Auteurs and Authorship: A Film Reader

By Barry Keith Grant

John Wiley and Sons Ltd. Paperback. Book Condition: new. BRAND NEW, Auteurs and Authorship: A Film Reader, Barry Keith Grant, Auteurs and Authorship: A Film Reader offers students an introductory and comprehensive view of perhaps the most central concept in film studies. This unique anthology addresses the aesthetic and historical debates surrounding auteurship while providing author criticism and analysis in practice. Examines a number of mainstream and established directors, including John Ford, Alfred Hitchcock, Howard Hawks, Douglas Sirk, Frank Capra, Kathryn Bigelow, and Spike Lee Features historically important, foundational texts as well as contemporary pieces Includes numerous student features, such as a general editor's introduction, short prefaces to each of the sections, bibliography, alternative tables of contents, and boxed features Each essay deliberately focuses across film makers' oeuvres, rather than on one specific film, to enable lecturers to have flexibility in constructing their syllabi.

Reviews

Complete guideline for publication fanatics. It is actually written in straightforward words rather than confusing. I am effortlessly could get a pleasure of looking at a written book.
-- Kirstin Schuppe

Great eBook and useful one. We have go through and i also am certain that i am going to likely to read through yet again once more in the foreseeable future. Your lifestyle period will likely be transform once you comprehensive looking over this book.
-- Carter Haag
The concept of the auteur, or the filmmaker as artist and author of his or her works, began in Paris, where filmmakers and critics reacted to the industrialization of filmmaking in the United States and Europe. Within the context of cinema, the word auteur is used to describe a director who exerts a high level of control across all aspects of a film. Auteur directors generally have a distinctive style from film to film and often fill other roles besides directing including: writing, editing, and sometimes acting in their own films.

What Is Auteur Theory?

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In the sense that many commercial film productions will include a “dominant personality” influencing the shape and look of a film more than others, the idea of the film auteur or author is not necessarily very controversial. Although claims have been made for the importance of producers, screenwriters, and stars, either in general or in relation to particular films, the director, usually with the final say over the detailed realization of scenes (and hence over the way they will look and sound on screen) and often with crucial say over editing and other postproduction processes, and

Texts: Bordwell and Thompson, Film Art: An Introduction; Grant, Auteurs and Authorship: A Film Reader; supplementary readings as assigned.

Representative Films (tentative): Wes Anderson, Rushmore, The Royal Tenenbaums; Tim Burton, Beetlejuice, Edward Scissorhands; The Cohen Brothers, The Big Lebowski, Hail, Caesar! Students can expect each course to be focused on experiential learning. Students can expect: To study film in the present tense as a living medium, an art form very much still in the making and engaged in an ongoing process of re-invention.

The opportunity to learn from acclaimed visitors, including Academy Film Scholars and film professionals. Access to the Austin Film Festival for all class participants (all expenses paid).
An auteur (/oʊˈtÉœɪr/; French: [otÊ], lit. 'author') is an artist, usually a film director, who applies a highly centralized and subjective control to many aspects of a collaborative creative work; in other words, a person equivalent to an author of a novel or a play. The term commonly refers to filmmakers or directors with a recognizable style or thematic preoccupation. Auteurism originated in the French film criticism of the late 1940s as a value system that derives from the film criticism approach Film authorship has been a topic of debate in film theory since the Cahiers du Cinema critics first birthed auteur theory. Andrew Sarris used this theory to categorize directors based on their level of artistic authorship, solidifying the idea that a director is the sole author of a film. In The Schreiber Theory, David Kipen argues that a writer is responsible for creating the world of the movie and should be considered the author of a film. However, collaborative theories, such as those proposed by Paul Sellors, provide a more practical framework for studying film authorship. Rarely are any f...