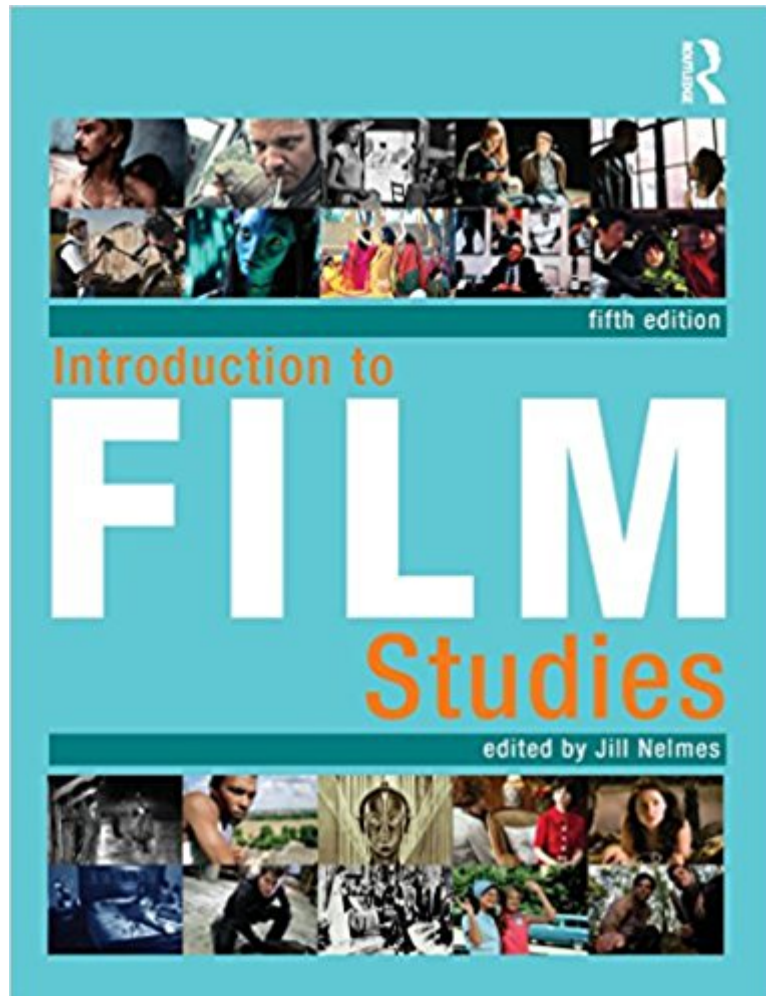


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Introduction To Film Studies



Synopsis

Introduction to Film Studies is a comprehensive textbook for students of cinema. This completely revised and updated fifth edition guides students through the key issues and concepts in film studies, traces the historical development of film and introduces some of the world's key national cinemas. A range of theories and theorists are presented from Formalism to Feminism, from Eisenstein to Deleuze. Each chapter is written by a subject specialist, including two new authors for the fifth edition. A wide range of films are analysed and discussed. It is lavishly illustrated with 150 film stills and production shots, in full colour throughout. Reviewed widely by teachers in the field and with a foreword by Bill Nichols, it will be essential reading for any introductory student of film and media studies or the visual arts worldwide. Key features of the fifth edition are: updated coverage of a wide range of concepts, theories and issues in film studies in-depth discussion of the contemporary film industry and technological changes new chapters on Film and Technology and Latin American Cinema new case studies on films such as District 9, Grizzly Man, Amores Perros, Avatar, Made in Dagenham and many others marginal key terms, notes, cross-referencing suggestions for further reading, further viewing and a comprehensive glossary and bibliography a new, improved companion website including popular case studies and chapters from previous editions (including chapters on German Cinema and The French New Wave), links to supporting sites, clips, questions and useful resources. Individual chapters include: The Industrial Contexts of Film Production Film and Technology Getting to the Bigger Picture Film Form and Narrative Spectator, Audience and Response Cinematic authorship and the film auteur Stardom and Hollywood Cinema Genre, Theory and Hollywood Cinema The Documentary Form The Language of Animation Gender and Film Lesbian and Gay Cinema Spectacle, Stereotypes and Films of the African Diaspora British Cinema Indian Cinema Latin American Cinema Soviet Montage Cinema of the 1920s Contributors: Linda Craig, Lalitha Gopalan, Terri Francis, Chris Jones, Mark Joyce, Searle Kochberg, Lawrence Napper, Jill Nelmes, Patrick Phillips, Suzanne Speidel, Paul Ward, Paul Watson, Paul Wells and William Wittington

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Customer Reviews

"Introduction to Film Studies remains an indispensable text for entry-level students, and is also a very good source of general reference for more advanced students. The book has definitely evolved from its first edition and has a more comprehensive feel, with more detailed summaries of academic arguments and developed references to fields of study that make it useful to return to as your studies advance. The examples are very up to date, perhaps to a fault, but the book is very valuable in illustrating profound shifts in the nature of the medium formerly known as

cinema in the context of changes in digital technologies affecting production, distribution, exhibition, and reception. Reading the book I was struck by how things have changed since the appearance of the first edition, and how the editor and contributors have kept up with those changes without losing touch with the rich history of cinema that informs contemporary developments. We will continue to recommend Introduction to Film Studies to our advanced students and it will be required reading at entry level." Dr. Harvey O'Brien, University College Dublin, Ireland "Nelmes' Introduction to Film Studies perfectly combines introducing students to film as an object of study and to the various ways that film can and has been analyzed within the academy. Its balance between defining film form terminology and providing a history of film with more current film theories is perfect for the course I teach, which includes film studies concentrators and many generally interested students from other disciplines looking for an elective. The text's interdisciplinarity allows me to teach film in meaningful ways to a broad array of students. It also strikes a nice balance between providing sometimes difficult concepts in theorists' original language and explicating the significance of the passages in language students can more comfortably understand. More practically, each chapter serves as a model of analysis and the questions for discussion, and suggested further readings and viewings (as well as related internet resources) allow me to construct assignments that engage the students more fully in the areas they are interested. The case studies are perfect for smaller assignments, and the broader theoretical

models can be turned into term projects. The text's applicability of methodology to films and movements (as well as other areas of study, e.g. literature) is easily transferable." Jennifer Fremlin, Huntingdon College, USA "Offering film studies scholars a comprehensive and inviting starting point, the fifth edition is an astutely revitalised, up-to-date guide to cinema without being

too trendy for the sake of it. The new and detailed discussion of contemporary film technology is a welcome addition, bringing to the fore a frequently neglected topic that today's students are eager to explore." Dr Steven Allen, University of Winchester, UK

"Introduction to Film Studies is an excellent overview that provides a useful reference and introduction to key topics in Film Studies." John Caro, University of Portsmouth, UK

Praise for previous editions: First Edition "Simply the best introductory volume in the field so far." Jesus B Sanchez, Castilla-La Mancha University, Spain "Indispensable for the A Level, degree student or lay reader in film, communications or media courses...will indisputably be the standard text for many years to come...close to the perfect film studies textbook you are likely to see." John Lough, Senior Lecturer in Media Theory, University of Humberside, UK

Second Edition "I highly recommend this text to any student embarking on the study of film...An admirable synthesis of historical, social and theoretical considerations of cinema, presented in an engaging and accessible manner." Alan Burton, De Montfort University, UK 'Probably the clearest, most comprehensive and accessible introduction to film studies available.' Martin Price, Stratford-upon-Avon College, UK

Third Edition "I know of no other introductory film text that covers so much ground, nor that so readily connects up film theory and discourse with work in mass and popular culture. The revised edition keeps up with changes in technology and the discussions of Hollywood are particularly illuminating...I highly recommend this text." Denise Albanese, George Mason University, USA "The ideal book for anyone starting Film Studies...Illustrations are plentiful and all important concepts and terminology are accessibly explained. I encourage students to make it their top priority reading." Jeff Thomas, Coleg Gwent, Pontypool, Wales

Fourth Edition "This fourth edition is even more comprehensive and accessible than previous editions. The extended range of chapters, which are carefully chosen, display up-to-date scholarship using many recent films and provide a fully rounded and extended introduction to film studies." Pat Brereton, Dublin City University, Ireland "Introduction to Film Studies is a stimulating and timely reappraisal of why we spend so much time watching films! It offers a fresh perspective on the subject and in an age saturated by the moving image helps us to navigate some difficult terrain." Martin Price, Stratford upon Avon College, UK "A thoughtful and comprehensive text for analysis of motion pictures as an art form, profession and institution. The fourth edition furthers this study through revising existing chapters and adding critical new research

of this compelling medium." James Cho, Nevada State College, USA

Jill Nelmes is a senior lecturer at the University of East London. Her research interests include gender and film and screenwriting. She recently spent two years studying screenwriting at UCLA and working in the film industry in Los Angeles.

I have the third edition of this book. It was my first intro to the whole world of film and film studies. It is written in a very easy way so it wasn't hard to enter into the theory and concepts. It gives a good deal of information which can lead you into more advanced reading in the directions of your choice. The lingo and ideas are mostly all there along with examples. My film studies teacher said it is written for A level or third 12th grade level students or first year college. I used it during my MA course though along with other books.

The book is very strong on context and easily absorbed hard facts - especially for instance Kochberg's first long section. Here his infectious style, grasp of the essentials and bang up to date comment on the evolving Industry pay dividends. I have heard him on a lecture tour and he leaves you wanting to make that film - and knowing how to do it ! I have ordered the new 3rd addition for the class behind and I will be using it in my tutorials as I approach my own degree deadline. Kochberg is the most articulate contributor -- his Intro To Documentary Film is also essential -- but the other writers are very strong on core knowledge and context. Cleverly chosen illustrations.

This excellent Film Studies Introduction -- just out now in its 3rd edition at June 2003 - is direct, fact filled, challenging to the Intro student and global in its scope and mercifully free of academic buzz words. Kochberg's first part is very relevant Intro students - a low key triumph of context and explication/ Refer to Kochberg's new book from Wallflower: Intro to Documentary Film. A team book for the student film team.

I own the Third Edition, which is referenced in the testimonials on to sell this later edition. I don't know about later editions, but the Third Edition contains much that is admirable: a lot of interesting information about film history and film analysis. However, there are also large portions written by Jill Nelmes that are replete with sexist stereotypes of men. This is appalling in a book supposedly based on thorough scholarship and fair analysis of the facts. The chapter entitled "Gender and Film" says that the central theme of Three Men And A Baby is about man's desire "to take over and

control the reproductive function." Ms. Nelmes states that the movie shows "...a desire to take the role of carer from the woman." I saw that film, and I remember themes about the men in the film overcoming their own stereotypes about proper gender roles and developing confidence in their own abilities as child-rearing and family-oriented people -- never once was there a hint in the film that the men wanted to take over and control the reproductive function, or deny "the role of carer" to women. Ms. Nelmes mentions the belief of one writer to support her view, saying that writer "argues that envy of woman and her procreative ability runs alongside a fear of feminization and a wish to deny woman the role of childbearer and nurturer." No empirical research or other opinions are cited to back up this viewpoint, and there is no evidence from *Three Men And A Baby* that supports her view, either. No such evidence is given by Nelmes as an example to support her belief- it is just stated as obvious fact, with the conclusion that, "It is possible, the film shows, for men to respond to the feminist demand for their increased participation in child rearing in such a way as to make women more marginal than ever." In another insensitive and thoughtless passage in the same chapter, in referring to the movie *Fight Club* and a scene in that movie in which skyscrapers are blown up, Ms. Nelmes refers to the World Trade Center as "...phallic symbols of American capitalism and wealth that were blown up on September 11, 2001 by extreme Islamic fundamentalists who were also alienated from Western society." Really, Ms. Nelmes? The terrorists who murdered thousands of people at the World Trade Center were merely "alienated" from western society -- not bigoted or hateful, just "alienated," which isn't so bad. This is insultingly thoughtless stuff, and not at all enlightening about film or about anything else. There are many other passages in the book that promote stereotypes of men - particularly white men - and draw conclusions unsupported by any evidence. For example, Ms. Nelmes opines that, in the film *Falling Down*, the dysfunctional white male played by Michael Douglas exhibits behavior that becomes more extreme and further out of control as the movie progresses, yet "...is transformed into the hero when we realise his death will give his young daughter insurance money; he sacrifices his life to help her." Apparently Ms. Nelmes saw a different version of "*Falling Down*" than I did, as the version I saw depicts the hopeless white male character as emotionally and physically dangerous to his young daughter and others, even though in his own mind he is doing his daughter a favor. This is made very obvious in the movie, so it takes a lot of bias to see this particular character as a "hero" in the viewpoint of the film creators and script-writers. I could go on, but you get the idea by now, I think - and the bias badly detracts from the rest of the book, which as I said above contains many less-biased and interesting observations about film history and analysis. It's too bad that Ms. Nelmes could not keep her own biases out of the book. I will be selling my copy and buying other

film studies books as alternatives, when I can.

Wow, everybody should own this book, simply wonderful. I am on my way to becoming a film maker, and this book helped me all the way. Without this book, I am nothing!

WHAT A FANTASTIC BOOK! Ms NELMES IS RENOWNED FOR BEING AN UNENTHUSIASTIC SARKY SELFISH NON-CONSIDERATE PERSON! WHO QUITE FRANKLY HAS MADE MY LIFE HELL BUT I'M NOT BITTER, OH NO! I AM NOT. SERIOUSLY WHAT A GREAT BOOK FOR ANY ONE WHO WOULD LIKE TO SPEND THE REST OF THEIR LIVES CONDEMNED TO SHEER MISERY AND DEPRESSION

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