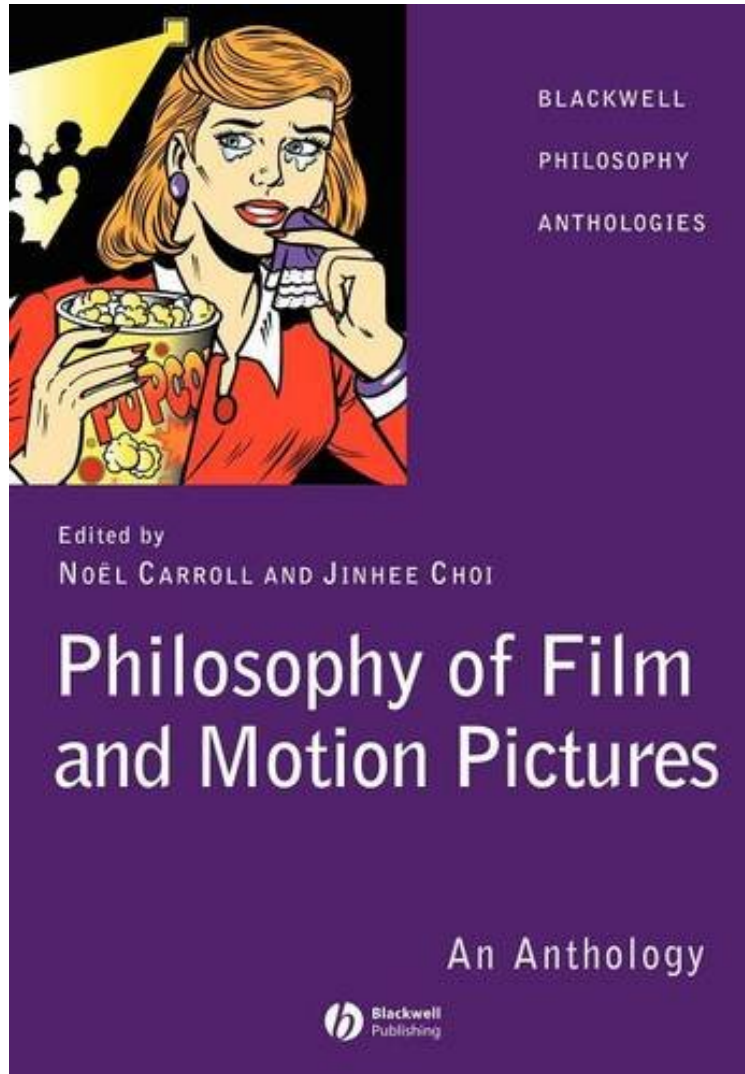


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Designed for classroom use, this authoritative anthology presents key selections from the best contemporary work in philosophy of film. The featured essays have been specially chosen for their clarity, philosophical depth, and

consonance with the current move towards cognitive film theory Eight sections with introductions cover topics such as the nature of film, film as art, documentary cinema, narration and emotion in film, film criticism, and film's relation to knowledge and morality Issues addressed include the objectivity of documentary films, fear of movie monsters, and moral questions surrounding the viewing of pornography Replete with examples and discussion of moving pictures throughout

While theoretically inclined film scholars continue to recycle the theories of Lacan and Deleuze, analytical philosophers have quietly assumed the leading edge of film theory. This judicious collection of essays, framed by thoughtful commentaries, provides an ideal introduction to the field of analytic film theory for students of philosophy and film alike. Richard Allen, New York University The philosophy of film and motion pictures has flourished in the last forty years or so, and Carroll and Choi's anthology offers a marvelous overview of the chief issues. This volume assembles many of the best contributions by contemporary philosophers, and will serve as an excellent textbook in relevant courses. I expect it will also be an important stimulus to further research. George Wilson, University of Southern California

From the Back Cover This authoritative anthology presents key selections from the best contemporary work in philosophy of film and motion pictures. Designed for classroom use, the essays that comprise this volume have been specially chosen for their clarity, precision, philosophical depth, and consonance with current cognitive science and psychology. The volume's eight sections, each introduced by the editors, cover topics such as Film as art The nature of film Documentary cinema Narration and emotion in film Film criticism Film's relation to knowledge and morality Whether addressing assumptions about the objectivity of documentary film, fear of movie monsters, or moral questions surrounding the viewing of pornography, this text is replete with examples and discussion of moving pictures throughout. About the Author No! Carroll is the Mellon Professor of the Humanities at Temple University and the author of *Beyond Aesthetics* (2001), *A Philosophy of Mass Art* (1999), and *Interpreting the Moving Image* (1998). Jinhee Choi is Assistant Professor of Film Studies at Carleton University. Her work has appeared in the *Journal of Aesthetics and Art Criticism* and *The British Journal of Aesthetics*.