NEW FROM OXFORD

HOW TO READ A FILM
MOVIES, MEDIA, AND BEYOND

By James Monaco

“Monaco’s book was an instant classic when it first came out, and with new sections in its anniversary edition, is more essential than ever. A landmark in media studies, it is unique in its sophisticated understanding of both the art and technology of film.” —Molly Haskell, critic

Richard Gilman referred to How to Read a Film as simply “the best single work of its kind.” And Janet Maslin in The New York Times Book Review marveled at James Monaco’s ability to collect “an enormous amount of useful information and assemble it in an exhilaratingly simple and systematic way.”

Now, in this new fourth edition, James Monaco brings his work fully up to date and into the twenty-first century as he explores the new and still-evolving digital context of film, multimedia, virtual reality, cyberspace, and how they all relate to film. This completely revised and expanded edition also features a new preface, several new sections, nearly five hundred illustrative film stills, and more than sixty diagrams.

Monaco once again looks at film from many vantage points, as art and craft, sensibility and science, tradition and technology. After examining film's close relation to other narrative media such as the novel, painting, photography, television, and even music, the book discusses the elements necessary to understand how films convey meaning, and, more importantly, how we can best discern all that a film is attempting to communicate. In addition, Monaco stresses the still-evolving digital context of film throughout and his chapter on multimedia brings media criticism into the twenty-first century.

4 Easy Ways to Order

Phone: 1.800.451.7556   Fax: 919.677.1303   Web: www.oup.com/us
Mail: Oxford University Press. Order Dept., 2001 Evans Road, Cary, NC 27513
How To Read A Film
Movies, Media, And Beyond

By James Monaco

2009
978-0-19-532105-0
$29.95

New Features

Digital Tipping Points
Beyond Cinema: Metafiction, Metareality
‘The Mediasphere’
The Virtual World
Film and Television in the Oughts

Telepresence, the Microcamera, and Robotics
Postmodern Narrative and Reflexivity
“Too Much Information” and the Social Contract
Web-film and the Changing Context
Antidotes to Arrested Development

Table of Contents

Introduction
I. Film as Art
The Nature of Art
Ways of Looking at Art
Film, Recording, and the Other Arts
The Structure of Art

II. Technology: Image and Sound
Art and Technology
The Lens
The Camera
The Filmstock
The Soundtrack
Post-Production
Video and Film
Projection
Digital Tipping Points

III. The Language of Film: Signs and Syntax
Signs
Syntax

IV. The Shape of Film History
Movies/Film/Cinema
"Movies": Economics
"Film": Politics
"Cinema": Esthetics

V. Film Theory: Form and Function
The Critic
The Poet and the Philosopher: Lindsay and Münsterberg
Expressionism and Realism: Arnheim and Kracauer
Montage: Pudovkin, Eisenstein, Baláz, and Formalism
Mise-en-Scène: Neorealism, Bazin, and Godard
Film Speaks and Acts: Metz and Contemporary Theory

VI. Media: In The Middle of Things
Community
Print and Electronic Media
The Technology of Mechanical and Electronic Media
Radio and Records
Television and Video: The Virtual Family

VII. Multimedia: The Digital Revolution
From Analog to Digital
The Myth of Multimedia
The Myth of Virtual Reality
The Myth of Cyberspace
The Mediasphere

Film and Media: A Chronology: 130–2008
Reading About Film and Media: A Select Library

Index
Topics, People, Titles

Available in bookstores everywhere!