

Murray Smith Engaging Characters Fiction Emotion And

In this study, editors Carl Plantinga and Greg M. Smith bring together 13 scholars from the disciplines of film studies, philosophy and psychology to explore the emotional appeal of the cinema. Employing a cognitive perspective, it is divided into three sections: first, investigating the relationship between genre and emotion; second, studying how film narrative, music and cinematic techniques such as close-up are used to elicit emotion; and third, examining the spectator's identification with and response to film characters.

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Since the early days of film, critics and theorists have contested the value of formula, cliché, conventional imagery, and recurring narrative patterns of reduced complexity in cinema. Whether it's the high-noon showdown or the last-minute rescue, a lonely woman standing in the window or two lovers saying goodbye in the rain, many films rely on scenes of stereotype, and audiences have come to expect them.

Outlining a comprehensive theory of film stereotype, a device as functionally important as it is problematic to a film's narrative, Jörg Schweinitz constructs a fascinating though overlooked critical history from the 1920s to today. Drawing on theories of stereotype in linguistics, literary analysis, art history, and psychology, Schweinitz identifies the major facets of film stereotype and articulates the positions of theorists in response to the challenges posed by stereotype. He reviews the writing of Susan Sontag, Roland Barthes, Theodor W. Adorno, Rudolf Arnheim, Robert Musil, Béla Balázs, Hugo Münsterberg, and Edgar Morin, and he revives the work of less-prominent writers, such as René Fülöp-Miller and Gilbert Cohen-Séat, tracing the evolution of the discourse into a postmodern celebration of the device. Through detailed readings of specific films, Schweinitz also maps the development of models for adapting and reflecting stereotype, from early irony (Alexander Granowski) and conscious rejection (Robert Rossellini) to critical deconstruction (Robert Altman in the 1970s) and celebratory transfiguration (Sergio Leone and the Coen brothers). Altogether a provocative spectacle, Schweinitz's history reveals the role of film stereotype in shaping processes of communication and recognition, as well as its function in growing media competence in audiences beyond cinema.

In the mid-1950s C.P. Snow began his campaign against the 'two cultures' - the debilitating divide, as he saw it, between traditional 'literary intellectual' culture, and the culture of the sciences, urging in its place a 'third culture' which would draw upon and integrate the resources of disciplines spanning the natural and social sciences, the arts and the humanities. Murray Smith argues that, with the ever-increasing influence of evolutionary theory and neuroscience, and the pervasive presence of digital technologies, Snow's challenge is more relevant than ever. Working out how the 'scientific' and everyday images of the world 'hang' together is no simple matter. In *Film, Art, and the Third Culture*, Smith explores this question in relation to the art, technology, and science of film in particular, and to the world of the arts and aesthetic activity more generally. In the first part of his book, Smith explores the general strategies and principles necessary to build a 'third cultural' or naturalized approach to film and art - one that roots itself in an appreciation of scientific knowledge and method. Smith then goes on to focus on the role of emotion in film and the other arts, as an extended experiment in the 'third cultural' integration of ideas on emotion spanning the arts, humanities and sciences. While acknowledging that not all of the questions we ask are scientific in nature, Smith contends that we cannot disregard the insights wrought by taking a naturalized approach to the aesthetics of film and the other arts.

An introduction to philosophy through film, *Thinking Through Film: Doing Philosophy, Watching Movies* combines the exploration of

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fundamental philosophical issues with the experience of viewing films, and provides an engaging reading experience for undergraduate students, philosophy enthusiasts and film buffs alike. An in-depth yet accessible introduction to the philosophical issues raised by films, film spectatorship and film-making Provides 12 self-contained, close discussions of individual films from across genres Films discussed include Total Recall, Minority Report, La Promesse, Funny Games, Ikuru, The Dark Knight, Memento, AI and more Explores concepts that span epistemology, metaphysics, fate, choice, robot love, time travel, personal identity, spectacle, ethics, luck, regret, consequentialism, deontology and the philosophy of film itself A uniquely flexible resource for courses in philosophy and film that encourages student reflection, as well as being an engaging read for the film enthusiast

Film theory no longer gets top billing or plays a starring role in film studies today, as critics proclaim that theory is dead and we are living in a post-theory moment. While theory may be out of the limelight, it remains an essential key to understanding the full complexity of cinema, one that should not be so easily discounted or discarded. In this volume, contributors explore recent popular movies through the lens of film theory, beginning with industrial-economic analysis before moving into a predominately aesthetic and interpretive framework. The Hollywood films discussed cover a wide range from 300 to Fifty First Dates, from Brokeback Mountain to Lord of the Rings, from Spider-Man 3 to Fahrenheit 9/11, from Saw to Raiders of the Lost Ark, and much more. Individual essays consider such topics as the rules that govern new blockbuster franchises, the 'posthumanist realism' of digital cinema, video game adaptations, increasingly restricted stylistic norms, the spatial stories of social networks like YouTube, the mainstreaming of queer culture, and the cognitive paradox behind enjoyable viewing of traumatic events onscreen. With its cast of international film scholars, *Film Theory and Contemporary Hollywood Movies* demonstrates the remarkable contributions theory can offer to film studies and moviegoers alike.

In *Projecting a Camera*, film theorist Edward Branigan offers a groundbreaking approach to understanding film theory. Why, for example, does a camera move? What does a camera "know"? (And when does it know it?) What is the camera's relation to the subject during long static shots? What happens when the screen is blank? Through a wide-ranging engagement with Wittgenstein and theorists of film, he offers one of the most fully developed understandings of the ways in which the camera operates in film. With its thorough grounding in the philosophy of spectatorship and narrative, *Projecting a Camera* takes the study of film to a new level. With the care and precision that he brought to *Narrative Comprehension and Film*, Edward Branigan maps the ways in which we must understand the role of the camera, the meaning of the frame, the role of the spectator, and other key components of film-viewing. By analyzing how we think, discuss, and marvel about the films we see, *Projecting a Camera*, offers insights rich in implications for our understanding of film and film studies.

Thrillers, tear jerkers, horror movies, melodramas--like so many movie terms, these genre designations immediately evoke characteristic kinds of emotional response. Yet emotion is a subject that film and literary theory have traditionally dealt with in only the most impressionistic and tangential fashion. *Engaging Characters* presents a precise discussion of the varieties of emotional response to films, integrating them into a larger theory of our engagement (or "identification") with characters in both cinematic and literary fictions. Films and filmmakers discussed include *The Accused*; Hitchcock (including detailed analyses of *The Man Who Knew Too Much* [1956] and *Saboteur*); Godard; Ruiz; Buñuel's *That Obscure Object of Desire*; Dovzhenko's *Arsenal* and Preminger's *Daisy Kenyon*; Bresson's *L'Argent*; Eisenstein's *Strike*; and Melville's *Le Doulos*.

This collection of essays examines the themes and styles that characterize the new millennium work of Italian film directors from different generations. These artists range from Marco Bellocchio, Dario Argento, Marco Tullio Giordana, and Nanni Moretti, who made their name in

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the 1960s and 1970s, to Oscar winners such as Gabriele Salvatores who forged their careers in the late 1980s. The volume also features essays on Cipri and Maresco, Emanuele Crialese, Cristina Comencini, as well as work on successful new millennium directors such as Paolo Sorrentino and Matteo Garrone whose controversial films examine the nature of interpersonal relations and the individual's rapport with Italian society today. The essays illustrate the way in which contrasting images of Italy and its provinces emerge in the work of different directors; what links new millennium Italian screen protagonists, film directors, and even individual spectators is often a sense of being at the centre of oppressively converging social, economic, and political forces and having diminishing opportunities and space for self-realization. The contributors to the volume are academics who have also worked as film critics, visual artists, film industry administrators, and, indeed, as film-makers, and the book's foreword has been written by Geoffrey Nowell-Smith.

This volume looks at the significance and range of ethical questions that pertain to various film practices. Diverse philosophical traditions provide useful frameworks to discuss spectators' affective and emotional engagement with film, which can function as a moral ground for one's connection to others and to the world outside the self. These traditions encompass theories of emotion, phenomenology, the philosophy of compassion, and analytic and continental ethical thinking and environmental ethics. This anthology is one of the first volumes to open up a dialogue among these diverse methodologies. Contributors bring to the fore some of the assumptions implicitly shared between these theories and forge a new relationship between them in order to explore the moral engagement of the spectator and the ethical consequences of both producing and consuming films

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

Grieverson examines censorship & regulation of motion pictures in America during the early years of the silent screen. He shows how the public & the authorities responded to scandalous & controversial productions, such as 'Birth of a Nation'.

For more than fifty years German films about the Third Reich hardly ever featured its leader. Since the late 1990s, however, a wave of Hitler films has been washing over the country. Big-budget cinema productions like Downfall (2004) as well as publicly funded television series have given Hitler an unprecedented prominence and fundamentally recast his image in German popular culture. The present book is a first attempt to take stock of these transformations. A group of international experts discuss the most recent depictions of Hitler in the context of earlier ones and assess their impact on the collective memory of National Socialism in the Berlin Republic.

Although fictional characters have long dominated the reception of literature, films, television programs, comics, and other media products, only recently have they begun to attract their due attention in literary and media theory. The book systematically surveys today's diverse and

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at times conflicting theoretical perspectives on fictional character, spanning research on topics such as the differences between fictional characters and real persons, the ontological status of characters, the strategies of their representation and characterization, the psychology of their reception, as well as their specific forms and constellations in - and across - different media, from the book to the internet."

"This collection explores the politics, protest and resistance of recent popular culture in relation to Brexit Britain and the Trump-era United States"--

In *Engaging Characters*, Smith sets out a comprehensive analysis of character, exploring the role of characters in our experience of film and media. This revised, 25th anniversary edition refines and extends the arguments of the first edition, reappraising the debates on emotion, empathy, and film spectatorship that the book has inspired.

What happens when we engage with fictional characters? How do our imaginative engagements bear on our actions in the wider world? Moving between the literary and the philosophical, Sophie Ratcliffe considers the ways in which readers feel when they read, and how they understand ideas of feeling. *On Sympathy* uses dramatic monologues based on *The Tempest* as its focus, and broaches questions about fictional belief, morality, and the dynamics between readers, writers, and fictional characters. The book challenges conventionally accepted ideas of literary identification and sympathy, and asks why the idea of sympathy has been seen as so important to liberal humanist theories of literary value. Individual chapters on Robert Browning, W. H. Auden, and Samuel Beckett, who all drew on Shakespeare's late play, offer new readings of some major works, while the book's epilogue tackles questions of contemporary sympathy. Ranging from the nineteenth century to the present day, this important new study sets out to clarify and challenge current assumptions about reading and sympathetic belief, shedding new light on the idea and ideal of sympathy, the workings of affect and allusion, and the ethics of reading.

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.

Media in general and narrative media in particular have the potential to represent not only a variety of both possible and actual worlds but also the perception and consciousness of characters in these worlds. Hence, media can be understood as "qualia machines," as technologies that allow for the production of subjective experiences within the affordances and limitations posed by the conventions of their specific mediality. This edited collection examines the transmedial as well as the medium-specific strategies employed by the verbal representations characteristic for literary texts, the verbal-pictorial

representations characteristic for comics, the audiovisual representations characteristic for films, and the interactive representations characteristic for video games. Combining theoretical perspectives from analytic philosophy, cognitive theory, and narratology with approaches from phenomenology, psychosemiotics, and social semiotics, the contributions collected in this volume provide a state-of-the-art map of current research on a wide variety of ways in which subjectivity can be represented across conventionally distinct media.

Over the past two decades, new technologies, changing viewer practices, and the proliferation of genres and channels has transformed American television. One of the most notable impacts of these shifts is the emergence of highly complex and elaborate forms of serial narrative, resulting in a robust period of formal experimentation and risky programming rarely seen in a medium that is typically viewed as formulaic and convention bound. *Complex TV* offers a sustained analysis of the poetics of television narrative, focusing on how storytelling has changed in recent years and how viewers make sense of these innovations. Through close analyses of key programs, including *The Wire*, *Lost*, *Breaking Bad*, *The Sopranos*, *Veronica Mars*, *Curb Your Enthusiasm*, and *Mad Men* the book traces the emergence of this narrative mode, focusing on issues such as viewer comprehension, transmedia storytelling, serial authorship, character change, and cultural evaluation. Developing a television-specific set of narrative theories, *Complex TV* argues that television is the most vital and important storytelling medium of our time.

At the heart of one of the most successful transmedia franchises of all time, *Star Trek*, lies an initially unsuccessful 1960s television production, *Star Trek: The Original Series*. In *Star Trek and American Television*, Pearson and Messenger Davies, take their cue from the words of the program's first captain, William Shatner, in an interview with the authors: "It's a television show." In focusing on *Star Trek* as a television show, the authors argue that the program has to be seen in the context of the changing economic conditions of American television throughout the more than four decades of *Star Trek's* existence as a transmedia phenomenon that includes several films as well as the various television series. The book is organized into three sections, dealing with firstly, the context of production, the history and economics of *Star Trek* from the original series (1966-1969) to its final television incarnation in *Enterprise* (2002-2005). Secondly, it focuses on the interrelationships between different levels of production and production workers, drawing on uniquely original material, including interviews with star captains William Shatner and Sir Patrick Stewart, and with production workers ranging from set-builders to executive producers, to examine the tensions between commercial constraints and creative autonomy. These interviews were primarily carried out in Hollywood during the making of the film *Nemesis* (2002) and the first series of *Star Trek: Enterprise*. Thirdly, the authors employ textual analysis to study the narrative "storyworld" of the *Star Trek* television corpus and also to discuss the concept and importance of character in television drama. The

book is a deft historical and critical study that is bound to appeal to television and media studies scholars, students, and Star Trek fans the world over. With a foreword by Sir Patrick Stewart, Captain Jean-Luc Picard in Star Trek: The Next Generation.

The editors of *Ethics at the Cinema* invited a diverse group of moral philosophers and philosophers of film to engage with ethical issues raised within, or within the process of viewing, a single film of each contributor's choice. The result is a unique collection of considerable breadth. Discussions focus on both classic and modern films, and topics range from problems of traditional concern to philosophers (e.g. virtue, justice, and ideals) to problems of traditional concern to filmmakers (e.g. sexuality, social belonging, and cultural identity).

Across the academy, scholars are debating the question of what bearing scientific inquiry has upon the humanities. The latest addition to the AFI Film Readers series, *Cognitive Media Theory* takes up this question in the context of film and media studies. This collection of essays by internationally recognized researchers in film and media studies, psychology, and philosophy offers film and media scholars and advanced students an introduction to contemporary cognitive media theory—an approach to the study of diverse media forms and content that draws upon both the methods and explanations of the sciences and the humanities. Exploring topics that range from color perception to the moral appraisal of characters to our interactive engagement with videogames, *Cognitive Media Theory* showcases the richness and diversity of cognitivist research. This volume will be of interest not only to students and scholars of film and media, but to anyone interested in the possibility of a productive relationship between the sciences and humanities.

Film Studies: A Global Introduction reroutes film studies from its Euro-American focus and canon in order to introduce students to a medium that has always been global but has become differently and insistently so in the digital age. Glyn Davis, Kay Dickinson, Lisa Patti and Amy Villarejo's approach encourages readers to think about film holistically by looking beyond the textual analysis of key films. In contrast, it engages with other vital areas, such as financing, labour, marketing, distribution, exhibition, preservation, and politics, reflecting contemporary aspects of cinema production and consumption worldwide. Key features of the book include: clear definitions of the key terms at the foundation of film studies coverage of the work of key thinkers, explained in their social and historical context a broad range of relevant case studies that reflect the book's approach to global cinema, from Italian "white telephone" films to Mexican wrestling films innovative and flexible exercises to help readers enhance their understanding of the histories, theories, and examples introduced in each chapter an extensive Interlude introducing readers to formal analysis through the careful explication and application of key terms a detailed discussion of strategies for writing about cinema *Film Studies: A Global Introduction* will appeal to students studying film today and aspiring to work in the industry, as well as those eager

to understand the world of images and screens in which we all live.

Mental Disorders in Popular Film discusses popular cinematic representations of characters with mental disorders or diversity, contextualizing these works in the Hollywood machine. These films demonstrate the many ways that Hollywood has used people with mental disorders as excuses to control or oppress diverse people and ideas.

"This book takes up the problem of judging works of art using moral standards. When we say that a work is racist, or morally dangerous, what do we mean? The book is divided into two parts. The first part takes up the moral question on its own. What could it mean to say that a work of art (rather than, say, a human being) is immoral? The second part steps back and asks about how moral evaluation fits into the larger task of evaluating artworks. If an artwork is immoral, what does that tell us about how to value the artwork? The overall approach of the book is moderately skeptical. The book argues that many of the reasons given for thinking that works of art are immoral do not stand up to careful scrutiny. It further tries to show that even when works of art are rightly condemned from a moral point of view, the relationship between that moral flaw and their value as artworks is complex. The book defends a moderate version of autonomism between morality and aesthetics. But the real purpose of the book is to highlight the complexities and difficulties in evaluating artworks morally - many philosophers of art have simply assumed that artworks can be evaluated morally and proceeded as though such assessments were unproblematic"--

This volume examines Brazilian films released between 1995 and 2010, with special attention to issues of race, ethnicity and national identity. Focusing on the idea of the nation as an 'imagined community', the author discusses the various ways in which dominant ideas about *brasileidade* (Brazilian national consciousness) are dramatised, supported or attacked in contemporary fiction and documentary films.

Thinking on Screen: Film as Philosophy is an accessible and thought-provoking examination of the way films raise and explore complex philosophical ideas. Written in a clear and engaging style, Thomas Wartenberg examines films' ability to discuss, and even criticize ideas that have intrigued and puzzled philosophers over the centuries such as the nature of personhood, the basis of morality, and epistemological skepticism. Beginning with a demonstration of how specific forms of philosophical discourse are presented cinematically, Wartenberg moves on to offer a systematic account of the ways in which specific films undertake the task of philosophy. Focusing on the films *The Man Who Shot Liberty Valance*, *Modern Times*, *The Matrix*, *Eternal Sunshine of the Spotless Mind*, *The Third Man*, *The Flicker*, and *Empire*, Wartenberg shows how these films express meaningful and pertinent philosophical ideas. This book is essential reading for students of philosophy with an interest in film, aesthetics, and film theory. It will also be of interest to film enthusiasts intrigued by the philosophical implications of film.

The Oxford handbook of cognitive literary studies' applies developments in cognitive science to a wide range of literary texts that span multiple historical periods and numerous national literary traditions. The volume is divided into five parts: (1) Narrative, History, Imagination; (2) Emotions and Empathy; (3) The New Unconscious; (4) Empirical and Qualitative Studies of Literature; and (5) Cognitive Theory and Literary Experience. Most notably, the volume features case studies representing not just North American and British literary traditions, but also Argentinian (Jorge Luis Borges, Julio Cortazar), Chinese (Cao Xueqin), Colombian (Garcia Marquez), Dominican (Junot Diaz), German (Theodore Fontane), French (Marcel Proust, Gustave Flaubert), Indian (Mirabai, Rabindranath Tagore, Kamala Markandaya, Mani Ratnam, Tito Mukhopadhyay), Mexican (Fernando del Paso), Polish (Krystof Kieslowski), Puerto Rican (Giannina Braschi), Russian (Lev Tolstoi), South African (J.M. Coetzee), and Spanish (Leopoldo Alas). Moreover, the volume will cover a variety of periods (e.g.,0.

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"Storytelling in Opera and Musical Theater is the first systematic exploration of how sung forms of drama tell stories. Through examples from opera's origins to contemporary musicals, Nina Penner examines the roles of character-narrators and how they differ from those in literary and cinematic works, how music can orient spectators to characters' points of view, how being privy to characters' inner thoughts and feelings may evoke feelings of sympathy or empathy, and how performers' choices affect not only who is telling the story but what story is being told. Unique about Penner's approach is her engagement with current work in analytic philosophy. Her study reveals not only the resources this philosophical tradition can bring to musicology but those which musicology can bring to philosophy, challenging and refining accounts of narrative, point of view, and the work-performance relationship within both disciplines. She also considers practical problems singers and directors confront on a daily basis, such as what to do about Wagner's Jewish caricatures and the racism of Orientalist operas. More generally, Penner reflects on how centuries-old works remain meaningful to contemporary audiences and have the power to attract new, more diverse audiences to opera and musical theater. By exploring how practitioners past and present have addressed these issues, she offers suggestions for how opera and musical theater can continue to entertain and enrich the lives of 21st century audiences"--

Why do screen narratives remain so different in an age of convergence and globalisation that many think is blurring distinctions? This collection attempts to answer this question using examples drawn from a range of media, from Hollywood franchises to digital comics, and a range of countries, from the United States to Japan

This is a comprehensive textbook for students of cinema. It provides a guide to the main concepts used to analyse the film industry and film texts, and also introduces some of the world's key national cinemas.

An engaging look at Alfred Hitchcock's work from all angles, culled from an authoritative source of Hitchcock film commentary.

"Historical overview of terrorism and how it has been depicted in the media, especially films and television. In turn, these depictions have shaped terrorist tactics, and public reaction to terrorism"--Provided by publisher.

Cognitive Film and Media Ethics provides a grounding in the use of cognitive science to address key questions in film, television and screen media ethics. This book extends past works in cognitive media studies to answer normative and ethically prescriptive questions: what could make media morally good or bad, and what, then, are the respective responsibilities of media producers and consumers? Moss-Wellington makes a primary claim that normative propositions are a kind of rigour, in that they force media theorists to draw more active ought conclusions from descriptive is arguments. Cognitive Film and Media Ethics presents the rigours of normative reasoning, cognitive science and consequentialist ethics as complementary, arguing that each seeks progressive elaboration on their own models of causality, and causal projections are crucial for any reflection on our moral responsibilities in the world. A hermeneutics of "ethical cognitivism" is applied in the latter half of the book, with essays each addressing a different case study in film, television, news and social media: cinema that sets out to inspire moral dissonance in the viewer, satirical and humorous

depictions of family drama in film and television, the politics of the romantic comedy, formal aspects of screen media bullying in an era dubbed the "television renaissance," and contemporary problems in the conflation of news and social media. *Cognitive Film and Media Ethics* synthesises current research in social psychology, anthropology, memory studies, emotion and cognition, personality and media selection, and evolutionary biology, integrating wide-ranging concepts from the various disciplines that make up cognitive theory to provide new vantages on the applied ethics of film and screen media.

The way we communicate with each other is vital to preserving the cultural ecology, or wellbeing, of a place and time. Do we listen to each other? Do we ask the right questions? Do we speak about each other with respect or disdain? The stories that we convey on screens, or what author Carl Plantinga calls 'screen stories,' are one powerful and pervasive means by which we communicate with each other. *Screen Stories: Emotion and the Ethics of Engagement* argues that film and media studies needs to move toward an approach to ethics that is more appropriate for mass consumer culture and the lives of its citizens. Primarily concerned with the relationship between media and viewers, this book considers ethical criticism and the emotional power of screen stories that makes such criticism necessary. The content we consume--from television shows and movies to advertisements--can significantly affect our welfare on a personal and societal level, and thus, this content is subject to praise and celebration, or questioning and even condemnation. The types of screen stories that circulate contribute to the cultural ecology of a time and place; through shared attention they influence what individuals think and feel. Plantinga develops a theory of the power of screen stories to affect both individuals and cultures, asserting that we can better respond ethically to such media if we understand the sources of its influence on us.

This handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum. It boasts contributions from philosophers and film theorists alike, with many essays employing pluralist approaches to this interdisciplinary subject. Core areas treated include film ontology, film structure, psychology, authorship, narrative, and viewer emotion. Emerging areas of interest, including virtual reality, video games, and nonfictional and autobiographical film also have dedicated chapters. Other areas of focus include the film medium's intersection with contemporary social issues, film's kinship to other art forms, and the influence of historically seminal schools of thought in the philosophy of film. Of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject.

When a work of art shows an interest in its own status as a work of art--either by reference to itself or to other works--we have become accustomed to calling this move "meta." While scholars and critics have, for decades, acknowledged

reflexivity in films, it is only in Metacinema, for the first time, that a group of leading and emerging film theorists join to enthusiastically debate the meanings and implications of the meta for cinema. In new essays on generative films, including *Rear Window*, *8 1/2*, *Holy Motors*, *Funny Games*, *Fight Club*, and *Clouds of Sils Maria*, contributors chart, explore, and advance the ways in which metacinema is at once a mode of filmmaking and a heuristic for studying cinematic attributes. What results is not just an engagement with certain practices and concepts in widespread use in the movies (from Hollywood to global cinema, from documentary to the experimental and avant-garde), but also the development of a veritable and vital new genre of film studies. With more and more films expressing reflexivity, recursion, reference to other films, *mise-en-abîme*, seriality, and exhibiting related intertextual and intermedial traits, the time is overdue for the kind of capacious yet nuanced critical study found in Metacinema.

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