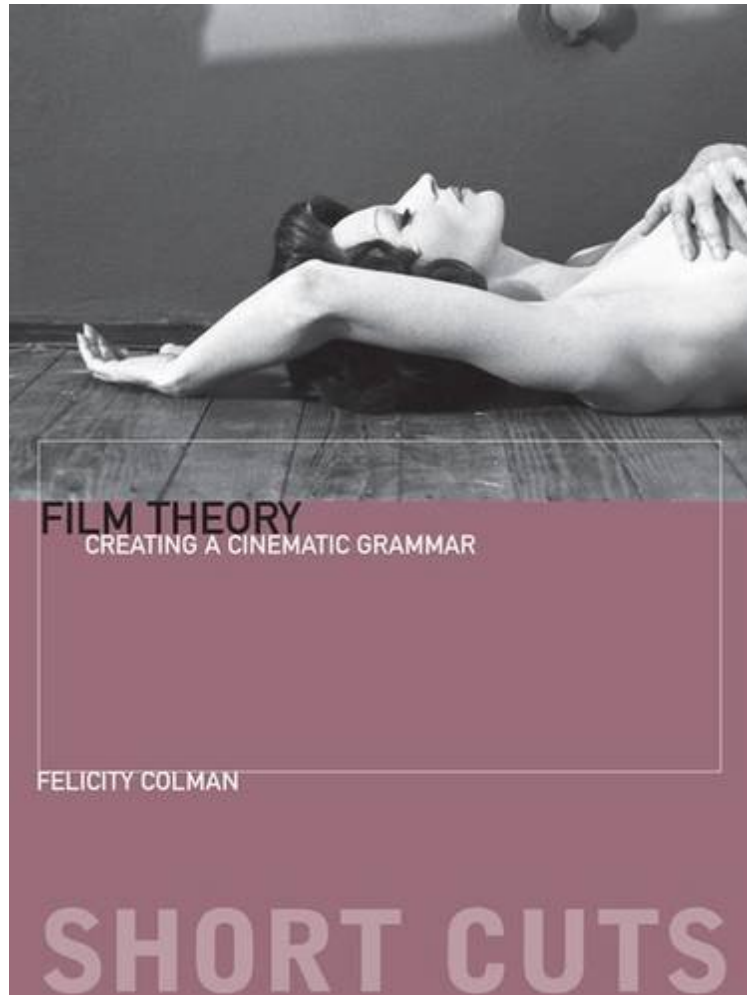


[E-BOOK] Film Theory: Creating a Cinematic Grammar (Short Cuts)

Film Theory: Creating a Cinematic Grammar (Short Cuts)

Felicity Colman

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#816043 in Books 2014-09-16 Original language: English PDF # 1 7.80 x .40 x 5.90l, #File Name: 0231169736144 pages | File size: 20.Mb

Felicity Colman : Film Theory: Creating a Cinematic Grammar (Short Cuts) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Film Theory: Creating a Cinematic Grammar (Short Cuts):

0 of 1 people found the following review helpful. I struggle to understand for what type of audience this ...By SlothropI struggle to understand for what type of audience this text was written. The series, Short Cuts, seems to imply that a reader will not need any previous background with the material to understand it, but a non-specialist would have an incredibly difficult time understanding the contents of this edition. If I would not have already have had some basic understanding of film theory, I would have been hopelessly lost. As it was, the writing seems designed to frustrate meaning, or clear readability. Repetition, complex phrasing, and embedded clauses, etc. are overworked here, making for an unpleasant read. I was looking forward to other texts by this author, her book on Deleuze's film theory was high

on my wish list; however, after 'reading' this book, I am going to pass on anything she has written. It is just too much work, with little payoff. The actual writings from the history of film theory this text purports to explain are not this difficult or uninteresting to read. There are a few thought-provoking ideas buried in the text here, but read a different introduction, or purchase *Film Theory and Criticism*, by Oxford, or *Critical Visions in Film Theory*, by Bedford, for the actual writings this text obfuscates--and they have competent introductions, as well. You will come away with a deeper and more lucid understanding of film theory from them. And isn't that the goal?

Film Theory addresses the core concepts and arguments created or used by academics, critical film theorists, and filmmakers, including the work of Dudley Andrew, Raymond Bellour, Mary Ann Doane, Miriam Hansen, bell hooks, Siegfried Kracauer, Raul Ruiz, P. Adams Sitney, Bernard Stiegler, and Pier Paolo Pasolini. This volume takes the position that film theory is a form of writing that produces a unique cinematic grammar; and like all grammars, it forms part of the system of rules that govern a language, and is thus applicable to wider range of media forms. In their creation of authorial trends, identification of the technology of cinema as a creative force, and production of films as aesthetic markers, film theories contribute an epistemological resource that connects the technologies of filmmaking and film composition. This book explores these connections through film theorisations of processes of the diagrammatisation (the systems, methodologies, concepts, histories) of cinematic matters of the filmic world.

Succinct yet detailed, comprehensive, engaging and entertaining, this volume astutely charts the importance and continuing relevance of theory for film studies. It is also polemical and original insofar as it debunks a range of misconceptions relating to film theory, while also offering insights into challenging new theoretical domains. (Richard Rushton, Lancaster University) In her concise but also unconventional account Colman challenges readers, refusing to shy away from film theory's complexity or from deliberate provocation... Refreshing... Impressive... (New of Film and Television) About the Author Felicity Colman is reader in screen media at the Manchester School of Art, Manchester Metropolitan University, UK. She is the author of *Deleuze and Cinema: The Film Concepts* (2011) and the editor of *Film, Theory and Philosophy: The Key Thinkers* (2009).