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Alan Baker considers locational geographies and spatial histories, environmental geographies and environmental histories, landscape geographies and landscape histories, and regional geographies and regional histories. Seeking to bridge the "Great Divide" between history and geography, Baker identifies basic principles relating historical geography not only to history but also to geography, a reworking which signifies a "new beginning" for this scholarly hybrid. This book analyses the structure and motive forces that shape the global arms transfer and production system. This book is a descriptive analysis of current influences in the world oil trade. It is concerned with a central unchanged paradox of the industry SH its preoccupation with maximising the production of high-cost rather than low-cost oil. It follows the rise and decline of OPEC monopoly power in the crude market, and shows how growth in the international oil business has almost ceased since the late seventies, exploring the reasons behind this slow-down. The author has had twenty-five years of practical consultancy in petroleum economics. Using the theoretical tools drawn from historical materialism and deconstruction, Tzouvala offers a comprehensive history of the standard of civilisation. "This untold origins story of the filmmaker excavates the first true Hitchcock film and explores its transatlantic history. Hitchcock called *The Lodger* "the first true Hitchcock movie," anticipating all the others. And yet, the story of how *The Lodger* came to be made is shrouded in myth, often repeated and much embellished, including by Hitchcock himself. The truth-revealed in new archival discoveries-is stranger still. *The First True Hitchcock* follows the twelve-month period encompassing *The Lodger's* production in 1926 and general release in 1927, presenting a new picture of this pivotal year in Hitchcock's life. Henry K. Miller situates *The Lodger* against the backdrop of a continent shattered by war and confronted with the looming presence of a new superpower, the United States, whose most visible export was film. This previously untold story of *The Lodger's* making in the London fog, and attempted remaking in the Los Angeles sun, is the story of how Hitchcock became Hitchcock. "-- Table of contents Originally published in 1988, *The I of the Camera* has become a classic in the literature of film. Offering alternatives to the viewing and criticism of film, William Rothman challenges readers to think about film in adventurous ways that are more open to movies and our experience of them. In a series of eloquent essays examining particular films, filmmakers, genres and movements, and the Americanness of American film, Rothman argues compellingly that movies have inherited the philosophical perspective of American transcendentalism. This second edition contains all of the essays that made the book a benchmark of

film criticism. It also includes fourteen essays, written subsequent to the book's original publication, as well as a new foreword. The new chapters further broaden the scope of the volume, fleshing out its vision of film history and illuminating the author's critical method and the philosophical perspective that informs it. An ambitious general study of the development of marriage, family and conjugal roles in the change from hoe to plough agriculture, relating African society to Asian and European. This book studies approaches to the production of manuscripts in medieval England, from the first commercial guilds to the advent of print. In *British Fiction and the Production of Social Order* Miranda Burgess examines what Romantic-period writers called 'romance': a hybrid genre defined by a shared role in the negotiation of conflicts between political economy and moral philosophy. Reading a broad range of fictional and non-fictional works published between 1740 and 1830, Burgess places authors such as Richardson, Scott, Austen and Wollstonecraft in a new economic, social and cultural context. She explores the interaction between writing and the formation of community, particularly in relation to issues of legitimacy and gender. Burgess argues that the romance held a key role in remaking the national order of a Britain dependent on ideologies of human nature for justification of its social, economic and political systems. A wide-ranging discussion of factors that impede the cumulation of knowledge in the social sciences, including problems of transparency, replication, and reliability. Rather than focusing on individual studies or methods, this book examines how collective institutions and practices have (often unintended) impacts on the production of knowledge. An important re-evaluation of Elizabethan politics and Elizabeth's queenship in sixteenth-century England, Wales and Ireland. This landmark study of family relations in a village in southern Germany is the product of deep reflection on anthropological approaches to historical problems. Endorsed by Cambridge International Examinations for the latest syllabus, this new edition of the market-leading text provides a true international perspective. This title has been endorsed by Cambridge International Examinations for the latest Cambridge IGCSE (0450) and Cambridge O Level Business Studies (7115) syllabuses. - Offers an international perspective through a wide range of up-to-date case studies - Reinforces understanding through a variety of activities and discussion points - Provides examination preparation with revisions questions and summaries throughout - Written in accessible language, but with plenty of detail for top-grade students The reuse of images, plots and genres from film history has become prominent in contemporary culture. In this study, Vera Dika explores this phenomenon from a broad range of critical perspectives, examining works of art and film that resist the pull of the past. Dika provides an in-depth analysis of works in several media, including performance, photography, Punk film, and examples from mainstream American and European cinema. Proclaiming the renewed importance of the image and of genre, she investigates works as diverse as Cindy Sherman's *Untitled Film Stills*, Amos Poe's *The Foreigner*, Terence Malick's *Badlands*, and Francis Ford Coppola's *One from the Heart*. Her study positions avant-garde art work within the context of contemporary mainstream film practice, as well as in relationship to their historical moment. Explains the methods and knowledge required to understand how, why, and for whom manuscripts were made in medieval Britain. The Jola (Diola) are intensive wet-rice cultivators in the Lower Casamance region of Senegal. In this study, the author examines the reasons behind startling contrasts in the organization of agricultural tasks among three Jola communities located within a 45-kilometre radius from Ziguinchor. In Sambujat, situated in the non-Islamized region south of the river, wet rice is a monocrop cultivated by both men and women. In Jipalom, in the Kajamutay region north of the river, Islam and cash cropping have been adopted; and in Fatiya, in the so-called 'Mandingized' region of the Kalunay, social relations have become hierarchical and this has had profound effects on the cropping system and on the division of labour. The author examines the shift of power relations over time, and their effects on the way in which production has been organized by age and gender, kin and class. Larger issues dealt with are Islamization, women's labour and the introduction of cash cropping. A concluding section places the history of Jola labour relations within the context of the political economy of Senegal. A uniquely structured guide to developing, presenting and implementing manufacturing strategy. Studies of early-modern Islamic cities have stressed the atypical or the

idiosyncratic. This bias derives largely from orientalist presumptions that they were in some way substandard or deviant. The first purpose of this volume is to normalize Ottoman cities, to demonstrate how, on the one hand, they resembled cities generally and how, on the other, their specific histories individualized them. The second purpose is to challenge the previous literature and to negotiate an agenda for future study. By considering the narrative histories of Aleppo, Izmir and Istanbul, the book offers a departure from the piecemeal methods of previous studies, emphasizing their importance during the seventeenth and eighteenth centuries, and highlighting their essentially Ottoman character. While the essays provide an overall view, each can be approached separately. Their exploration of the sources and the agendas of those who have conditioned scholarly understanding of these cities will make them essential student reading. These essays comprehensively and systematically examine British book production and publishing in the hundred years before the introduction of printing. Engineers appear in recent social science as central, though somewhat elusive, figures. They play a particularly critical role in the various attempts to understand the impact of 'science-based' industry on the class structure of advanced capitalist societies. In this book, Peter Whalley brings these engineers into sharper focus. He argues that engineers should not be seen as members of a glamorous 'new class' of professionalized knowledge workers, nor as a radicalized 'new working class' or partially de-skilled technical proletariat. Rather, they should be viewed as 'trusted employees,' selected, socialized, trained, and rewarded to perform the discretionary tasks necessarily delegated by employers in the complex organizations of advanced capitalism. The book draws extensively on observations and interviews to compare engineers' work and understanding in the high- and low-tech settings of two British companies: "Computergraph," an advanced electronics firm, and "Metalco," a traditional British engineering giant. Whalley compares the technical work structure of Britain with those of France and the United States. He argues that the impact of technological change on class structure is critically mediated by nationally specific modes of organizing technical work and producing trusted workers. The book goes beyond cultural explanations of these national variations to examine how they are created and reproduced in the organization of work and the structuring of occupations. Get your best grades with this Cambridge International AS and A Level Business Studies Revision Guide. - Manage your own revision with step-by-step support from experienced examiners Sandie Harrison and David Milner - Maintain an appropriate international focus in exams with examples and case studies from around the world - Get the top marks by applying business studies terms accurately with the help of definitions and key words Use the Revision Guide to prepare for the big day: - Plan and pace your revision with the revision planner- Use the expert tips to clarify key points - Test yourself with rapid-fire questions and answers and tick off each topic as you complete it - Practise your exam skills with exam-style questions Also available: Cambridge International AS and A Level Business Studies textbook by Malcolm Surridge and Andrew Gillespie (ISBN: 9781444181395). This title has not been through the Cambridge endorsement process. Important intervention in Middle English studies that challenges widely accepted narratives on the identities of Chaucer's scribes. This book examines how literature represents different kinds of spaces, from the single-family home to the globe. It focuses on how nineteenth-century authors drew on literary tools including rhetoric, setting, and point of view to mediate between individuals and different spaces, and re-examines how local spaces were incorporated into global networks. Explains the methods and knowledge to understand how and why paper was used in medieval writing and beyond. A sweeping exploration of the shaping role of animal skins in written culture and human imagination over three millennia "Richly detailed and illustrated. . . . An engaging exploration of book history."--Kirkus Reviews For centuries, premodern societies recorded and preserved much of their written cultures on parchment: the rendered skins of sheep, cows, goats, camels, deer, gazelles, and other creatures. These remains make up a significant portion of the era's surviving historical record. In a study spanning three millennia and twenty languages, Bruce Holsinger explores this animal archive as it shaped the inheritance of the Euro-Mediterranean world, from the leather rolls of ancient Egypt to the Acts of Parliament in the United Kingdom. Holsinger discusses the making of parchment past and present, the nature of the medium

as a biomolecular record of faunal life and environmental history, the knotty question of "uterine vellum," and the imaginative role of parchment in the works of St. Augustine, William Shakespeare, and a range of Jewish rabbinic writers of the medieval era. Closely informed by the handicraft of contemporary makers, painters, and sculptors, the book draws on a vast array of sources--codices and scrolls, documents and ephemera, works of craft and art--that speak to the vitality of parchment across epochs and continents. At the center of *On Parchment* is the vexed relationship of human beings to the myriad slaughtered beasts whose remains make up this vast record: a relationship of dominion and compassion, of brutality and empathy. Sally Ledger offers substantial readings of the influences of radical writers on works from *Pickwick* to *Little Dorrit*. A study of classic documentary film. This book, sponsored by the Stockholm Environment Institute and first published in 1992, presents a detailed analysis of changes in world energy use over the past twenty years. It considers the future prospects of energy demand, and discusses ways of restraining growth in consumption in order to meet environmental and economic development goals. Based on a decade of research by the authors and their colleagues at Lawrence Berkeley Laboratory in collaboration with the Stockholm Environment Institute, it presents a wealth of information on energy use and the forces shaping it in the industrial, developing, and formerly planned economies. The book provides an invaluable overview of the potential for improving energy efficiency, and discusses the policies that could help realize the potential. While calling for strong action by governments and the private sector, the authors stress the importance of considering the full range of factors that will shape realization of the energy efficiency potential around the world. This anthology explores challenges to understanding the nature of cultural production, exploring innovative new research approaches and improvements to old approaches, such as newsroom ethnography, which will enable clearer, fuller understanding of the workings of journalism and other forms of media and cultural production. An exploration of the ethical issues at the foundations of environmental philosophy challenges attempts to attribute intrinsic value to nature and covers such topics as problems of prediction in traditional ecology and the future directions for theoretical research in environmental philosophy and conservation biology. After a series of sex scandals rocked the film industry in 1922, movie moguls hired Will Hays to clear the image of movies. Hays tried a variety of ways to regulate movies before adopting what became known as the production code. Written in 1930 by a St Louis priest, the code stipulated that movies stress proper behaviour, respect for government, and 'Christian values'. The Catholic Church reinforced these efforts by launching its Legion of Decency in 1934. Intended to force Hays and Hollywood to censor films, the Legion of Decency engineered the appointment of Joseph Breen as head of the Production Code Administration. For the next three decades, Breen, Hays, and the Catholic Legion of Decency virtually controlled the content of all Hollywood films. The first serious, extended effort to use a human rights-based approach to address the scientific issues affecting society and the often-neglected human right to science. Historical background and the operations of the court. *Russian Critics on the Cinema of Glasnost* gathers together 23 essays written by some of Russia's most astute commentators of film and culture. Written during the 1980s and published in English for the first time, this collection includes reviews of films such as *Little Vera* and *Taxi Blues*, which were critically hailed in the West. Their comments not only illuminate important aspects of Russian filmmaking during this decade: as importantly, they capture a sense of a society in flux during the waning years of Communism, as well as the larger context within which Glasnost cinema and culture developed. This collection provides insight into the successes and shortcomings of Glasnost, as captured in film, for a Western audience.

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