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French Film Theory and Criticism: A History/Anthology, 1907-1939. Volume 2: 1929-1939. Author(s): Richard Abel. Publisher: Princeton

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University Press, Year: 1988 (20MB) Critical Theory and Film: Rethinking Ideology Through Film Noir.
Author(s): Fabio Vighi.

Film Theory | Literary Theory and Criticism

Feminist film theory is a film criticism derived from feminist politics and feminist theory. The best way to summarize Feminist Film Theory is this: Most movies are made by men and controlled by men. Therefore, cinema as a whole has been created through the lens of the “ male gaze ” and thus forced roles and stereotypes onto women that may negatively affect their social standing.

Understanding Film Theory: An Essential Guide

Academic film criticism More often known as film theory or film studies, academic critique explores cinema beyond journalistic film reviews. These film critics try to examine why film works, how it works aesthetically or politically, what it means, and what effects it has on people.

Film criticism - Wikipedia

Feminist film theory is a theoretical film criticism derived from feminist politics and feminist theory influenced by Second Wave Feminism and brought about around the 1970s in the United States. With the advancements in film throughout the years feminist film theory has developed and changed to analyse the current ways of film and also go back to analyse films past.

Feminist film theory - Wikipedia

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Researchers may also develop and employ theories and methods from disciplines including cultural studies, rhetoric (including digital rhetoric), philosophy, literary theory, psychology, political science, political economy, economics, sociology, anthropology, social theory, art history and criticism, film theory, and information theory.

Media studies - Wikipedia

Auteurism originated in the French film criticism of the late 1940s as a value system that derives from the film criticism approach of André Bazin and Alexandre Astruc—dubbed auteur theory by the American critic Andrew Sarris. The theory found its official name in 1955 articles by François Truffaut.

Auteur - Wikipedia

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Film theory is a set of scholarly approaches within the academic discipline of film or cinema studies that began in the 1920s by questioning the formal essential attributes of motion pictures; and that now provides conceptual frameworks for understanding film's relationship to reality, the other arts, individual viewers, and society at large. Film theory is not to be confused with general film criticism, or film history, though these three disciplines interrelate. Although some branches of film

Film theory - Wikipedia

The development of feminist film theory and criticism in the United States has been shaped by three major forces, all of which are, like feminist film theory itself, phenomena of the late 1960s and early 1970s: the women's movement, independent filmmaking, and academic film

Feminist Film Theory and Criticism - JSTOR

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Since publication of the first edition in 1974, Leo Braudy and Marshall Cohen's *Film Theory and Criticism* has been the most widely used and cited anthology of critical writings about film. Now in its eighth edition, this landmark text continues to offer outstanding coverage of more than a century of thought and writing about the movies. Incorporating classic texts by pioneers in film theory and cutting-edge essays by contemporary scholars, the text examines both historical and theoretical viewpoints on the subject. Building upon the wide range of selections and the extensive historical coverage that marked previous editions, this new compilation stretches from the earliest attempts to define the cinema to the most recent efforts to place film in the contexts of psychology, sociology, and philosophy, and to explore issues of gender and race.

Reorganized into ten sections—each comprising the major fields of critical controversy and analysis—this new edition features reformulated introductions and biographical headnotes that contextualize the readings, making the text more accessible than ever to students, film enthusiasts, and general readers alike. A wide-ranging critical and historical survey, *Film Theory and Criticism* remains the leading text for undergraduate courses in film theory. It is also ideal for graduate courses in film theory and criticism.

"Building upon the wide range of selections and the extensive historical coverage that marked previous editions, this new compilation stretches from the earliest attempts to define the cinema to the most recent efforts to place film in the contexts of psychology, sociology, and philosophy, and to explore

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issues of gender and race. Reorganized into eight sections - each comprising the major fields of critical controversy and analysis - this new edition features reformulated introductions and biographical headnotes that contextualize the readings, making the text more accessible than ever to students, film enthusiasts, and general readers alike. The seventh edition also integrates exciting new material on feminist theory, queer cinema, and global cinema, as well as a new section, "Digitization and Globalization," which engages important recent developments in technology and world cinema."

Brought up to date with an expanded range of selections, extended historical coverage, and a dedicated pluralistic commitment, the third edition of this highly popular text on film aesthetics features major additions of contemporary topics in film theory--including psychoanalytic, feminist, and Marxist approaches--and new essays on television, horror films, and experimental movie making. 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 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 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 concerns. Current and comprehensive, the book that The Journal of Aesthetics and Art

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Criticism called "the best collection available on the disparate comments in the fields of film theory and criticism" is now even better.

These two volumes examine a significant but previously 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 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 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 rich selection of nearly one hundred and fifty important texts, most of them never before published in English.

A three-volume project tracing key critical positions, people and institutions in Australian film, *Australian Film Theory and Criticism* interrogates not only the origins of Australian film theory but also its relationships to adjacent disciplines and institutions. The second volume in the series, this book gathers interviews with national and international film theorists and critics to chart the development of different discourses in Australian film studies through the decades. Seeking to examine the position of film theorists and their relationship to film industry

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practitioners and policy-makers, this volume succeeds mightily in reasserting Australian film's place on the international scholarly agenda.

These two volumes examine a significant but previously neglected moment in French cultural history: the emergence of French film theory and criticism before the essays of Andr Bazin. Richard Abel has devised an organizational scheme of six nearly symmetrical periods 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 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 rich selection of nearly one hundred and fifty important texts, most of them never before published in English.

This work is an introduction to film theory, particularly aimed at those studying film and literature as it examines issues common to both subjects such as realism, illusionism, narration, style and semiotics.

Fifty theoretical essays by distinctively original and influential film critics and filmmakers are grouped in categories having to do with general considerations, structuralism-semiology, political factors, genre, feminism, auteur theory, and mise-en-scene

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