The Long Take

This book offers an opportunity to reconsider the films of the British New Wave in the light of forty years of heated debate. By eschewing the usual tendency to view films like A Kind of Loving and The Entertainer collectively and include them in broader debates about class, gender, and ideology, this book presents a new and innovative look at this famous cycle of British films. For each film, a re-distribution of existing critical emphasis also allows the problematic relationship between these films and the question of realism to be reconsidered. Drawing upon existing sources and returning to long-standing and unchallenged assumptions about these films, this book offers the opportunity for the reader to return to the British New Wave and decide for themselves where they stand in relation to the films.

The Horror Film Reader

A critical appreciation of close relationships in the modern American movie, looking in detail at contemporary Hollywood films which explore intimacy and the connections of characters, their surroundings, and points of film style. Peacock's close readings provide a fresh approach to understanding the big American film.

Personal Views

The director's authorial role in filmmaking—the extent to which a film reflects his or her individual style and creative vision—has been much debated among film critics and scholars for decades. Drawing on generations of criticism, this study describes how the designation "auteur" has gone from stylistic criterion to product label—in what has always been an essentially collaborative industry. Examining the controversy in regard to Hollywood directors, the author compares directors and would-be auteurs of the classic studio system with those of contemporary Hollywood and its new climate of cultural entrepreneurship.

Screening Shakespeare from Richard II to Henry V

Horror, The Film Reader brings together key articles to provide a comprehensive resource for students of horror cinema. Mark Jancovich's introduction traces the development of horror film from The Cabinet of Dr. Caligari to The Blair Witch Project, and outlines the main critical debates. Combining classic and recent articles, each section explores a central issue of horror film, and features an editor's introduction outlining the context of debates.

Concepts in Film Theory

The Apu Trilogy is the fifth book written by influential film critic Robin Wood.
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Robin Wood’s The Apu Trilogy offers an excellent account of evaluative criticism that will appeal to film scholars and students alike.

Educating Film-makers Heather Laing examines, for the first time, the issues of gender and emotion that underpin the classical style of film scoring, but that have until now remained unquestioned and untheorized, thus providing a benchmark for thinking on more recent and alternative styles of scoring.

A Companion to British and Irish Cinema A stimulating overview of the intellectual arguments and critical debates involved in the study of British and Irish cinemas. British and Irish film studies have expanded in scope and depth in recent years, prompting a growing number of critical debates on how these cinemas are analysed, contextualized, and understood. A Companion to British and Irish Cinema addresses arguments surrounding film historiography, methods of textual analysis, critical judgments, and the social and economic contexts that are central to the study of these cinemas. Twenty-nine essays from many of the most prominent writers in the field examine how British and Irish cinema have been discussed, the concepts and methods used to interpret and understand British and Irish films, and the defining issues and debates at the heart of British and Irish cinema studies. Offering a broad scope of commentary, the Companion explores historical, cultural and aesthetic questions that encompass over a century of British and Irish film studies—from the early years of the silent era to the present-day.
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Irish cinema during different periods, the contexts in which films are produced, distributed and exhibited, the genres and styles that have been adopted by British and Irish films, issues of representation and identity, and debates on concepts of national cinema at a time when ideas of what constitutes both 'British' and 'Irish' cinema are under question. A Companion to British and Irish Cinema is a valuable and timely resource for undergraduate and postgraduate students of film, media, and cultural studies, and for those seeking contemporary commentary on the cinemas of Britain and Ireland.

Childhood Studies First published in 1990. Routledge is an imprint of Taylor & Francis, an informa company.

Piano Lessons This book applies the videocassette to the study of Shakespeare on television and film. The result is that the films become texts, and Shakespeare in performance can be examined with the scholarly care that has been reserved for printed books.

The Cinema of Max Ophuls In Film Theory: Rational Reconstructions, Warren Buckland asks a series of questions about how film theory gets written in the first place: How does it select its objects of study and its methods of inquiry? How does it make discoveries and explain filmic phenomena? And, How does it formulate and solve theoretical problems? He asks these questions of film theory through a rational reconstruction and a classical commentary. Both frameworks clarify and reformulate vague and inexact expressions, redefine obscure concepts, and examine the underlying logic of film theory arguments. This not only subjects film theory to rigorous examination; it also teaches students how to write theory, by enabling them to question and critically interrogate the logic of previous film theory arguments. The book consists of nine chapters that closely examine a series of canonical film books and essays in great detail, by Peter Wollen, Laura Mulvey, Thomas Elsaesser, Stephen Heath, and Slavoj Žižek, among others.

Texture In Film The nature of childhood, the consideration of whether a certain age denotes innocence or not, and the desire to teach good citizenship to our children are all issues commonly discussed by today's media. This book brings together a variety of perspectives on the study of childhood: how this has been treated historically and how such a concept is developing as we move into the next century. The book is divided into five main sections: * part one sets the scene and provides the reader with an overview of attitudes towards childhood. * part two surveys the contribution of literature from the nineteenth and twentieth centuries * part three examines educational issues such as childrens’ play, language acquisition and spiritual development * part four looks at the representation of children in film, television and other mass media * part five offers further help for study and research This book draws on a number of academic disciplines including education, literature, theology, language studies and history. It will be of particular use to those on Childhood studies courses and all those studying for a teacher qualification. Teachers of children aged between 4-12 years old will find its contribution to their continuing professional development extremely helpful.

New Cinema, New Media Arthur Penn—director of The Miracle Worker, Bonnie and Clyde, Alice’s Restaurant, and Little Big Man—was at the height of his career when Robin Wood’s analysis of the American director was originally published in 1969. Although Wood then considered Penn’s career only through Little Big Man, Arthur Penn remains the most insightful discussion of the director yet published. In this new edition, editor Barry Keith Grant presents the full text of the original monograph along with additional material, showcasing Wood’s groundbreaking and engaging analysis of the director. Of all the directors that Wood profiled, Penn is the only one with whom he developed a personal relationship. In fact, Penn welcomed Wood on the set of Little Big Man (1969), where he interviewed the director during production of the film and again years later when Penn visited Wood at home. Both interviews are included in this expanded edition of Arthur Penn, as are five other pieces
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The musical shows no signs of abating. 100 Film Musicals provides a stimulating overview of the genre's development, its major themes and the critical debates it has provoked. While centred on the dominant Hollywood tradition, 100 Film Musicals includes films from countries that often tried to emulate the Hollywood style, like Britain and Germany, as well as from very different cultures like India, Egypt and Japan. Jim Hillier and Douglas Pye also discuss post-1960s films from many different sources which adapt and reflect on the conventions of the genre, including recent examples such as Moulin Rouge! and High School Musical, demonstrating that the genre is still very much alive.

The Horror Film Robin Wood's writing on the horror film, published over five decades, collected in one volume.

The Search for Meaning in Film and Television An examination of the role of direct address within fiction cinema, focusing on its role in avant-garde or experimental cinema, and popular genre traditions.

The Late Films of Claude Chabrol A reissue of a significant and hard-to-find text in film studies with a new introduction and three additional essays included.

Screen Writings: Partial views of a total art, classic to contemporary Mencutekin takes on the role of ideology in the history of Turkish cinema critically analyzing the values and ideas that have shaped the message and stories of Turkish movies. This study is based on the thesis that to truly explore the specific issues currently vexing Turkish cinema, one has to confront the aesthetic, technological, and ideological assumptions in the deeply nationalistic and secular approach to Turkish cinema and how they engage with the real social values of Turkish society. If one hopes to attain a cinema purified from all kinds of crisis, more democracy is required to create a cinema that is at peace with the past, present, and future of Turkish society.

Classical Hollywood cinema Using film theory and current criticism, White traces the figure of woman in the work of Max Ophuls.

Children's Films The Films of Kore-eda Hirokazu: An Elemental Cinema draws readers into the first 13 feature films and 5 of the documentaries of award-winning Japanese film director Kore-eda Hirokazu. With his recent top prize at the Cannes Film Festival for Shoplifters, Kore-eda is arguably Japan's greatest living director with an international viewership. He approaches difficult subjects (child abandonment, suicide, marginality) with a realistic and compassionate eye. The lyrical tone of the writing of Japanese film scholar Linda C. Ehrlich perfectly complements the understated, yet powerful, tone of the films. From An Elemental Cinema, readers will gain a special understanding of Kore-eda's films through a novel connection to the natural elements as reflected in Japanese traditional aesthetics. An Elemental Cinema presents Kore-eda's oeuvre as a connected whole with overarching thematic concerns, despite frequent generic experimentation. It also offers an example of how the poetics of cinema can be practiced in writing, as well as on the screen, and helps readers understand the films of this contemporary director as works of art that relate to their own lives.

The Films of Kore-eda Hirokazu This book is concerned with the difficulties faced by modern Westerners in their search for a meaningful life. It sheds light on this enduring cultural dilemma through a close reading of four popular film and television narratives.

Horror, The Film Reader This is the first book in English exclusively devoted to the long take, one of the key elements of film style. Increasingly visible in contemporary international media, the long take currently attracts a good deal of attention in criticism and commentary. There are also significant
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Strands of film theory in which duration has become a recurrent concern. In keeping with the approach of Palgrave Close Readings in Film and Television, this collection is devoted to the detailed critical analysis of specific long takes, explored in terms of how they function within their contexts, how they shape the visual field, the meanings they generate and the effects they create. The Long Take: Critical Approaches brings together essays by established and emerging scholars (all but one essay commissioned for this volume) in an exciting collection that analyses works from a range of filmmaking traditions, from the 1930s to the present day, selected to represent varied long take practices and to explore associated debates.

The Palgrave Handbook of the Philosophy of Film and Motion Pictures

The child has existed in cinema since the Lumière Brothers filmed their babies having messy meals in Lyons, but it is only quite recently that scholars have paid serious attention to her/his presence on screen. Scholarly discussion is now of the highest quality and of interest to anyone concerned not only with the extent to which adult cultural conversations invoke the figure of the child, but also to those interested in exploring how film cultures can shift questions of agency and experience in relation to subjectivity. Childhood and Nation in World Cinema recognizes that the range of films and scholarship is now sufficiently extensive to invoke the world cinema mantra of pluri-vocal and pluri-central attention and interpretation. At the same time, the importance of the child in figuring ideas of nationhood is an undiminished tic in adult cultural and social consciousness. Either the child on film provokes claims on the nation or the nation claims the child. Given the waning star of national film studies, and the widely held and serious concerns over the status of the nation as a meaningful cultural unit, the point here is not to assume some extraordinary pre-social geopolitical empathy of child and political entity. Rather, the present collection observes how and why and whether the cinematic child is indeed aligned to concepts of modern nationhood, to concerns of the State, and to geo-political organizational themes and precepts.

The Elusive Auteur

A member of the French New Wave group of filmmakers who first came to prominence at the end of the 1950s, Claude Chabrol has received the least amount of critical and scholarly attention, although he was the more prolific and commercially successful of them all. Jacob Leigh fills this lacuna by focusing on the last nine feature films of Chabrol's career, exploring his imagery, camerawork, use of sound and music, and performances, revealing the stylistic characteristics of his films while identifying the fundamental thematic issues that lie at the heart of his career-length exploration of the relationship between individuals and societies. Key areas of focus includes Chabrol's careful depiction of upper-class settings in films such as La Cérémonie (1995), Merci pour le chocolat (2000) and La Fille coupée en deux (2007) and on what Robin Wood and Michael Walker call 'the beast in man' (1970), the quasi-sympathetic 'id-figures' of which Le Boucher's Popaul is the most celebrated. Chabrol's 'id-figures' inherit the traits of Shadow of a Doubt's Uncle Charlie, Rope's Brandon and Strangers on a Train's Bruno, all three of whom have characteristics of the Nietzsche-quoting psychopath familiar in crime fiction. Additionally, The Late Films of Claude Chabrol considers the influence on Chabrol of a range of significant writers, including Patrick Hamilton, Patricia Highsmith, Charlotte Armstrong and Ruth Rendell.

Narrative Comprehension and Film

'Screen Writings: Partial Views of a Total Art, Classic to Contemporary' offers close readings of individual films intended to explain how moviemakers use the resources of the medium to pursue complex and significant humanistic goals. It fills the middle ground between vague, simple plot summaries and theoretical pronouncements. As such, this book can be considered a call for the return of practical criticism as the best way to understand and appreciate the work of cinematic artists.

Framing the World

The Horror Film is an in-depth exploration of one of the most consistently popular, but also most disreputable, of all the mainstream film genres. Since the early 1930s there has never been
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analyses of the internationally renowned filmmakers Nuri Bilge Ceylan, Fatih Akın, Semih Kaplanoğlu, Reha Erdem, Zeki Demirkubuz, Yeşim Ustaoğlu and Derviş Zaim. A timely study on the centenary of Turkish cinema in 2014, students of Middle Eastern Studies, Film Studies, Cultural Studies, Urban Studies, Gender Studies, and Identity Studies will find this volume extremely relevant to their work.

Ambiguity and Film Criticism At a time when few reviewers and critics were taking the study of film seriously, Robin Wood released a careful and thoroughly cinematic commentary on Ingmar Bergman's films that demonstrated the potential of film analysis in a nascent scholarly field. The original Ingmar Bergman influenced a generation of film scholars and cineastes after its publication in 1969 and remains one of the most important volumes on the director. This new edition of Ingmar Bergman, edited by film scholar Barry Keith Grant, contains all of Wood's original text plus four later pieces on the director by Wood that were intended for a new volume that was not completed before Wood's death in 2010. In analyzing a selection of Bergman's films, Wood makes a compelling case for the logic of the filmmaker's development while still respecting and indicating the distinctiveness of his individual films. Wood's emphasis on questions of value (What makes a work important? How does it address our lives?) informed his entire career and serve as the basis for many of these chapters. In the added material for this new edition, Wood considers three important films Bergman made after the book was first published—Cries and Whispers, Fanny and Alexander, and From the Life of the Marionettes—and also includes significant reassessment of Persona. These pieces provocatively suggest the more political directions Wood might have taken had he been able to produce Ingmar Bergman Revisited, as he had planned to do before his death. In its day, Ingmar Bergman was one of the most important volumes on the Swedish director published in English, and it remains compelling today despite the multitude of books to appear on the director since. Film scholars and fans of Bergman's work will enjoy this updated volume.

Childhood and Nation in Contemporary World Cinema A focused and well-written study of classic Hollywood films which zeroes in on close analysis.

100 Film Musicals Drawing on interdisciplinary perspectives of art, literature and music, Donaldson develops a stimulating understanding of a concept that has received little detailed attention in relation to film. Based in close analysis, Texture in Film brings discussion of style and affect together in a selection of case studies drawn from American cinema.

Arthur Penn 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.