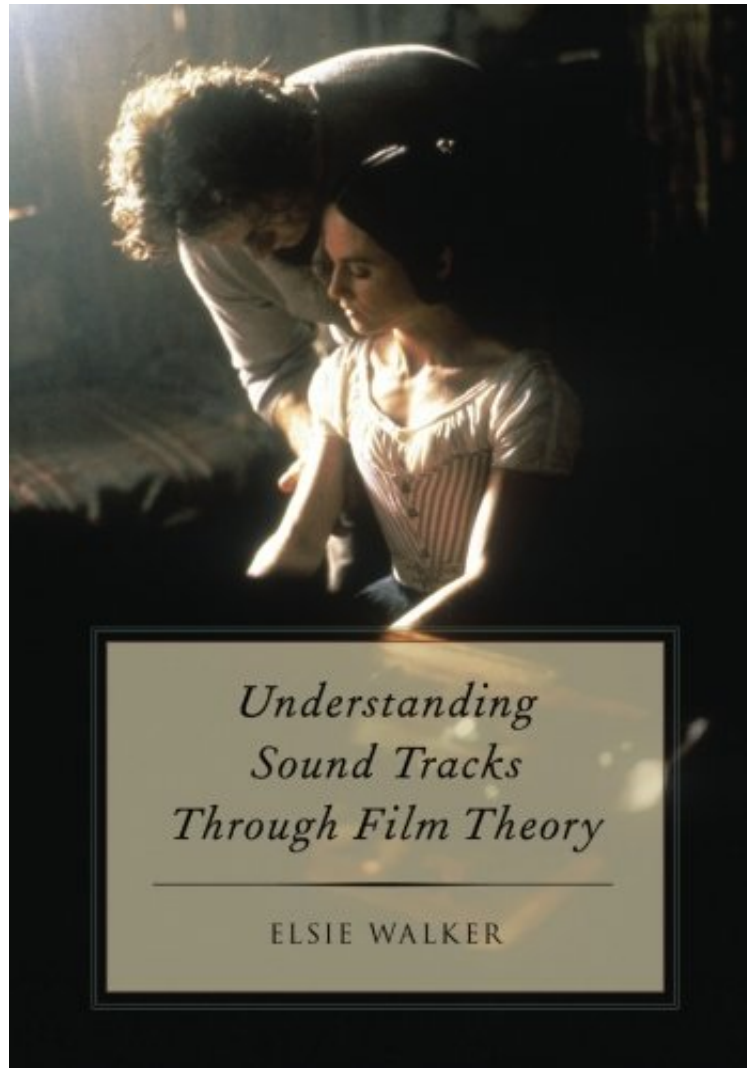


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Understanding Sound Tracks Through Film Theory

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Understanding Sound Tracks Through Film Theory breaks new ground by redirecting the arguments of foundational texts within film theory to film sound tracks. Walker includes sustained analyses of particular films according to a range of theoretical approaches: psychoanalysis, feminism, genre studies, post-colonialism, and queer theory. The

films come from disparate temporal and industrial contexts: from Classical Hollywood Gothic melodrama (Rebecca) to contemporary, critically-acclaimed science fiction (Gravity). Along with sound tracks from canonical American films including *The Searchers* and *To Have and Have Not*, Walker analyzes independent Australasian films: examples include *Heavenly Creatures*, a New Zealand film that uses music to empower its queer female protagonists; and *Ten Canoes*, the first Australian feature film with a script entirely in Aboriginal languages. *Understanding Sound Tracks Through Film Theory* thus not only calls new attention to the significance of sound tracks, but also focuses on the sonic power of characters representing those whose voices have all too often been drowned out. *Understanding Sound Tracks Through Film Theory* is both rigorous and accessible to all students and scholars with a grasp of cinematic and musical structures. Moreover, the book brings together film studies, musicology, history, politics, and culture and therefore resonates across the liberal arts.

"Elsie Walker's multifaceted approach in *Understanding Sound Tracks Through Film Theory* provides a rich, strategic bridging of musicology to the venerable and varied tenets of film theory. Rigorously researched, it is pioneering inquiry, crowned by a bevy of stimulating analyses." --Ron Sadoff, Director, NYU Steinhardt Film Music and co-founder, *Music and the Moving Image* "Defly negotiating the territory between introducing theoretical concepts and developing nuanced analyses, Walker's approach is ideally suited to engaging those new to considering how profoundly music and sound influence the experience of cinema." --Robynn J. Stilwell, Georgetown University "Walker's writing style is accessible, so anyone interested...will find this study engaging and illuminating...This expertly researched book is a must read for those interested in film studies." --Choice About the Author Elsie Walker is Associate Professor of Film Studies at Salisbury University, Maryland. She has taught film in three countries (New Zealand and England, as well as the United States) and she has published many articles on film, sound tracks, and adaptations of Shakespeare. She co-edited *Conversations With Directors* (2008), and she is coeditor-in-chief of *Literature/Film Quarterly*.