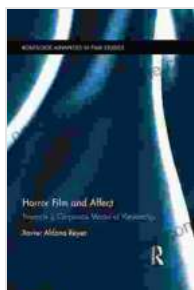


# Towards Corporeal Model Of Viewership

## Routledge Advances In Film Studies 47: An Exploration

The body is not simply a passive object of representation in cinema, but an active agent in the viewing process. This is the central argument of *Towards Corporeal Model Of Viewership Routledge Advances In Film Studies 47*, a groundbreaking new book by Dr. Sarah Cooper. Drawing on a range of theoretical perspectives, including phenomenology, psychoanalysis, and cultural studies, Cooper develops a new understanding of the role of the body in film viewing.

Cooper begins by arguing that the body is not simply a physical entity, but a lived experience. The body is the way that we experience the world, and it is through the body that we make sense of our surroundings. This is also true of film viewing. The body is not simply a passive recipient of images and sounds, but an active participant in the process of making meaning. Through our bodies, we experience the film's world, and we respond to it emotionally and physically.



### Horror Film and Affect: Towards a Corporeal Model of Viewership (Routledge Advances in Film Studies Book

47) by Xavier Aldana Reyes

★★★★★ 5 out of 5

Language : English  
File size : 1672 KB  
Text-to-Speech : Enabled  
Enhanced typesetting : Enabled  
Word Wise : Enabled  
Print length : 216 pages



Cooper develops this argument through a series of case studies, which explore the different ways in which the body is involved in film viewing. These case studies include discussions of films such as *The Passion of Joan of Arc*, *Psycho*, and *The Piano*. Through these case studies, Cooper shows how the body can be used to create a sense of empathy, to generate suspense, and to explore the complex relationship between mind and body.

*Towards Corporeal Model Of Viewership Routledge Advances In Film Studies 47* is a major contribution to the field of film studies. Cooper's work provides a new understanding of the role of the body in film viewing, and it will be essential reading for anyone interested in the relationship between cinema and the human body.

## Key Features

- Explores the relationship between the body and the cinema
- Argues that the body is not simply a passive object of representation but an active agent in the viewing process
- Draws on a range of theoretical perspectives, including phenomenology, psychoanalysis, and cultural studies
- Develops a new understanding of the role of the body in film viewing
- Includes case studies of films such as *The Passion of Joan of Arc*, *Psycho*, and *The Piano*

## Author

Dr. Sarah Cooper is a lecturer in film studies at the University of Kent. Her research interests include the relationship between cinema and the body, phenomenology, and psychoanalysis. She is the author of several articles on these topics, and her work has been published in journals such as *Screen*, *Cinema Journal*, and *Quarterly Review of Film and Video*.

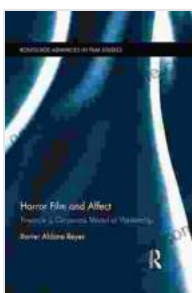
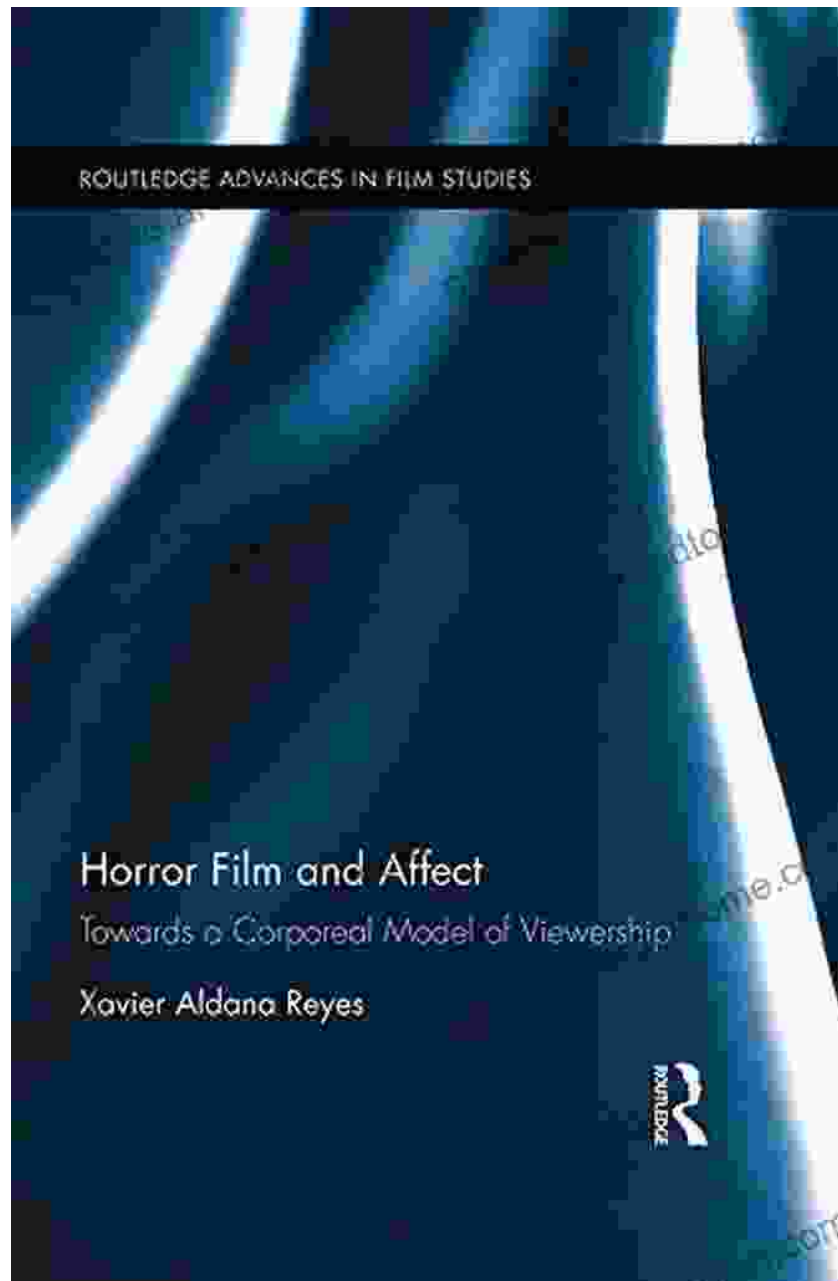
## Reviews

"*Towards Corporeal Model Of Viewership Routledge Advances In Film Studies 47* is a groundbreaking work that challenges our understanding of the role of the body in film viewing. Cooper's work is essential reading for anyone interested in the relationship between cinema and the human body."—Dr. Laura Mulvey, author of *Visual and Other Pleasures*

"Cooper's book is a major contribution to the field of film studies. Her work provides a new understanding of the role of the body in film viewing, and it will be essential reading for anyone interested in the relationship between cinema and the human body."—Dr. David Bordwell, author of *Narration in the Fiction Film*

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