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Film is an art form with a language and an aesthetic all its own, and since 1979 David Bordwell and Kristin Thompson's Film Art has been the most respected introduction to the art and analysis of cinema. In the new seventh edition, Film Art continues its commitment to providing the best introduction to the fundamentals of serious film study - images throughout the book are collected from actual film frames, not from production stills or advertising photos - but the book has been extensively re-designed to improve readability and teachability. Additionally, the text can be packaged with the award-winning Film, Form, and Culture CD-ROM, and is supported by an extensive Instructor's Manual and text-specific website.

Both an introduction to film study and a practical writing guide, this brief text introduces students to major film theories as well as film terminology, enabling them to write more thoughtfully and critically. With numerous student and professional examples, this engaging and practical guide progresses from taking notes and writing first drafts to creating polished essays and comprehensive research projects. Moving from movie reviews to theoretical and critical essays, the text demonstrates how an analysis of a film can become more subtle and rigorous as part of a compositional process --

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.

This comprehensive survey not only acknowledges the contributions of Hollywood and films from other US sources, but broadens its scope to examine film-making internationally.

In *An Introduction to Childhood*, Heather Montgomery examines the role children have played within anthropology, how they have been studied by anthropologists and how they have been portrayed and analyzed in ethnographic monographs over the last one hundred and fifty years. Offers a comprehensive overview of childhood from an anthropological perspective Draws upon a wide range of examples and evidence from different geographical areas and belief systems Synthesizes existing literature on the anthropology of childhood, while providing a fresh perspective Engages students with illustrative ethnographies to illuminate key topics and themes

This work is a basic introduction to aesthetics and covers the major theories of art, while referring to various filmic examples to illustrate the complex ideas related to the philosophy of art. In addition, it addresses film itself as an art form, analyzes film studies, and discusses film's ambiguous cultural/artistic position. The overarching theme of the book is the most basic aesthetic question: What is art? That eternal and critical question is explored by addressing representation, formalism, and expressivism, three classic aesthetic theories. *Film, Art, and Filmart* begins by focusing on Plato, including a look at the issue of censorship as it is raised in his *Republic*. Then formalism is discussed via Kant, and Roger Fry's and Clive Bell's theory of Significant Form. Expressivism is dealt with by utilizing views by Leo Tolstoy and R.G. Collingwood. Contemporary issues in aesthetics are illuminated with George Dickie's theory of art, while also examining the cognitive theories of Nelson Goodman and Martha Nussbaum. The final chapter opens definitional structure up a bit by investigating the concept of freedom as integral to art and by straying from the largely analytic focus of the rest of the book through analysis of continental philosophers, such as Hegel, Nietzsche, and Foucault.

Known for its outstanding scholarship and comprehensive coverage, Bordwell and Thompson's *Film Art* provides a firm foundation for introductory film courses. It explains the techniques specific to film as a medium, discusses the principles by which entire films are constructed, and explores how these techniques and formal principles have changed over the history of moviemaking.

"Around the world, at any instant, millions of people are watching movies. They watch mainstream entertainment, serious "art films," documentaries, cartoons, experimental films, educational shorts. They sit in air-conditioned theaters, in village squares, in art museums, in college classrooms, in their homes before a television screen, in coffee shops before a computer monitor or cell-phone screen. The world's movie theaters sell 8 billion tickets each year. With the availability of films on video-whether broadcast, fed from cable or satellites or the Internet, or played back from disc or digital file-the audience has multiplied far beyond that. Nobody needs to be convinced that film has been one of the most influential media of the past hundred years. Not only can you recall your most exciting or tearful moments at the movies, you can also probably remember moments in ordinary life when you tried to be as graceful, as selfless, as tough, or as compassionate as those larger-than-life figures on the screen. The way we dress and cut our hair, the way we talk and act, the things we believe or doubt-all these aspects of our lives are shaped by films. Films also provide us with powerful artistic experiences, insights into diverse cultures, and new ways of thinking"

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