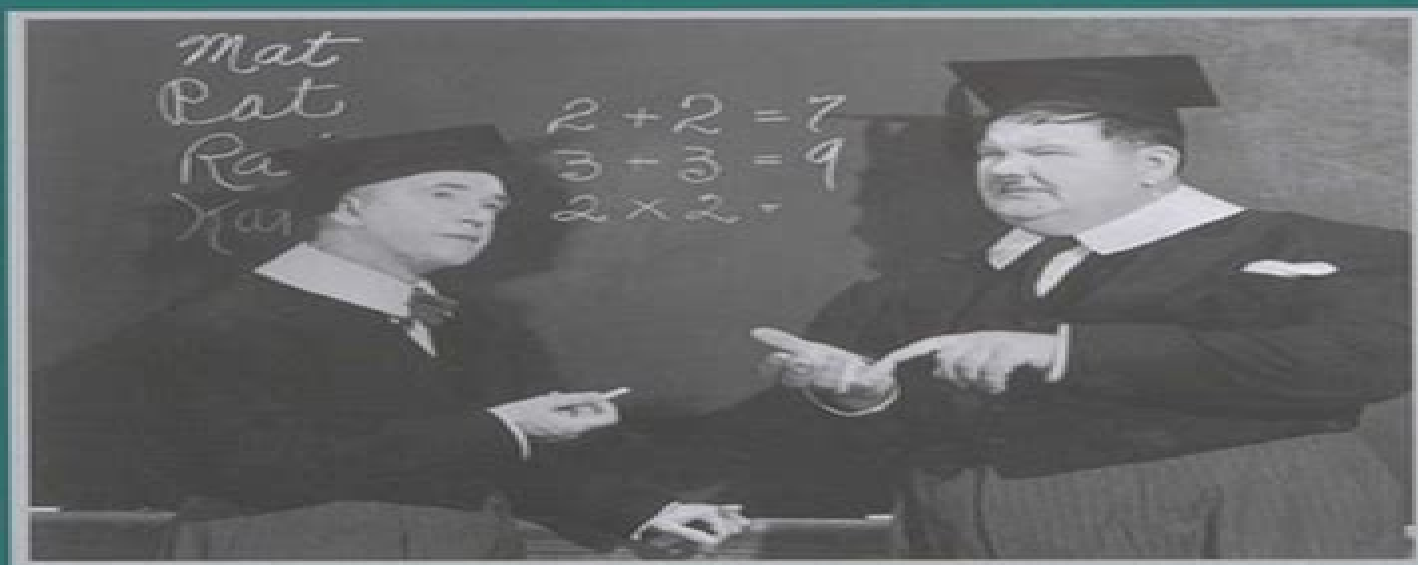


POST- THEORY

Reconstructing Film Studies



Edited by
David Bordwell and Noël Carroll

Post Theory Reconstructing Film Studies Wisconsin Studies In Film

Charles A. Hill, Marguerite Helmers



Post Theory Reconstructing Film Studies Wisconsin Studies In Film:

Post-Theory David Bordwell, Noel Carroll, 2012-11 Since the 1970s the academic study of film has been dominated by Structuralist Marxism varieties of cultural theory and the psychoanalytic ideas of Freud and Lacan With Post Theory David Bordwell and Noel Carroll have opened the floor to other voices challenging the prevailing practices of film scholarship Addressing topics as diverse as film scores national film industries and audience response Post Theory offers fresh directions for understanding film

Projecting a Camera Edward Branigan, 2013-08-21 In Projecting a Camera film theorist Edward Branigan offers a groundbreaking approach to understanding film theory Why for example does a camera move What does a camera know And when does it know it What is the camera's relation to the subject during long static shots What happens when the screen is blank Through a wide ranging engagement with Wittgenstein and theorists of film he offers one of the most fully developed understandings of the ways in which the camera operates in film With its thorough grounding in the philosophy of spectatorship and narrative Projecting a Camera takes the study of film to a new level With the care and precision that he brought to Narrative Comprehension and Film Edward Branigan maps the ways in which we must understand the role of the camera the meaning of the frame the role of the spectator and other key components of film viewing By analyzing how we think discuss and marvel about the films we see Projecting a Camera offers insights rich in implications for our understanding of film and film studies

Film Theory: Rational Reconstructions Warren Buckland, 2012-03-29 In Film Theory Rational Reconstructions Warren Buckland asks a series of questions about how film theory gets written in the first place How does it select its objects of study and its methods of inquiry How does it make discoveries and explain filmic phenomena And How does it formulate and solve theoretical problems He asks these questions of film theory through a rational reconstruction and a classical commentary Both frameworks clarify and reformulate vague and inexact expressions redefine obscure concepts and examine the underlying logic of film theory arguments This not only subjects film theory to rigorous examination it also teaches students how to write theory by enabling them to question and critically interrogate the logic of previous film theory arguments The book consists of nine chapters that closely examine a series of canonical film books and essays in great detail by Peter Wollen Laura Mulvey Thomas Elsaesser Stephen Heath and Slavoj Žižek among others

Realism and the Audiovisual Media L. Nagib, C. Mello, 2015-12-11 This collection examines two recent phenomena the return of realist tendencies and practices in world cinema and television and the rehabilitation of realism in film and media theory The contributors investigate these two phenomena in detail querying their origins relations divergences and intersections from a variety of perspectives

European Film Theory Temenuga Trifonova, 2009-09-10 European Film Theory explores the Europeaness of European film theory its philosophical origins the culture wars between Continental and Analytical film theory and philosophy the major discursive and epistemological shifts in the history of Continental film theory the relationship between Continental philosophy of art and philosophy of history and European film

theory Writing from a range of disciplines and perspectives the contributors to this new volume in the AFI FILM READERS series offer fresh interpretations of European film theorists and illuminate the political potential of European film theory

Defining Visual Rhetorics Charles A. Hill, Marguerite Helmers, 2012-08-21 Images play an important role in developing consciousness and the relationship of the self to its surroundings In this distinctive collection editors Charles A Hill and Marguerite Helmers examine the connection between visual images and persuasion or how images act rhetorically upon viewers Chapters included here highlight the differences and commonalities among a variety of projects identified as visual rhetoric leading to a more precise definition of the term and its role in rhetorical studies Contributions to this volume consider a wide variety of sites of image production from architecture to paintings from film to needlepoint in order to understand how images and texts work upon readers as symbolic forms of representation Each chapter discusses analyzes and explains the visual aspect of a particular subject and illustrates the ways in which messages and meaning are communicated visually The contributions include work from rhetoric scholars in the English and communication disciplines and represent a variety of methodologies theoretical textual analysis psychological research and cultural studies among others The editors seek to demonstrate that every new turn in the study of rhetorical practices reveals more possibilities for discussion and that the recent turn to the visual has revealed an inexhaustible supply of new questions problems and objects for investigation As a whole the chapters presented here demonstrate the wide range of scholarship that is possible when a field begins to take seriously the analysis of images as important cultural and rhetorical forces Defining Visual Rhetorics is appropriate for graduate or advanced undergraduate courses in rhetoric English mass communication cultural studies technical communication and visual studies It will also serve as an insightful resource for researchers scholars and educators interested in rhetoric cultural studies and communication studies

Steven Spielberg's Style by Stealth James Mairata, 2018-03-26 This book reveals how Spielberg utilises stylistic strategies that are both unique and innovative when considered within the context of the classical Hollywood system James Mairata identifies two distinct systems at work in Spielberg's application of style One is the use of deep space compositions and staging a form that was commonly seen in Hollywood cinema until the rise of the New Hollywood in the early 1970s The other system is based on the ubiquitous shot reverse shot arrangement most commonly used for dialogue scenes and which Spielberg has modified into what the author describes as wide reverses Through the integration of both systems Spielberg is able to create a more complete visual sense of scenographic space and a more comprehensive world of the narrative while still remaining within the conventional boundaries of classical style The wide reverse system also permits him to present a more highly developed version of Hollywood's conventional practice of rendering style as transparent or unnoticed This volume shows that this together with the wide reverse further enables Spielberg to create a narrative that offers the spectator both a more immersive and more affective experience

Gender and Contemporary Horror in Film Samantha Holland, Robert Shail, Steven

Gerrard, 2019-03-13 This edited collection focuses on gender and contemporary horror in film examining how and if representations of gender in horror have changed *The Palgrave Handbook of the Philosophy of Film and Motion Pictures*

Noël Carroll, Laura T. Di Summa, Shawn Loht, 2019-10-30 This handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum It boasts contributions from philosophers and film theorists alike with many essays employing pluralist approaches to this interdisciplinary subject Core areas treated include film ontology film structure psychology authorship narrative and viewer emotion Emerging areas of interest including virtual reality video games and nonfictional and autobiographical film also have dedicated chapters Other areas of focus include the film medium's intersection with contemporary social issues film's kinship to other art forms and the influence of historically seminal schools of thought in the philosophy of film Of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject Refractions of Reality: Philosophy and the Moving Image John Mullarkey, 2008-12-11 This is the first book to explore all central issues surrounding the relationship between the film image and philosophy It tackles the work of particular philosophers of film i ek Deleuze and Cavell as well as general philosophical positions Cognitivist and Culturalist and analyses the ability of film to teach and create philosophy *The Routledge Companion to Cinema & Gender* Kristin Hole, Dijana Jelača, E. Kaplan, Patrice Petro, 2016-11-10 Comprised of 43 innovative contributions this companion is both an overview of and intervention into the field of cinema and gender The essays included here address a variety of geographical contexts from an analysis of cinema Islam and women and television under Eastern European socialism to female audience reception in Nigeria to changing class and race norms in Bollywood dance sequences A special focus is on women directors in a global context that includes films and filmmakers from Asia Africa Australia Europe North and South America The collection also offers a solid overview of feminist contributions to thinking on genre from the chick flick to the action or Western film to film noir and the slasher Readers will find contributions on a variety of approaches to spectatorship reception studies and fandom as well as transnational approaches to star studies and essays addressing the relationship between feminist film theory and new media Other topics include queer and trans cinema eco cinema and the post human Finally readers interested in the history of film will find essays addressing the methodological dimensions of feminist film history essays on silent and studio era women in film and histories of female filmmakers in a variety of non Western contexts The Oxford Handbook of Screen Comedy Peter C. Kunze, Assistant Professor of Communication Peter C Kunze, Distinguished Teaching Professor of English and Film William V Costanzo, William V. Costanzo, 2025 The Oxford Handbook of Screen Comedy offers a rich sampling of the most current research and evolving trends in a vast and growing field the study of humor and comedy in movies television streaming content social media and other forms of mediated comedy The thirty new essays in this volume written by leading scholars and emerging researchers are guideposts to where the field is now and where it is heading By its very nature comedy eludes definition and crosses

boundaries Trying to grab the wriggling creature and subject it to analysis presents special challenges The contributors featured in this volume apply a range of methods to analyse case histories interpret trends and theorize the changing face of comedy Some celebrate the diverse pleasures of laughter some critique its more nefarious practices and warn of salient dangers Together they bring insights from feminist black and queer studies focus on issues of identity and ideology extend and revise notions of historical development and follow the emergence and migration of comic forms in Latin America China North Korea and South Africa The broad aim of this book is to increase awareness of these exciting studies and inspire more productive exploration as the field continues to grow Feminine Look Jennifer Friedlander, 2009-01-08 Feminist and psychoanalytic analysis of spectatorship

Situated Listening Giorgio Biancorosso, 2016 Screenwriters and film directors have long been fascinated by the challenges of representing the listening experience on screen While music has played a central role in film narrative since the conception of moving pictures the representation of music listening has remained a special occurrence In *Situated Listening The Sound of Absorption in Classical Cinema* author Giorgio Biancorosso argues for a redefinition of the music listener as represented in film Rather than construct the listener as a reverential concertgoer music analyst or gallery dweller this book instead shows how films offer a new way of thinking about listening as distributed experience an activity made public and shareable across vast cultural spaces rather than an insular motion It shows how cinema functions as not only a reservoir of established modes of listening but also an agent in the development of new listening practices As Biancorosso argues many films have perpetuated a long existing paradox of music as a means of silencing Consider an aggressive score overlaying battle scenes or a romantic scene conveying unspoken intimacy In the place of conversational exchange exists a veil of sound in the form of music and *Situated Listening* explains why this function influences both the course of interpretation and empathy experienced by film spectators By focusing on cinematic physical and emotional scenery surrounding a character viewers can recognize aspects of their own lives developing a deeper empathy for each fictional character through real and shared listening practices **Supercinema** William

Brown, 2013-05-01 Drawing on a variety of popular films including *Avatar* *Enter the Void* *Fight Club* *The Matrix* *Speed Racer* *X Men* and *War of the Worlds* *Supercinema* studies the ways in which digital special effects and editing techniques require a new theoretical framework in order to be properly understood Here William Brown proposes that while analogue cinema often tried to hide the technological limitations of its creation through ingenious methods digital cinema hides its technological omnipotence through the use of continued conventions more suited to analogue cinema in a way that is analogous to that of Superman hiding his powers behind the persona of Clark Kent Locating itself on the cusp of film theory film philosophy and cognitive approaches to cinema *Supercinema* also looks at the relationship between the spectator and film that utilizes digital technology to maximum supercinematic effect **Film as Social Practice** Graeme

Turner, 2002-09-11 Turner provides a clear introduction to major theoretical issues in the history of film production and film

studies examining the function of film as a national cultural industry and its place in our popular culture **John Ford in Focus** Kevin L. Stoehr, Michael C. Connolly, 2007-12-20 Best known for his enduring westerns *Stagecoach* *The Searchers* and classic films *The Grapes of Wrath* *The Quiet Man* American film director John Ford received an unprecedented four Academy Awards for Best Director over his lifetime This collection of essays offers a comprehensive examination of Ford's life and career revealing the frequent intersections between Ford's personal life and artistic vision Part one provides an overview of Ford's importance in the early development of cinema Part two focuses on selected aspects of Ford's personal life specifically his genealogy Irish heritage and roots in the coastal community of Portland Maine Part three situates Ford's films within a broader cultural and intellectual context exploring theories that explain why Ford's movies have sparked such interest debate and enjoyment among Hollywood film critics and the general cinema community **Thinking in Images** Catherine Constable, 2019-07-25 *Thinking in Images* addresses the current crisis in film theory by offering a new methodology for interrelating theory and film texts Drawing on the groundbreaking work of Michele Le Doeuff the author argues that philosophy is reliant on socio cultural images such as the figures of the veiled woman the femme fatale and the seductress The author traces the key role played by such images of woman in the theorisations of beauty art and truth offered by Nietzsche and his successors Derrida Kofman and Baudrillard Importantly the recognition that images are crucial to theorising means that film images have the capacity to challenge and change previous theoretical models This is demonstrated by a case study of three films from the Dietrich Sternberg cycle *The Scarlet Empress* *The Devil is a Woman* and *Shanghai Express* The detailed readings focus on the ways in which Dietrich's glamorous characters challenge the theorisation of woman as a beautiful object thus offering new ways of conceptualising woman's role as the icon of beauty art and truth *Salvation from Cinema* Crystal Downing, 2015-10-23 *Salvation from Cinema* offers something new to the burgeoning field of religion and film the religious significance of film technique Discussing the history of both cinematic devices and film theory Crystal Downing argues that attention to the material medium echoes Christian doctrine about the materiality of Christ's body as the medium of salvation Downing cites Jewish Muslim Buddhist and Hindu perspectives on film in order to compare and clarify the significance of medium within the frameworks of multiple traditions This book will be useful to professors and students interested in the relationship between religion and film **Animation** Chris Pallant, 2021-01-01 *Animation Critical and Primary Sources* is a major multi volume work of reference that brings together seminal writings on animation studies Gathering historical and contemporary texts from a wide ranging number of sources the volumes provide a key resource in understanding and studying the past and future directions of animation studies The four volumes thematically trace animation studies from its many definitions or a lack thereof to the institutional nature of animation production to establishing greater space within animation discourse for the consideration of broadcast and interactive animation and finally giving greater contextual understanding of the field of animation studies by focusing on

Authorship Genre Identity Politics and Spectatorship thus enabling readers to engage more deeply with the ideas discussed in the final volume Ordering the collection in this way avoids imposing an overly simplistic chronological framework thereby allowing debates that have developed over years and even decades to stand side by side Each volume is separately introduced and the essays structured into coherent sections on specific themes

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