Auteurs and Authorship: A Film Reader
Barry Keith Grant (Editor)

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DESCRIPTION

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
ABOUT THE AUTHOR

Barry Keith Grant is Professor of Communication, Popular Culture, and Film at Brock University. He is the author or editor of more than a dozen books, including *Film Genre: From Iconography to Ideology*, *Film Genre Reader*, *The Dread of Difference: Gender and the Horror Film*, *Five Films by Frederick Wiseman*, *Voyages of Discovery: The Cinema of Frederick Wiseman* and *Documenting the Documentary: Close Readings of Documentary Film and Video*.

FEATURES

• An introductory and comprehensive book on auteurs within film studies: the study of film directors who are considered to have a distinctive, recognizable vision

• Addresses the range of theoretical issues and aesthetic and historical debates relating to film authorship, whilst 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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