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Getting Off  Robert Jensen 2007 In his most personal and difficult book to date, Robert Jensen launched a powerful critique of mainstream pornography that promises to relegate one of the foremost debates in contemporary feminism. At once alarming and thought-provoking, Getting Off asks tough but crucial questions about pornography, sexwork, and paths toward genuine social justice.

Film Distribution Companies in Europe  André Lange 2007 Key topics discussed include analysis of the film distribution sector in Europe, market overviews, key players, and market shares. Individual company profiles include contact details, strategies, European films distributed and admissions between 2000 and 2005, and financial situations. This publication provides a broad view of distribution companies currently operating in Europe and concentrates on companies that are particularly active in distributing films falling into the category of “non-national European films”.—Publisher’s description.

Naked Politics  Brett L. Lunceford 2012-06-14 Although public nudity as a form of political action has a history stretching back at least as far as Lady Godiva, Naked Politics: Nudity, Political Action, and the Rhetoric of the Body by Brett Lunceford is one of the few books that examine politics fully from a rhetorical standpoint. Beginning with the notion that the body itself is communicative beyond the ability to speak, this work examines a variety of cases in which people employ the disrobed body for political ends.

The Director’s Idea  Ken Dancyger 2006 Unique book written by well-known and best-selling Focal author!

Extreme Cinema  Kerner Aaron Kerner 2016-06-14 Extreme Cinema examines the highly stylized treatment of sex and violence in post-millennial transnational cinema, where the governing convention is not the narrative but the spectacle. Using profound experiments in form and composition, including jarring editing, extreme close-ups, visual disorientation and sounds that straddle the boundary between non-diegetic and diegetic registers, this mode of cinema dwells instead on the destabilization of extreme violence and an acute intimacy with the sexual body. Interrogating works such as Wetlands and A Serbian Film, as well as the sub-culture of YouTube reaction videos, Aaron Michael Kerner and Jonathan L. Knapp demonstrate the way current and film culture in extreme cinema to effectively manipulate the viewing body.

Transnational Feminism in Film and Media  K. Marciniak 2007-12-09 This collection of interdisciplinary essays examines current cinematic and media landscapes from the perspective of transnational feminist practices and methodologies. Focusing on film, media art, and video essays, the contributors chart innovative strategies for exploring contemporary visual cultures.

Mastering Fear  Rikke Schubart 2018-07-12 Mastering Fear analyzes horror as play and examines what functions horror has and why it is adaptive and beneficial for audiences. It takes a biocultural approach, and focusing on emotions, gender, and the family, it demonstrates how we play up our fears by representing them in a wide range of entertainments, both positive and negative. The book lays out a new theory of horror and demonstrates how it permeates contemporary horror film for children, adults, male and female, both child and old age. Since the turn of the millennium, we have seen a new generation of female protagonists in horror. There are feisty teens in The Vampire Diaries (2009–2017), troubled mothers in The Babadook (2014), and struggling women in the New French extremity with Martyrs (2008) and Inside (2007). At the fuzzy edges of the genre are dramas like Pan’s Labyrinth (2006) and Black Swan (2010), and middle-age women are new protagonists with Carol in The Walking Dead (2010–) and Jessica Lange’s characters in American Horror Story (2011–). Horror is not just for men, but also for women, and not just for the young, but for audiences of all ages.