and topical films, such as *The Hunger Games* (2012), *Blue is the Warmest Colour* (2013) and *The Lego Movie* (2014) - An expanded introduction, plus a new chapter looking at Adaptation - Additional genre-based case study on the British Gangster film - Additional actor-based case study on Ryan Gosling - A greater focus throughout on the relevance of film theory to students undertaking practical film degrees and units

*Intercourse in Television and Film* Lindsay Coleman, Carol Siegel, 2018-03-12 As many critics and theorists have noted, non-pornographic films, documentaries, and quality television series have increasingly included explicit sex scenes since the 1990s, some of such scenes featuring the performance of actual sex acts. The incidence of sex in narratively powerful, resonant visual media can no longer be dismissed as a trend. What was once an aesthetic weapon in the arsenal of provocateurs is now frequently integrated seamlessly into the mise-en-scène and exposition of widely viewed and culturally significant films and television series. *Intercourse in Television and Film: The Presentation of Explicit Sex Acts* analyzes the aesthetic and narrative contexts for the visual media presentation of the sexual act, both those which are non-simulated and those which are explicit to that point that their simulation is brought into question by the viewer. In this book, questions

involving the performance choices of actors, the framing and editing of the sex act, and the director's attempts at integrating sexuality into the overall narrative structure as well as their effects are explored.

*Provocateurs and Provocations* Maria San Filippo, 2021-02-02 Twenty-first century media has increasingly turned to provocative sexual content to generate buzz and stand out within a glut of programming. New distribution technologies enable and amplify these provocations, and encourage the branding of media creators as provocateurs known for challenging sexual conventions and representational norms. While such strategies may at times be no more than a profitable lure, the most probing and powerful instances of sexual provocation serve to illuminate, question, and transform our understanding of sex and sexuality. In *Provocateurs and Provocations*, award-winning author Maria San Filippo looks at the provocative in films, television series, web series and videos, entertainment industry publicity materials, and social media discourses and explores its potential to create alternative, even radical ways of screening sex. Throughout this edgy volume, San Filippo reassesses troubling texts and divisive figures, examining controversial strategies—from real sex scenes to scandalous marketing campaigns to full-frontal nudity—to reveal the critical role that sexual provocation plays as an authorial signature and promotional strategy within the contemporary media landscape.

*The Baby Plan* Kate Rorick, 2018-03-20 “Smart and funny, *The Baby Plan* is irresistible! A winner.” -Susan Mallery, #1 New York Times bestselling author In *The Lizzie Bennet Diaries* creator Kate Rorick's first adult fiction novel, we enter the wild, bewildering world of modern pregnancies. You'll laugh, you'll cry, you'll shake your head as you wonder where everyone's sanity went... Meet the mothers... Nathalie Kneller: Nathalie's plan: to announce her pregnancy now that she's finally made it past twelve weeks! But just as she's about to deliver (so to speak) the big news to her family, her scene-stealing sister barfs all over the Thanksgiving centerpiece. Yup, Lyndi's pregnant too, swiping the spotlight once more... Lyndi Kneller: Lyndi's plan: finally get her life together! She's got a new apartment, new promotion, new boyfriend. What she didn't count on—a new baby! She can barely afford her rent, much less a state-of-the-art stroller... Sophia Nunez: Sophia's plan: Once she gets her daughter Maisie off to college, she'll finally be able to enjoy life as make-up artist to one of Hollywood's biggest stars, and girlfriend to one of rock's hottest musicians. But after 18 years she discovers the stork is once again on its way... Now these women are about to jump headlong into the world of modern day pregnancy. It's a world of over the top gender reveal parties (with tacky cakes and fireworks); where every morsel you eat is scrutinized and discussed; where baby names are crowd-sourced and sonograms are Facebook-shared. And where nothing goes as planned...

Women vs Hollywood Helen O'Hara, 2021-02-18 'A fascinating polemic' Sunday Times 'A powerful, sobering and vital work' The Mail on Sunday 'A page-turning read, peppered with humour' Sight & Sound 'A must read' Edgar Wright A call to arms from Empire magazine's 'geek queen', Helen O'Hara, that explores women's roles - both in front of and behind the camera - since the birth of Hollywood, how those roles are reflected within wider society and what we can do to level the

playing field. Hollywood was born just over a century ago, at a time of huge forward motion for women's rights. With no rules in place to stop them, there were women who forged ahead in many areas of filmmaking. Yet, despite the work of early pioneers like Dorothy Arzner, Mabel Normand, Mary Pickford and Alice Guy-Blaché, it soon came to embody the same old sexist standards. Women found themselves fighting a system that fed on their talent, creativity and beauty but refused to pay them the same respect as their male contemporaries - until now . . . The tide has finally begun to turn. A new generation of women, both in front of and behind the camera, are making waves in the industry and are now shaping some of the biggest films to hit our screens. In *Women vs Hollywood: The Fall and Rise of Women in Film*, film critic Helen O'Hara takes a closer look at the pioneering and talented women of Hollywood and their work in film since Hollywood began. And in understanding how women were largely written out of Hollywood's own origin story, and how the films we watch are put together, we can finally see how to put an end to a picture that is so deeply unequal - and discover a multitude of stories out there just waiting to be told.

**Class on Screen** Sarah Attfield, 2020-09-07 This book provides an analysis of the global working class on film and considers the ways in which working-class experience is represented in film around the world. The book argues that representation is important because it shapes the way people understand working-class experience and can either reinforce or challenge stereotypical depictions. Film can shape and shift discussions of class, and this book provides an interdisciplinary study of the ways in which working-class experience is portrayed through this medium. It analyses the impact of contemporary films such as *Sorry To Bother You*, *This is England* and *Le Havre* that focus on working class life. Attfield demonstrates that the global working class are characterised by diversity of race, ethnicity, gender, religion and sexuality but that there are commonalities of experience despite geographical distance and cultural difference. The book is structured around themes such as work, culture, diasporas, gender and sexuality, and race.

Now You See Her Anne Crémieux, 2023-03-20 Over the past thirty years, queer women have been coming out of the media closet to enter the mainstream consciousness. This book explores the rise of lesbian visibility since the 1990s with in-depth historical analyses of representation in sports, music, photography, comics, television and cinema. Each chapter is complemented by an interview: soccer player and coach Saskia Webber, singer-songwriter Gretchen Phillips, photographer Lola Flash, cartoonist Alison Bechdel and filmmakers Jamie Babbit and Anna Margarita Albelo discuss the societal transformations that shaped their careers. From the riot grrrl movement of the early 1990s punk scene to screen representations of queer culture (*The L Word*, *Orange Is the New Black*), this book discusses how lesbian presence successfully infiltrated several patriarchal strongholds, and was transformed in return.

**The Breakup Monologues** Rosie Wilby, 2021-05-27 'piercingly honest... witty... wonderful' - The Observer 'My favourite way to learn is when a funny, clever, honest person is teaching me - that's why I love Rosie Wilby!' - Sara Pascoe 'Funny,

sweet, entertaining, insightful, life-affirming...' - Viv Groskop 'Hilarious, honest and brilliant' - Helen Thorn 'Rosie Wilby unearths the hope and hilarity that can come from heartbreak' - Abigail Tarttelin \_\_\_\_ In 2011, comedian and podcaster Rosie Wilby was dumped by email... though she did feel a little better about it after correcting her ex's spelling and punctuation. Obsessing about breakups ever since, she embarked on a quest to investigate, understand and conquer the psychology of heartbreak. This book is a love letter to her breakups, a celebration of what they have taught her peppered with anecdotes from illustrious friends and interviews with relationship therapists, scientists and sociologists about separating in the modern age of ghosting, breadcrumbing and conscious uncoupling. Mixing humour, memoir and science, she attempts to assimilate their advice and ideas in order to not break up with Girlfriend, her partner of nearly three years. Will this self-confessed serial monogamist, and breakup addict, finally settle down?

*Cinematic Worldbuilding* Nicholas LaRue, 2025-07-29 Everybody has a story in them. Some people lack the language and the tools to tell that story effectively. As an avid tabletop role-playing game player, I'm amazed at people's ability to tell stories on the spot. Both the players and the game masters are creating worlds in their minds and playing out the events, using improv, in real-time. Being an author and screenwriter, I know how difficult it is to create consistent and well-constructed characters, themes, and conflicts. I believe that storytellers looking to level up in the classroom, their hobby, or career could learn a lot from games like Dungeons & Dragons, Pathfinder, and others. This book seeks to give people the tools and language to create and master their worlds and characters, using TTRPG mechanics and rulesets as foundational elements. This book will contain insights and interviews from some of today's most respected game masters, players, actual play actors, and we'll also hear from some of the people behind the scenes responsible for creating these games, and how they view worldbuilding and storytelling for their audiences.

*Beginning film studies* Andrew Dix, 2016-05-01 Beginning film studies offers the ideal introduction to this vibrant subject. Written accessibly and with verve, it ranges across the key topics and manifold approaches to film studies. Andrew Dix has thoroughly updated the first edition, and this new volume includes new case studies, overviews of recent developments in the discipline, and up-to-the-minute suggestions for further reading. The book begins by considering some of film's formal features - mise-en-scène, editing and sound - before moving outwards to narrative, genre, authorship, stardom and ideology. Later chapters on film industries and on film consumption - where and how we watch movies - assess the discipline's recent geographical 'turn'. The book references many film cultures, including Hollywood, Bollywood and contemporary Hong Kong. Case studies cover such topics as sound in *The Great Gatsby* and narrative in *Inception*. The superhero movie is studied; so too is Jennifer Lawrence. Beginning film studies is also interactive, with readers enabled throughout to reflect critically upon the field.

*The 101 Most Influential Coming-of-age Movies* Ryan Uytendewilligen, 2016 A lifelong movie buff puts his knowledge and

passion on paper to show you the best films of his favorite movie genre, *Coming of Age*. The author highlights some of the finest acting, the most poignant moments, and the funniest gags in movies about growing up, reflecting each decade of American culture since the beginning of film-making, while illustrating the ageless turbulence and confusion of adolescence.

**Screen Production Research** Craig Batty, Susan Kerrigan, 2017-12-19 Aimed at students and educators across all levels of Higher Education, this agenda-setting book defines what screen production research is and looks like—and by doing so celebrates creative practice as an important pursuit in the contemporary academic landscape. Drawing on the work of international experts as well as case studies from a range of forms and genres—including screenwriting, fiction filmmaking, documentary production and mobile media practice—the book is an essential guide for those interested in the rich relationship between theory and practice. It provides theories, models, tools and best practice examples that students and researchers can follow and expand upon in their own screen production projects.

**Dramatic Effects with a Movie Camera** Gail Segal, Sheril Antonio, 2021-07-01 The camera's capacity to organize space within a “frame” produces the fundamental unit of movie making: the shot. *Dramatic Effects with a Movie Camera* is a practical guide to the visual storytelling potential of different camera techniques, demonstrating how they can produce compelling shots and sequences. By exploring how a close-up shot of a character's face can help the viewer share their fear or joy, or how a moving camera can reveal plot points, connect objects and characters in space or give clues to their state of mind, Gail Segal and Sheril Antonio show how choice of shot can dramatically affect your narrative. With detailed analysis of clips from 45 films, from 30 countries, this is a unique window into how movie-making masters have made the most of their cameras - and how you can too.

**French B Movies** David A. Pettersen, 2023-03-07 In the impoverished outskirts of French cities, known as the banlieues, minority communities are turning to American culture, history, and theory to make their own voices, cultures, and histories visible. Filmmakers have followed suit, turning to Hollywood genre conventions to challenge notions of identity, belonging, and marginalization in mainstream French film. *French B Movies* proposes that French banlieue films, far from being a fringe genre, offer a privileged site from which to understand the current state of the French film industry in an age of globalization. This gritty style appears in popular arthouse films such as Mathieu Kassovitz's *La Haine* and *Bande de filles* (Girlhood) along with the major Netflix hit series *Lupin*. David Pettersen traces how, in these works and others, directors fuse features of banlieue cinema with genre formulas associated with both Hollywood and Black cultural models, as well as how transnational genre hybridizations, such as B movies, have become part of the ecosystem of the French film industry. By combining film analysis, cultural history, critical theory, and industry studies, *French B Movies* reveals how featuring banlieues is as much about trying to imagine new identities and production models for French cinema as it is about representation.

*Film East: A Collection of Film Essays (Volume 1)* Shelby Cooke, 2023-11-01 *Film East: A Collection of Film Essays (Volume 1)* is a complete compilation of Film East's first three criticism anthologies. This volume includes: *SCREEN DREAMS* (2021): 10 articles that dissect the many ways music can manifest on screen and how it impacts our viewing experience *Eating the Screen* (2022): 12 original articles on the culture of food in film and television *Queer Projections* (2023): 16 essays that explore the representation of queerness on screen These three anthologies showcase writing from 18 budding film critics, many of whom received their first printed byline with Film East. These books, no longer in individual print, can now only be read in this volume set.

*Cinematic Narratives Of Concern: Global Perspectives In Public Discourse* Dr Ruchi Goswami, 2025-01-29 In the vast and ever-expanding landscape of cinema, where stories unfold across screens of varying sizes and cultures, a remarkable phenomenon occurs. Cinematic narratives often transcend mere entertainment; they become potent vehicles for addressing, dissecting, and sometimes even resolving the most pressing concerns of our time. This book, *Cinematic Narratives of Concern: Global Perspectives in Public Discourse*, embarks on a journey to explore this intersection between cinema and public discourse, where the silver screen becomes a mirror reflecting the complexities of our world. In the following pages, readers will encounter an array of cinematic landscapes, each offering a unique lens through which to view global issues. From the bustling streets of Tokyo to the desolate plains of Africa, from the neon-lit cities of America to the serene villages of Europe, cinema traverses borders and boundaries to illuminate the shared concerns that unite humanity. At the heart of this exploration lies the recognition that cinema is not merely a form of entertainment but a powerful medium for communication, education, and empathy. Through the artful weaving of narrative, imagery, and sound, filmmakers have the ability to provoke thought, evoke emotion, and inspire action on a global scale. This book is not intended to be a comprehensive catalog of every cinematic narrative of concern, for such a task would be as endless as the stories themselves. Instead, it offers a curated selection of films that exemplify the diverse ways in which cinema engages with public discourse. Whether tackling issues of social justice, environmental sustainability, political unrest, or cultural identity, each film featured in these pages offers a glimpse into the complexities of our world and the myriad perspectives that shape it. As readers embark on this journey through cinematic narratives of concern, I encourage them to approach each film with an open mind and a critical eye. For it is through dialogue, debate, and reflection that we can fully appreciate the transformative power of cinema and its ability to spark meaningful change in our world. Ultimately, this book with 17 segments of cinema studies is a testament to the enduring relevance of cinema as a medium for exploring, understanding, and confronting the challenges that define our times. It will serve both as a guide and an inspiration for all who seek to engage with the world around them through the lens of cinema.

*Sleeping with Strangers* David Thomson, 2020-01-14 In this wholly original work of film criticism, David Thomson,

celebrated author of *The Biographical Dictionary of Film*, probes the many ways in which sexuality has shaped the movies—and the ways in which the movies have shaped sexuality. Exploring the tangled notions of masculinity, femininity, beauty, and sex that characterize our cinematic imagination—and drawing on examples that range from advertising to pornography, *Bonnie and Clyde* to *Call Me by Your Name*—Thomson illuminates how film as art, entertainment, and business has historically been a polite cover for a kind of erotic séance. In so doing, he casts the art and the artists we love in a new light, and reveals how film can both expose the fault lines in conventional masculinity and point the way past it, toward a more nuanced understanding of what it means to be a person with desires.

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