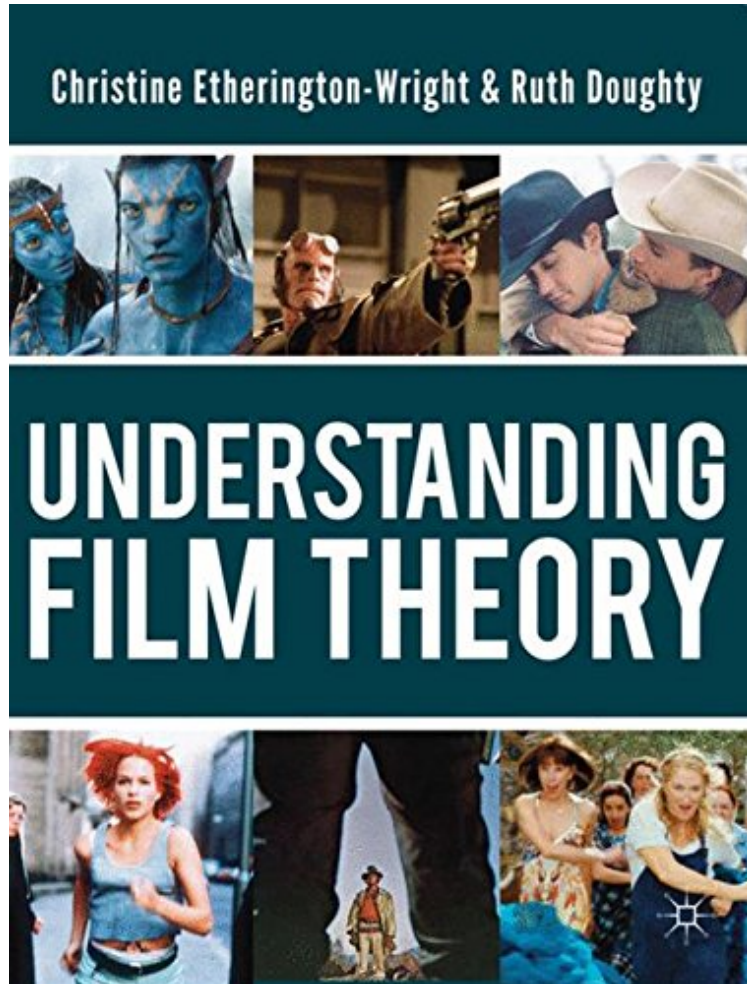


Understanding Film Theory

Christine Etherington-Wright, Ruth Doughty
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Christine Etherington-Wright, Ruth Doughty : Understanding Film Theory before purchasing it in order to gage whether or not it would be worth my time, and all praised Understanding Film Theory:

2 of 2 people found the following review helpful. Finally, a Book on Film Theory I can Understand.By brsentiI have checked out just about every film theory book in our library and in the university library loan system for Missouri. Most were returned the next day because they were unreadable. I kept one written by a well-known author for about a week, but it was torture plodding through the minutiae about narration. When I got a copy of Understanding Film Theory, I immediately knew I had the book I'd been looking for. I have just ordered a copy of of the book from . I don't want to worry about spilling coffee or getting food crumbs on the library copy. I'll be reading the book outdoors at Starbucks in the evenings this summer.3 of 3 people found the following review helpful. Understanding Film Theory - it deserves a place in your bookshelf!By SpyeroRight, first things first, this book is a wonder. . .Big statement

you say, surely he can't be serious you ask!?! Well by darn I am, and I'll tell you why. Although many doubt it, the field of Film Theory is a vast, perplexing myriad of differing schools of thought. What this text does brilliantly is condense all of that complex history and condenses it down in a manner both concise, practical and easy to access. As a graduate of Film Study, my copy is dog eared, coffee stained and generally on the verge of a nervous breakdown due to over use. To anyone reading this, especially if these words reach a film undergrad taking their first tentative steps into a larger world of film academia, this text is your bible, your lifeline and your friend. It is however, strongly aimed for undergrads (freshmen for you Americans out there) and thus, makes the assumption of some basic film theory. However if you are not at the hallowed halls of university (more likely beer stained halls) this text works great as an advanced resource to a A2-Level film studies student. In conclusion, the usefulness of this text, be it applied to feminism, formalism, genre or gender cannot be overstated. It may not be the final resource for your essay, but it will often not be the first thing you reach for when beginning your research. As a diving board into the miagma of academic study, it earns its price tag over and over again. 0 of 10 people found the following review helpful. This book is horrible. I had to buy and read it for ...By Roberta Matos This book is horrible. I had to buy and read it for a section in class and it will not help you understand film theory at all unless you have watched all the movies it refers too. The authors constantly refer to actresses and actors from a century ago that most of the younger generation knows nothing about. It goes waaaay into film specifics instead of keeping broad definitions. It focuses a lot of foreign film and movies with homogenous characters. boring. Unless you are going into Theatre and Film (or you're familiar with it), you will not understand 3/4 of the references made in this book. I also hate the structure of this book. so convoluted.

Film theory has a reputation for being difficult. It is challenging, it takes time and it can frequently leave students feeling inadequate and frustrated. Furthermore, theory can often seem intimidating and oldfashioned and therefore it can be difficult to appreciate its modern-day relevance. Understanding Film Theory aims to disassociate theory from these negative connotations and bring a fresh, modern and accessible approach to the discipline. Each of the fifteen chapters provides an insight into the main areas of debate by introducing key ideas and thinkers. Taking the application of theory as its central theme, the book incorporates a number of exciting and innovative features: Reflect and Respond sections encourage readers to engage critically with theoretical concepts, while seminal texts are concisely summarized without oversimplifying key points.

"This book addresses a very real gap in existing introductory texts that define, explore, and apply key theoretical concepts within the field of film studies." Alison L. McKee, San Jose State University