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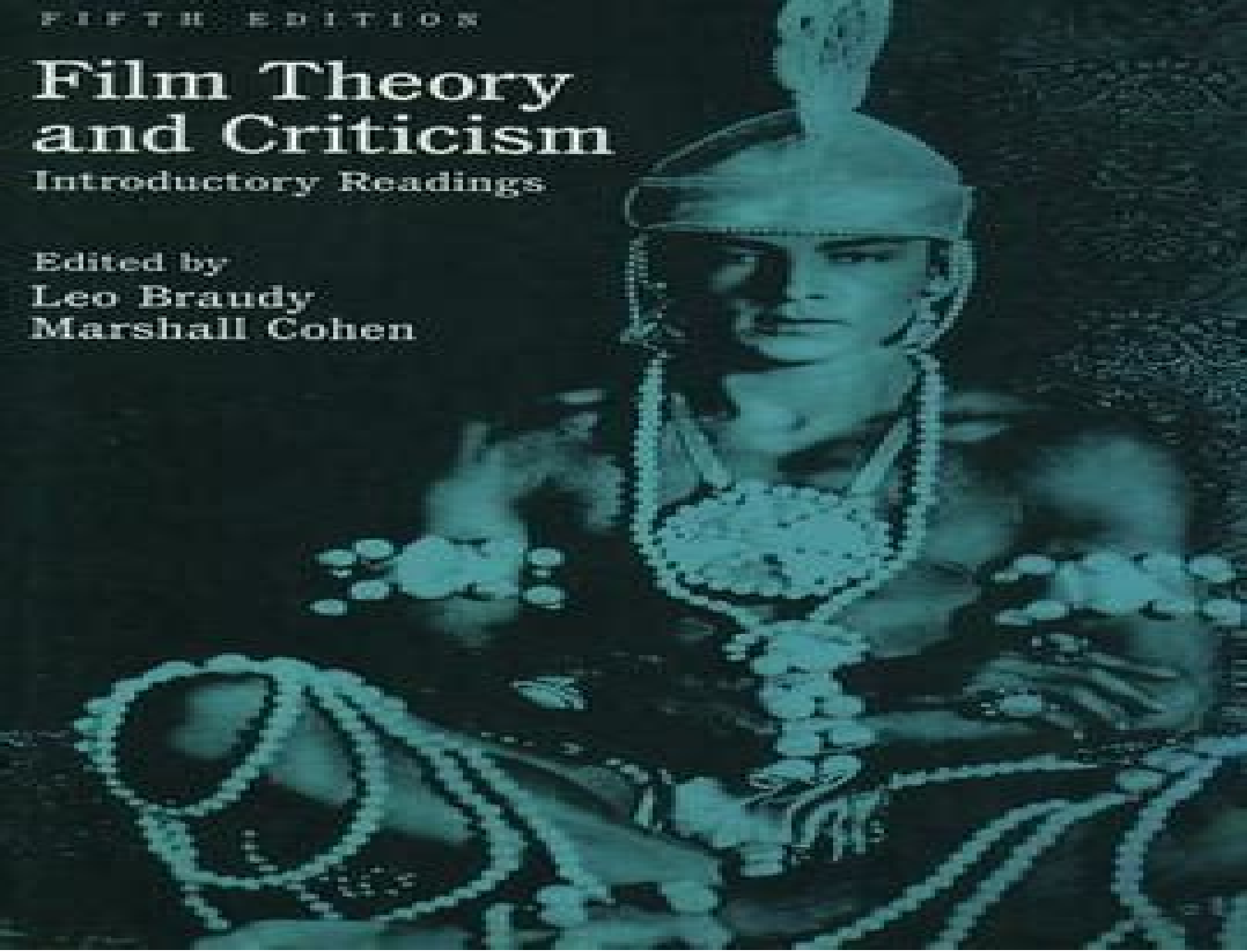
Film Theory and Criticism

Introductory Readings

Edited by

Leo Brandy

Marshall Cohen



Nonfiction Film Theory And Criticism

Edward Branigan, Warren Buckland



Nonfiction Film Theory And Criticism:

Nonfiction Film Richard Meran Barsam, 1976 **Nonfiction Film** Richard Barsam, 1992-11-22 Richard Barsam has given us as comprehensive a study of the origins and development of the nonfiction mode in motion pictures as we are ever likely to have in one volume He draws on all the major written sources and many which are little known and he shares with us many eloquent descriptions of the films themselves giving us a valuable textbook Richard Dyer MacCann superb work Historical Journal of Film Radio and Television **Film Theory and Criticism** Gerald Mast, Marshall Cohen, 1979 **Film Theory** Robert Stam, 2017-11-20 This book is a lively and provoking introduction to film theory It is suitable for students from any discipline but is particularly aimed at students studying film and literature as it examines issues common to both subjects such as realism illusionism narration point of view style semiotics psychoanalysis and multiculturalism It also includes coverage of theorists common to both Barthes Lacan and Bakhtin among others Robert Stam renowned for his clarity of writing will also include studies of cinema specialists providing readers with a depth of reference not generally available outside the field of film studies itself Other material covered includes film adaptations of works of literature and analogies between literary and film criticism **Post-Revolution Nonfiction Film** Joshua Malitsky, 2013-03-20 In the charged atmosphere of post revolution artistic and political forces often join in the effort to reimagine a new national space for a liberated people Joshua Malitsky examines nonfiction film and nation building to better understand documentary film as a tool used by the state to create powerful historical and political narratives Drawing on newsreels and documentaries produced in the aftermath of the Russian revolution of 1917 and the Cuban revolution of 1959 Malitsky demonstrates the ability of nonfiction film to help shape the new citizen and unify edify and modernize society as a whole Post Revolution Nonfiction Film not only presents a critical historical view of the politics rhetoric and aesthetics shaping post revolution Soviet and Cuban culture but also provides a framework for understanding the larger political and cultural implications of documentary and nonfiction film Documentary Superstars Marsha McCreadie, 2010-02-23 The first book to trace the rise of documentaries as mainstream entertainment When did documentaries get glamorous Documentary Superstars looks at the history of documentaries and traces their transition from hands off to in your face Exclusive interviews with Michael Moore Morgan Spurlock Errol Morris George Clooney Sacha Baron Cohen Morgan Freeman Al Gore and more of the biggest names in the field show the impact of the documentary style on mainstream movies and on our society From cinema verite to the inserted narrator from the balanced point of view to the charismatic commentator a la Fahrenheit 9 11 to the documentarian starring in his own narrative as in Supersize Me to filmmakers innovative use of cameos pseudocameos and archival footage and much more Documentary Superstars examines the way in which this evolving art form has changed and changed us Newfound box office clout makes documentaries big business Interviews with Michael Moore Morgan Spurlock Al Gore Sacha Baron Cohen more Includes career advice for new documentary filmmakers Allworth Press an imprint of Skyhorse

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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.

The Documentary Film Reader Jonathan Kahana, 2016-01-21 Bringing together an expansive range of writing by scholars, critics, historians, and filmmakers, The Documentary Film Reader presents an international perspective on the most significant developments and debates from several decades of critical writing about documentary. Each of the book's seven sections covers a distinct period in the history of documentary, collecting both contemporary and retrospective views of filmmaking in the era. And each section is prefaced by an introductory essay that explains its design and provides critical context. Painstakingly selected from the archives of more than a hundred years of cinema practice and theory, the essays, reviews, interviews, manifestos, and ephemera gathered in this volume suit the needs and interests of the beginning student, the advanced scholar, the casual reader, and the working documentarian.

American Studies Jack Salzman, American Studies Association, 1986-08-29 A major three-volume bibliography including an additional supplement of an annotated listing of American Studies monographs published between 1900 and 1988.

Critical Mass Steven Ungar, 2018-08-21 Thirty-five years of nonfiction films offer a unique lens on twentieth-century French social issues. Critical Mass is the first sustained study to trace the origins of social documentary filmmaking in France back to the late 1920s. Steven Ungar argues that socially engaged nonfiction cinema produced in France between 1945 and 1963 can be seen as a delayed response to what filmmaker Jean Vigo referred to in 1930 as a social cinema whose documented point of view would open the eyes of spectators to provocative subjects of the moment. Ungar identifies Vigo's manifesto, his 1930 short *Propos de Nice*, and late silent era films by Georges Lacombe, Boris Kaufman, Andr  Sauvage, and Marcel Carn  as antecedents of postwar documentaries by Eli Lotar, Ren  Vautier, Alain Resnais, Chris Marker, and Jean Rouch, associated with critiques of colonialism and modernization in Fourth and early Fifth Republic France. Close readings of individual films alternate with transitions to address transnational practices as well as state and industry-wide reforms between 1935 and 1960. Critical Mass is an indispensable complement to studies of nonfiction film in France, from Georges Lacombe's *La Zone* (1928) to Chris Marker's *Le Joli Mai* (1963).

Voyages of Discovery Barry Keith Grant, 2023-05-16 Frederick Wiseman is America's foremost

chronicler of public institutions His films have focused on city state and local governments hospitals asylums creative organizations and museums schools libraries and more In recent years Wiseman s work has reached a new level of popularity with films such as In Jackson Heights 2015 Monrovia Indiana 2018 and City Hall 2020 all earning widespread acclaim Voyages of Discovery is the definitive account of Wiseman s career offering a comprehensive analysis of the work of the leading documentary filmmaker in the United States In this updated edition Barry Keith Grant adds new material exploring the documentarian s works since the 1990s discussing every film in Wiseman s remarkable sixty year career He examines the core concerns running across Wiseman s work from the early films which focus on documenting institutional failure through an expanding interest in cultural institutions and ideology to a blossoming embrace of democracy in later films He pays particular attention to Wiseman s strategies for involving and implicating the spectator in the institutional processes the films document Grant also places Wiseman within the history of the documentary and other traditions of American art and considers the relationship between documentary film and authorship Voyages of Discovery is an important book for anyone interested in Wiseman s work or how documentary film can reveal the fabric of our shared civic life

Resources in Education ,1976 Documentary Dilemmas Carolyn Anderson,Thomas W Benson,1991-04-25 A case history of the only American film under court imposed restrictions for reasons other than obscenity or national security Titicut Follies is an excoriating depiction of conditions in the Massachusetts Correctional Institution at Bridgewater a prison hospital for the criminally insane The Commonwealth of Massachusetts took Wiseman to court seeking to prevent the exhibition of Titicut Follies soon after its release in 1967 This account of the Titicut Follies case is based on ten years of research and relies on interviews journalistic accounts and especially on the legal record including the Commonwealth v Wiseman transcript to describe the entire process of independent documentary filmmaking The trials of Titicut Follies raise crucial questions about the relation of social documentary to its subjects and audiences Immersive Journalism as Storytelling Turo Uskali,Astrid Gynnild,Sarah Jones,Esa Sirkkunen,2021-01-12 This book sets out cutting edge new research and examines future prospects on 360 degree video virtual reality VR and augmented reality AR in journalism analyzing and discussing virtual world experiments from a range of perspectives Featuring contributions from a diverse range of scholars Immersive Journalism as Storytelling highlights both the opportunities and the challenges presented by this form of storytelling The book discusses how immersive journalism has the potential to reach new audiences change the way stories are told and provide more interactivity within the news industry Aside from generating deeper emotional reactions and global perspectives the book demonstrates how it can also diversify and upskill the news industry Further contributions address the challenges examining how immersive storytelling calls for reassessing issues of journalism ethics and truthfulness transparency privacy manipulation and surveillance and questioning what it means to cover reality when a story is told in virtual reality Chapters are grounded in empirical data such as content analyses and expert interviews alongside insightful case studies that discuss

Euronews Nonny de la Pe a s Project Syria and The New York Times NYTVR application This book is written for journalism teachers educators and students as well as scholars politicians lawmakers and citizens with an interest in emerging technologies for media practice The Open Access version of this book available at <http://www.taylorfrancis.com/books/e/9780367713294> has been made available under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license

Envisioning Asia Jeanette Roan, 2010-09-22 Whereas some other scholars read selected films mainly to illustrate political arguments Roan never loses sight of the particularities of film as a distinctive cultural form and practice Her drive to see cinema as a mechanism of American orientalism results in not just a textual analysis of these films but also a history of their material production and distribution Josephine Lee University of Minnesota Envisioning Asia offers an exciting new contribution to our understandings of the historical developments of American Orientalism Jeannette Roan deftly situates changing cinematic technologies within the context of U.S. imperial agendas in this richly nuanced analysis of shooting on location in Asia in early 20th century American cinema Wendy Kozol Oberlin College Through her vivid illustration of the role of American cinema in the material visual and ideological production of Asia Jeanette Roan takes the reader on a journey to Asia through a very different route from the virtual travel taken by the viewers of the films she discusses Mari Yoshihara University of Hawai'i at Manoa The birth of cinema coincides with the beginnings of U.S. expansion overseas and the classic Hollywood era coincides with the rise of the United States as a global superpower In Envisioning Asia Jeanette Roan argues that throughout this period the cinema's function as a form of virtual travel coupled with its purported authenticity served to advance America's shifting interests in Asia Its ability to fulfill this imperial role depended however not only on the cinematic representations themselves but on the marketing of the films production histories and in particular their use of Asian locations Roan demonstrates this point in relation to a wide range of productions offering an engaging and useful survey of a largely neglected body of film Not only that by focusing on the material practices involved in shooting films on location that is the actual travels negotiations and labor of making a film she moves beyond formal analysis to produce a richly detailed history of American interests attitudes and cultural practices during the first half of the twentieth century Jeanette Roan is Adjunct Professor of Visual Studies at California College of the Arts and author of Exotic Explorations Travels to Asia and the Pacific in Early Cinema in Re-collecting Early Asian America Essays in Cultural History 2002 Cover art Publicity still Tokyo File 212 Dorrell McGowan and Stuart McGowan 1951 The accompanying text reads Hundreds of spectators gather on the sidelines as technicians prepare to photograph a parade scene in Tokyo File 212 a Breakston McGowan Production filmed in Japan for RKO Radio distribution Courtesy of the Academy of Motion Picture Arts and Sciences **The Routledge Encyclopedia of Film Theory** Edward Branigan, Warren Buckland, 2013-12-04 The Routledge Encyclopedia of Film Theory is an international reference work representing the essential ideas and concepts at the centre of film theory from the beginning of the twentieth century to the beginning of the twenty first When first encountering film theory students are often

confronted with a dense interlocking set of texts full of arcane terminology inexact formulations sliding definitions and abstract generalities The Routledge Encyclopedia of Film Theory challenges these first impressions by aiming to make film theory accessible and open to new readers Edward Branigan and Warren Buckland have commissioned over 50 scholars from around the globe to address the difficult formulations and propositions in each theory by reducing these difficult formulations to straightforward propositions The result is a highly accessible volume that clearly defines and analyzes step by step many of the fundamental concepts in film theory ranging from familiar concepts such as Apparatus Gaze Genre and Identification to less well known and understood but equally important concepts such as Alain Badiou's Inaesthetics Gilles Deleuze's Time Image and Jean Luc Nancy's Evidence The Routledge Encyclopedia of Film Theory is an ideal reference book for

undergraduates of film studies as well as graduate students new to the discipline **Capturing the German Eye** Cora Sol Goldstein, 2009-08-01 Shedding new light on the American campaign to democratize Western Germany after World War II Capturing the German Eye uncovers the importance of cultural policy and visual propaganda to the U S occupation Cora Sol Goldstein skillfully evokes Germany's political climate between 1945 and 1949 adding an unexpected dimension to the confrontation between the United States and the USSR During this period the American occupiers actively vied with their Soviet counterparts for control of Germany's visual culture deploying film photography and the fine arts while censoring images that contradicted their political messages Goldstein reveals how this U S cultural policy in Germany was shaped by three major factors competition with the USSR fear of alienating German citizens and American domestic politics Explaining how the Americans used images to discredit the Nazis and later the Communists she illuminates the instrumental role of visual culture in the struggle to capture German hearts and minds at the advent of the cold war *Hybrid Documentary and Beyond* Rachel Landers, 2023-11-24 Hybrid Documentary and Beyond explores the theories production techniques ethics and impact of hybrid documentaries Often described as simply a blend of fact and fiction the author challenges this definition of hybrid documentary through an interrogative examination of not only why and how they are made but also of their real world impact upon subjects filmmakers and audiences Combining theoretical analysis with the real world case studies and interviews with luminaries in the field she effectively demonstrates that hybrid documentaries can be creatively liberating for all involved and why their appeal and impact are growing globally Offering a fresh and bold perspective on hybrid documentary filmmaking that goes far beyond the existing canon on the subject this book will be an essential resource for practitioners scholars and students working in the areas of media arts and production film studies and documentary **100**

Documentary Films Barry Keith Grant, Jim Hillier, 2017-10-07 Documentary films constitute a major part of film history Cinema's origins lie arguably more in non fiction than fiction and documentary represents the other often submerged and barely visible half of cinema history Historically documentary cinema has always been an important point of reference for fiction cinema and the two have often overlapped Over the last two decades documentary cinema has enjoyed a revival in

critical and commercial success 100 Documentary Films is the first book to offer concise and authoritative individual critical commentaries on some of the key documentary films from the Lumi re brothers and the beginnings of cinema through to recent films such as Bowling for Columbine and When the Levees Broke and is global in perspective Many different types of documentary are discussed as well as films by major documentary directors including Robert Flaherty Humphrey Jennings Jean Rouch Dziga Vertov Errol Morris Nick Broomfield and Michael Moore Each entry provides concise critical analysis while frequent cross reference to other films featured helps to place films in their historical and aesthetic contexts Barry Keith Grant is Professor of Film Studies and Popular Culture at Brock University Ontario Canada He is the author of Film Genre From Iconography to Ideology 2007 Voyages of Discovery The Cinema of Frederick Wiseman 1992 and co author with Steve Blandford and Jim Hillier of The Film Studies Dictionary 2001 Jim Hillier is Visiting Lecturer in Film at the University of Reading He is the author of The New Hollywood 1993 the co author of The Film Studies Dictionary 2001 and with Alan Lovell of Studies in Documentary 1972 His edited books include American Independent Cinema 2001 and two volumes of the English translation of the selected Cahiers du cinema 1985 1986

The Rhetoric of the New Political Documentary

Thomas W Benson, Brian J Snee, 2008-05-23 The Rhetoric of the New Political Documentary explores the most visible and volatile element in the 2004 presidential campaign the partisan documentary film This collection of original critical essays by leading scholars and critics including Shawn J and Trevor Parry Giles Jennifer L Borda and Martin J Medhurst analyzes a selection of political documentaries that appeared during the 2004 election season The editors examine the new political documentary with the tools of rhetorical criticism combining close textual analysis with a consideration of the historical context and the production and reception of the films The essays address the distinctive rhetoric of the new political documentary with the films typically having been shot with relatively low budgets in video and using interviews and stock footage rather than observation of uncontrolled behavior The quality was often good enough and interest was sufficiently intense that the films were shown in theaters and on television which provided legitimacy and visibility before they were released soon afterwards on DVD and VHS and marketed on the Internet The volume reviews such films as Michael Moore s Fahrenheit 9 11 two refutations of Moore s film Fahrenhype 9 11 and Celsius 41 11 Unprecedented The 2000 Presidential Election and George W Bush Faith in the White House films that experimented with a variety of angles and rhetorics from a mix of comic disparagement and earnest confrontation to various emulations of traditional news and documentary voices The Rhetoric of the New Political Documentary represents the continued transformation of American political discourse in a partisan and contentious time and showcases the independent voices and the political power brokers that struggled to find new ways to debate the status quo and employ surrogate independents to create a counterrhetoric

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