



J.J. Abrams



FILM AUTHORSHIP

Lesson Objectives: To be able to explain approaches to film authorship, and apply these to 'Super 8' and 'Moonrise Kingdom'.

Film And Authorship

Daniela Simone



Film And Authorship:

Film and Authorship Virginia Wright Wexman, 2003 Spanning fields from poststructuralism feminism queer theory postcolonialism and cultural studies the contributors ask what does auteurship look like today in light of new critical developments in the film studies

Authorship and Film David A. Gerstner, Janet Staiger, 2003 First published in 2003 Routledge is an imprint of Taylor Francis an informa company

Theories of Authorship John Caughie, 2013-10-08 The film director or auteur has been central in film theory and criticism over the past thirty years Theories of Authorship documents the major stages in the debate about film authorship and introduces recent writing on film to suggest important ways in which the debate might be reconsidered

The Elusive Auteur Barrett Hodsdon, 2017-05-21 The director's authorial role in filmmaking the extent to which a film reflects his or her individual style and creative vision has been much debated among film critics and scholars for decades Drawing on generations of criticism this study describes how the designation auteur has gone from stylistic criterion to product label in what has always been an essentially collaborative industry Examining the controversy in regard to Hollywood directors the author compares directors and would be auteurs of the classic studio system with those of contemporary Hollywood and its new climate of cultural entrepreneurship

Auteurs and Authorship Barry Keith Grant, 2008-02-11 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

The Role of Authorship During the Shift Towards a New Hollywood Andreas Schwarz, 2012 Bachelor Thesis from the year 2011 in the subject American Studies Culture and Applied Geography grade 1.3 Free University of Berlin John F Kennedy Institut language English abstract In film studies the term New Hollywood is used in non conclusive and heterogeneous ways The discourse does not make explicit what the real New was However there appears to be a general consensus as to the actual time frame in which a bigger change happened in Hollywood that stirred up the system starting in 1967 Scholars have been trying to explain the proclaimed change of the Classical Hollywood Cinema from different perspectives which depending on author and release date point out economical production related societal or creative aesthetic revolutions as responsible factors Coming from the film critic's angle towards New Hollywood the most important factor in the process was the development and success of the American auteur The auteur theory has been appointed as such by film critic Andrew Sarris who based his

assumptions mainly on the theoretical conclusions drawn by the writers of the French Cahiers du Cinema Taking the auteur approach to explain aspects of the New Hollywood some scholars pinpoint the era down to the years of 1967-1976 This national cinematography is hardly discussed consensually within its own historiographical discourse or the boundaries of text analysis I want to specifically trace the role of the idea of an auteur cinema within the Hollywood industry during this change and thereby further disentangle the complex relationship of commerce and authorship My first chapter will therefore be employed with the theoretical background and the discourse around authorship in general film in particular Eventually this will lead to a clear idea about the specifics and limitations of the auteur theory discourse The second chapter will then be occupied with the historical change of the Hollywood system in the sixties and seventies of

Film Authorship C. Paul Sellors, 2010 Film Authorship Auteurs and Other Myths evaluate the debates about the most important film authors the nature of film authorship and even whether films have authors at all It analyses the historical development and theoretical underpinnings of the concepts of film authorship and the auteur It then examines recent theories of film authorship and proposes a reconceptualisation of film authorship Book Jacket

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

Approaches to Popular Film Joanne Hollows, Mark Jancovich, 1995-05-15 Introductory textbook for A level and undergraduate courses

Film Authorship in Contemporary Transmedia Culture Wikanda Promkhuntong, 2025-10-01 Film Authorship in Contemporary Transmedia Culture The Paratextual Lives of Asian Auteurs examines film authorship in the transmedia era whereby film directors have become public figures through a wide range of textual material and performative practices The book draws on the notion of paratext and its related term palimpsest to bring forth the idea of self-reflexive authorship as a method of examining the mediated past present and afterlife of East Asian filmmakers The first part of the book pays attention to materials surrounding film festivals multi-platform distribution and cinephile fan creative practices which have been created rewritten and shared to

foster and problematize the reputations of selected filmmakers The second part examines alternative modes of self projections and creative productions that address the filmmakers sense of selves and relations with the industry and the public Across different chapters discourses surrounding film authorship and East Asian cinema are revisited and expanded to highlight its multiple histories and possible futures

Frank Capra Robert Sklar,Vito Zagarrio, Frank Capra s films have had a lasting impact on American culture His powerful depiction of American values myths and ideals was central famous Hollywood films as *It Happened One Night* *Mr Smith Goes to Washington* and *It s a Wonderful Life* These pre war films are remembered for their depiction of an individual s overcoming adversity populist politics and an unflappable optimist view of life This collection of nine essays by leading international film historians analyzes Capra s filmmaking during his most prolific period from 1928 to 1939 taking a closer look at the more complex aspects of his work They trace his struggles for autonomy against Columbia Pictures head Harry Cohn his reputation as an amateur and the ways in which working within studio modes of production my have enhanced the director s strengths The contributors also place their critiques within the context of the changing fortunes of the Hollywood studio system the impact of the Depression and Capra s working relationships with other studio staff and directors The contributors access to nineteen newly restored Capra films made at Columbia during this period fills this collection with some of the most comprehensive critiques available on the director s early body of work

Authorship and Aesthetics in the Cinematography of Gregg Toland Philip Cowan,2022-10-03 In this three part book length study of the work of Gregg Toland Philip Cowan explores approaches to co authorship in collaborative filmmaking to propose new ways of identifying attributing and evaluating the creative work of cinematographers In the first part of the study Cowan challenges the dominant director centered auteur approach to film studies critiquing the historical development of authorship theory and providing a contemporary analysis of the cinematographer s authorial role in creating images that communicate meaning through content and construction By synthesizing and updating the work of previous film theorists to define the complexities of composition movement and lighting in the second part of the study Cowan develops a new comprehensive taxonomy of functional and aesthetic elements of the moving image Finally by using the co author approach and the analytical tools developed in part two of the book Cowan provides an in depth re examination of Toland s work highlighting the historical neglect of the cinematographer s artistic contribution to filmmaking and developing a fresh approach to the analysis of contemporary cinematography in film

A Companion to Film Theory Toby Miller,Robert Stam,2004-05-21 This volume of specially commissioned work by experts in the field of film studies provides a comprehensive overview of the field Its international and interdisciplinary approach will have a broad appeal to those interested in this multifaceted subject Provides a major collection of specially commissioned work by experts in the field of film studies Represents material under a variety of headings including class race gender queer theory nation stars ethnography authorship and spectatorship Offers an international approach to the subject including coverage of topics such as genre

image sound editing culture industries early cinema classical Hollywood and TV relations and technology Includes concise chapter by chapter accounts of the background and current approaches to each topic followed by a prognostication on the future Considers cinema studies in relation to other forms of knowledge such as critical studies anthropology and literature

Introduction to Film Studies Jill Neldes,2012-03-12 Introduction to Film Studies is a comprehensive textbook for students of cinema This completely revised and updated fifth edition guides students through the key issues and concepts in film studies traces the historical development of film and introduces some of the worlds key national cinemas A range of theories and theorists are presented from Formalism to Feminism from Eisenstein to Deleuze Each chapter is written by a subject specialist including two new authors for the fifth edition A wide range of films are analysed and discussed It is lavishly illustrated with 150 film stills and production shots in full colour throughout Reviewed widely by teachers in the field and with a foreword by Bill Nichols it will be essential reading for any introductory student of film and media studies or the visual arts worldwide Key features of the fifth edition are updated coverage of a wide range of concepts theories and issues in film studies in depth discussion of the contemporary film industry and technological changes new chapters on Film and Technology and Latin American Cinema new case studies on films such as District 9 Grizzly Man Amores Perros Avatar Made in Dagenham and many others marginal key terms notes cross referencing suggestions for further reading further viewing and a comprehensive glossary and bibliography a new improved companion website including popular case studies and chapters from previous editions including chapters on German Cinema and The French New Wave links to supporting sites clips questions and useful resources Individual chapters include The Industrial Contexts of Film Production Film and Technology Getting to the Bigger Picture Film Form and Narrative Spectator Audience and Response Cinematic authorship and the film auteur Stardom and Hollywood Cinema Genre Theory and Hollywood Cinema The Documentary Form The Language of Animation Gender and Film Lesbian and Gay Cinema Spectacle Stereotypes and Films of the African Diaspora British Cinema Indian Cinema Latin American Cinema Soviet Montage Cinema of the 1920s Contributors Linda Craig Lalitha Gopalan Terri Francis Chris Jones Mark Joyce Searle Kochberg Lawrence Napper Jill Neldes Patrick Phillips Suzanne Speidel Paul Ward Paul Watson Paul Wells and William Wittington

Film Copyright in the European Union Pascal Kamina,2016-04-28 Intellectual property issues in the film industry are often highly complex and in today s world are evolving rapidly In this second edition of Film Copyright in the European Union Pascal Kamina unravels the complexities of film protection in twenty eight member states of the European Union including thirteen new member states who have joined since the first edition As well as addressing key aspects of film copyright Pascal Kamina also deals with the protection of film works within the European Union in the context of European harmonisation of copyright laws Including a new chapter on copyright enforcement this second edition details the substantial developments in EU law during the last decade including major cases for the European Court of Justice new treaties and new directives This book will interest practitioners academics

and students The developments on contracts and moral rights will be of particular interest to lawyers outside continental Europe

Copyright and Collective Authorship Daniela Simone, 2019-05-02 Addresses the difficult question of how to determine the authorship and ownership of copyright in highly collaborative works *The Writer on Film* J.

Buchanan, 2013-06-03 Examining films about writers and acts of writing *The Writer on Film* brilliantly refreshes some of the well worn adaptation debates by inviting film and literature to engage with each other trenchantly and anew through acts of explicit configuration not adaptation *The Routledge Companion to Philosophy and Film* Paisley Livingston, Carl

Plantinga, 2008-10-27 *The Routledge Companion to Philosophy and Film* is the first comprehensive volume to explore the main themes topics thinkers and issues in philosophy and film The Companion features sixty specially commissioned chapters from international scholars and is divided into four clear parts issues and concepts authors and trends genres film as philosophy Part one is a comprehensive section examining key concepts including chapters on acting censorship character depiction ethics genre interpretation narrative reception and spectatorship and style Part two covers authors and scholars of film and significant theories Part three examines genres such as documentary experimental cinema horror comedy and tragedy Part four includes chapters on key directors such as Tarkovsky Bergman and Terrence Malick and on particular films including *Memento* Each chapter includes a section of annotated further reading and is cross referenced to related entries *The Routledge Companion to Philosophy and Film* is essential reading for anyone interested in philosophy of film aesthetics and film and cinema studies

Adaptation, Authorship, and Contemporary Women Filmmakers S. Cobb, 2014-11-13 A lively discussion of costume dramas to women's films Shelley Cobb investigates the practice of adaptation in contemporary films made by women The figure of the woman author comes to the fore as a key site for the representation of women's agency and the authority of the woman filmmaker

Hollywood's Artists Virginia Wright Wexman, 2020 The production of a Hollywood movie encompasses the work of many people from the screenwriter and editor to the cinematographer and boom operator Yet it is the director who is considered the artistic force behind a film The notion of the director as the author of a film was not always a given but the result of a variety of different historical and institutional factors including the breakup of the classical Hollywood studio system and the rise of the auteur theory in the 1960s An often overlooked player in this story is the Directors Guild of America DGA that as Virginia Wright Wexman argues played a crucial role in establishing the director's status and power in Hollywood and in the public's mind In *Hollywood's Artists* Wexman provides the first history of the DGA and its influence She begins by discussing how it differentiated itself from other industry unions focusing on issues of status networking and creative control as opposed to money and job security Wexman then considers how the DGA fought for directors to be credited as authors of the film and how this put them in conflict with others in the film industry In addition to tracing the history of how directors created their image in the public's imagination including their role in the McCarthy hearings Wexman discusses how the DGA fought to have directors get more legal control over their films

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