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Braudy, Leo, and Marshall
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study of film has changed
enormously, and the
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criticism of film has been
deeply affected as well.

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Introductory Readings.
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Leo Braudy and Marshall
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scholars, the text examines
both historical and
theoretical viewpoints on
the subject. Building upon
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coverage that marked

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Readings Leo Braudy
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selections, extended
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dedicated pluralistic
commitment, the third
edition of this highly
popular text on film
aesthetics features major

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theory--including
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and Marxist approaches--and
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horror films, and
experimental movie making.

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Of the 53 selections, 13 are new. The section "Kinds of Film" has been retitled "Film Genres" and concentrates exclusively on the distinctions within a single type of film: classical Hollywood

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narrative cinema. The final section, now called "Film: Psychology, Society, and Ideology" is substantially revised to take into account film's relationship to its consumers: how films shape or reflect cultural

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attitudes, reinforce or reject dominant modes of cultural thinking, and stimulate or frustrate people's needs and drives. Throughout the book chapter introductions have been rewritten to reflect today's

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is a thorough introduction
to the evolving aesthetics
and controversies of nearly
a century, from the earliest
attempts to define the
cinema to the most recent
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context of psychology,
sociology, and philosophy.

Building upon the wide range
of selections and extensive
historical coverage that
marked the previous
editions, 37 essays have
been added. The editors have

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rewritten chapter
introductions and revised
each section to show the
impact of new thinking on
the continuing debate over
the nature of film reality,
the film image, film genre,
and the film performer. The

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Readings on genre, the film artist, and the relation of film to the other arts have been greatly expanded. Several essays addressing the issue of film sound have also been included.

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Readings Leo Brandy
European Film Theory and
Cinema explores the major
film theories and movements
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intellectual climate of the last two centuries. Ian Aitkin focuses particularly on the two major traditions that dominate European film theory and cinema: the "intuitionist modernist and realist" tradition and the

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"post-Saussurian" tradition.
The first originates in a
philosophical lineage that
encompasses German idealist
philosophy, romanticism,
phenomenology, and the
Frankfurt School. Early
intuitionist modernist film

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culture and later theories
and practices of cinematic
realism are shown to be part
of one continuous tradition.
The post-Saussurian
tradition includes
semiotics, structuralism,
and post-structuralism.

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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

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Literature as it examines
issues common to both
subjects such as realism,
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also includes coverage of

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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

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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.

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An account of film theory aimed at the cinemagoer and the student. It ranges from the late 1960s to the present, a period in which a number of conceptual strands were woven together. The

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authors chart the construction of this synthesis and its subsequent fragmentation, and elucidate the various intellectual currents contributing to it. The authors trace the shift from Althusserian Marxism to

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Lacanian psychoanalysis as
the dominant paradigms for
discussing aesthetic
questions.--From book
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These two volumes examine a
significant but previously

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neglected moment in French cultural history: the emergence of French film theory and criticism before the essays of André Bazin. Richard Abel has devised an organizational scheme of six nearly symmetrical periods

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that serve to "bite into"
the discursive flow of early
French writing on the
cinema. Each of the periods
is discussed in a separate
and extensive historical
introduction, with
convincing explications of

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the various concepts current
at the time. In each
instance, Abel goes on to
provide a complementary
anthology of selected texts
in translation. Amounting to
a portable archive, these
anthologies make available a

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rich selection of nearly one hundred and fifty important texts, most of them never before published in English.

"This anthology makes it abundantly clear that feminist film criticism is

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flourishing and has
developed dramatically since
its inception in the early
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Erens brings together a wide
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British feminist film scholars. The twenty-seven essays represent some of the most influential work on Hollywood film, women's cinema, and documentary filmmaking to appear during the past decade and beyond.

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