

Stylistic Features In Film

Christoph Schubert,Valentin Werner

An Introduction to Film Studies Jill Nelmes,2003 An Introduction to Film Studies has established itself as the leading textbook for students of cinema. This revised and updated third edition guides students through the key issues and concepts in film studies, and introduces some of the world's key national cinemas including British, Indian, Soviet and French. Written by experienced teachers in the field and lavishly illustrated with over 122 film stills and production shots, it will be essential reading for any student of film. Features of the third edition include: *full coverage of all the key topics at undergraduate level *comprehensive and up-to-date information and new case studies on recent films such as Gladiator , Spiderman , The Blair Witch Project, Fight Club , Shrek and The Matrix *annotated key readings, further viewing, website resources, study questions, a comprehensive bibliography and indexes, and a glossary of key terms will help lecturers prepare tutorials and encourage students to undertake independent study. Individual chapters include: *Film form and narrative *Spectator, audience and response *Critical approaches to Hollywood cinema: authorship, genre and stars *Animation: forms and meaning *Gender and film *Lesbian and gay cinema *British cinema *Soviet montage Cinema *French New Wave *Indian Cinema

Film Style and Story Lennard Højbjerg, Peter Schepelern, 2003 Style and story are two of the most debated concepts in film studies today. Taking a cognitive perspective, the anthology *Film Style and Story* focuses explicitly on the stylistic portrayal of human behavior in film, ranging from studies of specific visual patterns to sound montages. Contributions to this volume all share two characteristics: they explore the ways in which styles and stories interact, and they are inspired by the work of Torben Grodal, professor of Film and Media Studies, University of Copenhagen.

Feature Films in English Language Teaching Britta Viebrock, 2016-07-11 *Feature Films in English Language Teaching* deals with the use of motion pictures in the advanced EFL (English as a foreign language) classroom. It provides a general introduction to film literacy and explains the rationale, methods, and objectives of working with feature films. In addition, the book contains in-depth considerations on sixteen selected films, which are grouped regionally (Australia, New Zealand, South Africa, USA, Great Britain). Each chapter describes the topical focus of the film and its central theme and provides background information on social, historical, political, and geographical issues. A profound analysis of selected scenes lays the foundation for considerations on the teaching potential of the film. In a download section, the chapters are complemented with ready-to-use teaching materials on film-specific aspects (narrative, dramatic and cinematographic

dimensions), which are organised as pre-/while-/post-viewing activities. A glossary on technical terms for film analysis completes the volume.

Compound Cinematics Shinobu Hashimoto,2015-03-31 Any list of Japan's greatest screenplay writers would feature Shinobu Hashimoto at or near the top. This memoir, focusing on his collaborations with Akira Kurosawa, a gifted scenarist in his own right, offers indispensable insider account for fans and students of the director's oeuvre and invaluable insights into the unique process that is writing for the screen. The vast majority of Kurosawa works were filmed from screenplays that the director co-wrote with a stable of stellar writers, many of whom he discovered himself with his sharp eye for all things cinematic. Among these was Hashimoto, who caught the filmmaker's attention with a script that eventually turned into *Rashomon*. Thus joining Team Kurosawa the debutant immediately went on to play an integral part in developing and writing two of the grandmaster's most impressive achievements, *Ikiru* and *Seven Samurai*.

Exploring Movie Construction and Production John Reich,2017-07-10 *Exploring Movie Construction & Production* contains eight chapters of the major areas of film construction and production. The discussion covers theme, genre, narrative structure, character portrayal, story, plot, directing style, cinematography, and editing. Important terminology is defined and types of analysis are discussed and demonstrated. An extended example of how a movie description reflects the setting, narrative structure, or directing style is used throughout the book to illustrate building blocks of each theme. This approach to film instruction and analysis has proved beneficial to increasing students' learning, while enhancing the creativity and critical thinking of the student.

Stylistic Approaches to Pop Culture Christoph Schubert,Valentin Werner,2022-08-10 This collection showcases the unique potential of stylistic approaches for better understanding the multifaceted nature of pop culture discourse. As its point of departure, the book takes the notion of pop culture as a phenomenon characterized by the interaction of linguistic signs with other modes such as imagery and music to examine a diverse range of genres through the lens of stylistics. Each section is grouped around thematic lines, looking at literary fiction, telecinematic discourse, music and lyrics, as well as cartoons and video games. The 12 chapters analyze different forms of media through five central strands of stylistics, from sociolinguistic, pragmatic, cognitive, multimodal, to corpus-based approaches. In drawing on these various stylistic frameworks and applying them across genres and modes, the contributions offer readers deeper insights into the role of scripted and performed language in social representation and identity construction, thereby highlighting the affordances of stylistics research in studying pop cultural texts. This volume is of particular interest to students and researchers in stylistics, linguistics, literary studies, media studies, and cultural studies.

Style in Narrative Patrick Colm Hogan,2020-11-12 Literary style is something many people talk about, but few could define. Yet it is crucial for our response to narrative art. Style can facilitate or obscure the events of a story or the

motivations of a character, enhance the aesthetic appeal of a narrative or complicate its emotional impact, and even inflect the political or ethical implications of a work. It is precisely this complex operation of style that Patrick Colm Hogan explains in *Style in Narrative*. Drawing on recent psychological research, this book proposes a new and clear definition of style and provides a systematic theoretical account of style in relation to cognitive and affective science. Hogan's definition stresses that style varies by both scope, or the range of text or texts that may share a style, and level, the components of an individual work that might involve a shared style. The book uses rich examples from literature, film, and graphic fiction, including analysis of Virginia Woolf's *Mrs. Dalloway*, Shakespeare's canon, William Faulkner's *As I Lay Dying*, and Art Spiegelman's *Maus*, as well as visual analysis of films by Robert Rodriguez, Deepa Mehta, Eric Rohmer, M.F.Husain, Yasujiro Ozu, and Chuan Lu. Through these studies Hogan identifies stylistic concerns common across mediums as well as the most consequential stylistic differences between them. Bringing together three often separated mediums within a coherent framework, *Style in Narrative* makes an important contribution to and necessary intervention in the field of stylistics.

Narration in the Fiction Film David Bordwell, 2013-09-27 First Published in 1987. Routledge is an imprint of Taylor & Francis, an informa company.

A Dictionary of Film Studies Annette Kuhn, Guy Westwell, 2012-06-21 This volume covers all aspects of film studies, including critical terms, concepts, movements, national and international cinemas, film history, genres, organizations, practices, and key technical terms and concepts. It is an ideal reference for students and teachers of film studies and anyone with an interest in film studies and criticism.

The Cinema of Béla Tarr András Kovács, 2013-05-28 This study analyzes the work of Hungary's most prominent film director, written by a scholar who has known Béla Tarr personally and professionally for more than 25 years. Tracing the evolution of the director's unique characters, themes, and style, the text locates the significance of Tarr's films in their powerful vision of an entire region and its history. Tarr's films express, in their universalistic language, the shared feelings and experiences of millions of Eastern Europeans.

Screening Modernism András Bálint Kovács, 2008-09-15 Casting fresh light on the renowned productions of auteurs like Antonioni, Fellini, and Bresson and drawing out from the shadows a range of important but lesser-known works, *Screening Modernism* is the first comprehensive study of European art cinema's postwar heyday. Spanning from the 1950s to the 1970s, András Bálint Kovács's encyclopedic work argues that cinematic modernism was not a unified movement with a handful of styles and themes but rather a stunning range of variations on the core principles of modern art. Illustrating how the concepts of modernism and the avant-garde variously manifest themselves in film, Kovács begins by tracing the emergence of art cinema as a historical category. He then explains the main formal characteristics of modern styles and forms as well as their intellectual foundation. Finally, drawing on modernist theory and philosophy along the way, he

provides an innovative history of the evolution of modern European art cinema. Exploring not only modernism's origins but also its stylistic, thematic, and cultural avatars, *Screening Modernism* ultimately lays out creative new ways to think about the historical periods that comprise this golden age of film.

Film Worlds Daniel Yacavone, 2014-12-23 *Film Worlds* unpacks the significance of the worlds that narrative films create, offering an innovative perspective on cinema as art. Drawing on aesthetics and the philosophy of art in both the continental and analytic traditions, as well as classical and contemporary film theory, it weaves together multiple strands of thought and analysis to provide new understandings of filmic representation, fictionality, expression, self-reflexivity, style, and the full range of cinema's affective and symbolic dimensions. Always more than fictional worlds and storyworlds on account of cinema's perceptual, cognitive, and affective nature, film worlds are theorized as immersive and transformative artistic realities. As such, they are capable of fostering novel ways of seeing, feeling, and understanding experience. Engaging with the writings of Jean Mitry, Pier Paolo Pasolini, Christian Metz, David Bordwell, Gilles Deleuze, and Hans-Georg Gadamer, among other thinkers, *Film Worlds* extends Nelson Goodman's analytic account of symbolic and artistic worldmaking to cinema, expands on French philosopher Mikel Dufrenne's phenomenology of aesthetic experience in relation to films and their worlds, and addresses the hermeneutic dimensions of cinematic art. It emphasizes what both celluloid and digital filmmaking and viewing share with the creation and experience of all art, while at the same time recognizing what is unique to the moving image in aesthetic terms. The resulting framework reconciles central aspects of realist and formalist/neo-formalist positions in film theory while also moving beyond them and seeks to open new avenues of exploration in film studies and the philosophy of film.

Style and Form in the Hollywood Slasher Film Wickham Clayton, 2015-10-12 *Style and Form in the Hollywood Slasher Film* fills a broad scholastic gap by analysing the elements of narrative and stylistic construction of films in the slasher subgenre of horror that have been produced and/or distributed in the Hollywood studio system from its initial boom in the late 1970s to the present.

On the History of Film Style David Bordwell, 1997 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.

World Film Locations: Singapore Duncan Petrie, Lorenzo Codelli, 2014-09-15 A vibrant city and country nestled at the foot of the Malaysian peninsula, Singapore has long been a crossroads, a stopping point and a cultural hub where goods, inventions and ideas are shared and traded. Though Singapore was home to a flourishing Chinese and Malay film industry in the 1950s and 1960s, between independence in 1965 and the early 1990s, few movies were made in Singapore. A new era for cinema in the sovereign city-state started with the international recognition of Eric Khoo's first features, followed by a New

Wave comprised of graduates from local film schools. In recent years the Singapore film industry has produced commercially successful fare, such as the horror movie *The Maid*, as well as more artistic films like *Sandcastle*, the first Singaporean film to be selected for International Critic's Week at Cannes and *Ilo Ilo*, which won the *Caméra d'or* at Cannes in 2013. Covering the myths that surround Singaporean film and exploring the realities of the movies that come from this exciting city, *World Film Locations: Singapore* introduces armchair travellers to a rich, but less known, national cinema

Telecinematic Stylistics Christian Hoffmann, Monika Kirner-Ludwig, 2020-05-14 Over the last two decades, the study of discourse in film and television has become one of the most promising research avenues in stylistics and pragmatics due to the dazzling variety of source material and the huge pragmatic range within it. Meanwhile, with the advent of streaming and the box set, film and television themselves are becoming separated by an increasingly blurred line. This volume closes a long-standing gap in stylistics research, bringing together a book-level pragmastylistic showcase. It presents current developments from the field from two complementary perspectives, looking stylistically at the discourse in film and the discourse of and around film. This latter phrase comes to mean the approaches which try to account for the pragmatic effects induced by cinematography. This might be the camera work or the lighting, or the *mise en scène* or montage. The volume takes a multimodal approach, looking at word, movement and gesture, in keeping with modern stylistics. The volume shows how pragmatic themes and methods are adapted and applied to films, including speech acts, (im)politeness, implicature and context. In this way, it provides systematic insights into how meanings are displayed, enhanced, suppressed and negotiated in both film and televisual arts.

The Avant-Garde Feature Film William E.B. Verrone, 2011-11-08 Here is a critical and historical overview of unconventional and aesthetically challenging films, all of feature length. The author focuses on the particular forms of contemporary avant-garde films, which often rely on characteristics associated with historical films of the same genre. Included are works by such visionary filmmakers as David Lynch, Luis Bunuel, Jean Cocteau, Jean-Luc Godard, Guy Maddin and Derek Jarman. The first of the two appendices contains a filmography of key avant-garde feature films, from *Haxan: Witchcraft Through the Ages* (1922) to *Maximum Shame* (2010). The second appendix offers a brief list of directors who have made significant contributions to films that take alternative approaches to cinematic practice, establishing new grounds for analysis and evaluation.

Chinese Cinema Paul Clark, 1987

More Than Bollywood Gregory D. Booth, Bradley Shope, 2014 This is the first book to tackle the diverse styles and multiple histories of popular musics in India. It brings together fourteen of the world's leading scholars on Indian popular music to contribute chapters on a range of topics from the classic songs of Bollywood to contemporary remixes, summarized by a reflective afterword by popular music scholar Timothy Taylor. The chapters in this volume address the impact of media

and technology on contemporary music, the variety of industrial developments and contexts for Indian popular music, and historical trends in popular music development both before and after the Indian Independence in 1947. The book identifies new ways of engaging popular music in India beyond the Bollywood musical canon, and offers several case studies of local and regional styles of music. The contributors address the subcontinent's historical relationships with colonialism, the transnational market economies, local governmental factors, international conventions, and a host of other circumstances to shed light on the development of popular music throughout India. To illustrate each chapter author's points, and to make available music not easily accessible in North America, the book features an Oxford web music companion website of audio and video tracks.

An Accented Cinema Hamid Naficy, 2018-06-05 In *An Accented Cinema*, Hamid Naficy offers an engaging overview of an important trend--the filmmaking of postcolonial, Third World, and other displaced individuals living in the West. How their personal experiences of exile or diaspora translate into cinema is a key focus of Naficy's work. Although the experience of expatriation varies greatly from one person to the next, the films themselves exhibit stylistic similarities, from their open- and closed-form aesthetics to their nostalgic and memory-driven multilingual narratives, and from their emphasis on political agency to their concern with identity and transgression of identity. The author explores such features while considering the specific histories of individuals and groups that engender divergent experiences, institutions, and modes of cultural production and consumption. Treating creativity as a social practice, he demonstrates that the films are in dialogue not only with the home and host societies but also with audiences, many of whom are also situated astride cultures and whose desires and fears the filmmakers wish to express. Comparing these films to Hollywood films, Naficy calls them accented. Their accent results from the displacement of the filmmakers, their alternative production modes, and their style. Accented cinema is an emerging genre, one that requires new sets of viewing skills on the part of audiences. Its significance continues to grow in terms of output, stylistic variety, cultural diversity, and social impact. This book offers the first comprehensive and global coverage of this genre while presenting a framework in which to understand its intricacies.

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