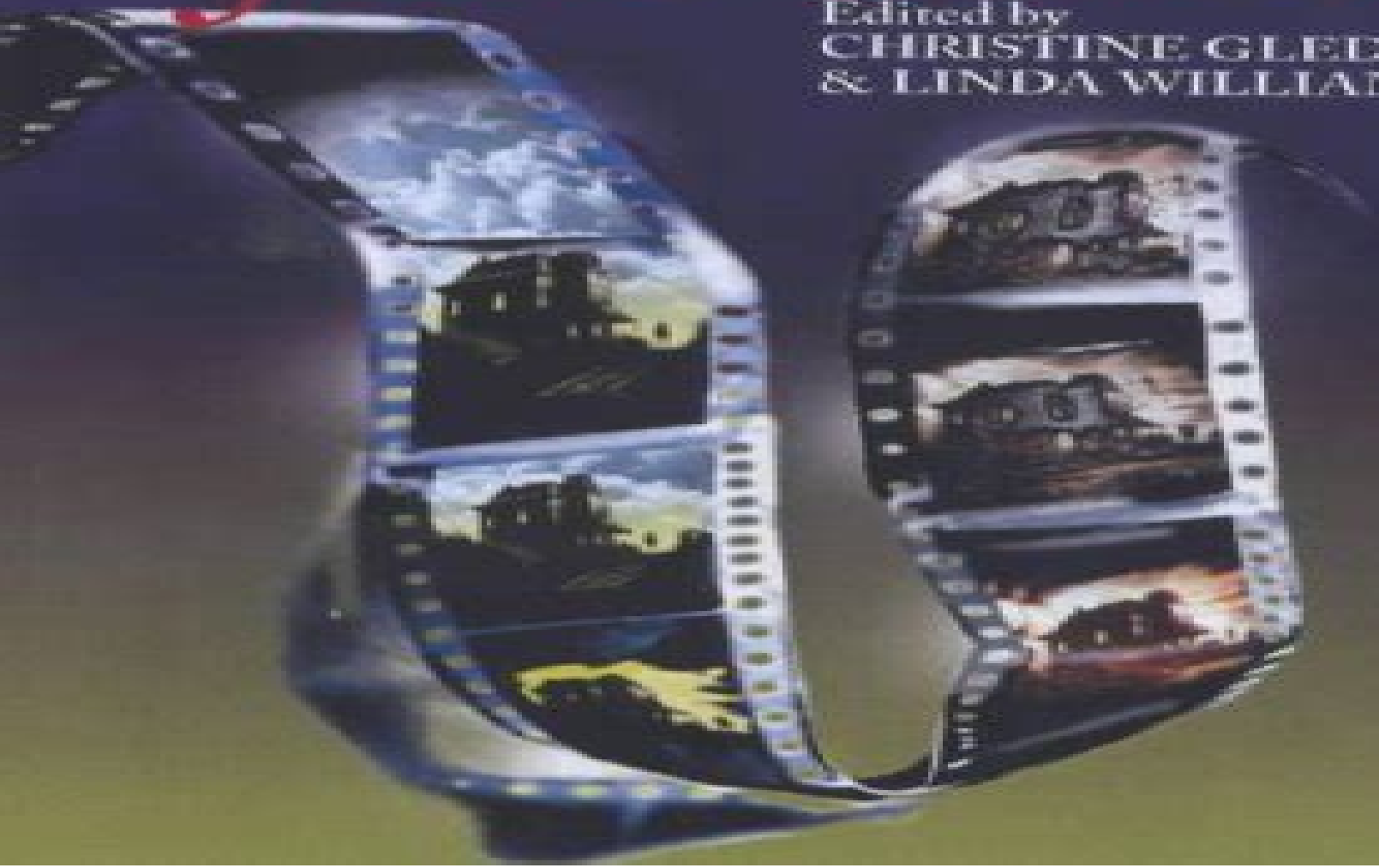


# REINVENTING

# *film Studies*

Edited by  
CHRISTINE GLEDHILL  
& LINDA WILLIAMS



# Reinventing Film Studies

**Diane Railton**



## **Reinventing Film Studies:**

**Reinventing Film Studies** Linda Williams, Christine Gledhill, 2000-01 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. Reinventing Film Studies Christine Gledhill, Anne Friedberg, Rajinder Kumar, Dudrah, 2000

**Reinventing Film Studies** Christine Gledhill, 2000 **Inventing Film Studies** Lee Grieveson, Haidee Wasson, 2008-11-24 A collection of institution-centered essays comprising a history of film studies as a discipline **Doing Film Studies** Sarah Casey Benyahia, Claire Mortimer, 2012-11-27

**Doing Film Studies** examines what it really means to study film, encouraging the reader to question the dominant theories as well as understanding the key approaches to cinema. This book provides an overview of the construction of film studies, including its history and evolution, and examines the application of theories to film texts. Important questions discussed include: Why does film studies need a canon? What is the relationship between authorship and genre theory? What is screen theory? How do we read a film text? Why is the concept of the spectator important to film? How is film involved in national identity? What is meant by a film industry? Aimed at students in their final year of secondary education or beginning their degrees, **Doing Film Studies** equips the reader with the tools needed in approaching the study of film. **An**

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technical terms and concepts It is an ideal reference for students and teachers of film studies and anyone with an interest in film studies and criticism      **The Cinema of Naruse Mikio** Catherine Russell, 2008-09-08 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      *Film and Cinema Spectatorship* Jan Campbell, 2005-01-14 Film and Cinema Spectatorship provides a clear and wide ranging introduction to different debates and traditions of viewing cinema In this new book Jan Campbell offers a comprehensive account of the different theoretical perspectives on film and cinema spectatorship situating these in their cultural and historical contexts Among the perspectives covered are those of feminism modernism and cultural studies with chapters dedicated to important topics such as early film stars and film aesthetics Campbell also provides accessible explorations of the importance of key themes to film and cinema spectatorship such as mimesis melodrama performance and time The timely and comprehensive text will be essential reading for anyone interested in debates on film theory psychoanalysis and film and the history of cinema This book will be of special interest to students of film studies media studies and cultural studies      *Introduction to Film Studies* Jill Neldes, 2012-03-12 Introduction to Film Studies is a comprehensive textbook for students of cinema This completely revised and updated fifth edition guides students through the key issues and concepts in film studies traces the historical development of film and introduces some of the world's key national cinemas A range of theories and theorists are presented from Formalism to Feminism from Eisenstein to Deleuze Each chapter is written by a subject specialist including two new authors for the fifth edition A wide range of films are analysed and discussed It is lavishly illustrated with 150 film stills and production shots in full colour throughout Reviewed widely by teachers in the field and with a foreword by Bill Nichols it will be essential reading for any introductory student of film and media studies or the visual arts worldwide Key features of the fifth edition are updated coverage of a wide range of concepts theories and issues in film studies in depth discussion of the contemporary film industry and technological changes new chapters on Film and Technology and Latin American Cinema new case studies on films such as District 9 Grizzly Man Amores Perros Avatar Made in Dagenham and many others marginal key terms notes cross referencing suggestions for further reading further viewing and a comprehensive glossary and bibliography a new improved companion website including popular case studies and chapters from previous editions including chapters on German Cinema and The French New Wave links to supporting sites clips questions and useful resources Individual chapters include The Industrial Contexts of Film Production Film and Technology Getting to the Bigger Picture Film Form and Narrative Spectator Audience and Response Cinematic authorship and the film auteur Stardom and Hollywood Cinema Genre Theory and Hollywood Cinema The Documentary Form The Language of Animation Gender and Film Lesbian and Gay Cinema Spectacle Stereotypes and Films of the African Diaspora British Cinema Indian Cinema Latin American Cinema Soviet Montage Cinema of the 1920s Contributors Linda Craig Lalitha Gopalan Terri Francis Chris Jones Mark Joyce Searle

Kochberg Lawrence Napper Jill Nemes Patrick Phillips Suzanne Speidel Paul Ward Paul Watson Paul Wells and William Wittington **Cinematic Flashes** Rashna Wadia Richards, 2013 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 **Digital Storytelling** Shilo T. McClean, 2008-09-26 How digital visual effects in film can be used to support storytelling a guide for scriptwriters and students Computer generated effects are often blamed for bad Hollywood movies Yet when a critic complains that technology swamps storytelling in a review of Van Helsing calling it an example of everything that is wrong with Hollywood computer generated effects movies it says more about the weakness of the story than the strength of the technology In Digital Storytelling Shilo McClean shows how digital visual effects can be a tool of storytelling in film adding narrative power as do sound color and experimental camera angles other innovative film technologies that were once criticized for being distractions from the story It is time she says to rethink the function of digital visual effects Effects artists say contrary to the critics that effects always derive from story Digital effects are a part of production not post production they are becoming part of the story development process Digital Storytelling is grounded in filmmaking the scriptwriting process in particular McClean considers crucial questions about digital visual effects whether they undermine classical storytelling structure if they always call attention to themselves whether their use is limited to certain genres and looks at contemporary films including a chapter long analysis of Steven Spielberg's use of computer generated effects and contemporary film theory to find the answers McClean argues that to consider digital visual effects as simply contributing the wow factor underestimates them They are she writes the legitimate inheritors of film storycraft

**Interdisciplinarity and Social Justice** Joe Parker, Ranu Samantrai, Mary Romero, 2012-02-01 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

**For the Love of Cinema** David T. Johnson, 2017-11-13 What role does love of cinema of cinema studies of teaching and learning play in teaching film For the Love of Cinema brings together a wide range of film scholars to explore the relationship between cinephilia and pedagogy All of them ask whether cine love can inform the serious study of cinema Chapter by chapter writers approach this question from various perspectives some draw on aspects of students love of cinema as a starting point for rethinking familiar films or generating new kinds of analyses about the medium itself others reflect on how their own cinephilia informs the way they teach cinema and still others offer new ways of writing both verbally and audiovisually with a love of cinema in the age of new media Together they form a collection that is as much a guide for teaching cinephilia as it is an energetic dialogue about the ways that cinephilia and pedagogy enliven and rejuvenate one another

Classical Japanese Cinema Revisited Catherine Russell, 2011-06-16 The classical the modern and Japanese cinema in the global system Yasujiro Ozu a short history of the home drama Kenji Mizoguchi and his women Men with swords and men with suits the cinema of Akira Kurosawa Mikio Naruse a Japanese woman s cinema Remembering the war three postwar war films

*Remapping World Cinema* Stephanie Dennison, Song Hwee Lim, 2006 Covering a broad scope this collection examines the cinemas of Europe East Asia India Africa and Latin America and will be of interest to scholars and students of film studies cultural studies and postcolonial studies as well as to film enthusiasts keen to explore a wider range of world cinema Jacket

Music Video and the Politics of Representation Diane Railton, 2011-07-07 How can we engage critically with music video and its role in popular culture What do contemporary music videos have to tell us about patterns of cultural identity today Based around an eclectic series of vivid case studies this fresh and timely examination is an entertaining and enlightening analysis of the forms pleasures and politics that music videos offer In rethinking some classic approaches from film studies and popular music studies and connecting them with new debates about the current state of feminism and feminist theory Railton and Watson show why and how we should be studying music videos in the twenty first century Through its thorough overview of the music video as a visual medium this is an ideal textbook for Media Studies students and all those with an interest in popular music and cultural studies

The Silent Cinema Reader Lee Grieveson, Peter Krämer, 2004 The Silent Cinema Reader brings together key writings on cinema from the beginnings of film in 1894 to the advent of sound in 1927 addressing the development of film production and exhibition technologies methods of distribution film form and film culture during this critical period on film history Thematic sections address film projection and variety shows storytelling and the Nickelodeon cinema and reform feature films and cinema programs classical Hollywood cinema and European national cinemas Each section is introduced by the editors and contains suggestions for further readings and film viewings

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