

Cambridge University Press 978-0-521-46607-3 - Theorizing the Moving Image Noel Carroll Copyright Information More information

THEORIZING THE MOVING IMAGE

NOËL CARROLL University of Wisconsin, Madison





Cambridge University Press 978-0-521-46607-3 - Theorizing the Moving Image Noel Carroll Copyright Information More information

> Published by the Press Syndicate of the University of Cambridge The Pitt Building, Trumpington Street, Cambridge CB2 1RP 40 West 20th Street, New York, NY 10011-4211, USA 10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Cambridge University Press 1996

First published 1996

Printed in the United States of America

Library of Congress Cataloging-in-Publication Data Carroll, Noël (Noël E.)

Theorizing the moving image / Noël Carroll.
p. cm. - (Cambridge studies in film)
ISBN 0-521-46049-2. - ISBN 0-521-46607-5 (pbk.)
1. Motion pictures - Philosophy. 2. Television - Philosophy.
3. Television broadcasting - Philosophy. I. Title. II. Series.
PN1995.C358 1996
791.43'01 - dc20
95-21558
CIP

A catalog record for this book is available from the British Library.

ISBN 0-521-46049-2 Hardback 0-521-46607-5 Paperback

Acknowledgments

The original places and dates of publication of articles in this anthology are as follows: "Medium Specificity Arguments and the Self-Consciously Invented Arts," Millennium Film Journal, nos. Specificity Arguments and the Seit-Consciously invented Arts, Millennium Fum Journal, nos. 14/15 (Fall/Winter 1984–5), pp. 127–53; "The Specificity of Media in the Arts," Journal of Aesthetic Education, 19, no. 4 (Winter 1985), pp. 5–20; "Concerning Uniqueness Claims for Photographic and Cinematographic Representation," Dialectics and Humanism, no. 2 (1987), pp. 29–43; "The Power of Movies," Daedalus (Fall 1985), pp. 79–103; "Toward a Theory of Film Suspense," Persistance of Vision, no. 1 (Summer 1984), pp. 65–89; "As the Dial Turns," Boston Review, XIII, no. 1 (February 1988), pp. 5–6, 20–1; "Toward a Theory of Point-of-View Editing," Poetics Today, 14, no. 1 (Spring 1993), pp. 123-42; "Notes on Movie Music," Studies in the Literary Imagination, XIX, no. 1 (Spring 1986), pp. 73-81; "Notes on the Sight Gag," comedy/ cinemaltheory, edited by Andrew Horton (Berkeley: University of California Press, 1991), pp. 25-42; "Avant-Garde Film and Film Theory," Millennium Film Journal, nos. 4/5 (Summer/Fall 1979), pp. 135-44; "Causation, the Ampliation of Movement and Avant-Garde Film," Millennium Film Journal, nos. 10/11 (Fall/Winter 1981-2), pp. 61-82; "Language and Cinema," Millennium Film Journal, 1105. 10/11 (Fall Winter 1961-2), pp. 01-02. Language and Chichia, Indianium Film Journal, nos. 7/8/9 (Fall/Winter 1980-1), pp. 186-217; "A Note on Film Metaphor," Journal of Pragmatics forthcoming; "From Real to Reel," Philosophic Exchange, (1983), pp. 5-46; "Reply to Carol Brownson and Jack C. Wolf," Philosophic Exchange, (1983), pp. 59-64; "The Image of Women in Film," Journal of Aesthetics and Art Criticism, 48 no. 4 (Fall 1990), pp. 349-60; "Film, Rhetoric and Ideology," Explanation and Value in the Arts, edited by Salim Kemal and I. Gaskell (Cambridge University Press, 1993), pp. 215-37; "Film/Mind Analogies," Journal of Aesthetics and Art Criticism, XLV, no. 4 (Summer 1988), pp. 489-99; "Hans Richter's Struggle for Film," Millennium Film Journal, no. 19 (Fall/Winter 1987–8), pp. 104–12; "A Brief Comment on Frampton's Notion of Metahistory," Millennium Film Journal, (Fall/Winter 1986–7), pp. 200– 05; "Cognitivism, Contemporary Film Theory and Method," Journal of Dramatic Theory and Criticism," VI, no. 2 (Spring 1992), pp. 199–219; "A Reply to Heath," October (Winter 1983), pp. 81–102; "Film History and Film Theory," Film Reader, no. 4 (1979), pp. 81–96; "Art, Film and Ideology," Millennium Film Journal," (Winter/Fall 1983-4) no. 15, pp. 120-32; "Toward a Theory of Film Editing," Millennium Film Journal, no. 3 (Winter/Spring 1979), pp. 79-99.