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Film: A Critical Introduction (2nd Edition)



Synopsis

Film: A Critical Introduction, 2e, provides a comprehensive framework for studying films, with an emphasis on writing as a means of exploring film's aesthetic and cultural significance. This book's consistent and comprehensive focus on writing allows the reader to master film vocabulary and concepts while learning to formulate rich interpretations. Part I introduces the reader 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 moves beyond textual analysis to explore film as a cultural institution and introduce the reader to essential areas of film studies research.

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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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