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35F - JAMARCUS MATHEWS

This definitive study of Hong Kong cinema examines the work of directors such as Tsui Hark, John Woo, Ringo Lam, Johnnie To, King Hu, and Wong Kar Wai.

"Art cinema" has for over fifty years defined how audiences and critics imagine film outside Hollywood, but surprisingly little scholarly attention has been paid to the concept since the 1970s. And yet in the last thirty years art cinema has flourished worldwide. The emergence of East Asian and Latin American new waves, the reinvigoration of European film, the success of Iranian directors, and the rise of the film fes-

tival have transformed the landscape of world cinema. This book brings into focus art cinema's core internationalism, demonstrating its centrality to understanding film as a global phenomenon. The book reassesses the field of art cinema in light of recent scholarship on world film cultures. In addition to analysis of key regions and films, the essays cover topics including theories of the film image; industrial, aesthetic, and political histories; and art film's intersections with debates on genre, sexuality, new media forms, and postcolonial cultures. Global Art Cinema brings together a diverse group of scholars in a timely conversation that reaffirms the category of art cine-

ma as relevant, provocative, and, in fact, fundamental to contemporary film studies.

Pauline Kael, Andrew Sarris, and Roger Ebert were three of America's most revered and widely read film critics, more famous than many of the movies they wrote about. But their remarkable contributions to the burgeoning American film criticism of the 1960s and beyond were deeply influenced by four earlier critics: Otis Ferguson, James Agee, Manny Farber, and Parker Tyler. Film scholar and critic David Bordwell restores to a wider audience the work of Ferguson, Agee, Farber, and Tyler, critics he calls the 'Rhapsodes' for the passionate and deliberately offbeat nature

of their vernacular prose. American film scholar Ed Sikov discusses all aspects of narrative films, describing mise-en-scène, the significance of montages, editing, lighting, the use of color and sound, and related topics; and providing practical advice, suggested assignments, and other resources.

Bringing together twenty-five years of work on what he has called the "historical poetics of cinema," David Bordwell presents an extended analysis of a key question for film studies: how are films made, in particular historical contexts, in order to achieve certain effects? For Bordwell, films are made things, existing within historical contexts, and aim to create determinate effects. Beginning with this central thesis, Bordwell works out a full understanding of how films channel and recast cultural influences for their cinematic purposes. With more than five hundred film stills, *Poetics of Cinema* is a must-have for any student of cinema.

Cinema was the first, and is arguably still the greatest, of the industrialized art forms that came to dominate the cultural life of the twentieth century.

Today, it continues to adapt and grow as new technologies and viewing platforms become available, and remains an integral cultural and aesthetic entertainment experience for people the world over. Cinema developed against the backdrop of the two world wars, and over the years has seen smaller wars, revolutions, and profound social changes. Its history reflects this changing landscape, and, more than any other art form, developments in technology. In this Very Short Introduction, Nowell-Smith looks at the defining moments of the industry, from silent to sound, black and white to color, and considers its genres from intellectual art house to mass market entertainment. ABOUT THE SERIES: The Very Short Introduction series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

NATIONAL BESTSELLER • A stunning "portrait of the enduring grace of friend-

ship" (NPR) about the families we are born into, and those that we make for ourselves. A masterful depiction of love in the twenty-first century. A NATIONAL BOOK AWARD FINALIST • A MAN BOOKER PRIZE FINALIST • WINNER OF THE KIRKUS PRIZE A Little Life follows four college classmates—broke, adrift, and buoyed only by their friendship and ambition—as they move to New York in search of fame and fortune. While their relationships, which are tinged by addiction, success, and pride, deepen over the decades, the men are held together by their devotion to the brilliant, enigmatic Jude, a man scarred by an unspeakable childhood trauma. A hymn to brotherly bonds and a masterful depiction of love in the twenty-first century, Hanya Yanagihara's stunning novel is about the families we are born into, and those that we make for ourselves. Look for Hanya Yanagihara's new novel, *To Paradise*, coming in January 2022.

Angels occupy a significant space in contemporary popular spirituality. Yet, today more than ever, the belief in the existence of intermediary spirits between the human and divine realms needs

to be evangelized and Christianized. Angels and Demons offers a detailed synthesis of the givens of the Christian tradition concerning the angels and demons, as systematized in its essential principles by St. Thomas Aquinas. Certainly, the doctrine of angels and demons is not at the heart of Christian faith, but its place is far from negligible. On the one hand, as part of faith seeking understanding, angelology has been and can continue to be a source of enrichment for philosophy. Thus, reflection on the ontological constitution of the angel, on the modes of angelic knowledge, and on the nature of the sin of Satan can engage and shed light on the most fundamental areas of metaphysics, epistemology, and ethics. On the other hand, angelology, insofar as it is inseparable from the ensemble of the Christian mystery (from the doctrine of creation to the Christian understanding of the spiritual life), can be envisioned from an original and fruitful perspective.

"Through detailed examinations of passages from classic films, Marilyn Fabe supplies the analytic tools and background in film his-

tory and theory to enable us to see more in every film we watch"--Page [4] of cover.

"Classical works have for us become covered with the glassy armor of familiarity," wrote Victor Shklovsky in 1914. Here Kristin Thompson "defamiliarizes" the reader with eleven different films. Developing the technique formulated in her Eisenstein's Ivan the Terrible (Princeton, 1981), she clearly demonstrates the flexibility of the neoformalist approach. She argues that critics often use cut-and-dried methods and choose films that easily fit those methods. Neoformalism, on the other hand, encourages the critic to deal with each film differently and to modify his or her analytical assumptions continually. Thompson's analyses are thus refreshingly varied and revealing, ranging from an ordinary Hollywood film, *Terror by Night*, to such masterpieces as *Late Spring* and *Lancelot du Lac*. She proposes a formal historical way of dealing with realism, using *Bicycle Thieves* and *The Rules of the Game* as examples. *Stage Fright* and *Laura* provide cases in which the classical cinema defamiliarizes its own conventions by playing with audi-

ence expectations. Other chapters deal with Tati's *Les Vacances de Monsieur Hulot* and *Play Time* and Godard's *Tout va bien* and *Sauve qui peut (la vie)*. Although neoformalist analysis is a rigorous, distinctive approach, it avoids extensive specialized vocabulary and esoteric concepts: the essays here can be read separately by those interested in the individual films. The book's overall purpose, however, goes beyond making these particular films more accessible and intriguing to propose new ways of looking at cinema as a whole.

Hvad sker der i hjernen, når vi betragter et kunstværk eller lytter til et stykke musik? Og hvordan forklarer vi i det hele taget de domme, vi fælder over det skønne, det grimme, kunsten? Neuroæstetik er en ny, tværfaglig disciplin, der kombinerer filosofisk æstetik, neurobiologi og eksperimentel psykologi for at kunne forklare, hvorfor vi oplever nogle stimuli som tiltalende og andre som utiltalende. Med antologien *An Introduction to Neuroaesthetics* foreligger nu en bred indføring i neuroæstetikken, dens genstandsfelt og undersøgelsesmetoder. Bogens bidragydere er ledende

forskere fra både ind- og udland, der på forskellig vis undersøger hjerne-mekanismerne bag kunstnerisk erfaring. Antologien indledes med en gennemgang af neuroæstetikens videnskabelige rødder og væsentligste metoder og teorier. Herefter præsenteres en række studier af forholdet mellem biologiske stimuli og æstetisk oplevelse: fra ansigter og landskaber til litteratur og film; fra steder og arkitektur til musik og dans. Ved at kombinere data fra den nyeste teknologi med nogle af filosofiens ældste dilemmaer bygger antologien bro mellem to traditionelt adskilte felter – naturvidenskaben og humaniora – og giver et kvalificeret bud på, hvordan vi kan nærme os en forståelse af den æstetiske erfaring. Jon O. Luring er cand.mag. i kunsthistorie og idéhistorie. Han er i øjeblikket gæsteforsker ved BRAINlab, Institut for Neurovidenskab og Farmakologi, Panum Institutet, Københavns Universitet. Bidragsydere: Marcos Nadal / Antoni Gomila / Alejandro Gálvez-Pol / Helmut Leder / Pablo P. L. Tinio / Jon O. Luring / Alumit Ishai / Nicolai Rostrup / Jens Hjortkjær / David S. Miall / Torben Grodal / Mette Kramer / Beatriz Calvo-

Merino / Julia F. Christensen / Bartłomiej Piechowski-Jozwiak / Julien Bogousslavsky / Oshin Vartanian. Advances in cognitive science have had a tremendous philosophical impact, offering new ways of thinking about topics such as who we are, what we know, and how we feel. But few topics are murkier—and have more to gain from cognitive science—than aesthetics. With this volume, Jon O. Luring offers a cutting-edge introduction to the emerging field of neuroaesthetics. Gathering works from leading scholars all across the globe, the volume surveys the many ways we have taken what we have learned about our brains and nervous system and applied it to new understandings of art, beauty, and creativity. The contributors explore the biological underpinnings of aesthetic experience from a variety of angles. Opening with a look at neuroaesthetics's historical antecedents and an outline of methods and theories, the book goes on to address a fascinating assortment of studies on biological stimuli and art, from faces and landscapes to literature and film, from places and architecture to music and dance. Simultaneously ex-

ploring data from the latest brain-imaging technology and addressing some of our most enduring philosophical quandaries, this volume offers a comprehensive look at a pivotal moment in aesthetics, which grows richer every day with new questions. Jon O. Luring, MA in history of art and the history of ideas, is currently guest researcher at BRAINlab, Department of Neuroscience and Pharmacology, Panum Institute, University of Copenhagen. Contributors: Marcos Nadal, Antoni Gomila, Alejandro Gálvez-Pol, Helmut Leder, Pablo P. L. Tinio, Jon O. Luring, Alumit Ishai, Nicolai Rostrup, Jens Hjortkjær, David S. Miall, Torben Grodal, Mette Kramer, Beatriz Calvo-Merino, Julia F. Christensen, Bartłomiej Piechowski-Jozwiak, Julien Bogousslavsky, Oshin Vartanian.

The first study by an acclaimed American scholar of the artistic interdependencies between the German and the Hollywood cinema in the 1920s.

With limited budgets and resources, arts ventures are struggling to employ modern marketing methods to promote their events. Marketing the Arts introduces students,

young professionals, and even seasoned veterans to new and refined marketing approaches—by drawing on marketing theory as it is used by huge multi-nationals, exploring such theories in the context of creative ventures generally, and the fine and performing arts specifically. The book is designed for classroom use, but also appeals to practitioners looking to strengthen their understanding of marketing, as well as for individuals interested in selling their creations. The book addresses: market research marketing strategy value creation branding customer acquisition market distribution pricing strategy sustaining customers and value Features include: Discussion questions and classroom activities Case studies of real life situations Commentary by current professional practitioners Companion website

From mainstream blockbusters to art house cinema, narrative and narration are the driving forces that organize a film. Yet attempts to explain these forces are often mired in notoriously complex terminology and dense theory. Warren Buckland provides a clear and accessible introduction that explains how narrative and narra-

tion work using straightforward language. Narrative and Narration distills the basic components of cinematic storytelling into a set of core concepts: narrative structure, processes of narration, and narrative agents. The book opens with a discussion of the emergence of narrative and narration in early cinema and proceeds to illustrate key ideas through numerous case studies. Each chapter guides readers through different methods that they can use to analyze cinematic storytelling. Buckland also discusses how departures from traditional modes, such as feminist narratives, art cinema, and unreliable narrators, can complicate and corroborate the book's understanding of narrative and narration. Examples include mainstream films, both classic and contemporary; art house films of every stripe; and two relatively new styles of cinematic storytelling: the puzzle film and those driven by a narrative logic derived from video games. Narrative and Narration is a concise introduction that provides readers with fundamental tools to understand cinematic storytelling.

A new edition of this best-selling introduction to aes-

thetics and the philosophy of art. Includes new sections on digital music and environmental aesthetics. All other chapters have been thoroughly revised and updated.

Drawing on a wide range of films from the 1920s to the 1990s--from Keaton's *Our Hospitality* to *Casablanca* to *Terminator 2*, Kristin Thompson offers the first in-depth analysis of Hollywood's storytelling techniques and how they are used to make complex, easily comprehensible, entertaining films.

This clear, well illustrated text takes the reader through the basics of film analysis, drawing on a wide range of film for discussion. Questions of genre and the contexts and meanings of film are considered.

"This is the best all-around view of the Tolkien phenomenon. Thompson understands the books, she understands the movies—she also understands the money and the franchising. Best of all, she understands the people. Thompson offers cultural criticism of the highest order, examining one of the most significant shifts in contemporary popular media."—Tom Shippey, author of *The Road to Mid-*

dle-earth "Reading these chapters has been an absolute pleasure. It's all so complex but so succinct. Thompson has managed to do what so many others have failed to do . . . in chapter one, she has explained how all the rights to LOTR bounced around, and were finally sorted so Peter Jackson could make the movie. I've never understood the complexities of how that worked until now!"—Judy Alley, Merchandising Coordinator, The Lord of the Rings "I must say that Thompson has written the definitive study of Peter Jackson's work in creating this remarkable production entity."—Alex Funke, ASC, Oscar-winning Visual Effects Director of Photography, miniatures unit, The Lord of the Rings "I had a wonderful time reading those chapters! There's so much I don't know about what went on—I am in awe of all the research Thompson has done. It is an extremely interesting read! There's so much there that I'd forgotten and I always wished there was a permanent record of many things that happened. Thompson's account of TORN's beginnings and how it functioned gets it absolutely right—more than that, Thompson captures how it felt to

us at the time. Nobody else has managed to get enough of an understanding to do that."—Erica Challis ("Tehanu"), co-founder of TheOneRing.net

On Film Editing explains, in simple terms, the principles of film editing, using examples and anecdotes. Written in an informal "how-to-do-it" style, renowned director Edward Dmytryk shares his expertise and experience in film editing in an anecdotal and philosophical way. In On Film Editing, Dmytryk contends that many technicians and professionals on the film crew-- from the cameraman and his assistants to the producer and director-- must understand film editing to produce a truly polished work. In this book he explains in layman's terms the principles of film editing, using examples and anecdotes from almost five decades in the film industry.

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.

Bordwell scrutinizes the theories of style launched by various film historians and celebrates a century of cinema. The author examines the contributions of many directors and shows how film scholars have explained stylistic continuity and change.

Film Art: An Introduction with Tutorial CD-ROM: An Introduction.

Richard Swinburne presents a new edition of the final volume of his acclaimed trilogy on philosophical theology. Faith and Reason is a self-standing examination of the implications for religious faith of Swinburne's famous arguments about the coherence of theism and the existence of God. By practising a particular religion, a person seeks to achieve some or all of

three goals - that he worships and obeys God, gains salvation for himself, and helps others to attain their salvation. But not all religions commend worship, and different religions have different conceptions of salvation. Faced with these differences, Richard Swinburne argues that we should practice that religion which has the best goals and is more probably true than the creeds of other religions. He proposes criteria by which to determine the probabilities of different religious creeds, and he argues that, while requiring total commitment, faith does not demand fully convinced belief. While maintaining the same structure and conclusions as the original classic, this second edition has been substantially rewritten, both in order to relate its ideas more closely to those of classical theologians and philosophers and to respond to more recent views. In particular he discusses, and ultimately rejects, the view of Alvin Plantinga that the 'warrant' of a belief depends on the process which produced it, and John Hick's contention that all religions offer valid paths to salvation. "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"

Jan Aevankmajer wrote this remarkable book on tactile art when he stopped directing films after censorship by the Czechoslovakian government and experimented intensively with tactile phenomena and the creative imagination. Illustrated with over 100 images, the book is organised around many reproductions of Aevankmajer's wondrous tactile art objects, tactile poems, experiments and games. It also includes dialogues with, and artworks by, other collaborating artists from the Group of Czech and Slovak Surrealists. Aevankmajer also gathers together as contributors such notable exponents of tactual experience as Edgar Allen Poe, Guillaume Apollinaire, Salvador Dali, Marcel Duchamp, Meret Oppenheim, Ay-O, and F.T. Marinetti. Michael Havas, producer of some of Aevankmajer's films, says of the book: 'it is typically Aevankmajer: erudite and very consequential. Sometimes also very funny and erotic. Totally unique.' 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.

The far right is back with a vengeance. After several decades at the political margins, far-right politics has again taken center stage. Three of the world's largest democracies - Brazil, India, and the United States - now have a radical right leader, while far-right parties continue to increase their profile and support within Europe. In this timely book, leading global expert on political extremism Cas Mudde provides a concise overview of the fourth wave of post-war far-right politics, exploring its history, ideology, organization, causes, and consequences, as well as the responses available to civil society, party, and state actors to challenge its ideas and influence. What defines this current far-right renaissance, Mudde argues, is its mainstreaming and normalization within the contemporary political landscape. Challenging orthodox thinking on the relationship between conventional and far-right politics, Mudde offers a complex and insightful picture of one of the key political challenges of our time.

'A dense, challenging and

important book.' Philip French *Observer* 'At the very least, this blockbuster is probably the best single volume history of Hollywood we're likely to get for a very long time.' Paul Kerr *City Limits* 'Persuasively argued, the book is also packed with facts, figures and photographs.' Nigel Andrews *Financial Times* Acclaimed for their breakthrough approach, Bordwell, Staiger and Thompson analyze the basic conditions of American film-making as a historical institution and consider to what extent Hollywood film production constitutes a systematic enterprise, in both its style and its business operations. Despite differences of director, genre or studio, most Hollywood films operate within a set of shared assumptions about how a film should look and sound. Such assumptions are neither natural nor inevitable; but because classical-style films have been the type most widely seen, they have come to be accepted as the 'norm' of film-making and viewing. The authors show how these classical conventions were formulated and standardized, and how they responded to the arrival of sound, colour, widescreen ratios and stereophonic sound.

They argue that each new technological development has served a function within an existing narrative system. The authors also examine how the Hollywood cinema standardized the film-making process itself. They describe how, over the course of its history, Hollywood developed distinct modes of production in a constant search for maximum efficiency, predictability and novelty. Set apart by its combination of theoretical analysis and empirical evidence, this book is the standard work on the classical Hollywood cinema style of film-making from the silent era to the 1960s. Now available in paperback, it is a 'must' for film students, lecturers and all those seriously interested in the development of the film industry.

Film Studies is a concise and indispensable introduction to the formal study of cinema. Ed Sikov offers a step-by-step curriculum for the appreciation of all types of narrative cinema, detailing the essential elements of film form and systematically training the spectator to be an active reader and critic. He treats a number of fundamental factors in filmmaking, including editing, composition, lighting,

the use of color and sound, and narrative. His description of mise-en-scene helps readers grasp the significance of montage, which in turn reveals the importance of a director's use of camera movement. Film Studies is designed for courses on film history, film theory, and popular culture. Its straightforward explanations of core critical concepts, practical advice, and technical, visual, and aesthetic aspects anchor the reader's understanding of the formal language and anatomy of film and the techniques of film analysis. The second edition of this best-selling textbook adds two new chapters: "Film and Ideology," which covers how to read a film's political and social content, and other key topics in film theory, and "Film Studies in the Age of Digital Cinema," which explores the central problems of studying film when "film" itself is no longer the medium.

No Marketing Blurb

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.

This new edition of Bill Nichols's bestselling text

provides an up-to-date introduction to the most important issues in documentary history and criticism. Designed for students in any field that makes use of visual evidence and persuasive strategies, *Introduction to Documentary* identifies the distinguishing qualities of documentary and teaches the viewer how to read documentary film. Each chapter takes up a discrete question, from "How did documentary filmmaking get started?" to "Why are ethical issues central to documentary filmmaking?" Carefully revised to take account of new work and trends, this volume includes information on more than 100 documentaries released since the first edition, an expanded treatment of the six documentary modes, new still images, and a greatly expanded list of distributors.

The Description for this book, Eisenstein's "Ivan the Terrible" A Neoformalist Analysis, will be forthcoming.

David Bordwell's new book is at once a history of film criticism, an analysis of how critics interpret film, and a proposal for an alternative program for film studies. It is an anatomy of film criticism meant to reset the agenda for

film scholarship. As such *Making Meaning* should be a landmark book, a focus for debate from which future film study will evolve. Bordwell systematically maps different strategies for interpreting films and making meaning, illustrating his points with a vast array of examples from Western film criticism. Following an introductory chapter that sets out the terms and scope of the argument, Bordwell goes on to show how critical institutions constrain and contain the very practices they promote, and how the interpretation of texts has become a central preoccupation of the humanities. He gives lucid accounts of the development of film criticism in France, Britain, and the United States since World War II; analyzes this development through two important types of criticism, thematic-explicatory and symptomatic; and shows that both types, usually seen as antithetical, in fact have much in common. These diverse and even warring schools of criticism share conventional, rhetorical, and problem-solving techniques--a point that has broad-ranging implications for the way critics practice their art. The

book concludes with a survey of the alternatives to criticism based on interpretation and, finally, with the proposal that a historical poetics of cinema offers the most fruitful framework for film analysis.

The *Cinema of Eisenstein* is David Bordwell's comprehensive analysis of the films of Sergei Eisenstein, arguably the key figure in the entire history of film. The director of such classics as *Potemkin*, *Ivan the Terrible*, *October*, *Strike*, and *Alexander Nevsky*, Eisenstein theorized montage, presented Soviet realism to the world, and mastered the concept of film epic. Comprehensive, authoritative, and illustrated throughout, this classic work deserves to be on the shelf of every serious student of cinema.

Derided as simple, dismissed as inferior to film, famously characterized as a vast wasteland, television nonetheless exerts an undeniable, apparently inescapable power in our culture. The secret of television's success may well lie in the remarkable narrative complexities underlying its seeming simplicity, complexities Kristin Thompson unmasks in this engaging analysis of the narrative workings of television and film. After

first looking at the narrative techniques the two media share, Thompson focuses on the specific challenges that series television presents and the tactics writers have devised to meet them--tactics that sustain interest and maintain sense across multiple plots and subplots and in spite of frequent interruptions as well as weeklong and seasonal breaks. Beyond adapting the techniques of film, Thompson argues, television has wrought its own changes in traditional narrative form. Drawing on classics of film and television, as well as recent and current series like *Buffy the Vampire Slayer*, *The Sopranos*, and *The Simpsons*, she shows how adaptations, sequels, series, and sagas have altered long-standing notions of closure and single authorship. And in a comparison of David Lynch's *Blue Velvet* and *Twin Peaks*, she asks whether there can be an "art television" comparable to the more familiar "art cinema."

This book is a wide-ranging introduction to the long history and provocative debates about the interactions between film and literature. KEY TOPICS: Film and Literature: A

Reader presents essays from a variety of cultures that address the major issues in the exchange between film and literature since the beginning of the twentieth century. The book provides landmark discussions of different genres and practices (such as poetry and movies or film scripts as

literature) through writings by such figures as Vachel Lindsay, Walter Benjamin, and Alexander Astruc. It presents a concise, but detailed history of film and literature and the critical terms and techniques used in film and literary analysis as well as a detailed history of the bond between film and literature, from theatrical

narratives of the silent film era to recent blockbuster adaptations of Shakespeare and Jane Austen. It also features introductions to each essay and suggests how the essays may be used to analyze works involving film and literature. An essential resource for every reader interested in film.