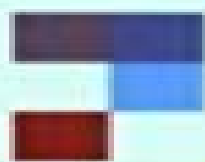


Style and meaning



Style and meaning

Studies in the detailed analysis of film

Edited by John Gibbs and Douglas Pye

Studies in the detailed analysis of film

Style And Meaning Studies In The Detailed Analysis Of Film

Shekhar Deshpande, Meta Mazaj



Style And Meaning Studies In The Detailed Analysis Of Film:

Style and Meaning John Gibbs, Douglas Pye, 2005-08-06 With a common focus on the decisions made by filmmakers the essays in this collection explore different aspects of the relationship between textual detail and broader conceptual frameworks These texts reflect not only those areas of film history which have traditionally been explored through mise en scene criticism but also areas such as the avant garde and television drama which have not tended to receive such detailed investigation In these ways the book conducts a series of dialogues with issues in film study which are specifically provoked by close analysis

A Dictionary of Film Studies Annette Kuhn, Guy Westwell, 2020-04-28 A Dictionary of Film Studies covers all aspects of its discipline as it is currently taught at undergraduate level Offering exhaustive and authoritative coverage this A Z is written by experts in the field and covers terms concepts debates and movements in film theory and criticism national international and transnational cinemas film history movements and genres film industry organizations and practices and key technical terms and concepts Since its first publication in 2012 the dictionary has been updated to incorporate over 40 new entries including computer games and film disability ecocinema identity portmanteau film Practice as Research and film in Vietnam Moreover numerous revisions have been made to existing entries to account for developments in the discipline and changes to film institutions more generally Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries The dictionary also has 13 feature articles on popular topics and terms revised and informative bibliographies for most entries and more than 100 web links to supplement the text

Irony in Film James MacDowell, 2016-11-09 Irony in Film is the first book about ironic expression in this medium We often feel the need to call films or aspects of them ironic but what exactly does this mean How do films create irony Might certain features of the medium help or hinder its ironic potential How can we know we are justified in dubbing any film or moment ironic This book attempts to answer such questions investigating in the process crucial and under examined issues that irony raises for our understanding of narrative filmmaking A much debated subject in other disciplines in film scholarship irony is habitually referred to but too seldom explored Combining in depth theorising with detailed close analysis this pioneering study asks what ironic capacities films might possess how film style may be used ironically and what role intention should play in film interpretation The proposed answers have significance for our understanding of not only ironic filmmaking but the nature of expression in this medium

Film Noir and the Arts of Lighting Patrick Keating, 2024-07-12 More than any other set of films from the classical era the Hollywood film noir is known for its lighting the cast shadows the blinking street signs the eyes sparkling in the darkness Each effect is rich in symbolism evoking a world of danger and doppelgangers But what happens if we set aside the symbolism This book offers a new account of film noir lighting grounded in a larger theory of Hollywood cinematography as emotionally engaging storytelling Above all noir lighting is dynamic switching from darkness to brightness and back again as characters change locations shift and fates unfold Richly illustrated Film Noir and the Arts of

Lighting features in depth analyses of eleven classic movies *The Asphalt Jungle* *Sorry Wrong Number* *Odds against Tomorrow* *The Letter I Wake Up Screaming* *Phantom Lady* *Strangers on a Train* *Sweet Smell of Success* *Gaslight* *Secret beyond the Door* and *Touch of Evil* *Wong Kar-wai* Silver Wai-ming Lee, Micky Lee, 2017-08-07 Fans and critics alike perceive Wong Kar wai b 1958 as an enigma His dark glasses his nonlinear narrations and his high expectations for actors all contribute to an assumption that he only makes art for a few high brow critics However Wong s interviews show this Hong Kong auteur is candid about the art of filmmaking even surprising his interlocutors by suggesting his films are commercial and made for a popular audience Wong s achievements nevertheless feel like art house cinema His third film *Chungking Express* introduced him to a global audience captivated by the quick and quirky editing style His Cannes award winning films *Happy Together* and *In the Mood for Love* confirmed an audience beyond the greater Chinese market His latest film *The Grandmaster* depicts the life of a kung fu master by breaking away from the martial arts genre In each of these films Wong Kar wai s signature style experimental emotive character driven and timeless remains apparent throughout This volume includes interviews that appear in English for the first time including some that appeared in Hong Kong magazines now out of print The interviews cover every feature film from Wong s debut *As Tears Go By* to his 2013 *The Grandmaster* **The Long Take** John Gibbs, Douglas Pye, 2017-10-27 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 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 **Cinema as a Worldbuilding Machine in the Digital Era** Alain Boillat, 2022-08-09 This essay examines the primacy of worldbuilding in the age of CGI transmedia practices and high concept fiction by studying the principles that govern the creation of a multiverse in a wide range of film and TV productions Emphasis is placed on Hollywood sci fi movies and their on screen representation of imaginary machines that mirror the film medium following in the tradition of Philip K Dick s writings and the cyberpunk culture A typology of worlds is established as well as a number of analytical tools for assessing the impact of the coexistence of two or more worlds on the narrative structure the style uses of color editing practices the generic affiliation or hybridity the seriality and the discourse produced by a given film particularly in fictions linked to post 9 11 fantasies Among the various titles examined the reader is offered a detailed analysis of the Resident Evil film series *Total Recall* and its remake *Dark City* the Matrix trilogy *Avatar* *Source Code*

and other time loop films TRON and its sequel Christopher Nolan's Tenet and several TV shows most notably HBO's Westworld but also Sliders Lost Fringe and Counterpart

Epic / everyday Sarah Cardwell, Jonathan Bignell, Lucy Fife Donaldson, 2023-05-30 An exciting new strand in The Television Series the Moments in Television collections celebrate the power and artistry of television whilst interrogating key critical concepts in television scholarship Each Moments book is organised around a provocative binary theme Epic everyday explores the presence within television of the epic and the everyday It argues that attention to ideas of the epic and notions of the everyday can illuminate television programmes in new ways The book explores an eclectic range of TV fictions including Game of Thrones Lost and Dr Who Contributors from diverse perspectives come together to expand and enrich the kind of close analysis most commonly found in television aesthetics Sustained detailed programme analyses are sensitively framed within historical technological institutional cultural creative and art historical contexts

World Cinema Shekhar Deshpande, Meta Mazaj, 2018-01-17 World Cinema A Critical Introduction is a comprehensive yet accessible guide to film industries across the globe From the 1980s onwards new technologies and increased globalization have radically altered the landscape in which films are distributed and exhibited Films are made from the large scale industries of India Hollywood and Asia to the small productions in Bhutan and Morocco They are seen in multiplexes palatial art cinemas in Cannes traveling theatres in rural India and on millions of hand held mobile screens Authors Deshpande and Mazaj have developed a method of charting this new world cinema that makes room for divergent perspectives traditions and positions while also revealing their interconnectedness and relationships of meaning In doing so they bring together a broad range of issues and examples theoretical concepts viewing and production practices film festivals large industries such as Nollywood and Bollywood and smaller and emerging film cultures into a systemic yet flexible map of world cinema The multi layered approach of this book aims to do justice to the depth dynamism and complexity of the phenomenon of world cinema For students looking to films outside of their immediate context this book offers a blueprint that will enable them to transform a casual encounter with a film into a systematic inquiry into world cinema

Fantasy Film James Walters, 2011-06-01 Fantasy Film proposes an innovative approach to the study of this most popular cinematic genre Engaging with the diversity of tones forms and styles that fantasy can take in the cinema the book examines the value and significance of fantasy across a wide range of key films This volume extends critical understanding beyond the often narrowly defined boundaries of what is seen as fantasy Fantasy Film uses key concepts in film studies such as authorship representation history genre coherence and point of view to interrogate the fantasy genre and establish its parameters A wide range of films are held up to close scrutiny to illustrate the discussion Moving from Alfred Hitchcock's dark thrillers to Vincente Minnelli's vibrant musicals from George M li's 1904 Voyage travers l'impossible to the X Men series the creative dexterity and excitement of film fantasy is evoked and explored The book will be invaluable to students and fans of the fantasy genre

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