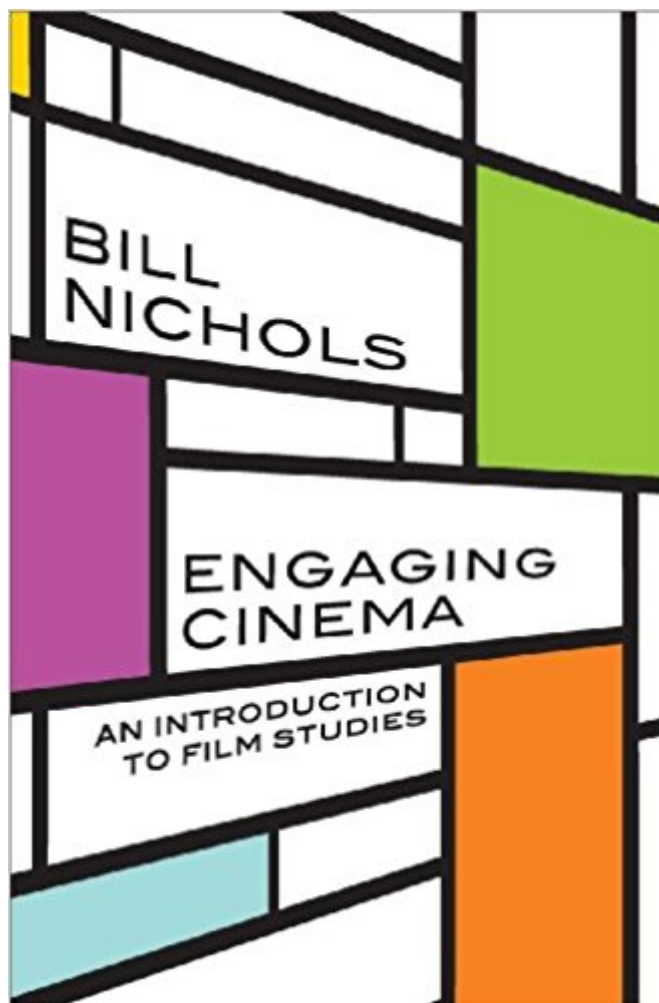


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# Engaging Cinema: An Introduction To Film Studies



## Synopsis

Engaging Cinema emphasizes the interactions between society and cinema and introduces students to film studies as it is actually done by scholars and critics. In what ways do films influence and interact with society? What social forces determine the kinds of movies that get made? How do movies reinforce and sometimes overturn social norms? As societies evolve, do the films that were once considered great slip into obscurity? Which ones? Why? These questions, and many others like them, represent the mainstream of scholarly film studies today. In Engaging Cinema, Bill Nichols offers the first book for introductory film students that tackles these topics head-on. Published in a handy 'trade paperback' format, Engaging Cinema is inexpensive and utterly unique in the field a perfect complement to or replacement for standard film texts.

## Book Information

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## Customer Reviews

Bill Nichols (Ph.D., UCLA) is Professor of Cinema at San Francisco State University. A leading (and founding) figure in the film studies community, Nichols is the editor of the seminal anthologies, *Movies and Methods*, Volumes 1 & 2 (1976; 1985) and the leading textbook in documentary film, *Introduction to Documentary* (2001). His other books include *Ideology and the Image* (1981), *Representing Reality: Issues and Concepts in Documentary* (1991), *Blurred Boundaries: Questions of Meaning in Contemporary Culture* (1995), and *Maya Deren and the American Avant-Garde* (ed., 2001).

good

Great Book! I was able to use it on my class.

Required for a college class.

This book is actually fun to read. I bought this for a college course and often find myself reading ahead.

This book was peculiar. I was expecting something slightly more "engaging" when I read the title. However, that being said I read all the way until the end to give it the benefit of the doubt. There were numerous amounts of grammatical errors, in addition to the excessive amount of overly wordy ideas. The book was physically of proper quality, however, its contents were lackluster.

Attempts to discuss film from a sociological perspective without actually acknowledging the field of sociology or any sociological terms. I appreciate where the guy is coming from, but why treat this social approach to film as a novelty when you could have drawn from richer material? Why introduce a term like "the social imaginary" when C. Wright Mills already coined "the sociological imagination" fifty years ago? I bought the book as a required text in a film analysis course, but reading it really just made me wish the course was being taught by someone who actually had a background in sociology.

Bought for a class in Transamerican Cinema

Very good introduction book for film students. Very informative and helpful in the aspects of an amateur filmmaker learning to start off.

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