

# Reinventing Film Studies

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this anthology of specially commissioned essays introduces students to some of the central questions and debates which have concerned the development of film studies it differs from other readers in that it does not start with the intellectual history of the evolution of film theory or the history and criticism of film but with the problems and questions that confront us now the contributors begin with questions that are central to the field asking what we need to know and what theories concepts and methods help us to know these questions that confront the discipline at the beginning of a new century either reframe or depart from the concerns of the 1970s when film first became an academic subject of study this second century of moving images new questions and a new knowledge animate the field the aim of this collection is to reinvent film studies in the light of these new questions rethinking and refiguring what is most useful from the past there are four key issues in this reinvention that film studies can no longer ignore its interdisciplinary invention next to media studies cultural studies and visual culture and that film studies thus needs to confront the massness of its existence as mass media that film studies has a

distinctive and historically changing sensory appeal that since mass mediated culture is the only terrain on which we have to work we need to re confront the aesthetic generic and modal forms of this mass media and finally that the pressure of postmodernity has compelled a new urgency in the understanding of film history which is never wholly about then and certainly always about now

a collection of institution centered essays comprising a history of film studies as a discipline

beginning film studies offers the ideal introduction to this vibrant subject written accessibly and with verve it ranges across the key topics and manifold approaches to film studies andrew dix has thoroughly updated the first edition and this new volume includes new case studies overviews of recent developments in the discipline and up to the minute suggestions for further reading the book begins by considering some of film s formal features mise en scène editing and sound before moving outwards to narrative genre authorship stardom and ideology later chapters on film industries and on film consumption where and how we watch movies assess the discipline s recent geographical turn the book references many film cultures including hollywood bollywood and contemporary hong kong case studies cover such topics as sound in the great gatsby and narrative in inception the superhero movie is studied so too is jennifer lawrence beginning film studies is also interactive with readers enabled throughout to reflect critically upon the field

a jargon free and accessible introduction to film analysis looking at popular hollywood films in various genres

in the 1960s and 1970s activists who focused on the academy as a key site for fostering social change began by querying the assumptions of the traditional disciplines and transforming their curricula putting into place women s and ethnic studies programs that changed both the subject and methods of scholarship the pattern of scholars and activists joining forces to open fields of research and teaching continued in subsequent decades and recent additions including critical race studies queer studies cultural studies and postcolonial studies take as their epistemological foundation the inherently political nature of all knowledge production interdisciplinarity and social justice seizes this opportune moment in the history of interdisciplinary fields to review their effects on our intellectual and political landscape to evaluate their ability to deliver promised social benefits and to consider their futures the essays collected in this volume detail histories of the interdisciplinary fields that emerged from social movements examine how effectively they have achieved their goals of intellectual and social change and consider the challenges they now face inside and outside the academy

visual culture has become one of the most dynamic fields of scholarship a reflection of how the study of human culture increasingly requires distinctively visual ways of thinking and methods of analysis bringing together leading international

scholars to assess all aspects of visual culture the handbook aims to provide a comprehensive and authoritative overview of the subject the handbook embraces the extraordinary range of disciplines which now engage in the study of the visual film and photography television fashion visual arts digital media geography philosophy architecture material culture sociology cultural studies and art history throughout the handbook is responsive to the cross disciplinary nature of many of the key questions raised in visual culture around digitization globalization cyberculture surveillance spectacle and the role of art the handbook guides readers new to the area as well as experienced researchers into the topics issues and questions that have emerged in the study of visual culture since the start of the new millennium conveying the boldness excitement and vitality of the subject

cinematic flashes challenges popular notions of a uniform hollywood style by disclosing uncanny networks of incongruities coincidences and contingencies at the margins of the cinematic frame in an agile demonstration of cinephiliac historiography rashna wadia richards extracts intriguing film fragments from their seemingly ordinary narratives in order to explore what these unexpected moments reveal about the studio era inspired by walter benjamin s preference for studying cultural fragments rather than composing grand narratives this unorthodox history of the films of the studio system reveals how classical hollywood emerges as a disjointed network of accidents excesses and coincidences

sport offers everything a good story should have heroes and villains triumph and disaster achievement and despair tension and drama consequently sport makes for a compelling film narrative and films in turn are a vivid medium for sport yet despite its regularity as a central theme in motion pictures constructions and representations of sport and athletes have been marginalised in terms of serious analysis within the longstanding academic study of films and documentaries in this collection it is the critical study of film and its connections to sport that are examined the collection is one of the first of its kind to examine the ways in which sport has been used in films as a metaphor for other areas of social life among the themes and issues explored by the contributors are morality tales in which good triumphs over evil the representation and ideological framing of social identities including class gender race and nationality the representation of key issues pertinent to sport including globalization politics commodification consumerism and violence the meanings spoken by films and the various readings which audiences make of them this is a timely collection that draws together a diverse range of accessible insightful and ground breaking new essays this book was published as a special issue of sport in society

the first english language book dedicated to an analysis of naruse mikio one of japan s most prolific directors whose films provide unique insight into the representation of female subjectivity and modernity in japan

how is film changing what does it do and what do we do with it this book examines the reasons why we should be studying film in the twenty first century connecting debates from philosophy anthropology and new media with historical concerns of film studies when the common frameworks for studying film the nation identity representation hollywood industry have ceased to yield explanatory power how do we conceive of film s doings in this fresh and innovative book janet harbord argues that film no longer represents or stands in for particular cultures but acts isomorphically showing us how the world works film here is action energy matter moving across space to forge connections provide encounters and create schisms in our knowledge of others the book brings together key thinkers of the contemporary in an innovative exchange between film and theory marc auge s concept of non place is brought to bear on and disrupt the category of national cinema manuel delanda s notion of morphogenesis frames an understanding of film as a process of constant evolution in which the terms of change are immanent to matter itself and the concept of inertia from paul virilio s work allows us to comprehend the different energies of film arguing that there is no higher position from which to view the present either in theory or in film we move blindly and yet with faith discovering the present frame by frame the evolution of film demonstrates how this is an intangible yet critical medium in the contemporary mediating relationships to place technology and thought itself the evolution of film will be essential reading for students and scholars of film at all levels

williams the author of hard core explores how these images took root beginning with melodramatic theater where suffering characters acquire virtue through victimization book jacket

this reference source covers all aspects of the cinema including film history production national cinemas genre theory and criticism and cultural contexts

this book provides a detailed account of genre history and contemporary trends in film genre alongside the critical debates they have provoked

by bringing together chapters that are concerned both with the relationship between performance music and film and the specificity of national historical social and cultural contexts this title is a study of the breadth and diversity of music s role in cinema including musical contributions to non musical films

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