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The Film Theory Reader brings together a range of key theoretical texts, organized thematically to emphasise the development of specific critical concepts and theoretical models in the field of film theory.

Each section presents well-known or significant texts, which have introduced a particularly influential concept, followed by texts that have developed or extended the concept, or that have offered explicit critiques or arguments against the original model. The collection thus represents and reproduces the debates and arguments that have shaped the theoretical landscape of film studies, guiding the reader through the complex terrain of theoretical debate, and offering suggestions for further reading and research.

An Introduction from the editor contextualises the essays and provides a logical guide to the book, clarifying the links between articles and tracing the development of key arguments. The notes to the Introduction include extensive references, for readers to explore and further their own studies, as they are guided through the history of debate in film theory.

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**Author.**

Marc Furstenau is Assistant Professor of Film Studies at Carleton University, Canada. Recent publications include (ed. with Bruce Bennett and Adrian Mackenzie) *Cinema and Technology: Cultures, Theories, Practices* (2008), and he has also published on the topics of cinema and semiotics, film theory, the philosophical cinema of Terrence Malick and the photographic theory of Susan Sontag. His current research interests include film theory and film history; new digital media and documentary cinema.