



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.



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The concept of the auteur of 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? 23 ratings 1 review. 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. 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. Updated. Auteur Theory and Authorship. 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, screen-writers, 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).

Auteur Theory is the idea that the director is the author and primary creative force behind a movie. At first, it seems strange to call the director of the film the "author." After all, Didn't someone else write it? Back to "authorship" As much as everyone depends on the quality of a script the end product of a movie is a result of the execution. And the execution? The auteur of a film is the film's true artist. The visionary behind it. The prime mover. Auteurs and Authorship 1st edition. A Film Reader. ISBN: 1405153342. 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 del 3. Ian Cameron: Films, Directors and Auteurs (1962). 4. Andrew Sarris: Notes on the Auteur Theory in 1962 (1962). 5. Pauline Kael: Circles and Squares (1963). 6. Peter Wollen: The Auteur Theory (1969) (excerpt). 7. V.F. Perkins: Direction and Authorship (1972) (excerpt). 8. Edward Buscombe: Ideas of Authorship (1973). "The question of authorship in cinema remains a crucial area of debate. Barry Keith Grant's excellent reader, which brings together most of the important French, British and American material, looks set to become a required text on the subject." Jim Hillier, University of Reading, England. "Without doubt the best collection available on film authorship, which remains the single most challenging issue in film studies and the abiding mystery of cinema. AUTEUR THEORY "The auteur theory is a way of reading and appraising films through the imprint of an auteur (author), usually meant to be the director. " Andre Bazin was the founder, in 1951, of Cahiers du cinema and is often seen as the father of auteurism because of his appreciation of the world-view and style of such artists as Charlie Chaplin and Jean Renoir. " Jim Hillier and Theories of Authorship: A Reader, ed. John Caughie. The Cahier critics primarily developed their understanding of what makes a director an auteur in relation to the American cinema. In fact as Graham Turner writes "a polemical article by French film-maker Francois Truffaut, published in Cahiers du Cinema in 1954 signals the beginning of "auteur theory". An auteur (/oÉŠËˆtÉœËr/; French: [otÅ"É], 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

Translated from the French, auteur simply means "author," but use of the term in relation to cinema has since the 1950s at least caused much controversy and critical debate. The frequent retention of the French word, as auteur and in the somewhat ungainly "auteurism," marks the prominent part played in those critical debates by French film critics, especially those associated with the journal Cahiers du Cinéma (literally: cinema notebooks), in the 1950s and 1960s. Perhaps, to qualify as "art," a film needs an author, an artist. The question of authorship is important in every art form, whether for reasons of intellectual property rights and the art market or for reasons of status and identification. An auteur (/oʊˈɔːtœʊr/; French: [otɑ̃ˈɛ], 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 Auteurs and Authorship: A Film Reader. François Truffaut. The Age of Innocence. Authorship in Film Adaptation is an accessible, provocative text that opens up new areas of discussion on the central process of adaptation surrounding the screenplay and screenwriter-director collaboration. In contrast to narrow binary comparisons of literary source text and film, the twelve essays in this collection also give attention to the underappreciated role of the screenplay and film pre-production that can signal the primary intention for a film. Divided into four parts, this collection looks first at the role of Hollywood's activist producers and major auteurs such as Hitchcock Auteurs and Authorship 1st edition. A Film Reader. ISBN: 1405153342. 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 del Auteurs and Authorship: A Film Reader by Barry Keith Grant (English) Paperback B. Brand New. C \$87.25. Top Rated Seller. Top Rated Seller. Buy It Now. From United States. Auteurs and Authorship: A Film Reader, Grant 9781405153348 Fast Free Shi PB+=. Brand New. C \$73.00. From United States. Buy It Now. +C \$3.82 shipping. Auteurs and Authorship: A Film Reader by Barry Keith Grant (English) Paperback B.