

A black and white graphic of a film strip, showing several frames, running diagonally from the top left towards the bottom left of the cover.

STEFAN SHARFF

THE ELEMENTS
OF CINEMA

*Toward a Theory of
Cinesthetic Impact*

The Elements Of Cinema Toward A Theory Of Cinesthetic Impact

Stefan Sharff



The Elements Of Cinema Toward A Theory Of Cinesthetic Impact:

The Elements of Cinema Stefan Sharff, 1982 Beginning with the proposition that there exist uniquely cinematic elements of meaning and structure Stefan Sharff clearly and systematically lays the foundation for literacy in cinema a sensitivity to the aesthetic elements intrinsic only to film Sharff presents the basic elements of structure modes of expression and rules which he argues create a specific language and syntax of cinema *The Elements of Cinema* Stefan Sharff, 1982 Beginning with the proposition that there exist uniquely cinematic elements of meaning and structure Stefan Sharff clearly and systematically lays the foundation for literacy in cinema a sensitivity to the aesthetic elements intrinsic only to film Sharff presents the basic elements of structure modes of expression and rules which he argues create a specific language and syntax of cinema Film Study Frank Manchel, 1990-10 The four volumes of Film Study include a fresh approach to each of the basic categories in the original edition Volume one examines the film as film volume two focuses on the thematic approach to film volume three draws on the history of film and volume four contains extensive appendices listing film distributors sources and historical information as well as an index of authors titles and film personalities *Cinematic Hamlet* Patrick J. Cook, 2011-08-03 Hamlet has inspired four outstanding film adaptations that continue to delight a wide and varied audience and to offer provocative new interpretations of Shakespeare's most popular play Cinematic Hamlet contains the first scene by scene analysis of the methods used by Laurence Olivier Franco Zeffirelli Kenneth Branagh and Michael Almereyda to translate Hamlet into highly distinctive and remarkably effective films Applying recent developments in neuroscience and psychology Patrick J Cook argues that film is a medium deploying an abundance of devices whose task it is to direct attention away from the film's viewing processes and toward the object represented Through careful analysis of each film's devices he explores the ways in which four brilliant directors rework the play into a radically different medium engaging the viewer through powerful instinctive drives and creating audiovisual vehicles that support and complement Shakespeare's words and story Cinematic Hamlet will prove to be indispensable for anyone wishing to understand how these films rework Shakespeare into the powerful medium of film The Political Films of Andrzej Wajda Janina Falkowska, 1996 Controversial painful stimulating and cinematically beautiful they never fail to fully engage the spectator This is particularly true for his major political films which form the basis of this study Applying Bakhtin's concept of dialogism the author shows how a creative interaction between the image on the screen and the viewer is established through Wajda's films

Hypermodern Documentary Discourse in Cinema Jarmo Valkola, 2022-08-25 This book explores the unique phenomenon of hypermodern documentary discourse and its connections inside the development of documentary film It provides an understanding of the ramifications of the theoretical and aesthetic qualities surrounding documentaries and focuses specifically on the audiovisual analysis of hypermodern documentaries drawing from the thought of the French philosopher Gilles Lipovetsky The book investigates these ideas in the context of film and media studies and cognitive and

phenomenological perspectives offering a way to understand the main ideas subjects and markers of hypermodern theoretical formulae and the conjecture of aesthetics in documentaries **Pictorialism in Cinema** Jarmo Valkola, 2016-09-23 This book explores the unique phenomenon of pictorialism and its connection with other arts in film and media studies Pictorialism is motivated by the commitment to develop and increase the function and effectiveness of images sounds and performances that aesthetically formulate translate and change the effects of contemporary cinema to higher dimensions and qualities of art The book's main focus is when pictorialism as such is the major aesthetic convention used in filmmaking practice and when pictorialism itself forms the key element of the narrative considering a number of theoretical and practical issues of filmic narration including What are the main challenges of pictorial communication How is pictorialism used in films How far is the pictorial image a combination of the bodily performance of the characters the surrounding landscape and the evocative use of the soundscape More generally what is the state of image studies today The first part of this book deals with the conventions of pictorialist connections in architecture painting and photography and their influences on cinematic representations and on film studies and film theory The films analysed here combine various styles but the focus is tracking down pictorialism's influences through a large spectre of matters The next section explores pictorialism's development in Hollywood cinema in European Cinema in avant garde film and in documentary Finally the book concludes with three large sections devoted to the developers of modern pictorialist cinema namely Theo Angelopoulos Aki Kaurismäki and Béla Tarr As such this study offers a way to understand the main ideas subjects and stylisation of pictorialism in cinema to explore the main ingredients of this phenomenon and to focus on narratives that are in the service of pictorial matters **Quality Hollywood** Geoff King, 2015-11-30 What defines quality in contemporary Hollywood film Although often seen as inhospitable to such work the studios of the blockbuster franchise era continue to produce features that make claims to higher status Films such as *The Social Network* *The Assassination of Jesse James by the Coward Robert Ford* and *Mystic River* are marked as distinctive from the mainstream norm But how exactly and how are such qualities mixed with more familiar Hollywood ingredients as found in larger doses in other examples such as *Blood Diamond* and the blockbuster scale *Inception* *Quality Hollywood* is the first book to address these issues featuring close analysis of case study films critical responses and the wider notions of cultural value on which these draw Geoff King argues that such films retain a presence as a minority strand of studio output The reasons for this combine factors relating to economics the power of certain filmmakers and Hollywood's investment in its own prestige **Hypermodern Cinematic Audiovisuality** Jarmo Valkola, 2025-06-23 The hypermodern sense of audiovisuality relates to the proliferation of new media technologies in ordering ideas and orchestrating a plurality of media devices particularly for educational purposes We are dealing with the emergence of an increased sensibility towards hypermodern intentions in the sectors of cinema media and arts Offering the concept of media literacy we can approach the educational challenges that are brought within This book calls for a new patterned focus of our intentions in the middle of a

wide variety of choices and new calculated devices that are brought in to increase our capability to control the rise of new media. Among these discourses and efforts that paved the way to illustrate and control our historical and cultural visions in the poignancy of our hypermodern times, we can open, historicise and expand our views towards the necessary proliferation of a sense of audiovisuality. The approach adopted is broad and extensive, covering and ranging from psychology, cognitive and phenomenological studies to neuroscience as well as to art film media and cultural studies. Hypermodern perspectives constitute and comprise a problematic reiterative field for academic and intellectual forward thinking. There is no single definition of hypermodern and its several standpoints may have semantic and other overlaps.

The Art of Pure Cinema

Bruce Isaacs, 2020-03-13. In a now famous interview with François Truffaut in 1962, Alfred Hitchcock described his masterpiece *Rear Window* (1954) as the purest expression of a cinematic idea. But what precisely did Hitchcock mean by pure cinema? Was pure cinema a function of *mise en scène* or composition within the frame? Was it a function of montage of pieces of film assembled? This notion of pure cinema has intrigued and perplexed critics, theorists and filmmakers alike in the decades following this discussion. And even across his 40-year career, Hitchcock's own ideas about pure cinema remained mired in a lack of detail, clarity and analytical precision. *The Art of Pure Cinema* is the first book-length study to examine the historical foundations and stylistic mechanics of pure cinema. Author Bruce Isaacs explores the potential of a philosophical and artistic approach most explicitly demonstrated by Hitchcock in his later films, beginning with Hitchcock's contact with the European avant-garde film movement in the mid-1920s. Tracing the evolution of a philosophy of pure cinema across Hitchcock's most experimental works (*Rear Window*, *Vertigo*, *North by Northwest*, *Psycho*, *The Birds*, *Marnie* and *Frenzy*), Isaacs rereads these works in a new and vital context. In addition to this historical account, the book presents the first examination of pure cinema as an integrated stylistics of *mise en scène*, montage and sound design. The films of so-called Hitchcockian imitators like Mario Bava, Dario Argento and Brian De Palma are also examined in light of a provocative claim that the art of pure cinema is only fully realized after Hitchcock.

Future Yet to Come

Sonja M. Kim, Robert Ji-Song Ku, 2021-09-30. South Korea is home to cutting-edge electronics, state-of-the-art medical facilities and ubiquitous high-speed internet. The country's meteoric rise from the ashes of the Korean War (1950-1953) to rank among the world's most technologically advanced societies is often attributed to state-led promotion of science and technology in nation-building projects. With chapters that discuss Korea's dynastic past, foreign occupations, Cold War geopolitics, postwar rehabilitation in the twentieth century and the contemporary neoliberal moment, *Future Yet to Come* argues that a longer historical arc and broader disciplinary approach better elucidate these transformations. The book's contributors illuminate the sociotechnical imaginaries that promoted sustained and contested Korea's scientific, medical and technological projects in realizing desired futures. Focusing special attention on visual culture and the life sciences, the essays present competing visions held by individuals and institutions of power in the use and purpose of scientific engagements. They demonstrate Korean specificities in culture and

language and the myriad social political spatial and symbolic arrangements that shaped incorporations of and changes to existing systems of knowledge and material practices Whether discussing moral epistemologies imperialist or developmentalist thrusts in public health regimes or new configurations of the self enabled by bio industries and media technologies the book expands both the regional and global understanding of translation accommodation and transfer Tracing imaginaries across the vicissitudes of Korea s past recalls their history and makes visible their shifts and resilience in dynamic political economies Future Yet to Come reminds us how deeply intertwined science medicine and technology are to not only our polities corporations and societies but also the human condition Bridging histories of science and medicine with anthropologies of technology and the arts the book will appeal to students and scholars of Korean and East Asian studies as well as those with interests in the comparative history of medicine STS society and technology studies art history media studies transnationalism diaspora and postcolonialism Latin American Women Filmmakers Traci

Roberts-Camps,2017-06-01 Women are noticeably marginalized from the Latin American film industry with lower budgets and inadequate distribution and they often rely on their creativity to make more interesting films This book highlights the voices and stories of some of these directors from Brazil Chile Argentina and Mexico Roberts Camps s insightful exploration is the most broad ranging account of its kind making the book relevant to the study of literature as well as film

Hollywood Incoherent Todd Berliner,2010-10-01 Most books about American film in the 1970s tell stories about iconoclastic auteurs working in the shadow of the Vietnam War Stepping away from this tradition Todd Berliner gives us a bold and compelling study of the strange paradoxical narrative style of seventies films which seemed to flout the canonical structure of the well made film Berliner sheds new light on a well studied period His lively prose and the delight he takes in explicating the classics of that era make this book a real pleasure to read Stephen Prince Professor of Cinema at Virginia Tech and author of Firestorm American Film in the Age of Terrorism The wave of innovative filmmaking that surged in 1970s Hollywood has come to be cherished as dearly by many cineastes as the earlier golden age of studio filmmaking American filmmaking of this period has been much discussed in relation to the crisis of the film industry and the sociopolitical currents of the time Todd Berliner s important study focuses on what is usually taken for granted in such work the form texture and tone of the films themselves and the experiences that they create for spectators His exacting and wide ranging study explores the interplay between narrative unity and incongruity as it is manifested in different ways in acknowledged classics directed by Coppola Friedkin Scorsese and Cassavetes as well as in many less well known films Berliner also shows how these films have had a lasting impact on Hollywood filmmaking Hollywood Incoherent provides the sustained and systematic exploration of the aesthetics of the Hollywood Renaissance that the films deserve and the field of film studies needs Murray Smith Professor of Film Studies University of Kent **The SAGE Handbook of Film Studies** James Donald,Michael Renov,2008-04-16 Written by a team of veteran scholars and exciting emerging talents The SAGE Handbook of Film Studies

maps the field internationally drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions It reflects on the field's dominant paradigms and debates and evaluates their continuing salience Finally it looks forward optimistically to the future of the medium of film the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological industrial and aesthetic developments

Film Studies: An Introduction: Teach Yourself Warren Buckland, 2015-07-30 An unpretentious guide for all those who want to learn to analyse understand and evaluate films Film Studies An Introduction provides an overview of the key areas in film studies including aesthetics narrative genre documentary films and the secrets of film reviewing From Hitchcock and Tarantino to Spielberg and Bigelow you will gain a critical understanding of legendary directors and the techniques and skills that are used to achieve cinematic effects Whether you are a film studies student or just a film buff wanting to know more this book will give you an invaluable insight into the exciting and incredibly fast moving world of film Understand Film Studies includes Chapter 1 Film aesthetics formalism and realism Chapter 2 Film structure narrative and narration Chapter 3 Film authorship the director as auteur Chapter 4 Film genres defining the typical film Chapter 5 The non fiction film five types of documentary Chapter 6 The reception of film the art and profession of film viewing Hitchcock Robert E. Kapsis, 2022-02-21 From the beginning of his career Alfred Hitchcock wanted to be considered an artist Although his thrillers were immensely popular and Hitchcock himself courted reviewers he was for many years regarded as no more than a master craftsman By the 1960s though critics began calling him an artist of unique vision and gifts What happened to make Hitchcock's reputation as a true innovator and singular talent Through a close examination of Hitchcock's personal papers scripts production notes publicity files correspondence and hundreds of British and American reviews Robert Kapsis here traces Hitchcock's changing critical fortunes Vertigo for instance was considered a flawed film when first released today it is viewed by many as the signal achievement of a great director According to Kapsis this dramatic change occurred because the making of the Hitchcock legend was not solely dependent on the quality of his films Rather his elevation to artist was caused by a successful blending of self promotion sponsorship by prominent members of the film community and most important changes in critical theory which for the first time allowed for the idea of director as auteur Kapsis also examines the careers of several other filmmakers who like Hitchcock have managed to cross the line that separates craftsman from artist and shows how Hitchcock's legacy and reputation shed light on the way contemporary reputations are made In a chapter about Brian De Palma the most renowned thriller director since Hitchcock Kapsis explores how Hitchcock's legacy has affected contemporary work in and criticism of the thriller genre Filled with fascinating anecdotes and intriguing excerpts and augmented by interviews with Hitchcock's associates this thoroughly documented and engagingly written book

will appeal to scholars and film enthusiasts alike Required reading for Hitchcock scholars scrupulously researched invaluable material for those who continue to ask what made the master tick Anthony Perkins **Narrative Theory:**

Interdisciplinarity Mieke Bal,2004 **Italian Literature in North America** Canadian Society for Italian Studies,1990

A Long Hard Look at 'Psycho' Raymond Durgnat,2019-07-25 Upon its release in 1960 Alfred Hitchcock s Psycho divided critical opinion with several leading film critics condemning Hitchcock s apparent encouragement of the audience s identification with the gruesome murder that lies at the heart of the film Such antipathy did little to harm Psycho s box office returns and it would go on to be acknowledged as one of the greatest film thrillers with scenes and characters that are among the most iconic in all cinema In his illuminating study of Psycho Raymond Durgnat provides a minute analysis of its unfolding narrative enabling us to consider what happens to the viewer as he or she watches the film and to think afresh about questions of spectatorship Hollywood narrative codes psycho analysis editing and shot composition In his introduction to the new edition Henry K Miller presents A Long Hard Look at Psycho as the culmination of Durgnat s decades long campaign to correct what he called film studies Grand Error In the course of expounding Durgnat s root and branch challenge to our inherited shibboleths about Hollywood cinema in general and Hitchcock in particular Miller also describes the eclectic intellectual tradition to which Durgnat claimed allegiance This band of amis inconnus among them William Empson Edgar Morin and Manny Farber had at its head Durgnat s mentor Thorold Dickinson The book s story begins in the early 1960s when Dickinson made the long hard look the basis of his pioneering film course at the Slade School of Fine Art and Psycho became one of its first objects **Fitzgerald and the Influence of Film** Gautam Kundu,2007-10-08 This work explores the many ways in which the developing film industry of the early twentieth century influenced the writings of F Scott Fitzgerald focusing specifically on his novels This Side of Paradise The Great Gatsby Tender Is the Night and the incomplete The Last Tycoon The Beautiful and the Damned is also discussed briefly Early chapters examine Fitzgerald s literary adaptation of visual film techniques pans freeze frames slow motion and aural cinematic concepts sound effects diegetic sound within his most popular novels The final chapter summarizes the effect such techniques had in augmenting and defining Fitzgerald s unique literary style

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