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Brady, Leo, and Marshall Cohen, eds. *Film Theory and Criticism: Introductory Readings*, seventh edition. New York: Oxford, 2009. ISBN 0195365623, 9780195365627. Contents. I. Film Language 1 II. Film and Reality 141 III. The Film Medium: Image and Sound 241 IV. Film Narrative and the Other Arts 341 V. The Film Artist 445 VI. Film Genres 529 VII.

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VIRGINIA CLARK was a professor of English at the University of Vermont and served as chair of the English department. With Paul Eschholz and Alfred Rosa, she is also the author of *Language: Introductory Readings, Seventh Edition* (2008). "About this title" may belong to another edition of this title.

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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"

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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.

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journey, reading the unsettled enigma of the Doctor in relation to the characters, narratives and locations that he has encountered across more than half a century.

Film Theory: The Basics provides an accessible introduction to the key theorists, concepts, and debates that have shaped the study of moving images. It examines film theory from its emergence in the early twentieth century to its study in the present day, and explores why film has drawn special attention as a medium, as a form of representation, and as a focal point in the rise of modern visual culture. The book emphasizes how film theory has developed as a historically contingent discourse, one that has evolved and changed in conjunction with different social, political, and intellectual

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factors. To explore this fully, the book is broken down into the following distinct sections: Theory Before Theory, 1915-1960 French Theory, 1949-1968 Screen Theory, 1969-1996 Post-Theory, 1996-2015 Complete with questions for discussion and a glossary of both key terms and key theorists, Film Theory: The Basics is an invaluable resource for those new to film studies and for anyone else interested in the history and significance of critical thinking in relation to the moving image.

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