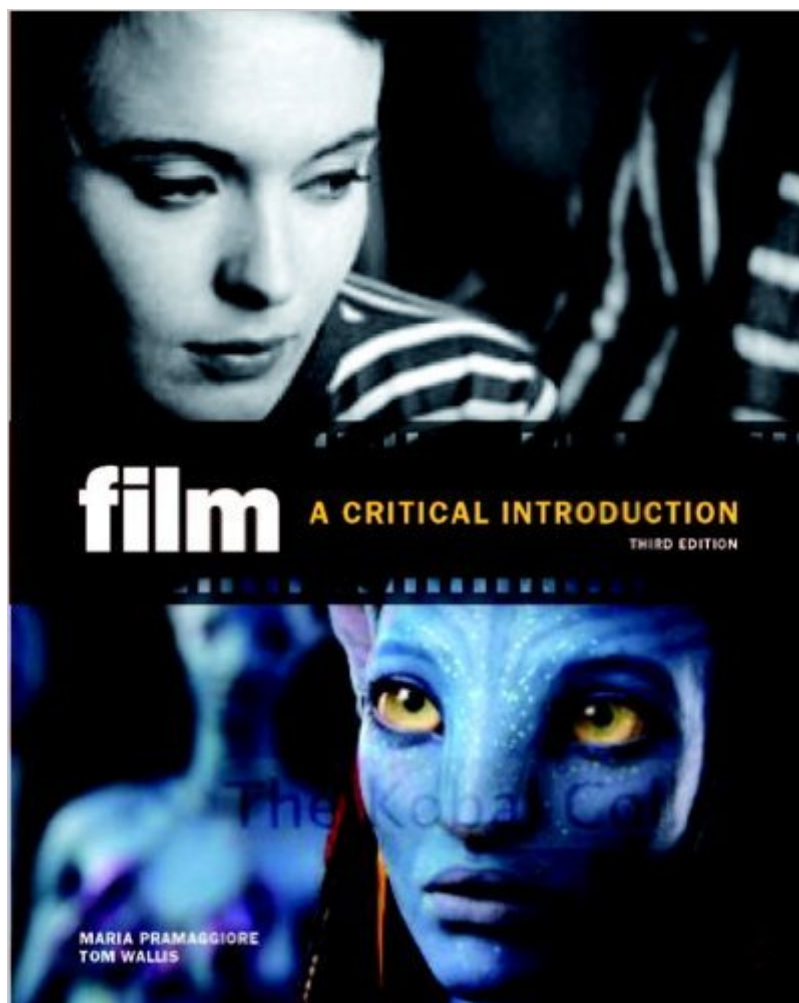


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Film: A Critical Introduction (3rd Edition)



Synopsis

Film: A Critical Introduction provides readers with the skills needed to successfully critique and analyze film and teaches strategies for translating ideas about film into written criticism and analysis. Intricate discussions of the current issues in film theory, from sound production to documentaries, keep readers' perspectives on film fresh and informed. Part I introduces readers to the importance of film analysis, offering helpful strategies for discerning the way films produce meaning. Part II examines the fundamental elements of film, including narrative form, mise en scène, cinematography, editing, and sound, and shows how these concepts can be used to interpret films. Part III frames the debates around ideological criticism, national and transnational cinema, and genre and auteur theory that animate contemporary film scholarship.

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Customer Reviews

Whether you are a student or professor, there are a wide range of introductory film texts from which to choose -- it can be a bit overwhelming and a mistake is costly! This is especially true if you are the professor who is selecting an expensive text for your students (and they are all expensive) . . . you want provide them with a text worthy of the expense AND you do not want to invest additional hours photocopying material from other texts to compensate for less-than-fantastic chapters. With this in mind, allow me to say that Pramaggoire and Wallis' text is the best I have ever encountered . . . bar none. I have used this text for over a year now, and the response has been extremely positive. It may initially seem irrelevant, but this text is extraordinary aesthetically appealing. Why is this important? Because we are talking about professors and students who have an interest in a

VISUAL art. This text presents large, lush examples to compliment the text: not all texts invest this effort or expense. Moreover, the selected examples are spot-on . . . they are not randomly chosen BUT are the quintessential example of any given technique. What makes this text great is both the organization (which others have mentioned) and the accessibility. Let's say you are not taking a formal class in film, you would have no problem reading this text solo. It is that understandable . . . and, let's face it, if an author cannot clearly explain an idea to a lay-person then he/she really do not know the subject. Pramaggoire and Wallis KNOW their subject. And while there are several "well-written" texts on the market, not all incorporate contemporary examples.

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