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Selected Film Criticism: 1941-1950 Jul 04 2020 Provides a cross-section of contemporary American film criticism from 1896-1960. The volumes reprint reviews in their entirety from periodicals such as Photoplay, Film Reports, The Moving Picture World, Variety, and The New York Times. Of immense value for gauging contemporary reaction--both popular and serious--to the best-known films of the past.

Selected Film Criticism, 1896-1911 Feb 08 2021

Politics, Theory, and Film Jun 22 2019 Lars von Trier's intense, disturbing, and sometimes funny films have led many to condemn him as misogynist or misanthropic. The same films inspire this collection's reflections on how our fears and desires regarding gender, power, race, finitude, family, and fate often thwart -- and sometimes feed -- our best democratic aspirations. The essays in this volume attend to von Trier's role as provocateur, as well as to his films' techniques, topics, and storytelling. Where others accuse von Trier of being clichéd, the editors argue that he intensifies the "clichés of our times" in ways that direct our political energies towards apprehending and repairing a shattered world. The book is certainly for von Trier lovers and haters but, at the same time, political, critical, and feminist theorists entirely unfamiliar with von Trier's films will find this volume's essays of interest. Most of the contributors tarry with von Trier to develop new readings of major thinkers and writers, including Agamben, Bataille, Beauvoir, Benjamin, Deleuze, Euripides, Freud, Kierkegaard, Rancière, Nietzsche, Winnicott, and many more. Von Trier is both central and irrelevant to much of this work. Writing from the fields of classics, literature, gender studies, philosophy, film and political theory, the authors stage an interdisciplinary intervention in film studies.

Temporality and Film Analysis Jun 14 2021 This book traces the operation of duration in cinema, and argues that temporality should be a central concern of film scholarship. It explores the concepts of duration and rhythm, resonance and uncertainty, affect, sense and texture, to bring a fresh perspective.

Film Criticism and Caricatures, 1943-53 Nov 07 2020

How to Read a Film Oct 26 2019 Now thoroughly revised and updated, the book discusses recent breakthroughs in media technology, including such exciting advances as video discs and cassettes, two-way television, satellites, cable and much more.

Film Criticism in Cape Town 1928-1930 Mar 24 2022 This book examines the development of film criticism in Cape Town's daily press from 1928 to 1930, using film reviews from the Cape Times and Die Burger. The character of film criticism in the period under discussion is explained by describing the general function of film criticism, as well as comparing the local with the international film press. The basis for the comparative analysis is a list of films screened in three selected cinemas in Cape Town.

A Modern Theory of Film Criticism Feb 20 2022

Film Nation Aug 05 2020 Notable writers on literature and culture who occasionally penned opinion pieces on the movies

prior to World War II include Clifton Fadiman, Mark Van Doren, Lincoln Kirstein, Edmund Wilson, Louise Bogan, and Paul Goodman. All of these critics wrote seriously about things other than the movies. Indeed, the early decades of film criticism drew many moonlighters who tried their hand at it for a few years, then moved on to their preferred metier. And such was the case with William Troy (1903-1961). Troy, a distinguished literary critic whose posthumous Selected Essays won a National Book Award in 1968, was also a much-loved professor at Bennington College, the New School, and New York University. Troy was the film critic of *The Nation* from 1933 to 1935. To that post he brought an educated, almost professional tone, which he sometimes used for comic effect. He approached each piece of film criticism as an occasion for some larger essayistic rumination. Indeed, his feeling for the carpentry of the short review is superb, as the reader will detect in his pieces on such important films as Buñuel's *L'age d'Or*, Lang's *M*, Duvivier's *Poils de Carotte*, Eisenstein's *Que Viva México!*, Dreyer's *The Passion of Joan of Arc*, Cocteau's *Blood of a Poet*, Pudovkin's *Mother*, Flaherty's *Man of Aran*, Renoir's *Madame Bovary*, and Ford's *The Informer*. William Troy was thus one of America's first full-time professional film critics, if not the best of the lot. He deserves some of the attention heretofore reserved for another important early critic, James Agee, who himself began writing movie reviews for *The Nation* in 1942. Published in conjunction with *The Bookman: William Troy on Literature and Criticism, 1927-1950* (ISBN 978-1-78976-172-6), *Film Nation* is essential reading for cinephiles. Inclusion of a substantive index makes the work highly attractive for classroom adoption in the field of cinema studies.

Temporality and Film Analysis Dec 09 2020 Matilda Mroz argues that cinema provides an ideal opportunity to engage with ideas of temporal flow and change. Temporality, however, remains an underexplored area of film analysis, which frequently discusses images as though they were still rather than moving. This book traces the operation of duration in cinema, and argues that temporality should be a central concern of film scholarship. In close readings of Michelangelo Antonioni's *L'Avventura*, Andrei Tarkovsky's *Mirror*, and the ten short films that make up Krzysztof Kielowski's Decalogue series, Mroz highlights how film analysis must consider both particular moments in cinema which are critically significant, and the way in which such moments interrelate in temporal flux. She explores the concepts of duration and rhythm, resonance and uncertainty, affect, sense and texture, to bring a fresh perspective to film analysis and criticism. Essential reading for students and scholars in Film Studies, this engaging study will also be a valuable resource for critical theorists.

A Dramatistic Approach to Film Criticism Jun 02 2020

Cineaste on Film Criticism, Programming, and Preservation in the New Millennium Sep 17 2021 Digital technology and the

Internet have revolutionized film criticism, programming, and preservation in deeply paradoxical ways. The Internet allows almost everyone to participate in critical discourse, but many print publications and salaried positions for professional film critics have been eliminated. Digital technologies have broadened access to filmmaking capabilities, as well as making thousands of older films available on DVD and electronically. At the same time, however, fewer older films can be viewed in their original celluloid format, and newer, digitally produced films that have no "material" prototype are threatened by ever-changing servers that render them obsolete and inaccessible. Cineaste, one of the oldest and most influential publications focusing on film, has investigated these trends through a series of symposia with the top film critics, programmers, and preservationists in the United States and beyond. This volume compiles several of these symposia: "Film Criticism in America Today" (2000), "International Film Criticism Today" (2005), "Film Criticism in the Age of the Internet" (2008), "Film Criticism: The Next Generation" (2013), "The Art of Repertory Film Exhibition and Digital Age Challenges" (2010), and "Film Preservation in the Digital Age" (2011). It also includes interviews with the late, celebrated New Yorker film critic Pauline Kael and the critic John Bloom ("Joe Bob Briggs"), as well as interviews with the programmers/curators Peter von Bagh and Mark Cousins and with the film preservationist George Feltenstein. This authoritative collection of primary-source documents will be essential reading for scholars, students, and film enthusiasts.

Paintings and Film Criticism Jan 10 2021

Studying Film with André Bazin May 02 2020 The impact of French film critic André Bazin (1918-1958) on the development of film studies, though generally acknowledged, remains contested. A passionate initiator of film culture during his lifetime, his ideas have been challenged, defended and revived throughout his afterlife. Studying Film with André Bazin offers an entirely original interpretation of major concepts from Bazin's legacy, such as auteur theory, realism, film language and the influence of film on other arts (poetry and painting in particular). By examining mostly unknown and uncollected texts, Blandine Joret explains Bazin's methodology and adopts it in a contemporary reading, linking his ideas to major philosophical and scientific frameworks as well as more recent media practices such as advertising, CGI, 3D cinema and Virtual Reality. In tune with 21st-century concerns in media culture and film studies, this book addresses a wide readership of film scholars, students and cinephiles.

Film Nov 27 2019

Movies That Mattered Apr 12 2021 Why is Dave Kehr "one of the best writers on film the country has produced"? Jonathan Rosenbaum, his highly regarded successor as movie critic at the "Chicago Reader" from 1987 through 2008, has a good

answer in his Foreword to this volume: "For the range of films and filmmakers treated, the analytical tools employed, and the intellectual confidence and lucidity of his arguments, Kehr's prose really has no parallels." In this "sequel" to "When Movies Mattered" (published in 2011), Kehr deploys those gifts in 50 brilliant pieces, ranging from a thoughtful discussion of the sobering Holocaust documentary "Shoah" to an irresistible celebration of the raucous American comedy "Used Cars." Although that first book featured pieces only from the "Reader," this volume also contains essays from "Chicago" magazine, where Kehr's column on movies appeared from August 1979 through September 1986 (his work in the "Reader" appeared from late 1974 through late summer in 1986). As with "When Movies Mattered," most of this material (and all of it from "Chicago" magazine) has not been reprinted or available online since its original publication. Readers will now have the opportunity to know more of what Rosenbaum calls "a body of work that . . . strikes me as being the most remarkable extended stretch of auteurist [director centered] criticism in American journalism." Although Kehr ended his career as a critic toward the end of 2013 when he stopped writing his weekly DVD column for the "New York Times" to become an adjunct curator in the film department of the Museum of Modern Art, his reputation will be further enhanced by this second collection of his outstanding work--definitely must reading for cinephiles.

How to Be a Film Critic in Five Easy Lessons Dec 21 2021 How to Be a Film Critic in Five Easy Lessons addresses the serious matter of the increasing gap between the published opinions of professional film critics and the reception of popular film by traditional movie-goers, especially millennial movie fans. Recent reactions to the low grades emanating from Rotten Tomatoes, the iconic film review aggregation site, have inspired various constituencies to call for significant changes, including some major studio CEOs, some actors, and the readers of reviews themselves. A new generation and breed of film critics is needed, not raised to please baby boomers or Generation X movie fans, but younger viewers who make up 30% of ticket buyers. This study examines all this and offers five categories of film reviewers plying their trade as models of consistency. New critics have to start somewhere, most often in college film classes, and deciding what type of critic one wants to be begins here.

Schirmer Encyclopedia of Film Nov 19 2021 This reference source covers all aspects of the cinema, including film history, production, national cinemas, genre theory and criticism, and cultural contexts.

Movie Greats Feb 29 2020 Why are some films regarded as classics, worthy of entry into the canon of film history? Which sorts of films make the cut and why? Movie Greats questions how cinema is ranked and, in doing so, uncovers a history of critical conflict, with different aesthetic positions battling for dominance. The films examined range across the history of

cinema: *The Battleship Potemkin*, *The 39 Steps*, *Modern Times*, *Citizen Kane*, *It's a Wonderful Life*, *Black Narcissus*, *The Night of the Hunter*, *Lawrence of Arabia*, 8*, 2001: *A Space Odyssey*, *The Godfather*, *Raging Bull*, *The Piano* and *Kill Bill*: Vol. 1. Each chapter opens with a brief summary of the film's plot and goes on to discuss the historical context, the key individuals who made the film, and initial and subsequent popular and critical responses. Students studying the history of film, canon formation or film aesthetics will find this book relevant, provocative and absorbing.

Ein Todesfall in der Familie Dec 29 2019

Film Criticism Aug 17 2021

Film Form and Film Criticism Oct 07 2020

The Language and Style of Film Criticism May 26 2022 *The Language and Style of Film Criticism* brings together original essays from an international range of academics and film critics highlighting the achievements, complexities and potential of film criticism. In recent years, in contrast to the theoretical, historical and cultural study of film, film criticism has been relatively marginalised, especially within the academy. This book highlights the distinctiveness of film criticism and addresses ways in which it can take a more central place within the academy and develop in dynamic ways outside it. *The Language and Style of Film Criticism* is essential reading for academics, teachers, students and journalists who wish to understand and appreciate the language and style of film criticism.

Film Criticism as a Cultural Institution Jul 28 2022 At the beginning of the 21st century film criticism was described as in crisis. The decline of print journalism, a series of lay-offs of prominent critics, and the rise of "amateur" reviewing online spurred a conversation about the decline, even death, of film criticism. This discourse flourished in part because film criticism has been little examined in scholarship to date. This book takes a deeper look at film criticism by focusing on its institutional contours. This is achieved through a combination of archival research and interviews with prominent film critics and stakeholders, including Adrian Martin (LOLA), Stephanie Zacharek (Time), Peter Bart (Variety), and Andrew Sarris (The Village Voice). *Film Criticism as a Cultural Institution* first examines the contemporary crisis conversation surrounding film criticism, comparing this to historical precedents. It then provides what today's crisis conversation does not: an account of film criticism's institutional formations. Using primarily U.S. and Australian case studies based on interviews, observation and archival research—as well as accounts from other national schools—the book maps contemporary film criticism. Across various sites, such as publications or online spaces, and organisations, such as film critics circles, it elucidates film criticism's institutional practices, tasks, compartments, and personae. Looking at the history of conversations about film

criticism shows us that "crisis" has always been a leitmotif. While acknowledging the considerable changes and challenges that film criticism faces today, this book situates these within an historical context and proposes an institutional framework that allows us to move beyond crisis discourse. Looking at film criticism in this way allows us to see that the very question of what counts as film criticism is continually contested within an institutional ecology made up of distinctive critical compartments addressed to distinctive audiences.

Understanding Movies Jul 24 2019 Helps readers understand how the many languages of film work together to create meaning. Louis Giannetti organizes "Understanding Movies" around the key elements of filmmaking, including cinematography, Mise en Scene, movement, editing, sound, acting, drama, casting, story, screenwriting, ideology, and theory. He synthesizes every element through a complete case study: "Citizen Kane," This book's ideas are illuminated with hundreds of high-quality still photos, more than 70 in full color, taken from movies such as "The Matrix, Almost Famous, Jackass the movie, Chicago, Lord of the Rings, Mystic River, and Traffic. New in this edition: a full section on contemporary special effects and computer generated imagery (CGI); up-to-the-minute information on new developments in film technology; more coverage of recent films and filmmakers; more ethnic diversity (including new material on the Islamic cinema); and more lavish use of color and high-quality paper. An updated Companion Website contains animations, video clips from interviews with movie professionals, and Research Navigator access to "New York Times" film reviews. For everyone who wants to understand the artistry and meaning of the movies.

The Complete History of American Film Criticism Jun 26 2022 The Complete History of American Film Criticism is a chronicle of the lives and work of the most influential film critics of the past 100 years. From the first movie review in the New York Times in 1896 through the Silent Era, the pre- and postwar years, the Film Generation of the 1960s, the Golden Age of the 1970s, and into the 21st century, critics have educated generations of discriminating moviegoers on the differences between good films and bad. They call attention to great directors, cinematographers, production designers, screenwriters, and actors, and shed light on their artistic visions and storytelling sensibilities. People interested in what the great film critics had to say have usually been shortchanged as to their backgrounds, and just why they are qualified to sit in judgment. Using mini-biographies, placed within a chronological framework, The Complete History of American Film Criticism is the biography of a profession whose cultural impact has left an indelible mark on the 20th century's most significant art form.

The permanent crisis of film criticism Apr 24 2022 Film criticism is in crisis. Dwelling on the many film journalists made

redundant at newspapers, magazines, and other 'old media' in past years, commentators have voiced existential questions about the purpose and worth of the profession in the age of WordPress blogospheres and proclaimed the 'death of the critic'. Bemoaning the current anarchy of internet amateurs and the lack of authoritative critics, many journalists and academics claim that in the digital age, cultural commentary has become dumbed down and fragmented into niche markets. Mattias Freu, arguing against these claims, examines the history of film critical discourse in France, Germany, the United Kingdom, and the United States. He demonstrates that since its origins, film criticism has always found itself in crisis: the need to show critical authority and the anxieties over challenges to that authority have been longstanding concerns.

Film Criticism and Digital Cultures Sep 29 2022 'The critic is dead.' 'Everyone's a critic.' These statements reflect some of the perceptions of film criticism in a time when an opinion can be published in seconds, yet reach an audience of millions. This book examines the reality of contemporary film criticism, by talking to leading practitioners in the UK and North America - such as Nick James, Mark Cousins, Jonathan Rosenbaum and Richard Porton - and by covering a broad spectrum of influential publications - including Sight & Sound, The Guardian, Cineaste, indieWIRE and Variety. Forming a major new contribution to an emerging field of study, these enquiries survey the impact of larger cultural, economic and technological processes facing society, media and journalism. Historical perspectives on criticism from ancient times and current debates in journalism and digital media are used to unravel questions, such as: what is the relationship between crisis and criticism? In what way does the web change the functions and habits of practitioners? What influences do film industries have on the critical act? And how engaged are practitioners with converged and creative film criticism such as the video essay? In the face of transformative digital idealism, empirical findings here redress the balance and argue the case for evolution rather than revolution taking place within film criticism.

Inconspicuously Christian Film Criticism Oct 19 2021 This collection presents essays that lay out the author's Christian approach to film criticism and reviews that exemplify this critic at his most perceptive. Including interviews with award-winning actors and directors, this volume draws heavily on the author's academic expertise and his decade of experience as an acclaimed film journalist. Whether examining the latest Hollywood blockbuster, a topical documentary, or an indie festival favorite, the book subtly, but carefully, draws attention to how films can speak to Christians and how Christian voices can enrich the conversations around their meaning and relevance.

Cineaste on Film Criticism, Programming, and Preservation in the New Millennium Oct 31 2022 Digital technology and the Internet have revolutionized film criticism, programming, and preservation in deeply paradoxical ways. The Internet allows

almost everyone to participate in critical discourse, but many print publications and salaried positions for professional film critics have been eliminated. Digital technologies have broadened access to filmmaking capabilities, as well as making thousands of older films available on DVD and electronically. At the same time, however, fewer older films can be viewed in their original celluloid format, and newer, digitally produced films that have no "material" prototype are threatened by ever-changing servers that render them obsolete and inaccessible. Cineaste, one of the oldest and most influential publications focusing on film, has investigated these trends through a series of symposia with the top film critics, programmers, and preservationists in the United States and beyond. This volume compiles several of these symposia: "Film Criticism in America Today" (2000), "International Film Criticism Today" (2005), "Film Criticism in the Age of the Internet" (2008), "Film Criticism: The Next Generation" (2013), "The Art of Repertory Film Exhibition and Digital Age Challenges" (2010), and "Film Preservation in the Digital Age" (2011). It also includes interviews with the late, celebrated New Yorker film critic Pauline Kael and the critic John Bloom ("Joe Bob Briggs"), as well as interviews with the programmers/curators Peter von Bagh and Mark Cousins and with the film preservationist George Feltenstein. This authoritative collection of primary-source documents will be essential reading for scholars, students, and film enthusiasts.

Philosophical Issues in Indian Cinema Aug 24 2019 This book interrogates the vocabulary used in theorizing about Indian cinema to reach into the deeper cultural meanings of philosophies and traditions from which it derives its influences. It re-examines terms and concepts used in film criticism and contextualizes them within the aesthetics, poetics and politics of Indian cinema. The book looks at terms and concepts borrowed from the scholarship on American and world cinema and explores their use and relevance in describing the characteristics and evolution of cinema in India. It highlights how realism, romance and melodrama in the context of India appear in a culturally singular way and how the aggregation of constituent elements – like songs, action, comedy – in Indian film can be traced to classical theatre and other diverse religious and philosophical influences. These influences have characterized popular film and drama in India which present all aspects of life for a diverse nation. The author explores concepts like 'fantasy', 'family' and 'patriotism' by using various examples from films in India and outside, as well as practices in the other arts. He identifies the fundamental logic behind the choices made by film-makers in India and discusses concepts which allow for a fresh theorizing on Indian cinema's characteristics. This book will be of great interest to students and researchers of film studies, media studies, cultural studies, literature, cultural history and South Asian studies. It will also be useful for general readers who are interested in learning more about Indian cinema, its forms, origins and influences.

Style and Meaning Mar 31 2020 With a common focus on the decisions made by film-makers, this book explores different aspects of the relationship between textual detail and broader conceptual frameworks. All the essays centre on methods of close analysis and ground their discussion in the detail of individual films.

Ambiguity and Film Criticism Jan 22 2022 This book defends an account of ambiguity which illuminates the aesthetic possibilities of film and the nature of film criticism. Ambiguity typically describes the condition of multiple meanings. But we can find multiple meanings in what appears unambiguous to us. So, what makes ambiguity ambiguous? This study argues that a sense of uncertainty is vital to the concept. Ambiguity is what presses us to inquire into our puzzlement over a movie, to persistently ask “why is it as it is?” Notably, this account of the concept is also an account of its criticism. It recognises that a satisfying assessment of what is ambiguous involves both our reason and doubt; that is, reason and doubt can work together in our practice of reading. This book, then, considers ambiguity as a form of reasonable doubt, one that invites us to reflect on our critical efforts, rethinking the operation of film criticism.

Citizen Sarris, American Film Critic Sep 05 2020 This collection of essays pays tribute to film critic Andrew Sarris, the most influential film critic in American film history. The 38 essays assembled here and arranged according to major theme demonstrate the amazing impact Sarris has had on every aspect of the film world: fellow critics, filmmakers, readers, and American popular culture.

An Examination of Various Critical Models and Methods of Film Analysis May 14 2021

Kosher Movies Sep 25 2019 Crossing genres of films, this book contains movies that have lessons in them as a way of finding insights into daily life. While other critics summarize a film, focus on the amount of profanity and nudity it contains, and decide whether it's worthwhile to watch, Herbert Cohen takes a different tactic and views films as life lessons. This collection of meaningful films, with inspiring and emotional stories that help understand the plight of others, provides new ways to approach self-growth.

American Film Criticism, 1940-1969 Jan 28 2020

The Film Criticism of C.A. Lejeune Mar 12 2021

The Language and Style of Film Criticism Jul 16 2021 The Language and Style of Film Criticism brings together original essays from an international range of academics and film critics highlighting the achievements, complexities and potential of film criticism. In recent years, in contrast to the theoretical, historical and cultural study of film, film criticism has been relatively marginalised, especially within the academy. This book highlights the distinctiveness of film criticism and

addresses ways in which it can take a more central place within the academy and develop in dynamic ways outside it. *The Language and Style of Film Criticism* is essential reading for academics, teachers, students and journalists who wish to understand and appreciate the language and style of film criticism.

Film Criticism in the Digital Age Aug 29 2022 Over the past decade, as digital media has expanded and print outlets have declined, pundits have bemoaned a “crisis of criticism” and mourned the “death of the critic.” Now that well-paying jobs in film criticism have largely evaporated, while blogs, message boards, and social media have given new meaning to the saying that “everyone’s a critic,” urgent questions have emerged about the status and purpose of film criticism in the twenty-first century. In *Film Criticism in the Digital Age*, ten scholars from across the globe come together to consider whether we are witnessing the extinction of serious film criticism or seeing the start of its rebirth in a new form. Drawing from a wide variety of case studies and methodological perspectives, the book’s contributors find many signs of the film critic’s declining clout, but they also locate surprising examples of how critics—whether moonlighting bloggers or salaried writers—have been able to intervene in current popular discourse about arts and culture. In addition to collecting a plethora of scholarly perspectives, *Film Criticism in the Digital Age* includes statements from key bloggers and print critics, like Armond White and Nick James. Neither an uncritical celebration of digital culture nor a jeremiad against it, this anthology offers a comprehensive look at the challenges and possibilities that the Internet brings to the evaluation, promotion, and explanation of artistic works.

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