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Collana	Media Practice
Altri autori (Persone)	ArnoldSarah <1980->
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Title Information; Title Page; Copyright Page; Table of Contents; List of Figures; Notes on Contributors; Acknowledgements; Foreword; Introduction; Part I Film Language and Aesthetic; 1 Renaissance of (Digital) Film; 2 Developing Mise en Scene; 3 Directing the Actor; 4 Cinematography: Painting with Motion; 5 Sound Underpinning Image; 6 Editing: Temporality and Structure; Part II Film Theory in Practice; 7 Reading the Screen; 8 Spectatorship and Audience; 9 Contemporary Cinema; 10 Eisenstein and Bazin: Formalism and Realism, Two Modes of Practice; 11 Genre Part III Guerrilla Filmmaking: Practice as Subversion 12 Experimentation and the Short Film Format; 13 Working with Non-Professional Actors; 14 The Avant-Garde, Subtext, and Symbolism; 15 Documentary as Resistance; Part IV Persistence of Vision; 16 Screenwriting: From Script to Screen; 17 Soundtracks: Using Music in Film; Part V Merging and Emerging Media: Developing a Professional Specialism; 18 Post-Film: Technology and the Digital Film; 19 Post-Film: Production, Distribution, and Consumption in the Digital Age; 20 Mapping a Career Path; Glossary; Bibliography; Filmography; Index
Sommario/riassunto	The Film Handbook examines the current state of filmmaking and how film language, technique and aesthetics are being utilised for today's 'digital film' productions. It reflects on how critical analysis' of film underpins practice and story, and how developing an autonomous

'vision' will best aid student creativity. The Film Handbook offers practical guidance on a range of traditional and independent 'guerrilla' film production methods, from developing script ideas and the logistics of planning the shoot to cinematography, sound and directing practices. Film professio
