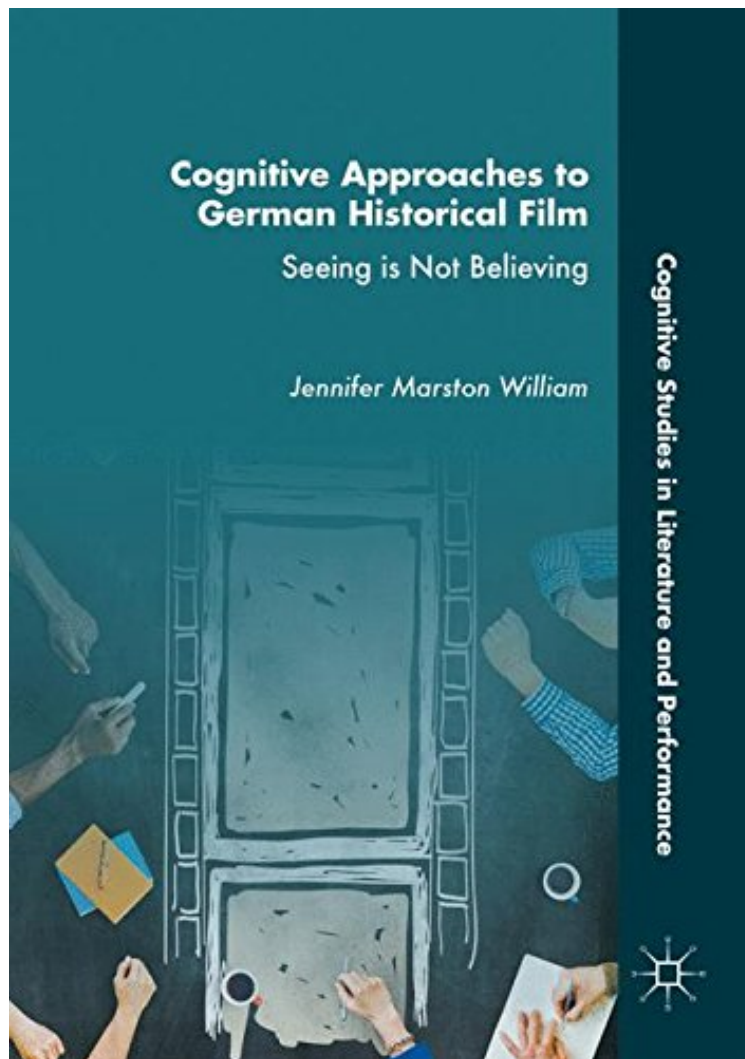


[Mobile book] Cognitive Approaches to German Historical Film: Seeing is Not Believing (Cognitive Studies in Literature and Performance)

Cognitive Approaches to German Historical Film: Seeing is Not Believing (Cognitive Studies in Literature and Performance)

Jennifer Marston William

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Jennifer Marston William : Cognitive Approaches to German Historical Film: Seeing is Not Believing (Cognitive Studies in Literature and Performance) before purchasing it in order to gage whether or not it would be worth my time, and all praised Cognitive Approaches to German Historical Film: Seeing is Not Believing (Cognitive Studies in Literature and Performance):

This book explores how minds at the movies understand minds in the movies and introduces readers to some fundamental principles of Cognitive Studiesnamely conceptual blending, Theory of Mind, and empathy/perspective-takingthrough their application to film analysis. A cognitive approach to recent popular historical films demonstrates cinemas potential to stimulate viewers critical thinking about crucial events of the past century. Diverging from the focus on narrative processing in traditional cognitivist theory, this book examines film reception and production in the context of the latest developments in cognitive and social psychology. Turning to German cinema as a case study for this interdisciplinary partnership, Jennifer Marston William offers a fresh look at some internationally successful films of the twenty-first century, including *Nowhere in Africa*, *Goodbye, Lenin!*, *Sophie Scholl*, *Downfall*, *The Lives of Others*, and *The Baader-Meinhof Complex*.

From the Back CoverThis book explores how minds at the movies understand minds in the movies and introduces readers to some fundamental principles of Cognitive Studiesnamely conceptual blending, Theory of Mind, and empathy/perspective-takingthrough their application to film analysis. A cognitive approach to recent popular historical films demonstrates cinemas potential to stimulate viewers critical thinking about crucial events of the past century. Diverging from the focus on narrative processing in traditional cognitivist theory, this book examines film reception and production in the context of the latest developments in cognitive and social psychology. Turning to German cinema as a case study for this interdisciplinary partnership, Jennifer Marston William offers a fresh look at some internationally successful films of the twenty-first century, including *Nowhere in Africa*, *Goodbye, Lenin!*, *Sophie Scholl*, *Downfall*, *The Lives of Others*, and *The Baader-Meinhof Complex*.About the AuthorJennifer Marston William is Professor of German in the School of Languages and Cultures at Purdue University, USA, where she is affiliated with the interdisciplinary programs in Jewish Studies and Film Video Studies, and is a founding member of the Center for Cognitive Literary Studies.