

# How to Write a Film Review

Excerpts from the CD-ROM created by Barbara Csenge and Mike Bann for the Sprockets Education Programme

Writing a successful film review is like baking really great cookies. As a chef you need to pay attention to essential ingredients to make the recipe work but creativity and personal choices are what make the final result more tasty and interesting.

As a film review writer you must consider basic elements such as the story, character, technical details, sound/music and the theme or message in the film. A chef must think about who they are baking cookies for, a film reviewer, in the same way should pay attention to their audience, who will read the review and what their tastes and interests might be. Not every element must be discussed in every review. The film you are reviewing will determine the elements that should be discussed.

As well, decisions about film are based on what you prefer (fantasy or science fiction) and what is happening in your world. To write a successful film review it is important to lead or introduce your review with reasons for your choice and conclude with a summary of how all the elements, story, character, technical details, sound/music and the theme combine to make the film entertaining.

## **Lead/Introduction**

A strong introduction is an important element to any writing assignment. Film reviewers call this a lead and use it to draw the reader into the body of their review. When writing a film review, a lead provides a broad picture of the importance of the film. This may have something to do with the actors, the novel from which the film is adapted, the theme or social issues dealt with in the film or some other noteworthy feature. Once this broad or general introduction is made the rest of the film review should deal with specific details in the film, (character, plot, technical elements, sound and theme). When you get to the end of your review after discussing specific details of character, plot, technical elements, sound and theme, the conclusion should relate back to what you discuss in your lead. The overall effect should be to "wrap up" your point of view regarding the film.

## **Plot**

The plot is a pattern of events in the main story of the film. A film reviewer should summarize

# How To Write A Film Review Paper

**Prof. (Dr.) Sangeeta Arora, Dr. Udita  
Rajput**

## How To Write A Film Review Paper:

(English) LITERATURE IN FILMS & MEDIA STUDIES (Paper-2) Prof. (Dr.) Sangeeta Arora, Dr. Udita Rajput, 2024-06-01 Purchase e Book of English Paper 2 LITERATURE IN FILMS MEDIA STUDIES English Edition of B A 6th Semester for all UP State Universities Common Minimum Syllabus as per NEP Published By Thakur Publication *How to Be a Film Critic in Five Easy Lessons* Christopher K. Brooks, 2019-12-02 How to Be a Film Critic in Five Easy Lessons addresses the serious matter of the increasing gap between the published opinions of professional film critics and the reception of popular film by traditional movie goers especially millennial movie fans Recent reactions to the low grades emanating from Rotten Tomatoes the iconic film review aggregation site have inspired various constituencies to call for significant changes including some major studio CEOs some actors and the readers of reviews themselves A new generation and breed of film critics is needed not raised to please baby boomers or Generation X movie fans but younger viewers who make up 30% of ticket buyers This study examines all this and offers five categories of film reviewers plying their trade as models of consistency New critics have to start somewhere most often in college film classes and deciding what type of critic one wants to be begins here

*Introduction to Documentary, Fourth Edition* Bill Nichols, Jaimie Baron, 2024-08-06 The fourth edition of Bill Nichols's best selling text *Introduction to Documentary* has been vastly altered in its entirety to bring this indispensable textbook up to date and reconceptualize aspects of its treatment of documentaries past and present. Here Nichols with Jaimie Baron has edited each chapter for clarity and ease of use and expanded the book with updates and new ideas. Featuring abundant examples and images *Introduction to Documentary* Fourth Edition is designed to facilitate a rich understanding of how cinema can be used to document the historical world as it is seen by a wide variety of filmmakers. Subjectivity, expressivity, persuasiveness, and credibility are crucial factors that move documentary film away from objective documentation and toward the thought-provoking realm of arguments, perceptions, and perspectives that draw from a filmmaker's unique sensibility to help us see the world as we have not seen it before. Exploring ethics, history, different modes of documentary, key social issues addressed, and both the origins and evolution of this form, this updated volume also offers guidance on how to write about documentaries and how to begin the process of making one. *Introduction to Documentary* Fourth Edition will be of use not only to film students but also those in adjacent fields where visual representations of reality play an important role: journalism, sociology, anthropology, feminist and ethnic studies, among others. **Michigan Film Review**, 1917 *Critical Approaches to Writing about Film* John E. Moscowitz, 2000 This book explains how to prepare for and write various types of critical pieces on film. It distinguishes the four main critical formats of writing about film: the review, the critique, the comparative analysis, and the documented research paper, from each other, why, when, and how to use each, and the different aspects within each. The book provides theory, discussion, component examples, and full samples of all formats discussed. The book also provides exercises and strategies to prepare the critic to watch the film and write a first draft. B preparation for and the process of film

criticism style and structure in film criticism the review the analytical critique the comparative analysis the documented research paper primary and secondary sources of works guidelines and an index of names and titles For anyone interested in critiquing films for personal interest or professional writing **Film Review**, 2002 **The Quick Fix Guide to Academic Writing** Phillip C. Shon, 2017-10-30

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Popular media has become a common means by which students understand both the present and the past Consequently more teachers are using various forms of popular culture as pedagogical tools in the history classroom With their emphasis on issues such as drug and alcohol abuse sex race gender and violence social problem films or message movies offer a compelling look at the eras in which they were made In order to facilitate the use of social problem films as learning tools however teachers of history need a dependable resource *Teaching History with Message Movies* is a guide for teaching US history using these films as vivid historical illustrations and tools for student engagement In addition to covering key themes and concepts this volume provides an overview of significant issues and related films a tutorial in using film in historical methodology user guides for thinking about social problems on screen and sample exercises and assignments for direct classroom use Focusing on the issues that plaguing society the book draws on films such as *I Am a Fugitive from a Chain Gang* 1932 *Gentleman's Agreement* 1947 *The Snake Pit* 1948 *Silkwood* 1983 and *One Flew Over the Cuckoo's Nest* 1975 among others This resource enables teachers to effectively use films to examine key social and cultural issues concepts and influences in their historical context *Teaching History with Message Movies* will be an invaluable asset to any teacher of history in middle and secondary school settings as well as at the undergraduate level

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