

ANNETTE KUHN



**CINEMA
CENSORSHIP
AND SEXUALITY
1909-1925**

University of
California Press

Cinema Censorship And Sexuality 1909 1925 Cinema Society

Annette Kuhn



Cinema Censorship And Sexuality 1909 1925 Cinema Society:

Cinema, Censorship and Sexuality 1909-1925 (Routledge Revivals) Annette Kuhn, 2016-04-06 First published in 1988 This book shows how censorship as a set of institutions practices and discourses was involved in the struggle over the nature of cinema in the early twentieth century It also reveals the part played in this struggle by other institutions practices and discourses for example new knowledge about sexuality and organisations devoted to the promotion of public morality Instead of censorship simply being an act of prohibition by a special institution this work reveals the issues at work were far more complex and contradictory opening up critical scrutiny and challenging assumptions This title will be of interest to students of media and film studies [The German Fifth Column in the Second World War](#) Annette Kuhn, 1988 Originally published in English in 1956 this book is divided into 3 parts the first outlines how after 1933 those outside Germany began to become increasingly afraid of sinister operations on the part of German agents and the partisans of National Socialism The second part examines the role of the German Fifth column during the war and the third part analyses the role of the groups which were living outside Germany at the time Hitler started his assault *Sex Before the Sexual Revolution* Simon Szreter, Kate Fisher, 2010-10-14 What did sex mean for ordinary people before the sexual revolution of the 1960s and 1970s who were often pitied by later generations as repressed unfulfilled and full of moral anxiety This book provides the first rounded first hand account of sexuality in marriage in the early and mid twentieth century These award winning authors look beyond conventions of silence among the respectable majority to challenge stereotypes of ignorance and inhibition Based on vivid compelling and frank testimonies from a socially and geographically diverse range of individuals the book explores a spectrum of sexual experiences from learning about sex and sexual practices in courtship to attitudes to the body marital ideals and birth control It demonstrates that while the era s emphasis on silence and strict moral codes could for some be a source of inhibition and dissatisfaction for many the culture of privacy and innocence was central to fulfilling and pleasurable intimate lives *The Hidden Cinema* Dr James C Robertson, James Robertson, 2005-08-02 How does film censorship work in Britain Robertson examines the history of the British Board of Film Censors and shows that censorship has had a greater influence on film history than is often assumed **Cinemas of the World** James Chapman, 2004-06-03 The cinema has been the pre eminent popular art form of the 20th century In *Cinemas of the World* James Chapman examines the relationship between film and society in the modern world film as entertainment medium film as a reflection of national cultures and preoccupations film as an instrument of propaganda He also explores two interrelated issues that have recurred throughout the history of cinema the economic and cultural hegemony of Hollywood on the one hand and on the other the attempts of film makers elsewhere to establish indigenous national cinemas drawing on their own cultures and societies Chapman examines the rise to dominance of Hollywood cinema in the silent and early sound periods He discusses the characteristic themes of American movies from the Depression to the end of the Cold War especially those found in the western and film

noir genres that are often used as vehicles for exploring issues central to us society and politics He looks at national cinemas in various European countries in the period between the end of the First World War and the end of the Second which all exhibit the formal and aesthetic properties of modernism The emergence of the so called new cinemas of Europe and the wider world since 1960 are also explored Chapman is a tough thinking original writer an engaging excellent piece of work David Lancaster Film and History *Abbas Kiarostami and Iranian National Cinema* Hossein Khosrowjah,2025-02-20 The films of Abbas Kiarostami 1940 2016 are at once ambiguous and singular challenging easy categorisation in national generic and formal terms In this insightful study Hossein Khosrowjah provides an in depth exploration of Kiarostami s body of work considering how his filmmaking confronts questions of cinematic representation identity and the myth of national unity Challenging prevailing auteurist readings of Kiarostami s work Hossein Khosrowjah firmly anchors his filmmaking within the historical context of Iranian national cinema Through a close reading of key films including *Close Up* 1990 *Taste of Cherry* 1997 *The Wind Will Carry Us* 1999 and *10* 2002 he explores Kiarostami s radically anti allegorical representational strategies He goes on to examine the national and global circulation of his films considering the role of censorship within Iran and the intersection of art politics and the complexities of creative freedom He traces the continuing emphasis on partiality and the singularity of representations of subjects time and location across Kiarostami s films arguing that it is through this intentional ambiguity that his cinema reshapes notions of nation and national identity challenges conventions and broadens the scope for cinematic expression **Children, Cinema and Censorship** Sarah J. Smith,2005-06-22 Children have long been one of cinema s largest audiences yet from its infancy cinema has in the minds of moral watchdogs accompanied a succession of pastimes and new technologies as catalysts for juvenile delinquency From penny dreadfuls and comic books to television video nasties and computer games and more recently gangsta rap mobile phones and the Internet all have been seen as threats to children s safety health morality and literacy and cinema is no exception Writing with energy and wit and mobilising impressive original research Sarah J Smith explores recurring debates in Britain and America about children and how they use and respond to the media focusing on a key example the controversy and apparent moral panic surrounding children and cinema in its heyday the 1930s She shows how children colonised the cinema and established their own distinct cinema culture And considering films from *Snow White and the Seven Dwarfs* to *Scarface* and *King Kong* she explores attempts to control children s viewing the underlying ideas that supported these approaches and the extent to which they were successful Revealing the ways in which children subverted or circumvented official censorship including the Hays Code and the British Board of Film Censors she develops a challenging new proposition that children were agents in the regulation of their own viewing not simply passive consumers [The British Cinema Book](#) Robert Murphy,2019-07-25 The new edition of *The British Cinema Book* has been thoroughly revised and updated to provide a comprehensive introduction to the major periods genres studios film makers and debates in British cinema from the 1890s to the present The book has five sections

addressing debates and controversies industry genre and representation British cinema 1895 1939 British cinema from World War II to the 1970s and contemporary British cinema Within these sections leading scholars and critics address a wide range of issues and topics including British cinema as a national cinema its complex relationship with Hollywood film censorship key British genres such as horror comedy and costume film the work of directors including Alfred Hitchcock Anthony Asquith Alexander Mackendrick Michael Powell Lindsay Anderson Ken Russell and Mike Leigh studios such as Gainsborough Ealing Rank and Gaumont and recent signs of hope for the British film industry such as the rebirth of the low budget British horror picture and the emergence of a British Asian cinema Discussions are illustrated with case studies of key films many of which are new to this edition including *Piccadilly* 1929 *It Always Rains on Sunday* 1947 *The Ladykillers* 1955 *This Sporting Life* 1963 *The Devils* 1971 *Withnail and I* 1986 *Bend it Like Beckham* 2002 and *Control* 2007 and with over 100 images from the BFI's collection The Editor Robert Murphy is Professor in Film Studies at De Montfort University and has written and edited a number of books on British cinema including *British Cinema and the Second World War* 2000 and *Directors in British and Irish Cinema* 2006 The contributors Ian Aitken Charles Barr Geoff Brown William Brown Stella Bruzzi Jon Burrows James Chapman Steve Chibnall Pamela Church Gibson Ian Conrich Richard Dacre Raymond Durgnat Allen Eyles Christine Geraghty Christine Gledhill Kevin Gough Yates Sheldon Hall Benjamin Halligan Sue Harper Erik Hedling Andrew Hill John Hill Peter Hutchings Nick James Marcia Landy Barbara Korte Alan Lovell Brian McFarlane Martin McLoone Andrew Moor Robert Murphy Lawrence Napper Michael O'Pray Jim Pines Vincent Porter Tim Pulleine Jeffrey Richards James C Robertson Tom Ryall Justin Smith Andrew Spicer Claudia Sternberg Sarah Street Melanie Williams and Linda Wood

Animating Culture Eric Loren Smoodin, 1993 Long considered children's entertainment by audiences and popular media Hollywood animation has received little serious attention Eric Smoodin's *Animating Culture* is the first and only book to thoroughly analyze the animated short film Usually running about seven or eight minutes cartoons were made by major Hollywood studios such as MGM Warner Bros and Disney and shown at movie theaters along with a newsreel and a feature length film Smoodin explores animated shorts and the system that mass produced them How were cartoons exhibited in theaters How did they tell their stories Who did they tell them to What did they say about race class and gender How were cartoons related to the feature films they accompanied on the evening's bill of fare What were the social functions of cartoon stars like Donald Duck and Minnie Mouse Smoodin argues that cartoons appealed to a wide audience not just children and did indeed contribute to public debate about political matters He examines issues often ignored in discussions of animated film issues such as social control in the U.S. army's Private Snafu cartoons and sexuality and race in the sites of Betty Boop's body and the cartoon harem Smoodin's analysis of the multiple discourses embedded in a variety of cartoons reveals the complex and sometimes contradictory ways that animation dealt with class relations labor imperialism and censorship His discussion of Disney and the Disney Studio's close ties with the U.S. government forces us to rethink the place of the cartoon

in political and cultural life Smoodin reveals the complex relationship between cartoons and the Hollywood studio system and between cartoons and their audiences *The Politics of Fertility in Twentieth-Century Berlin* Annette F. Timm, 2010-08-30
How a declining population influenced reproductive and sexual health policy in Germany

Decoding **Cinema Censorship And Sexuality 1909 1925 Cinema Society**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Cinema Censorship And Sexuality 1909 1925 Cinema Society**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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