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Nota di contenuto	Machine generated contents note: -- Chapter 1: Introduction: Empirical Approaches to Film Spectators and Spectatorship -- CarrieLynn D. Reinhard (Dominican University, USA) and Christopher J. Olson (University of Illinois, Urbana-Champaign, USA)Chapter 2: Spectatorship in Public Space: The Moving Image in Public Art -- Annie Dell'Aria (Graduate Center CUNY, USA)Chapter 3: The Festival Collective: Cult Audiences and Asian Extreme Cinema -- Jessica Hughes (University of Queensland, Australia)Chapter 4: Transnational Preoccupations: Representations of Aging in Spanish and French Queer -- Cinemas and their Reception -- Darren Waldron (The University of Manchester, UK) Chapter 5: Preferred Readings, Subject Positions and Dissociative Appropriations: Group Discussions -- Following and Challenging the Tradition of Cultural Studies -- Alexander Geimer (University of Hamburg, Germany)Chapter 6: "Legolas - He's Cool ... and He's Hot!": The Meanings and Implications of Audience -- Attachments to Fictional Characters -- Martin Barker (Aberystwyth University, UK)Chapter 7: In Search of the Urban Child Spectator in the Late Silent Era -- Amanda Fleming (Indiana University, USA)Chapter 8: Seeing, Sensing Sound: Eye Tracking Soundscapes in Saving Private Ryan and Monsters -- Inc. -- Sean Redmond (Deakin University, Australia), Sarah Pink (RMIT University, Australia), Jane Stadler (RMIT University, Australia), Jenny Robinson (RMIT University, Australia), Andrea Rassell (RMIT University,

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Sommario/riassunto

"Explores a variety of theological and methodological approaches to film spectatorship through a dialogue of international contributions."--
