

Screening Cuba By Amaya Hector University Of Illinois Press2010 Paperback

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Film Studies Intellect Books 2013 Increasingly, academic communities transcend national boundaries.

"Collaboration between researchers across space is clearly increasing, as well as being increasingly sought after," noted the online magazine Inside Higher Ed in a recent article about research in the social sciences and humanities. Even for those scholars who don't work directly with international colleagues, staying up-to-date and relevant requires keeping up with international currents of thought in one's field. But when one's colleagues span the globe, it's not always easy to keep track of who's who—or what kind of research they're conducting. That's where Intellect's new series comes in. A set of worldwide guides to leading academics—and their work—across the arts and humanities, Who's Who in Research features comprehensive profiles of scholars in the areas of cultural studies, film studies, media studies, performing arts, and visual arts. Who's Who in Research: Film Studies includes concise yet detailed listings include each academic's name, institution, biography, and current research interests, as well as bibliographic information and a list of articles published in Intellect journals. The volumes in the Who's Who in Research series will be updated each year, providing the most current information on the foremost thinkers in academia and making them an invaluable resource for scholars, hiring committees, academic libraries, and would-be collaborators across the arts and humanities.

Nicaragua and the Politics of Utopia Daniel Chavez 2015-12-08 The history of modern Nicaragua is populated with leaders promising a new and better day. Inevitably, as Nicaragua and the Politics of Utopia demonstrates, reality casts a shadow and the community must look to the next leader. As an impoverished state, second only to Haiti in the Americas, Nicaragua has been the scene of cyclical attempts and failures at modern development. Author Daniel Chavez investigates the cultural and ideological bases of what he identifies as the three decisive movements of social reinvention in Nicaragua: the regimes of the Somoza family of much of the early to mid-twentieth century; the governments of the Sandinista party; and the present day struggle to adapt to the global market economy. For each era, Chavez reveals the ways Nicaraguan popular culture adapted and interpreted the new political order, shaping, critiquing, or amplifying the regime's message of stability and prosperity for the people. These tactics of interpretation, otherwise known as meaning-making, became all-important for the Nicaraguan people, as they opposed the autocracy of Somocismo, or complemented the Sandinistas, or struggled to find their place in the Neoliberal era. In every case, Chavez shows the reflective nature of cultural production and its pursuit of utopian idealism.

Communication and Power in the Global Era Marwan M. Kraidy 2012-11-27 This book re-visits how we think about communication and power in the global era. It takes stock of the last fifty years of scholarship, maps key patterns and concepts and sets an agenda for theory and research. The book addresses such questions as: How are national and cultural identities re-fashioned and expressed in the global era? How can we best understand the emergence of multiple and sometimes antagonistic modernities worldwide? How are political struggles fought and communicated on the local-national-global nexus? How do we integrate emerging media environments in global communication studies? Bringing together

essays from a range of internationally renowned scholars, this book will be useful to undergraduate and postgraduate students on Media and Communication Studies courses, particularly those studying globalisation and global media. Contributors: Hector Amaya Paula Chakravartty Andrew Crocco Myria Georgiou Le Han Anikó Imre Koichi Iwabuchi Marwan M. Kraidy Sara Mourad Patrick D. Murphy Tarik Sabry Paddy Scannell Piotr M. Szipunar Guobin Yang Barbie Zelizer

A Cuban Cinema Companion Salvador Jimenez Murguía 2020-01-15 With the recent shift in Cuba-US relations stemming from the relaxing of travel restrictions and an influx of American visitors, interest in Cuba and its culture has increased substantially. A new emphasis has been placed on the island country's many cultural and artistic achievements, specifically in film. Cuban cinema is recognized around the world as having produced some of the most celebrated works originating from Latin America—such as *Fresa y Chocolate* and *La Muerte de un Burócrata*—as well as many prominent artists—including directors Tomás Gutiérrez Alea and Humberto Solás. In *A Cuban Cinema Companion*, editors Salvador Jimenez Murguía, Sean O'Reilly, and Amanda McMenamin have assembled a collection of essays about more than 100 films across six decades, including feature films, documentaries, and animation. These entries also provide information on directors, actresses, and actors of Cuban cinema. Entries range from films like *Retrato de Teresa* to *Buena Vista Social Club* and include descriptions of each film's plot, themes, and critical commentary, as well as comprehensive production details and brief suggestions for further reading. Beginning with the victory of the Cuban revolution—from the first ten years of what is often referred to as Cuba's "Golden Age" of film to the present—this volume offers readers valuable insights into Cuban history, politics, and culture. An indispensable guide to one of the great world cinemas, *A Cuban Cinema Companion* will be of interest to students, academics, and the general public alike.

Gender-Based Violence in Latin American and Iberian Cinemas Rebeca Maseda García 2020-06-03 *Gender-Based Violence in Latin American and Iberian Cinemas* rethinks the intersection between violence and its gendered representation. This is a groundbreaking contribution to the international debate on the cinematic construction of gender-based violence. With essays from diverse cultural backgrounds and institutions, this collection analyzes a wide range of films across Latin America and the Iberian Peninsula. The volume makes use of varied perspectives including feminist, postcolonial, and queer theory to consider such issues as the visual configuration of power and inequality, the objectification and the invisibilization of women's and LGBTQ subjects' resistance, the role of female film-makers in transforming hegemonic accounts of violence, and the subversion of common tropes of gendered violence. This will be of significance for students and scholars in Latin American and Iberian studies, as well as in film studies, cultural studies, and gender and queer studies.

Trafficking Hector Amaya 2020-05-22 In *Trafficking* Hector Amaya examines how the dramatic escalation of drug violence in Mexico in 2008 prompted new forms of participation in public culture in Mexico and the United States. He contends that, by becoming a site of national and transnational debate about the role of the state, this violence altered the forms publicness could take, transforming assumptions about freedom of expression and the rules of public participation. Amaya examines the

practices of narcocorrido musicians who take advantage of digital production and distribution technologies to escape Mexican censors and to share music across the US-Mexico border, as well as anonymous bloggers whose coverage of trafficking and violence from a place of relative safety made them public heroes. These new forms of being in the public sphere, Amaya demonstrates, evolved to exceed the bounds of the state and traditional media sources, signaling the inadequacy of democratic theories of freedom and publicness to understand how violence shapes public discourse.

Screening Cuba 2010-10-01 Hector Amaya advances into new territory in Latin American and U.S. cinema studies in this innovative analysis of the differing critical receptions of Cuban film in Cuba and the United States during the Cold War. Synthesizing film reviews, magazine articles, and other primary documents, *Screening Cuba* compares Cuban and U.S. reactions to four Cuban films: *Memories of Underdevelopment*, *Lucia*, *One Way or Another*, and *Portrait of Teresa*. In examining cultural production through the lens of the Cold War, Amaya reveals how contrasting interpretations of Cuban and U.S. critics are the result of the political cultures in which they operated. While Cuban critics viewed the films as powerful symbols of the social promises of the Cuban revolution, liberal and leftist American critics found meaning in the films as representations of anti-establishment progressive values and Cold War discourses. By contrasting the hermeneutics of Cuban and U.S. culture, criticism, and citizenship, Amaya argues that critical receptions of political films constitute a kind of civic public behavior.

Trafficking Hector Amaya 2020-05-22 In *Trafficking* Hector Amaya examines how the dramatic escalation of drug violence in Mexico in 2008 prompted new forms of participation in public culture in Mexico and the United States. He contends that, by becoming a site of national and transnational debate about the role of the state, this violence altered the modes publicness could take, transforming assumptions about freedom of expression and the rules of public participation. Amaya examines the practices of narcocorrido musicians who take advantage of digital production and distribution technologies to escape Mexican censors and to share music across the US-Mexico border, as well as anonymous bloggers whose coverage of trafficking and violence from a place of relative safety made them public heroes. These new forms of being in the public sphere, Amaya demonstrates, evolved to exceed the bounds of the state and traditional media sources, signaling the inadequacy of democratic theories of freedom and publicness to understand how violence shapes public discourse.

Fidel between the Lines Laura-Zoë Humphreys 2019-10-25 In *Fidel between the Lines* Laura-Zoë Humphreys traces the changing dynamics of criticism and censorship in late socialist Cuba through a focus on cinema. Following the collapse of the Soviet Union, the Cuban state strategically relaxed censorship, attempting to contain dissent by giving it an outlet in the arts. Along with this shift, foreign funding and digital technologies gave filmmakers more freedom to criticize the state than ever before, yet these openings also exacerbated the political paranoia that has long shaped the Cuban public sphere. Drawing on ethnographic fieldwork, textual analysis, and archival research, Humphreys shows how Cuban filmmakers have historically turned to allegory to communicate an ambivalent relationship to the Revolution, and how such efforts came up against new forms of suspicion in the 1990s and the twenty-first century. Offering insights that extend beyond Cuba, Humphreys reveals what happens to public debate when freedom of expression can no longer be distinguished from complicity while demonstrating the ways in which combining anthropology with film studies can shed light on cinema's broader social and political import.

The Politics of Blackness Gladys Mitchell-Walthour 2017-11-30 This book uses an intersectional approach to analyze the impact of the experience of race on Afro-Brazilian political behavior in the cities of Salvador, So Paulo, and Rio de Janeiro. Using a theoretical framework that takes into account racial group attachment and the experience of racial discrimination, it seeks to explain Afro-Brazilian political behavior with a focus on affirmative action policy and Law 10.639 (requiring that African and Afro-Brazilian history be taught in schools). It fills an important gap in studies of Afro-Brazilian underrepresentation by using an

intersectional framework to examine the perspectives of everyday citizens. The book will be an important reference for scholars and students interested in the issue of racial politics in Latin America and beyond.

DEFA international Michael Wedel 2013-11-18 Das Buch beschäftigt sich mit den internationalen Filmbeziehungen der DEFA von ihrer Gründung 1946 bis zu ihrer Auflösung nach dem Ende der DDR 1991. Im Rahmen einer komparatistischen Mediengeschichtsschreibung werden stilistische Einflüsse in verschiedenen Filmgattungen ebenso untersucht wie Wechselwirkungen in der Rezeption und öffentlichen Diskussion. Die Beiträge gehen institutionellen Verflechtungen, deutsch-deutschen Filmkontakten und gelungenen wie gescheiterten Kooperations- und Koproduktionsvorhaben nach. Ein zentraler Aspekt des interkulturellen Austauschs der DDR wird damit erstmals grundlegend aufgearbeitet.

Harmful Algal Blooms (HABs) in Latin America Marius Nils Müller 2020-03-20

Citizenship Excess Hector Amaya 2013-05-06 "Drawing on the Athenian tradition of 'wielding citizenship as a weapon to defend a contingently defined polis,' Hector Amaya has crafted an elegant and sophisticated analysis of the contemporary policies designed to contain and criminalize Latina/os. *Citizenship Excess* demonstrates that he is one of the leading Latina/o Media Scholars today." -Angharad N. Valdivia, General Editor of the *International Encyclopedia of Media Studies* and author of *Latina/os Drawing on contemporary conflicts between Latino/as and anti-immigrant forces*, *Citizenship Excess* illustrates the limitations of liberalism as expressed through U.S. media channels. Inspired by Latin American critical scholarship on the "coloniality of power," Amaya demonstrates that nativists use the privileges associated with citizenship to accumulate power. That power is deployed to aggressively shape politics, culture, and the law, effectively undermining Latino/as who are marked by the ethno-racial and linguistic difference that nativists love to hate. Yet these social characteristics present crucial challenges to the political, legal, and cultural practices that define citizenship. Amaya examines the role of ethnicity and language in shaping the mediated public sphere through cases ranging from the participation of Latino/as in the Iraqi war and pro-immigration reform marches to labor laws restricting Latino/a participation in English-language media and news coverage of undocumented immigrant detention centers. *Citizenship Excess* demonstrates that the evolution of the idea of citizenship in the United States and the political and cultural practices that define it are intricately intertwined with nativism.

Latinos, Inc. Arlene Dávila 2012-09-01 Both Hollywood and corporate America are taking note of the marketing power of the growing Latino population in the United States. And as salsa takes over both the dance floor and the condiment shelf, the influence of Latin culture is gaining momentum in American society as a whole. Yet the increasing visibility of Latinos in mainstream culture has not been accompanied by a similar level of economic parity or political enfranchisement. In this important, original, and entertaining book, Arlene Dávila provides a critical examination of the Hispanic marketing industry and of its role in the making and marketing of U.S. Latinos. Dávila finds that Latinos' increased popularity in the marketplace is simultaneously accompanied by their growing exotification and invisibility. She scrutinizes the complex interests that are involved in the public representation of Latinos as a generic and culturally distinct people and questions the homogeneity of the different Latino subnationalities that supposedly comprise the same people and group of consumers. In a fascinating discussion of how populations have become reconfigured as market segments, she shows that the market and marketing discourse become important terrains where Latinos debate their social identities and public standing.

Contemporary Latina/o Media Arlene Dávila 2014-01-01 Just ten years ago, discussions of Latina/o media could be safely reduced to a handful of TV channels, dominated by Univision and Telemundo. Today, dramatic changes in the global political economy have resulted in an unprecedented rise in major new media ventures for Latinos as everyone seems to want a piece of the Latina/o media market. While current scholarship on Latina/o media have mostly revolved around important issues of representation and stereotypes, this approach

does not provide the entire story. In *Contemporary Latina/o Media*, Arlene Davila and Yeidy M. Rivero bring together an impressive range of leading scholars to move beyond analyses of media representations, going behind the scenes to explore issues of production, circulation, consumption, and political economy that affect Latina/o mass media. Working across the disciplines of Latina/o media, cultural studies, and communication, the contributors examine how Latinos are being affected both by the continued Latin Americanization of genres, products, and audiences, as well as by the whitewashing of "mainstream" Hollywood media where Latinos have been consistently bypassed. While focusing on Spanish-language television and radio, the essays also touch on the state of Latinos in prime-time television and in digital and alternative media. Using a transnational approach, the volume as a whole explores the ownership, importation, and circulation of talent and content from Latin America, placing the dynamics of the global political economy and cultural politics in the foreground of contemporary analysis of Latina/o media.

Forensic Anthropology and Medicine Aurore Schmitt 2007-11-09 Recent political, religious, ethnic, and racial conflicts, as well as mass disasters, have significantly helped to bring to light the almost unknown discipline of forensic anthropology. This science has become particularly useful to forensic pathologists because it aids in solving various puzzles, such as identifying victims and documenting crimes. On topics such as mass disasters and crimes against humanity, teamwork between forensic pathologists and forensic anthropologists has significantly increased over the few last years. This relationship has also improved the study of routine cases in local medicolegal institutes. When human remains are badly decomposed, partially skeletonized, and/or burned, it is particularly useful for the forensic pathologist to be assisted by a forensic anthropologist. It is not a one-way situation: when the forensic anthropologist deals with skeletonized bodies that have some kind of soft tissue, the advice of a forensic pathologist would be welcome. Forensic anthropology is a subspecialty/field of physical anthropology. Most of the background on skeletal biology was gathered on the basis of skeletal remains from past populations. Physical anthropologists then developed an indisputable "know-how"; nevertheless, one must keep in mind that looking for a missing person or checking an assumed identity is quite a different matter. Pieces of information needed by forensic anthropologists require a higher level of reliability and accuracy than those granted in a general archaeological context. To achieve a positive identification, findings have to match with evidence, particularly when genetic identification is not possible.

Reshaping the World Ernesto Castañeda 2021-03-16 This volume provides information and analyses to better grasp the social implications of geographical borders as well as the individuals who travel between them and those who live in border regions. Sociologists, anthropologists, philosophers, linguists, and scholars of international relations and public health are just some of the authors contributing to *Rethinking Borders*. The diversity in the authors' disciplines and the topics they focus on exemplify the intricacies of borders and their manifold effects. This openness to so many schools of thought stands in contrast to the solidification of stricter borders across the globe. The contributions range from case studies of migrants' sense of belonging and safety to theoretical discussions about migration and globalization, from empirical studies about immigrant practices and exclusionary laws to ethical concerns about the benefits of inclusion. It is timely that this collective work is published in the middle of a pandemic that has affected every single part of the world. Unprecedented border closures and stringent travel restrictions have not been enough to contain the virus entirely. As COVID-19 shows, diseases, ideas, and xenophobic and racist discourses know no borders. Plans that transcend borders are vital when dealing with global threats, such as climate change and pandemics.

A Companion to the History of American Broadcasting Aniko Bodroghkozy 2018-07-23 Presented in a single volume, this engaging review reflects on the scholarship and the historical development of American broadcasting. *A Companion to the History of American Broadcasting* comprehensively evaluates the vibrant history of

American radio and television and reveals broadcasting's influence on American history in the twentieth and twenty-first centuries. With contributions from leading scholars on the topic, this wide-ranging anthology explores the impact of broadcasting on American culture, politics, and society from an historical perspective as well as the effect on our economic and social structures. The text's original and accessibly-written essays offer explorations on a wealth of topics including the production of broadcast media, the evolution of various television and radio genres, the development of the broadcast ratings system, the rise of Spanish language broadcasting in the United States, broadcast activism, African Americans and broadcasting, 1950's television, and much more. This essential resource: Presents a scholarly overview of the history of radio and television broadcasting and its influence on contemporary American history. Contains original essays from leading academics in the field. Examines the role of radio in the television era. Discusses the evolution of regulations in radio and television. Offers insight into the cultural influence of radio and television. Analyzes canonical texts that helped shape the field. Written for students and scholars of media studies and twentieth-century history. *A Companion to the History of American Broadcasting* is an essential and field-defining guide to the history and historiography of American broadcasting and its many cultural, societal, and political impacts.

Peter Lilienthal Claudia Sandberg 2021-07-16 Best known for his 1979 film *David*, Peter Lilienthal was an unusual figure within postwar filmmaking circles. A child refugee from Nazi Germany who grew up in Uruguay, he was uniquely situated at the crossroads of German, Jewish, and Latin American cultures: while his work emerged from West German auteur filmmaking, his films bore the unmistakable imprints of Jewish thought and the militant character of New Latin American cinema. Peter Lilienthal is the first comprehensive study of Lilienthal's life and career, highlighting the distinctively cross-cultural and transnational dimensions of his oeuvre, and exploring his role as an early exemplar of a more vibrant, inclusive European film culture.

After Capitalism Kennan Ferguson 2016-07-05 From Thomas Piketty to David Harvey, scholars are increasingly questioning whether we are entering into a post-capitalist era. If so, does this new epoch signal the failure of capitalism and emergence of alternative systems? Or does it mark the ultimate triumph of capitalism as it evolves into an unstoppable entity that takes new forms as it engulfs its opposition? *After Capitalism* brings together leading scholars from across the academy to offer competing perspectives on capitalism's past incarnations, present conditions, and possible futures. Some contributors reassess classic theorizations of capitalism in light of recent trends, including real estate bubbles, debt relief protests, and the rise of a global creditocracy. Others examine Marx's writings, unemployment, hoarding, "capitalist realism," and coyote (trickster) capitalism, among many other topics. Media and design trends locate the key ideologies of the current economic moment, with authors considering everything from the austerity aesthetics of reality TV to the seductive smoothness of liquid crystal. Even as it draws momentous conclusions about global economic phenomena, *After Capitalism* also pays close attention to locales as varied as Cuba, India, and Latvia, examining the very different ways that economic conditions have affected the relationship between the state and its citizens. Collectively, these essays raise provocative questions about how we should imagine capitalism in the twenty-first century. Will capitalism, like all economic systems, come to an end, or does there exist in history or elsewhere a hidden world that is already post-capitalist, offering alternative possibilities for thought and action?

Post-Revolution Nonfiction Film Joshua Malitsky 2013-03-20 In the charged atmosphere of post-revolution, artistic and political forces often join in the effort to reimagine a new national space for a liberated people. Joshua Malitsky examines nonfiction film and nation building to better understand documentary film as a tool used by the state to create powerful historical and political narratives. Drawing on newsreels and documentaries produced in the aftermath of the Russian revolution of 1917 and the Cuban revolution of 1959, Malitsky demonstrates the ability of nonfiction film to

help shape the new citizen and unify, edify, and modernize society as a whole. Post-Revolution Nonfiction Film not only presents a critical historical view of the politics, rhetoric, and aesthetics shaping post-revolution Soviet and Cuban culture but also provides a framework for understanding the larger political and cultural implications of documentary and nonfiction film.

Who's Who in Research: Film Studies Intellect Books 2013-01-06 This volume of Who's Who in Research series offer a useful guide for current researchers in Intellect's subject area of Film Studies. The directory holds the names, institutions, biographies and current research interests of hundreds of leading international academics as well as references to the researchers' principal articles in Intellect journals.

Sonidos Negros K. Meira Goldberg 2018-11-29 How is the politics of Blackness figured in the flamenco dancing body? What does flamenco dance tell us about the construction of race in the Atlantic world? *Sonidos Negros* traces how, in the span between 1492 and 1933, the vanquished Moor became Black, and how this figure, enacted in terms of a minstrelized Gitano, paradoxically came to represent Spain itself. The imagined Gypsy about which flamenco imagery turns dances on a knife's edge delineating Christian and non-Christian, White and Black worlds. This figure's subversive teetering undermines Spain's symbolic linkage of religion with race, a prime weapon of conquest. Flamenco's *Sonidos Negros* live in this precarious balance, amid the purposeful confusion and ruckus cloaking embodied resistance, the lament for what has been lost, and the values and aspirations of those rendered imperceptible by enslavement and colonization.

Screening Cuba Hector Amaya 2010 Hector Amaya advances into new territory in Latin American and U.S. cinema studies in this innovative analysis of the differing critical receptions of Cuban film in Cuba and the United States during the Cold War. Synthesizing film reviews, magazine articles, and other primary documents, *Screening Cuba* compares Cuban and U.S. reactions to four Cuban films: *Memories of Underdevelopment*, *Lucia*, *One Way or Another*, and *Portrait of Teresa*. In examining cultural production through the lens of the Cold War, Amaya reveals how contrasting interpretations of Cuban and U.S. critics are the result of the political cultures in which they operated. While Cuban critics viewed the films as powerful symbols of the social promises of the Cuban revolution, liberal and leftist American critics found meaning in the films as representations of anti-establishment progressive values and Cold War discourses. By contrasting the hermeneutics of Cuban and U.S. culture, criticism, and citizenship, Amaya argues that critical receptions of political films constitute a kind of civic public behaviour. Hector Amaya is an assistant professor of media studies at the University of Virginia.

Social Death Lisa Marie Cacho 2012-11-12 Winner of the 2013 John Hope Franklin Book Prize presented by the American Studies Association *Social Death* tackles one of the core paradoxes of social justice struggles and scholarship—that the battle to end oppression shares the moral grammar that structures exploitation and sanctions state violence. Lisa Marie Cacho forcefully argues that the demands for personhood for those who, in the eyes of society, have little value, depend on capitalist and heteropatriarchal measures of worth. With poignant case studies, Cacho illustrates that our very understanding of personhood is premised upon the unchallenged devaluation of criminalized populations of color. Hence, the reliance of rights-based politics on notions of who is and is not a deserving member of society inadvertently replicates the logic that creates and normalizes states of social and literal death. Her understanding of inalienable rights and personhood provides us the much-needed comparative analytical and ethical tools to understand the racialized and nationalized tensions between racial groups. Driven by a radical, relentless critique, *Social Death* challenges us to imagine a heretofore “unthinkable” politics and ethics that do not rest on neoliberal arguments about worth, but rather emerge from the insurgent experiences of those negated persons who do not live by the norms that determine the productive, patriotic, law abiding, and family-oriented subject.

Hollywood in Havana Megan Feeney 2019-01-11 From the turn of the twentieth century through the late 1950s,

Havana was a locus for American movie stars, with glamorous visitors including Errol Flynn, John Wayne, and Marlon Brando. In fact, Hollywood was seemingly everywhere in pre-Castro Havana, with movie theaters three to a block in places, widely circulated silver screen fanzines, and terms like “cowboy” and “gangster” entering Cuban vernacular speech. Hollywood in Havana uses this historical backdrop as the catalyst for a startling question: Did exposure to half a century of Hollywood pave the way for the Cuban Revolution of 1959? Megan Feeney argues that the freedom fighting extolled in American World War II dramas and the rebellious values and behaviors seen in postwar film noir helped condition Cuban audiences to expect and even demand purer forms of Cuban democracy and national sovereignty. At the same time, influential Cuban intellectuals worked to translate Hollywood ethics into revolutionary rhetoric—which, ironically, led to pointed critiques and subversions of the US presence in Cuba. Hollywood in Havana not only expands our notions of how American cinema was internalized around the world—it also broadens our view of the ongoing history of US-Cuban interactions, both cultural and political.

How To Watch Television Ethan Thompson 2013-09-16 Examines social and cultural phenomena through the lens of different television shows We all have opinions about the television shows we watch, but television criticism is about much more than simply evaluating the merits of a particular show and deeming it ‘good’ or ‘bad.’ Rather, criticism uses the close examination of a television program to explore that program's cultural significance, creative strategies, and its place in a broader social context. *How to Watch Television* brings together forty original essays from today's leading scholars on television culture, writing about the programs they care (and think) the most about. Each essay focuses on a particular television show, demonstrating one way to read the program and, through it, our media culture. The essays model how to practice media criticism in accessible language, providing critical insights through analysis—suggesting a way of looking at TV that students and interested viewers might emulate. The contributors discuss a wide range of television programs past and present, covering many formats and genres, spanning fiction and non-fiction, broadcast and cable, providing a broad representation of the programs that are likely to be covered in a media studies course. While the book primarily focuses on American television, important programs with international origins and transnational circulation are also covered. Addressing television series from the medium's earliest days to contemporary online transformations of television, *How to Watch Television* is designed to engender classroom discussion among television critics of all backgrounds.

An Aqueous Territory Ernesto Bassi 2016-12-02 In *An Aqueous Territory* Ernesto Bassi traces the configuration of a geographic space he calls the transimperial Greater Caribbean between 1760 and 1860. Focusing on the Caribbean coast of New Granada (present-day Colombia), Bassi shows that the region's residents did not live their lives bounded by geopolitical borders. Rather, the cross-border activities of sailors, traders, revolutionaries, indigenous peoples, and others reflected their perceptions of the Caribbean as a transimperial space where trade, information, and people circulated, both conforming to and in defiance of imperial regulations. Bassi demonstrates that the islands, continental coasts, and open waters of the transimperial Greater Caribbean constituted a space that was simultaneously Spanish, British, French, Dutch, Danish, Anglo-American, African, and indigenous. Exploring the “lived geographies” of the region's dwellers, Bassi challenges preconceived notions of the existence of discrete imperial spheres and the inevitable emergence of independent nation-states while providing insights into how people envision their own futures and make sense of their place in the world.

Drug War Zone Howard Campbell 2010-01-01 Thousands of people die in drug-related violence every year in Mexico. Ciudad Juárez, Chihuahua, adjacent to El Paso, Texas, has become the most violent city in the Mexican drug war. Much of the cocaine, marijuana, and methamphetamine consumed in the United States is imported across the Mexican border, making El Paso/Juárez one of the major drug-trafficking venues in the world. In this anthropological study of drug

trafficking and anti-drug law enforcement efforts on the U.S.-Mexico border, Howard Campbell uses an ethnographic perspective to chronicle the recent Mexican drug war, focusing especially on people and events in the El Paso/Juárez area. It is the first social science study of the violent drug war that is tearing Mexico apart. Based on deep access to the drug-smuggling world, this study presents the drug war through the eyes and lives of direct participants. Half of the book consists of oral histories from drug traffickers, and the other half from law enforcement officials. There is much journalistic coverage of the drug war, but very seldom are the lived experiences of traffickers and "narcs" presented in such vivid detail. In addition to providing an up-close, personal view of the drug-trafficking world, Campbell explains and analyzes the functioning of drug cartels, the corruption that facilitates drug trafficking, the strategies of smugglers and anti-narcotics officials, and the perilous culture of drug trafficking that Campbell refers to as the "Drug War Zone."

Deported to Danger Elizabeth G. Kennedy 2020 "The US government has deported people to face abuse and even death in El Salvador. The US is not solely responsible--Salvadoran gangs who prey on deportees and Salvadoran authorities who harm deportees or who do little or nothing to protect them bear direct responsibility--but in many cases the US is putting Salvadorans in harm's way in circumstances where it knows or should know that harm is likely."--Publisher website, viewed February 14, 2020.

The Cinema of Sara Gómez Susan Lord 2021-07-06 Throughout the 1960s until her untimely death in 1974, Afro-Cuban filmmaker Sara Gómez engaged directly and courageously with the social, political, economic, and cultural transformations promised by the Cuban Revolution. Gómez directed numerous documentary films in 10 prolific years. She also made *De cierta manera* (One way or another), her only feature-length film. Her films navigate complex experiences of social class, race, and gender by reframing revolutionary citizenship, cultural memory, and political value. Not only have her inventive strategies become foundational to new Cuban cinema and feminist film culture, but they also continue to inspire media artists today who deal with issues of identity and difference. The Cinema of Sara Gómez assembles history, criticism, biography, methodology, and theory of Gómez's work in scholarly writing; interviews with friends and collaborators; the film script of *De cierta manera*; and a detailed and complete filmography. Featuring striking images, this anthology reorients how we tell Cuban cinema history and how we think about the intersections of race, gender, and revolution. By addressing Gómez's entire body of work, *The Cinema of Sara Gómez* unpacks her complex life and gives weight to her groundbreaking cinema.

A Companion to Latin American Cinema Maria M. Delgado 2017-03-14 A Companion to Latin American Cinema offers a wide-ranging collection of newly commissioned essays and interviews that explore the ways in which Latin American cinema has established itself on the international film scene in the twenty-first century. Features contributions from international critics, historians, and scholars, along with interviews with acclaimed Latin American film directors Includes essays on the Latin American film industry, as well as the interactions between TV and documentary production with feature film culture Covers several up-and-coming regions of film activity such as nations in Central America Offers novel insights into Latin American cinema based on new methodologies, such as the quantitative approach, and essays contributed by practitioners as well as theorists
The Routledge Companion to Latina/o Media Maria Elena Cepeda 2016-08-25 The Routledge Companion to Latina/o Media provides students and scholars with an indispensable overview of the domestic and transnational dynamics at play within multi-lingual Latina/o media. The book examines both independent and mainstream media via race and gender in its theoretical and empirical engagement with questions of production, access, policy, representation, and consumption. Contributions consider a range of media formats including television, radio, film, print media, music video and social media, with particular attention to understudied fields such as audience and production studies.

Immigrant Generations, Media Representations, and Audiences Omotayo O. Banjo 2021-09-27 This anthology

examines how immigrants and their US-born children use media to negotiate their American identity and how audiences engage with mediated narratives about the immigrant experience (cultural adjustments, language use, and the like). Where this work diverges from other collections and monographs is the area is its intentional focus on how both first- and second-generation Americans' complex identities and hybrid cultures interact with mediated narratives in general, alongside the extent to which these narratives reflect their experience. In a three-part structure, the collection examines representations, "zooms in" to explore the reception of these narratives through autoethnographic essays, and concludes in a section of analysis and critique of specific media.

الذوستان زو 19-06-2021 بيمن ما بي مضى فن الس ينم ا الى الق رن ال اني من ع م ره ، بي شجاوز ص ن اع ال افلام ل ح دود الق ومية بات رجاه ن وع ج ديد م ن ال عال مية ؛ فل قد أصبحت ال افلام ذات طبيعة عال مية على ن ح و لم بي سب ر له م شيل . وي ستعرض هذا الك تاب الق وي الم ع ق دة والم تداخلة التي ت قف و راء صناعة الس ينم ا في جمعي انحاء ال عال م باستخ دام مفه وم ال أنواع الس ينم ا في الش ه ي ر . بي ستخ دم الك تاب من ه ج ا تل على مي ا م بتك ر ا يقوم على ال أنواع الس ينم ا في ل ش رج م و ضوع الس ينم ا ال عال مية ل ط ل اب الس ينم ا ، وي ع د ا طار عمل ق وي ا بي تبح لهم ال ت س اب فهم ا عمق ل ل ق ضا ي ا الر ئ ي س ية ال التي تنطبق على الك ل ال افلام ح ول ال عال م . ويحتوي الك تاب على ف صل تأسيسي خاص ب ك ل و ح دة بي وض ح الم فاه ي م والم فر دات الر ئ ي س ية لفهم ا ي في الم ب و صفه ش كل افني ، و تق نية ، و عمل اتجاري ، و ف ه رس ا ش ق افني ، و مق ياس ا اج ت م اع ، و ق وة س ي س ية . و ث م ة ق س م ب ر ع ن وان «نظرة خاصة» في الك ل و ح دة بي تبح ل ل ط ل اب م عمل ومات و ر و ئ ي عن م ناطق م هم ة ت م ت ل ك صناعة س ينم ا في ع ج دة (الهند والصين واليابان وأمريكا اللاتينية) لا ت ل ق ي ال اه ت م ام ال افني في م ق ر رات الس ينم ا ال عال مية . ا ذل ك بي ق د م الك تاب د ر اسات ح الة ت تبح ل ل ط ل اب ال ت ر ك يز على افلام م هم ة وم ت ا حة ل ل ج م ي ع ت ج س د ت ق ال يد و ات ج ا ه ات ا س ية . بي ج ع ل ال اس ل و ب وال ت نظ يم ال ج ذ ا بان من الك تاب ن ص ا ل ا غ ن ي عن ه في م ق ر رات د ر اسة الس ينم ا ال عال مية وال أنواع الس ينم ا في

The New Chinese Documentary Film Movement Chris Berry 2010-06-01 The New Chinese Documentary Film Movement is a groundbreaking project unveiling recent documentary film work that has transformed visual culture in China, and brought new immediacy along with a broader base of participation to Chinese media. As a foundational text, this volume provides a much-needed introduction to the topic of Chinese documentary film, the signature mode of contemporary Chinese visual culture. These essays examine how documentary filmmakers have opened up a unique new space of social commentary and critique in an era of rapid social changes amid globalization and marketization. The essays cover topics ranging from cruelty in documentary to the representation of Beijing; gay, lesbian and queer documentary; sound in documentary; the exhibition context in China; authorial intervention and subjectivity; and the distinctive "on the spot" aesthetics of contemporary Chinese documentary. This volume will be critical reading for scholars in disciplines ranging from film and media studies to Chinese studies and Asian studies.

The Music Industry Patrik Wikström 2013-04-25

How To Watch Television Jason Mittell 2013-09-16 We all have opinions about the television shows we watch, but television criticism is about much more than simply evaluating the merits of a particular show and deeming it 'good' or 'bad.' Rather, criticism uses the close examination of a television program to explore that program's cultural significance, creative strategies, and its place in a broader social context. How to Watch Television brings together forty original essays from today's leading scholars on television culture, writing about the programs they care (and think) the most about. Each essay focuses on a particular television show, demonstrating one way to read the program and, through it, our media culture. The essays model how to practice media criticism in accessible language, providing critical insights through analysis--suggesting a way of looking at TV that students and interested viewers might emulate. The contributors discuss a wide range of television programs past and present, covering many formats and genres, spanning fiction and non-fiction, broadcast and cable, providing a broad representation of the programs that are likely to be covered in a media

studies course. While the book primarily focuses on American television, important programs with international origins and transnational circulation are also covered. Addressing television series from the medium's earliest days to contemporary online transformations of television, *How to Watch Television* is designed to engender classroom discussion among television critics of all backgrounds. Read: [Introduction / Table of Contents / Sample Essays Online](#) [View: Clips from the Essays](#) [Visit the Facebook page](#). [Cuban Cinema After the Cold War](#) Enrique García 2015-04-17 The changes Cuba experienced following the collapse of the Soviet Union compelled Cuban filmmakers to rethink the values developed after the 1959 Castro revolution. Long-forgotten genres re-emerged, established auteurs incorporated new aesthetics into their films and an influx of foreign capital led to the repackaging of revolutionary ideology into more visually attractive narratives. Films such as *Alice in Wondertown* (1991), *Strawberry and Chocolate* (1993) and *Juan of the Dead* (2011) stirred controversy, criticized revolutionary discourse and helped establish new models that allowed post-Castro cinema to find global audiences on an unprecedented scale. This book offers a detailed analysis of key post-Cold War Cuban films. Recurrent sociopolitical tropes are examined to reveal how Cuban cinema reflects the turbulent changes in the island. [Cuban Film Media, Late Socialism, and the Public Sphere](#)

Nicholas Balaisis 2016-12-07 This book maps the aesthetic experience of late socialism through Cuban film and media practice. It shows how economic and material scarcity as well as political uncertainty is expressed aesthetically in films from the period following the collapse of the Soviet Union, a characteristic described as imperfect aesthetics. The films examined in the book draw attention to the unique temporal experience of late socialism, a period marked both by rapid change and frustrating stasis, nostalgia for Cuba's past and anxiousness about its future. Aesthetic modes such as melodrama and irony, and stylistic elements such as direct address and the long take, communicate the temporal experience of late socialism in Cuba, where new global traffic and a globalizing economy co-exist with iconic socialist features of the Cuban revolution. Film aesthetics constitute an important public dimension within this context, serving as a site of political and cultural critique amidst political uncertainty. In examining large-scale international co-productions as well as regional film collectives and amateur media making, the book traces the aesthetic continuities between contemporary film practices and those of the immediate post-revolutionary period, showing how the Cuban revolution continues to be an important touchstone for contemporary Cuban filmmakers in the face of new and imminent change.