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Film Theory: You'll DIE Before This Bee Movie Meme! Film Theory An Introduction Robert

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.

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Robert Stam is Professor in the Cinema Studies Department at New York University. His many books include Film Theory: An Introduction (Blackwell Publishers, 1999), Tropical Multiculturalism: A Comparative History of Race in Brazilian Cinema and Culture (1997), Unthinking Eurocentrism: Multiculturalism and the Media with Ella Shohat (1994), which won the Katherine

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Singer Kovocs 'Best Film Book Award';
and Subversive Pleasures: Bakhtin,
Cultural Criticism, and Film (1992).

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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

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which a number of conceptual strands were woven together. The authors chart the construction of this synthesis and its subsequent fragmentation, and elucidate the various intellectual currents contributing to it.

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Robert Stam is Professor in the Cinema Studies Department at New York

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Film Theory: An Introduction by Robert Stam | NOOK Book ...

Robert Stam is an American film theorist working on film semiotics. He is a University Professor at New York University, where he teaches about the French New Wave filmmakers. Stam has published widely on French literature, comparative literature, and on film topics such as film history and film theory. He wrote with Ella Shohat *Unthinking Eurocentrism: Multiculturalism and the*

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Media.

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A Return of Pleasure to Film Theory In his new book, Film Theory. An Introduction, Robert Stam offers the most lucid, informed, and comprehensive overview of film theory from the birth of cinema to the present that exists in English.

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Film Theory: An Introduction
(063120654X) by Robert Stam

Reviewed in the United Kingdom on 6

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May 2012 The negative reviews of Robert Stam's 'Film Theory: An Introduction' are right to say that the book is predominantly theoretical, in that it provides a survey of theory on film. So, if you want something more concerned with film technique (camera shots, sound, production), then perhaps look elsewhere.

Film Theory: An Introduction:

Amazon.co.uk: Stam: Books

Providing a collection of some of the most provocative and influential writings of film theory in the past thirty years, this anthology aims to provide a polylogue among theorists,...

Film Theory: An Anthology - Robert Stam
- Google Books

Film theory: an introduction offers a highly readable account of film theory and is an indispensable resource for students.

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The discussion ranges from the late 1960s to the present, a period in which a number of conceptual strands, notably politics, semiotics and psychoanalysis were woven together in an ambitious synthesis.

Film Theory : An Introduction by Michael Westlake and ...

Description. This anthology offers a collection of some of the most provocative and influential writings of film theory from the 1960s and 1970s, along with new directions from the last two decades. An introductory essay to the volume sums up developments in film theory from the beginning up through the 1980s, while introductions to specific groupings of essays summarize debates on those issues.

This work is an introduction to film

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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.

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 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 Lacanian psychoanalysis as the dominant paradigms for discussing aesthetic questions.--From book jacket.

This volume of specially commissioned work by experts in the field of film studies

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provides a comprehensive overview of the field. Its international and interdisciplinary approach will have a broad appeal to those interested in this multifaceted subject.

Provides a major collection of specially commissioned work by experts in the field of film studies. Represents material under a variety of headings, including class, race, gender, queer theory, nation, stars, ethnography, authorship, and spectatorship.

Offers an international approach to the subject, including coverage of topics such as genre, image, sound, editing, culture industries, early cinema, classical Hollywood, and TV relations and technology. Includes concise chapter-by-chapter accounts of the background and current approaches to each topic, followed by a prognostication on the future.

Considers cinema studies in relation to other forms of knowledge, such as critical studies, anthropology, and literature.

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This book offers an accessible account of film theory for the student and the cinemagoer. It ranges from the late 1960s to the present, a period in which a number of conceptual strands--notably politics, semiotics and psychoanalysis--came together. Lapsely and Westlake chart the construction of this synthesis and its subsequent fragmentation and elucidate the various intellectual currents contributing to it. The first part of the book covers the conceptual background of film theory, dealing with historical materialism, semiotics, and psychoanalysis, while the second part concentrates on particular topics--authorship, narrative, realism, the avant-garde and postmodernism. This second edition features an extensive retrospective introduction, as well as a fully updated and extended bibliography.

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Literature and Film is a cornucopia of vibrant essays that chart the history and confluence of literature and film. It explores in detail a wide and international spectrum of novels and adaptations, bringing together the very latest scholarship in the field.

This book applies ecolinguistics and psychoanalysis to explore how films fictionalising environmental disasters provide spectacular warnings against the dangers of environmental apocalypse, while highlighting that even these apparently environmentally friendly films can still facilitate problematic real-world changes in how people treat the environment. Ecological Film Theory and Psychoanalysis argues that these films exploit cinema's inherent Cartesian grammar to construct texts in which not

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only small groups of protagonist survivors, but also vicarious spectators, pleasurably transcend the fictionalised destruction.

The ideological nature of the 'lifeboats' on which these survivors escape, moreover, is accompanied by additional elements that constitute contemporary Cartesian subjectivity, such as class and gender binaries, restored nuclear families, individual as opposed to social responsibilities for disasters, and so on.

The book conducts extensive analyses of these processes, before considering alternative forms of filmmaking that might avoid the dangers of this existing form of storytelling. The book's new ecosophy and film theory establishes that Cartesian subjectivity is an environmentally destructive 'symptom' that everyday linguistic activities like watching films reinforce. This book will be of great interest to students and scholars of film

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studies, literary studies (specifically ecocriticism), cultural studies, ecolinguistics, and ecosophy.

What is the relationship between cinema and spectator? This is the key question for film theory, and one that Thomas Elsaesser and Malte Hagener put at the center of their insightful and engaging book, now revised from its popular first edition. Every kind of cinema (and every film theory) first imagines an ideal spectator, and then maps certain dynamic interactions between the screen and the spectator's mind, body and senses. Using seven distinctive configurations of spectator and screen that move progressively from 'exterior' to 'interior' relationships, the authors retrace the most important stages of film theory from its beginnings to the present—from neo-realist and modernist theories to psychoanalytic,

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'apparatus,' phenomenological and cognitivist theories, and including recent cross-overs with philosophy and neurology. This new and updated edition of *Film Theory: An Introduction through the Senses* has been extensively revised and rewritten throughout, incorporating discussion of contemporary films like *Her* and *Gravity*, and including a greatly expanded final chapter, which brings film theory fully into the digital age.

This clear, well illustrated text takes the reader through the basics of film analysis, drawing on a wide range of film for discussion. Questions of genre and the contexts and meanings of film are considered.

"Creatively extends Bakhtin's ideas into such hitherto-neglected spheres as the mass media and film theory ... An

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imaginative and productive addition to the burgeoning literature on Mikhail Bakhtin."--Theory, Culture, and Society

Philosophy, and in particular continental philosophy, has provided a conceptual underpinning for cinema since its beginnings, especially in the development of cinematic aesthetics. In its turn, film has rethought the abstractions of space and time and the categories of sex and gender and has created new concepts which illuminate phenomenology, metaphysics and epistemology. "Film and Philosophy" brings together leading scholars to provide a detailed overview of the key thinkers who have shaped the field of film philosophy. The thinkers include continental and 'post-continental' philosophers, analytic philosophers, filmmakers, film reviewers, sociologists, and cultural theorists. The essays reveal how

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philosophy can be applied to film analysis and how film can be used to illustrate philosophical problems. But more importantly, the essays explore how film has shaped what philosophy thinks and how philosophy has lead to a reappraisal of film. The book will prove an invaluable reference and guide to readers interested in a deeper understanding of the issues and insights presented by film philosophy."

"Film and Philosophy" includes essays on: Hugo Munsterberg, Vilem Flusser, Siegfried Kracauer, Theodor Adorno, Antonin Artaud, Henri Bergson, Maurice Merleau-Ponty, Emmanuel Levinas, Andre Bazin, Roland Barthes, Serge Daney, Jean-Luc Godard, Stanley Cavell, Jean-Luc Nancy, Jacques Derrida, Gilles Deleuze, Sarah Kofman, Paul Virilio, Jean Baudrillard, Jean-Francois Lyotard, Fredric Jameson, Felix Guattari, Raymond Bellour, Christian Metz, Julia Kristeva,

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Laura Mulvey, Homi Bhabha, Slavoj
Zizek, Stephen Heath, Alain Badiou,
Jacques Ranciere, Leo Bersani, Giorgio
Agamben, and Michel Chion.

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