

Film Theory And Criticism Introductory Readings

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Great Film Directors

"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

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contexts of psychology, sociology, and philosophy, and to explore 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."

Béla Balázs

Béla Balázs was a Hungarian Jewish film theorist, author, screenwriter and film director who was at the forefront of Hungarian literary life before being forced into exile for Communist activity after 1919. His German-language theoretical essays on film date from the mid-1920s to the mid-1930s, the period of his early exile in Vienna and Berlin."--Pub. desc.

Haunted

Using Key Passages to Understand Literature, Theory and Criticism is a completely

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fresh and innovative approach to teaching and learning literary theory: using short passages of theory to make sense of literary and cultural texts. It focuses on the key concepts that help readers understand literature and cultural events in new and provocative ways. Covering a wide variety of iconic and contemporary theorists, the book offers a broad chronological and global overview, including thirty passages from theorists such as Viktor Shklovsky, Roland Barthes, Judith Butler, Diana Fuss, Jean Baudrillard, Kwame Anthony Appiah, Michel Foucault, Monique Wittig, and Eve Sedgwick. Built on the premise that scholars use theory pragmatically, *Using Key Passages to Understand Literature, Theory and Criticism* identifies problems, puzzles, and questions readers may encounter when they read a story, watch a film, or look at artwork. It explains, in detail, thirty concepts that help readers make sense of these works and invites students to apply the concepts to a range of writing and research projects. The textbook concludes by helping students read theory with an eye on finding productive passages and writing their own “theory chapter,” signaling a shift from student as critic to student as theorist. Used as a main text in introductory theory courses or as a supplement to any literature, film, theater, or art course, this book helps students read closely and think critically.

Movies and Methods

Bringing together a wide range of essays from contemporary scholars, this

collection marks a growing interest in the suggestive yet problematic relation between the experience of photography, video, and film and the perception of the visual world. As an essential concentration of contemporary thought, this selection provides an excellent introduction for newcomers and a fresh point of view for those already engaged in discussions about photography, art, history, education, culture, and criticism. The featured essays are penned by an assortment of noted thinkers, including Jean Baudrillard, Terry Barrett, Philippe Dubois, Willem Elias, Annette W. Balkema, and Jan Simons.

The Weight of Photography

What makes a film a teen film? And why, when it represents such powerful and enduring ideas about youth and adolescence, is teen film usually viewed as culturally insignificant? Teen film is usually discussed as a representation of the changing American teenager, highlighting the institutions of high school and the nuclear family, and experiments in sexual development and identity formation. But not every film featuring these components is a teen film and not every teen film is American. Arguing that teen film is always a story about becoming a citizen and a subject, *Teen Film* presents a new history of the genre, surveys the existing body of scholarship, and introduces key critical tools for discussing teen film. Surveying a wide range of films including *The Wild One*, *Heathers*, *Akira* and *Donnie Darko*, the book's central focus is on what kind of adolescence teen film represents, and

on teen film's capacity to produce new and influential images of adolescence.

Understanding Film Theory

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.

Narrative Theory

What is the relationship between cinema and spectator? That is the central question for film theory, and renowned film scholars Thomas Elsaesser and Malte Hagener use this question to guide students through all of the major film theories – from the classical period to today – in this insightful, engaging book. Every kind of

cinema (and film theory) imagines an ideal spectator, and then imagines a certain relationship between the mind and body of that spectator and the screen. 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 1945 to the present, from neo-realist and modernist theories to psychoanalytic, 'apparatus', phenomenological and cognitivist theories.

African Film Studies

Manliness has always been linked to physical prowess and to war; indeed the warrior has been the archetypal man across countless cultures throughout time. In this magisterial excursion through literature, history, warfare, and sociology, one of our most prominent scholars tracks the complex relationship between the changing methods and goals of warfare and shifting models of manhood. This journey takes us from the citizen soldiers of ancient Greece to the medieval knights to the misogynistic terrorists of Al Qaeda. As he chronicles these transformations, Leo Brady weighs the significance of everything from weapon technology to the hairstyles favored during different eras. He offers fresh insights on codes of war and codes of racial purity, and on cultural and historical figures from Socrates to Don Quixote to Napoleon to Custer to Rambo. Epic in scope and free of academic jargon, *From Chivalry to Terrorism* is a masterwork of scholarship that is both accessible and breathtakingly ambitious.

Using Key Passages to Understand Literature, Theory and Criticism

An Introduction to Film Analysis is designed to introduce students to filmmaking techniques while also providing an invaluable guide to film interpretation. It takes readers step by step through: -the basic technical terms -shot-by-shot analyses of film sequences -set design, composition, editing, camera work, post-production, art direction and more -each chapter provides clear examples and full colour images from classic as well as contemporary films Ryan and Lenos's updated edition introduces students to the different kinds of lenses and their effects, the multiple possibilities of lighting, and the way post-production modifies images through such processes as saturation and desaturation. Students will learn to ask why the camera is placed where it is, why an edit occurs where it does, or why the set is designed in a certain way. The second section of the book focuses on critical analysis, introducing students to the various approaches to film, from psychology to history, with new analysis on postcolonial, transnational and Affect Theory. New to this edition is a third section featuring several in-depth analyses of films to put into practice what comes before: The Birds, The Shining, Vagabond, In the Mood for Love, Before the Devil Knows You're Dead.

The Theatre of the Absurd

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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, '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.

Critical Visions in Film Theory

This essential anthology presents the most significant and influential writings on film theory from the last twenty years. The book includes many seminal articles by film scholars such as Christian Metz, Jean-Louis Baudry, Stephen Heath, Peter Wollen, Laura Mulvey, and Noel Burch, and by the era's leading cultural thinkers as

well: Roland Barthes, Julia Kristeva, and Jean-Francois Lyotard, to name a few.

Visual and Other Pleasures

Revised and updated to incorporate suggestions from film instructors and critics nationwide, the fourth edition of this classic text 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 efforts to place film in the 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 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 sections 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.

Film and the Natural Environment

Environmental themes are present in cinema more than ever before. But the relationship between film and the natural world is a long and complex one, not

reducible to issues such as climate change and pollution. This volume demonstrates how an awareness of natural features and dynamics can enhance our understanding of three key film-studies topics – narrative, genre, and national cinema. It does so by drawing on examples from a broad historical and geographical spectrum, including *Sunrise*, *A River Called Titas*, and *Profound Desires of the Gods*. The first introductory text on a topic which has long been overlooked in the discipline, *Film and the Natural Environment* argues that the nonhuman world can be understood not just as a theme but as a creative resource available to all filmmakers. It invites readers to consider some of the particular strengths and weaknesses of cinema as communicator of environmental phenomena, and collates ideas and passages from a range of critics and theorists who have contributed to our understanding of moving images and the natural world.

An Introduction to Film Analysis

The film director or 'auteur' has been central in film theory and criticism over the past thirty years. *Theories of Authorship* documents the major stages in the debate about film authorship, and introduces recent writing on film to suggest important ways in which the debate might be reconsidered.

Feminist Film Theory

The essays collected in this book reflect some of the commitments and changes during the period that saw the women's movement shift into feminism and the development of feminism's involvement with the politics of representation, psychoanalytic film theory and avant-garde aesthetics.

Channels of Discourse, Reassembled

Concepts in Film Theory is a continuation of Dudley Andrew's classic, *The Major Film Theories*. In writing now about contemporary theory, Andrew focuses on the key concepts in film study -- perception, representation, signification, narrative structure, adaptation, evaluation, identification, figuration, and interpretation. Beginning with an introductory chapter on the current state of film theory, Andrew goes on to build an overall view of film, presenting his own ideas on each concept, and giving a sense of the interdependence of these concepts. Andrew provides lucid explanations of theories which involve perceptual psychology and structuralism; semiotics and psychoanalysis; hermeneutics and genre study. His clear approach to these often obscure theories enables students to acquire the background they need to enrich their understanding of film -- and of art.

Concepts in Film Theory

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.

Feminist Film Studies

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

Film Form

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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

The Routledge Encyclopedia of Film Theory

This study explores the distinctive qualities of the cinematic medium. It includes an introduction which examines "Theory of Film" in the context of Kracauer's extensive film criticism from the 1920s, and provides a framework for appreciating its significance in contemporary film theory.

Film Theory

Since its original publication in 1987, Channels of Discourse has provided the most comprehensive consideration of commercial television, drawing on insights provided by the major strands of contemporary criticism: semiotics, narrative theory, reception theory, genre theory, ideological analysis, psychoanalysis, feminist criticism, and British cultural studies. The second edition features a new introduction by Robert Allen that includes a discussion of the political economy of commercial television. Two new essays have been added--one an assessment of

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postmodernism and television, the other an analysis of convergence and divergence among the essays--and the original essays have been substantially revised and updated with an international audience in mind. Sixty-one new television stills illustrate the text. Each essay lays out the general tenets of its particular approach, discusses television as an object of analysis within that critical framework, and provides extended examples of the types of analysis produced by that critical approach. Case studies range from Rescue 911 and Twin Peaks to soap operas, music videos, game shows, talk shows, and commercials. Channels of Discourse, Reassembled suggests new ways of understanding relationships among television programs, between viewing pleasure and narrative structure, and between the world in front of the television set and that represented on the screen. The collection also addresses the qualities of popular television that traditional aesthetics and quantitative media research have failed to treat satisfactorily, including its seriality, mass production, and extraordinary popularity. The contributors are Robert C. Allen, Jim Collins, Jane Feuer, John Fiske, Sandy Flitterman-Lewis, James Hay, E. Ann Kaplan, Sarah Kozloff, Ellen Seiter, and Mimi White.

Film Theory

Essays explore the nature of the art of dance, discuss the development of dancing styles, and examine the role of dance in society

What is Dance?

Critical Visions in Film Theory is a new book for a new generation, embracing groundbreaking approaches in the field without ignoring the history of classical film theory. The study of film theory has changed dramatically over the past 30 years with innovative ways of looking at classic debates in areas like film form, genre, and authorship, as well as exciting new conversations on such topics as race, gender and sexuality, and new media. Until now, no film theory anthology has stepped forward to represent this broader, more inclusive perspective. Critical Visions also provides the best guidance for students, giving them the context and the tools they need to critically engage with theory and apply it to their film experiences.

Theories of Authorship

Investigates the careers and cinematic accomplishments of twenty-three great directors including Antonioni, Bergman, Capra, Chaplin, Fellini, Hitchcock, Truffaut, and Welles

The Major Film Theories

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A classic on the aesthetics of filmmaking from the pioneering Soviet director who made *Battleship Potemkin*. Though he completed only a half-dozen films, Sergei Eisenstein remains one of the great names in filmmaking, and is also renowned for his theory and analysis of the medium. *Film Form* collects twelve essays, written between 1928 and 1945, that demonstrate key points in the development of Eisenstein's film theory and in particular his analysis of the sound-film medium. Edited, translated, and with an introduction by Jay Leyda, this volume allows modern-day film students and fans to gain insights from the man who produced classics such as *Alexander Nevsky* and *Ivan the Terrible* and created the renowned "Odessa Steps" sequence.

The World in a Frame

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.

Film Theory and Criticism

African Film Studies: An Introduction is an accessible and authoritative textbook on African cinema as a field of study. The book provides a succinct and comprehensive study of the history, aesthetics, and theory of sub-Saharan African cinematic productions that is grounded in the field of film studies instead of textual interpretations from other disciplines. Bringing African cinema out of the margins into the discipline of mainstream film studies and showcasing the diverse cinematic expressions of the continent, the book covers: Overview of African cinema(s): Questions our assumptions about the continent's cinematic productions and defines the characteristics of African cinema across linguistic, geographic, and filmic divides. History of African and African-American cinema: Spans the history of film in Africa from colonial import and 'appropriation of the gaze' to the quest for individuality. It also establishes parallels in the historical development of black African cinema and African-American cinema. Aesthetics: Introduces new research on previously unexplored aesthetic dimensions such as cinematography, animation, and film music. Theoretical Approaches: Addresses a number of theoretical approaches and critical frameworks developed by scholars in the study of African cinema All chapters include case studies, suggestions for further reading, and screening lists to deepen the reader's knowledge with no prior knowledge of African cinema required. Students, teachers, and general film enthusiasts would all benefit from this accessible and engaging book.

Film Theory

Feminist Film Studies is a readable, yet comprehensive textbook for introductory classes in feminist film theory and criticism. Karen Hollinger provides an accessible overview of women's representation and involvement in film, complemented by analyses of key texts that illustrate major topics in the field. Key areas include: a brief history of the development of feminist film theory the theorization of the male gaze and the female spectator women in genre films and literary adaptations the female biopic feminism and avant-garde and documentary film women as auteurs lesbian representation women in Third Cinema. Each chapter includes a "Films in Focus" section, which analyzes key texts related to the chapter's major topic, including examples from classical Hollywood, world cinema, and the contemporary period. This book provides students in both film and gender/women's studies with a clear introduction to the field of feminist film theory and criticism.

Film Theory

Establishes a new critical framework for discussing and evaluating movies while analyzing the components of film and assessing specific cinematic works

Film Theory and Philosophy

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Narrative Theory offers an introduction to the field's critical and philosophical approaches towards narrative throughout history.

The Film Theory Reader

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.

Australian Film Theory and Criticism

While concepts from and debates within Continental philosophy have long formed a backdrop to arguments in film theory and criticism, exchanges between Anglo-American 'analytic' philosophy and film studies have been relatively few and far

between. In recent years this has begun to change, as the consensus around semiotic and psychoanalytic approaches has weakened, as film scholars have turned their attention to other sources such as cognitive theory and analytic philosophy, and as philosophers have taken a more focused interest in film. This volume provides further momentum to these developments. It is comprised of new essays on a wide range of topics by both film scholars and philosophers who share the commitment to conceptual investigation, logical consistency, and clarity of argument that characterizes analytic philosophy. The first section addresses the nature of cinematic representation, while the second section re-examines notions of authorship and intentionality in our understanding and appreciation of films. Sections 3 and 4 look at ideology and aesthetics respectively, while the final section considers the nature and place of emotion in film spectatorship. The diversity of the questions addressed here (aesthetics and politics in black film theory, film music, authorship, genre, comedy, epistemology, feminism, and film theory) is matched by the range of positions argued for and demonstrates a vital plurality of perspectives rather than a single line of thought.

Film Theory and Criticism

"The Film Theory Reader brings together a range of key theoretical texts, organized thematically to emphasise the development of specific critical concepts and theoretical models in the field of film theory.

French Film Theory and Criticism: 1907-1929

Cover -- Half-title -- Title -- Copyright -- Contents -- Preface -- 1 Shaping Fear -- 2 Between Hope and Fear: Horror and Religion -- 3 Terror, Horror, and the Cult of Nature -- 4 Frankenstein, Robots, and Androids: Horror and the Manufactured Monster -- 5 The Detective's Reason -- 6 Jekyll and Hyde: The Monster from Within -- 7 Dracula and the Haunted Present -- 8 Horror in the Age of Visual Reproduction -- Notes -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- R -- S -- T -- U -- V -- W -- X -- Y -- Z -- Illustrations

Teen Film

Both a history of film theory and an introduction to the work of the most important writers in the field, Andrew's volume reveals the bases of thought of such major theorists as Munsterberg, Arnheim, Eisenstein, Balazs, Kracauer, Bazin, Mitry, and Metz.

Film Theory and Criticism

In 1953, Samuel Beckett's *Waiting for Godot* premiered at a tiny avant-garde theatre in Paris; within five years, it had been translated into more than twenty

languages and seen by more than a million spectators. Its startling popularity marked the emergence of a new type of theatre whose proponents—Beckett, Ionesco, Genet, Pinter, and others—shattered dramatic conventions and paid scant attention to psychological realism, while highlighting their characters' inability to understand one another. In 1961, Martin Esslin gave a name to the phenomenon in his groundbreaking study of these playwrights who dramatized the absurdity at the core of the human condition. Over four decades after its initial publication, Esslin's landmark book has lost none of its freshness. The questions these dramatists raise about the struggle for meaning in a purposeless world are still as incisive and necessary today as they were when Beckett's tramps first waited beneath a dying tree on a lonely country road for a mysterious benefactor who would never show. Authoritative, engaging, and eminently readable, *The Theatre of the Absurd* is nothing short of a classic: vital reading for anyone with an interest in the theatre.

Theory of Film

Film theory has a reputation for being challenging. Often requiring time and effort to fully grasp it and seeming rather old-fashioned, it can be difficult to approach the subject with enthusiasm and appreciate its relevance to modern day. Understanding Film Theory aims to disassociate theory from these connotations and bring a fresh, modern and accessible approach to the discipline. Now comprehensively updated in a second edition, the book's sixteen chapters -

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including a new chapter on Adaptations - continue to provide an insight into the main areas of debate. Taking the application of theory as its central theme, the text incorporates a number of innovative features: 'Reflect and Respond' sections encourage readers to engage critically with theoretical concepts, while seminal texts are concisely summarised without oversimplifying key points. Throughout the book the authors illustrate why theory is important and demonstrate how it can be applied in a meaningful way, with relevant case studies drawn from both classic and contemporary cinema including: *Once Upon a Time in the West* (1968), *Run Lola Run* (1998), *The Hunger Games* (2012), *Blue is the Warmest Colour* (2013) and *The Lego Movie* (2014). Additional case studies address key genres (the British Gangster film and the musical), film movements (Dogme 95), individual actors (Ryan Gosling, Judi Dench and Amitabh Bachchan) and directors (Alfred Hitchcock and Guillermo del Toro). *Understanding Film Theory* is an approachable and extensive introduction to film theory. It is the ideal entry point for any student studying film, using clear definitions and explaining complex ideas succinctly.

From Chivalry to Terrorism

An accessible and thorough introduction to literary theory and contemporary critical practice, this book is an essential resource for beginning students of literary criticism. Covers traditional approaches such as formalism and structuralism, as well as more recent developments in criticism such as evolutionary theory,

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cognitive studies, ethical criticism, and ecocriticism Offers explanations of key works and major ideas in literary criticism and suggests key elements to look for in a literary text Also applies critical approaches to various examples from film studies Helps students to build a critical framework and write analytically

An Introduction to Criticism

For the past twenty-five years, cinema has been a vital terrain on which feminist debates about culture, representation, and identity have been fought. This anthology charts the history of those debates, bringing together the key, classic essays in feminist film theory. Feminist Film Theory maps the impact of major theoretical developments on this growing field—from structuralism and psychoanalysis in the 1970s, to post-colonial theory, queer theory, and postmodernism in the 1990s. Covering a wide range of topics, including oppressive images, "woman" as fetishized object of desire, female spectatorship, and the cinematic pleasures of black women and lesbian women, Feminist Film Theory is an indispensable reference for scholars and students in the field. Contributors include Judith Butler, Carol J. Clover, Barbara Creed, Michelle Citron, Mary Ann Doane, Teresa De Lauretis, Jane Gaines, Christine Gledhill, Molly Haskell, bell hooks, Claire Johnston, Annette Kuhn, Julia Lesage, Judith Mayne, Tania Modleski, Laura Mulvey, B. Ruby Rich, Kaja Silverman, Sharon Smith, Jackie Stacey, Janet Staiger, Anna Marie Taylor, Valerie Walkerdine, and Linda Williams.

Narrative, Apparatus, Ideology

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

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