

Contents

Acknowledgments	x
Introduction	xiv
<i>Robert Stam</i>	
 Part I The Author	
Introduction	1
<i>Robert Stam</i>	
1 Dennis Potter and the Question of the Television Author	7
<i>Rosalind Coward</i>	
2 To Desire Differently: Feminism and the French Cinema	16
<i>Sandy Flitterman-Lewis</i>	
3 The Unauthorized Auteur Today	20
<i>Dudley Andrew</i>	
 Part II Film Language/Specificity	
Introduction	31
<i>Robert Stam</i>	
4 The Specificity of Media in the Arts	39
<i>Noël Carroll</i>	
5 For a Semio-Pragmatics of Film	54
<i>Roger Odin</i>	
6 The Scene of the Screen: Envisioning Cinematic and Electronic "Presence"	67
<i>Vivian Sobchack</i>	

Part III The Image and Technology	
Introduction	85
<i>Toby Miller and Robert Stam</i>	
7 Necessities and Constraints: A Pattern of Technological Change	102
<i>Brian Winston</i>	
8 Projections of Sound on Image	111
<i>Michel Chion</i>	
9 Modes of Production: The Televisual Apparatus	125
<i>John T. Caldwell</i>	
 Part IV Text and Intertext	
Introduction	145
<i>Robert Stam</i>	
10 Questions of Genre	157
<i>Steve Neale</i>	
11 A Semantic/Syntactic Approach to Film Genre	179
<i>Rick Altman</i>	
12 The "Force-Field" of Melodrama	191
<i>Stuart Cunningham</i>	
13 Film Bodies: Gender, Genre, and Excess	207
<i>Linda Williams</i>	
 Part V The Question of Realism	
Introduction	223
<i>Robert Stam</i>	
14 The Cinema of Attraction: Early Film, Its Spectator, and the Avant-Garde	229
<i>Tom Gunning</i>	
15 Black American Cinema: The New Realism	236
<i>Manthia Diawara</i>	
 Part VI Alternative Aesthetics	
Introduction	257
<i>Robert Stam</i>	

16	Towards a Third Cinema <i>Fernando Solanas and Octavio Gettino</i>	265
17	For an Imperfect Cinema <i>Julio García Espinosa</i>	287
18	Towards a Critical Theory of Third World Films <i>Teshome H. Gabriel</i>	298
19	Rethinking Women's Cinema: Aesthetics and Feminist Theory <i>Teresa de Lauretis</i>	317

Part VII The Historical Spectator/Audience

	Introduction <i>Toby Miller</i>	337
20	Cowboys and Indians: Perceptions of Western Films Among American Indians and Anglos <i>JoEllen Shively</i>	345
21	Television News and Its Spectator <i>Robert Stam</i>	361
22	Addressing the Spectator of a "Third World" National Cinema: The Bombay "Social" Film of the 1940s and 1950s <i>Ravi S. Vasudevan</i>	381

Part VIII Apparatus Theory

	Introduction <i>Toby Miller</i>	403
23	The Imaginary Signifier <i>Christian Metz</i>	408
24	The Orthopsychic Subject: Film Theory and the Reception of Lacan <i>Joan Copjec</i>	437
25	Feminism, Film Theory, and the Bachelor Machines <i>Constance Penley</i>	456

Part IX The Nature of the Gaze

	Introduction <i>Toby Miller</i>	475
--	------------------------------------	-----

26	Visual Pleasure and Narrative Cinema <i>Laura Mulvey</i>	483
27	Film and the Masquerade: Theorizing the Female Spectator <i>Mary Ann Doane</i>	495
28	The Oppositional Gaze: Black Female Spectators <i>bell hooks</i>	510
29	Looking Awry <i>Slavoj Žižek</i>	524
Part X Class and the Culture Industries		
	Introduction <i>Toby Miller</i>	539
30	Constituents of a Theory of the Media <i>Hans Magnus Enzensberger</i>	552
31	Ideology, Economy and the British Cinema <i>John Hill</i>	565
32	Mass Culture and the Feminine: The "Place" of Television in Film Studies <i>Patrice Petro</i>	577
Part XI Stars and Performance		
	Introduction <i>Toby Miller</i>	595
33	Heavenly Bodies: Film Stars and Society <i>Richard Dyer</i>	603
34	The She-Man: Postmodern Bi-Sexed Performance in Film and Video <i>Chris Straayer</i>	618
35	Roseanne: Unruly Woman as Domestic Goddess <i>Kathleen K. Rowe</i>	634
36	Marlon Brando in <i>On the Waterfront</i> <i>James Naremore</i>	644
Part XII Permutations of Difference		
	Introduction <i>Robert Stam</i>	661

37	Gender and Culture of Empire: Toward a Feminist Ethnography of the Cinema <i>Ella Shohat</i>	669
38	Fantasies of the Master Race: Categories of Stereotyping of American Indians in Film <i>Ward Churchill</i>	697
39	Cultural Identity and Cinematic Representation <i>Caribbean</i> <i>Stuart Hall</i>	704
40	White Privilege and Looking Relations: Race and Gender in Feminist Film Theory <i>Jane Gaines</i>	715
41	White <i>Richard Dyer</i>	733

Part XIII The Politics of Postmodernism

	Introduction <i>Robert Stam</i>	753
42	Television and Postmodernism <i>Jim Collins</i>	758
43	Critical and Textual Hypermasculinity <i>Lynne Joyrich</i>	774
44	"In My Weekend-Only World . . .": Reconsidering <u>Fandom</u> <i>Henry Jenkins</i>	791

	Select Bibliography <i>Toby Miller and Robert Stam</i>	800
	Index	831