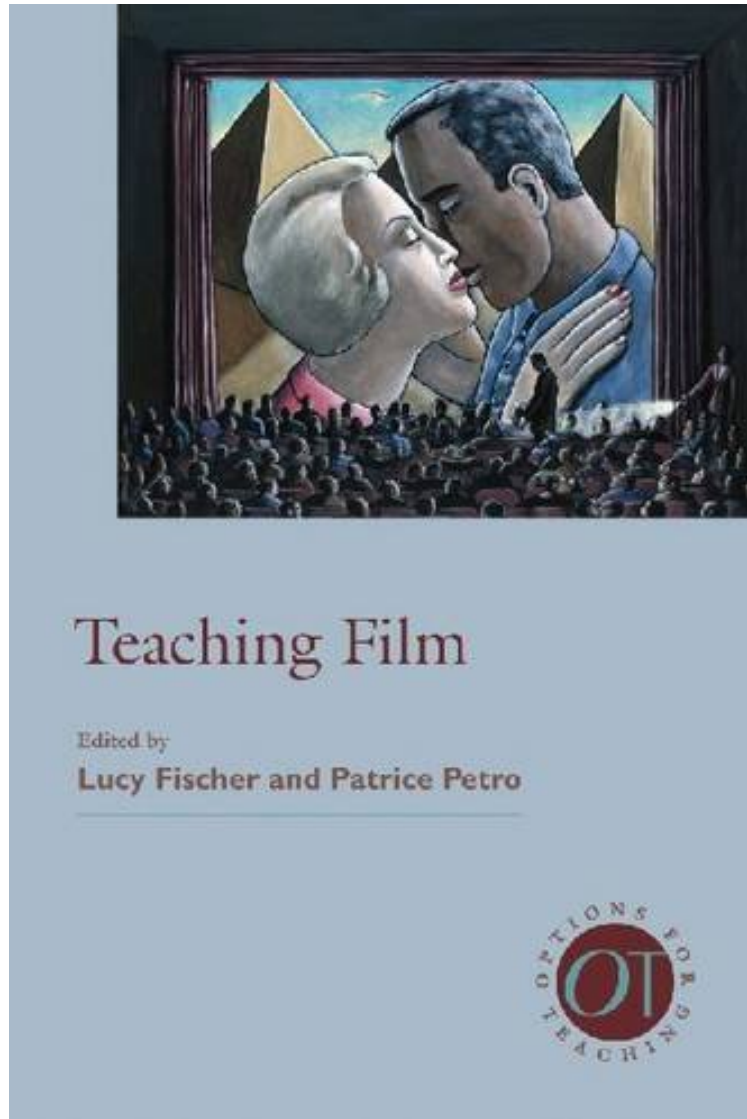


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Teaching Film (Options for Teaching)

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From The Modern Language Association of America : Teaching Film (Options for Teaching) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Teaching Film (Options for Teaching):

2 of 4 people found the following review helpful. Great book in Film Studies Research By Murat Akser This is a most up-to-date state of the artbook on teaching film studies. I recommend every studies instructor and scholar.

Film studies has been a part of higher education curricula in the United States almost since the development of the medium. Although the study of film is dispersed across a range of academic departments, programs, and scholarly

organizations, film studies has come to be recognized as a field in its own right. In an era when teaching and scholarship are increasingly interdisciplinary, film studies continues to expand and thrive, attracting new scholars and fresh ideas, direction, and research. Given the dynamism of the field, experienced and beginning instructors alike need resources for bringing the study of film into the classroom. This volume will help instructors conceptualize contemporary film studies in pedagogical terms. The first part of the volume features essays on theory and on representation, including gender, race, and sexuality. Contributors then examine the geographies of cinema and offer practical suggestions for structuring courses on national, regional, and transnational film. Several essays focus on interdisciplinary approaches, while others describe courses designed around genre (film noir, the musical), mode (animation, documentary, avant-garde film), or the formal elements of film, such as sound, music, and mise-en-scene. The volume closes with a section on film and media in the digital age, in which contributors discuss the opportunities and challenges presented by access to resources, media convergence, and technological developments in the field.

An invaluable resource not only for those new to teaching film but for those of us who have been working in the discipline for a long time and have grappled with many of the same issues addressed here. Pamela Robertson Wojcik, University of Notre Dame "[O]f great interest to anyone working in a field of education which deals with cinema either directly or indirectly. . . . [P]rovides some essential advice in preparing for classes that involve an audio-visual aspect. . . . Full marks to the editors for being so practical in their advice. . . . [Turim's essay] emerges as a concise and invaluable literature review for those who teach film in a feminist context. . . . [O]ne of the strengths of the book [is] that many of its writers constantly discuss resources and access to the films themselves. . . . [T]he editors have declared a philosophy of teaching that resonates through this worthwhile project." Alexis Bennet, *Music, Sound, and the Moving Image* About the Author Lucy Fischer is Distinguished Professor of English and Film Studies at the University of Pittsburgh. She is the author of *Jacques Tati; Shot/Countershot: Film Tradition and Womens Cinema; Imitation of Life; Cinematernity: Film, Motherhood, Genre; Sunrise: A Song of Two Humans; Designing Women: Art Deco, Cinema, and the Female Form; and American Cinema of the 1920s: Themes and Variations*. With Marcia Landy, she is the editor of *Stars: The Film Reader*. Patrice Petro is professor of English and film studies at the University of Wisconsin, Milwaukee. She is the author of *Aftershocks of the New: Feminism and Film History and Joyless Streets: Women and Melodramatic Representation in Weimar Germany* and the editor of several books, including *Idols of Modernity: Movie Stars of the 1920s; Rethinking Global Security: Media, Popular Culture, and the War on Terror; and Global Currents: Media and Technology Now*.