

# STUDENT ESSAYS

## Introduction

*Movie: A Journal of Film Criticism* wants to encourage a new generation of critics working on the aesthetics of film and television style. To that end, we are introducing a regular section for publishing outstanding work by Masters and Undergraduate students. We aim to print two or three student essays per issue, as part of our move to rolling publication; we will also award an annual prize for the best essay, kindly sponsored by Palgrave, publishers of the book series, *Palgrave Close Readings in Film and Television*.

We are delighted to launch this initiative with Joshua J. Taylor's analysis of framing in *Late Spring* (Ozu Yasujiro, 1949). Taylor develops a nuanced account of aesthetic choices, seeking to 'reconcile the rupture between form and narrative' (2020: 22) found in previous approaches to the film. The essay engages the reader in a carefully staged argument, persuasively demonstrating ways in which frames are 'integral to the film's narrational strategies' (2020: 33), through exemplary attention to detail both within individual sequences and as systematic patterns across the film.

Taylor's exploration of *mise-en-scène* in a canonical film by an admired director evokes traditional areas of interest for *Movie* (in both its original and online forms). Aesthetic criticism is not limited to these areas, however, and we trust

that publishing student work will also give voice to new critical perspectives. As Alex Clayton and Andrew Klevan note, the best film criticism 'can confront our assumptions about value' (2011: 1). François Truffaut was only twenty-one when he chastised the French 'Tradition of Quality' for its aesthetic failures as cinema and its bourgeois representation of the working class. In the 1960s and 1970s, *Movie* played a key role in re-evaluating Hollywood genre films and popular cinema as expressive aesthetic forms – an approach that is now so normalised we forget it was once considered shocking.

What are the critical issues that will define film and television aesthetics in the 2020s? The digital generation is open to new possibilities. Students may well choose to write about more contemporary films, transforming the canon through inclusion of marginalised filmmakers and forms. While essays written for taught courses are likely to rehearse and reproduce the ideas of those who came before, they can also question, challenge and critique.

In this spirit of nurturing new talent, we invite lecturers to submit outstanding work from Masters and Undergraduate students for potential publication. All submissions should focus on questions of aesthetics and style, including close reading of specific screen-based texts. Essays should be in the range of 4,000-6,000 words and are subject to appropriate editorial review as part of a rigorous selection process. Please email submissions to [movie.journal@gmail.com](mailto:movie.journal@gmail.com).

Masters and Undergraduate students who wish to submit their work should approach their lecturer in the first instance; this gate-keeping system is to ensure all submissions meet our remit, since we have limited administration resources. PhD students are encouraged to submit work independently as part of the journal's standard submission process.

KATHRINE GLITRE

## Works cited

Clayton, Alex & Andrew Klevan (2011) 'Introduction: The Language and Style of Film Criticism', in Clayton, Alex & Andrew Klevan (eds) *The Language and Style of Film Criticism*. London: Routledge, 1–26.

Truffaut, François ([1954] 2009) 'A Certain Tendency of the French Cinema', *New Wave Film.com*.

<http://www.newwavefilm.com/about/a-certain-tendency-of-french-cinema-truffaut.shtml> (12 July 2020).