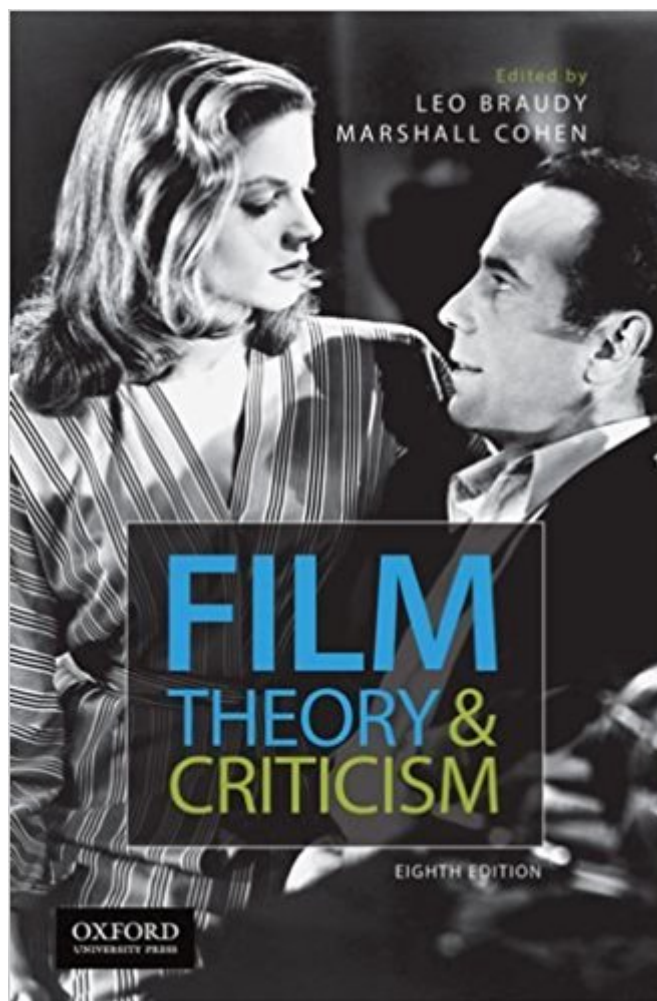


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Film Theory And Criticism: Introductory Readings



Synopsis

Since publication of the first edition in 1974, Leo Braudy and Marshall Cohen's *Film Theory and Criticism* has been the most widely used and cited anthology of critical writings about film. Now in its eighth edition, this landmark text continues to offer outstanding coverage of more than a century of thought and writing about the movies. Incorporating classic texts by pioneers in film theory and cutting-edge essays by contemporary scholars, the text examines both historical and theoretical viewpoints on the subject. 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 contexts of psychology, sociology, and philosophy, and to explore issues of gender and race. Reorganized into ten 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. A wide-ranging critical and historical survey, *Film Theory and Criticism* remains the leading text for undergraduate courses in film theory. It is also ideal for graduate courses in film theory and criticism.

Book Information

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Customer Reviews

"A near-exhaustive collection of essential film writing. The essays contained in *Film Theory and Criticism* testify not only to the diversity of topics that make up the study of film, but to their increasing relevance in our globalized, digitized age." --John Bruns, College of Charleston
"It is the

best compilation of the widest range of critical approaches that relies on complete reproductions (not truncated extracts) of some of the most influential and provocative theory on film." --Terri A. Hasseler, Bryant University

Leo Braudy is University Professor and Leo S. Bing Chair in English and American Literature and Professor of English, Art History, and History at the University of Southern California. Among other books, he is author of *Native Informant: Essays on Film, Fiction, and Popular Culture*, *The Frenzy of Renown: Fame and Its History*, and most recently, *From Chivalry to Terrorism: War and the Changing Nature of Masculinity*. Marshall Cohen is University Professor Emeritus and Dean Emeritus of the College of Letters, Arts, and Sciences at the University of Southern California. He is coeditor, with Roger Copeland, of *What Is Dance? Readings in Theory and Criticism*, and founding editor of *Philosophy and Public Affairs*.

perfect

It is true that no other collection can offer the range of material included here, and that Braudy and Cohen provide admirably lucid introductions to the individual sections. However, one waits in vain, in this eighth edition, for the correction of the numerous egregious typos, missing or added words, etc. that plagued earlier editions. For example, one throws up one's hands to see "Preconscious" rendered "Proconscious." This is the kind of careless error that simply reinforces our students' tendency to want to dismiss all jargon as nonsense and have done with it. It is not simply that old errors are left to stand. The appearance of new essays in this eighth edition also means the proliferation of errors. I was heartened to see bell hooks' "The Oppositional Gaze," until I saw the way that sloppy editing had transformed two passages (on p. 687) into nonsense. When is inclusion of an author also an insult? Does Oxford UP assume no responsibility for the quality of its editing? We are, I am afraid, stuck with this flawed monolith.

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