

(Download ebook) Basics Film-Making 04: The Language of Film

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Robert Edgar, John Marland, Steven Rawle : Basics Film-Making 04: The Language of Film before purchasing it in order to gauge whether or not it would be worth my time, and all praised Basics Film-Making 04: The Language of Film:

1 of 1 people found the following review helpful. THE first and only textbook for an intro to filmmaking...By Juan C. PeinadoAs a chair and instructor for a four-year BFA filmmaking program, it has been a long, yet worthwhile wait for this publication from AVA to come along. This book is an essential to any first year or introduction to filmmaking course and I cannot praise it more for the accessibility, readability and outright straightforward presentation contained therein. If you are in my position, then what is missing in a time when students expect a "quick fix," a one-time class

that will make them the next, great director? Of course, a book that can present them with the foundation of "reading film" and essential cinema language. This book is it, no kidding. you won't be disappointed!J. Carlos PeinadoChair, New Media ArtsThe Institute of American Indian Arts0 of 0 people found the following review helpful. was perfectly fine. I didn't find it insightful or inspiring in ...By EmmalynSullivanA book i needed for a film class at school, was perfectly fine. I didn't find it insightful or inspiring in any way though.1 of 1 people found the following review helpful. Great summary of The Language of FilmBy El DuderinoGreat publisher of this book, as well as many others. I own the Graphic Design book from this publisher. Such a great book to have in my Videography Arsenal!

Basics Film-Making 04: The Language of Film explores the means by which film communicates meaning. Most films are a mosaic of fractured images and fragmented narratives, yet we have little problem piecing them together into a complete, meaningful sequence. The average audience is capable of following the most labyrinthine plots, feeling genuine emotion for characters, and believing that their worlds continue to exist even after the film has ended. This book discusses the stories films tell, the sign-systems they deploy, the interpretive contexts we are invited to place them in, and the range of aesthetic elements which contribute to the cinematic image.

'The style of the book is detailed. It explains complex facts in a very clear and concise way...The book contains a lot of practical exercises which makes it a great textbook. It appeals to both beginners and professionals by giving a broad overview of the field and then using interesting examples for each detail.'Motionographer'While this book is written for students of film, it would be of interest to anyone who wishes to understand about film theory and how films communicate with audiences.'The Film and Video Institute'An interesting and contemporary look at cinema with a clear break down of topics and themes. I structured my classes around many of the chapter headings.'Nicole Antebi, California State University-Monterey Bay, USA'I like the idea of having a text for this class that isn't just about the technical aspects of what a camera is and how to use it. And I really appreciate the easy to read layout and and small bites of information.'Christine Dehne, Manhattanville, USA'A lovely book, beautifully laid out and chock full of information.'Melanie Reim, Fashion Institute of Technology, USA'Th[is] book aims to decrypt the way cinematic language is constructed. Tastefully done, and well illustrated to highlight the points it makes, The Language of Film posits that if film has a language, then it can be constructed and deconstructed through the study of semiotics, narrative strategies, references to intertextuality, the functioning of ideology, the way the camera frames and captures images, and finally the way meaning is engendered through continuity and discontinuity editing. Accordingly, each is taken up in an exclusively devoted chapter and dealt with at length. The chapters are not numbered as, the authors reason, the book can also be read non-sequentially. They point out in the introduction that the aim of the book is to ? aid you in your journey as a practitioner, as a theorist or hopefully as both.'Scope: An Online Journal of Film and Television Studies, Issue 23, June 2012'A good basic text, covering simple theoretical aspects of film in relation to practice. Used in classes and on reading list for the first project in Year 1. Useful as introduction to the relationship between theory and practice.'Liam Wells, Norwich university College of the Arts, UK'This exploratory reading is notably succinct, informative and moreover, digestible from a beginner's perspective.'Adrian Beasley, London Metropolitan University, UK'Very good text and one of the best I have read on this subject.'Mikael Sorknaes, Business Academy Southwest, Denmark'An excellent book, brilliant resource, perfect layout.'Neil Smith, York College, UK