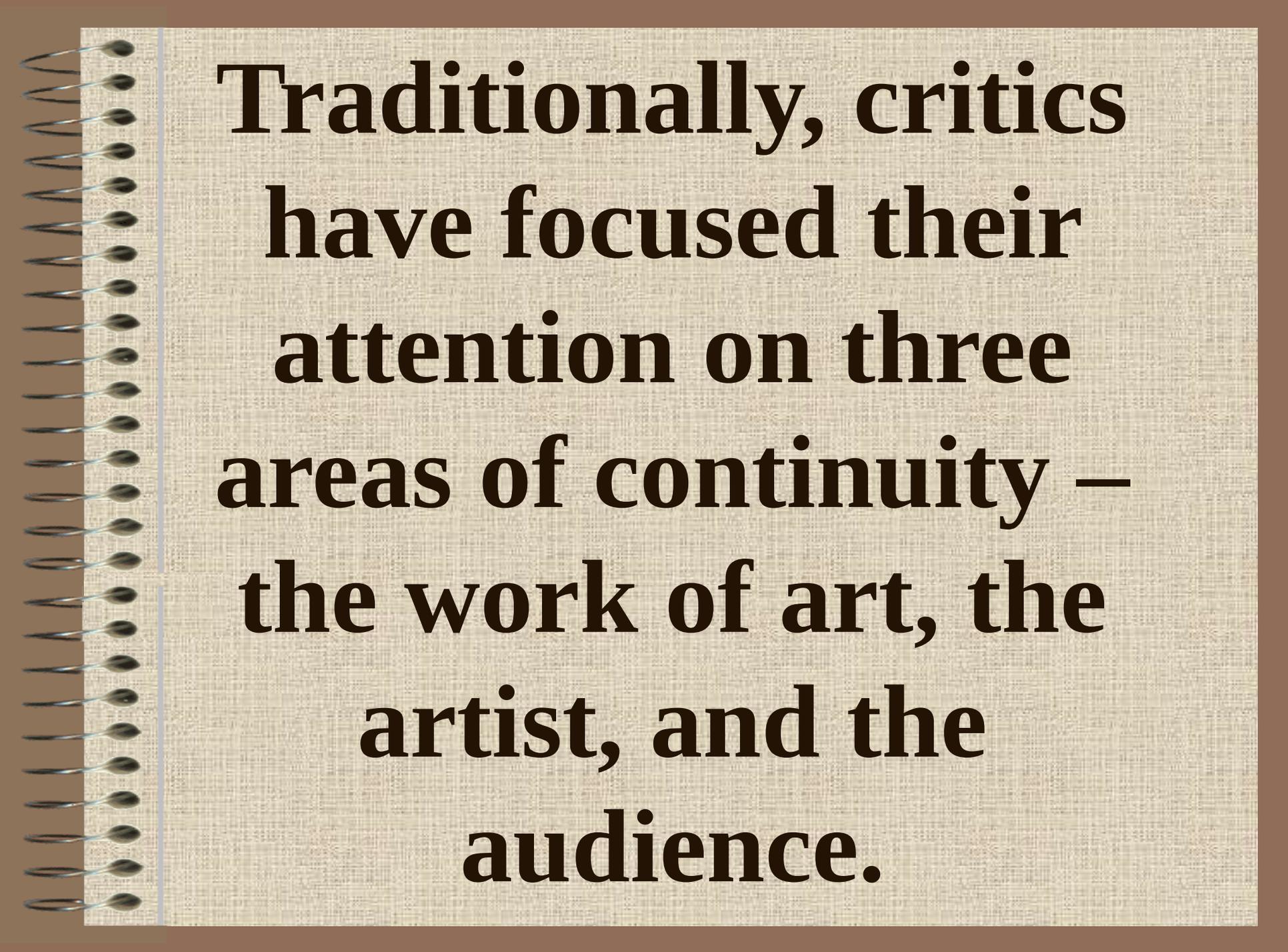
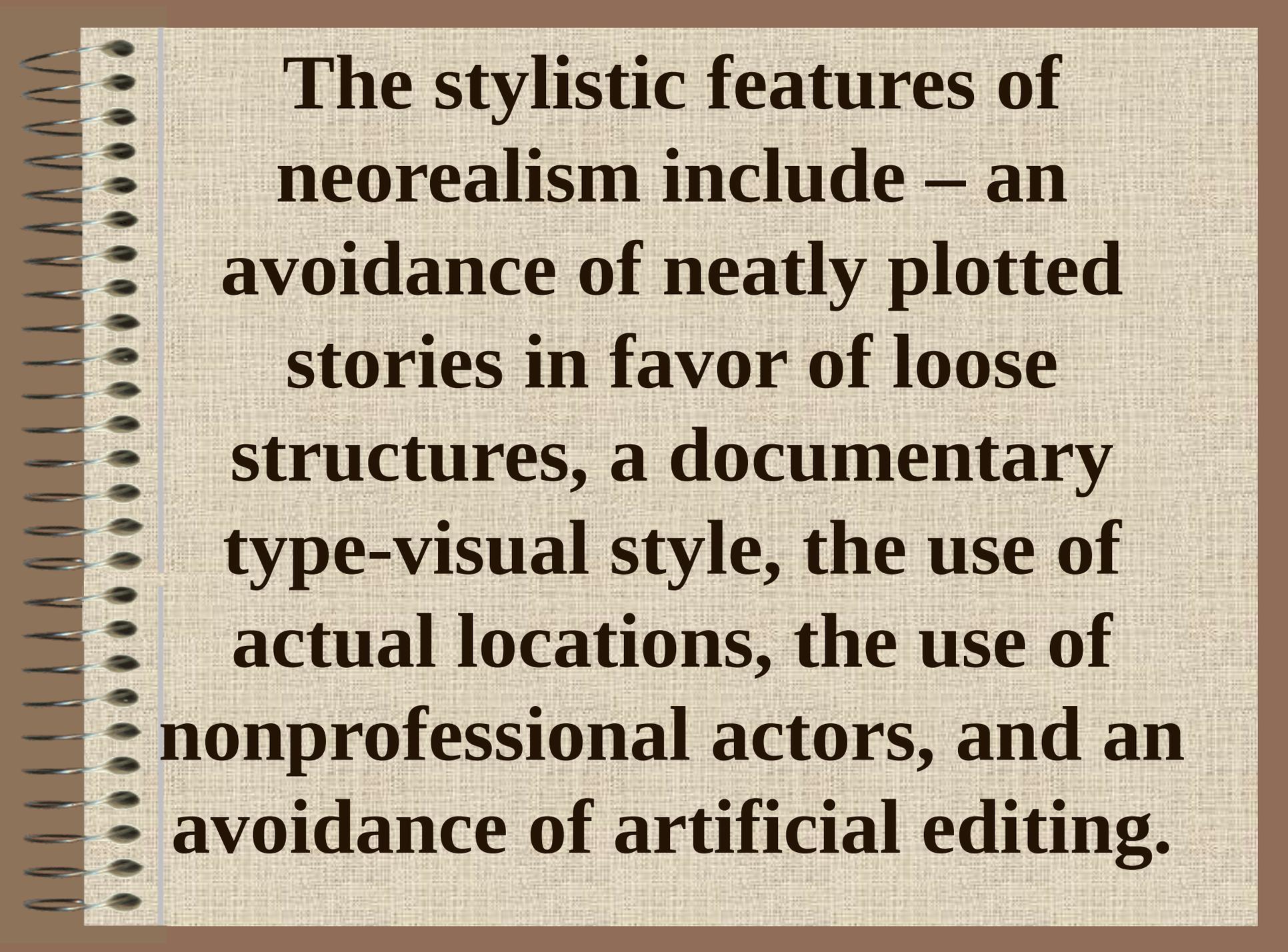
A spiral-bound notebook with a light-colored, textured cover. The spiral binding is on the left side. The text is written in a bold, black, sans-serif font on a light beige background.

**The tradition of
criticism in the US
has been less
theoretical and
more pragmatic.**

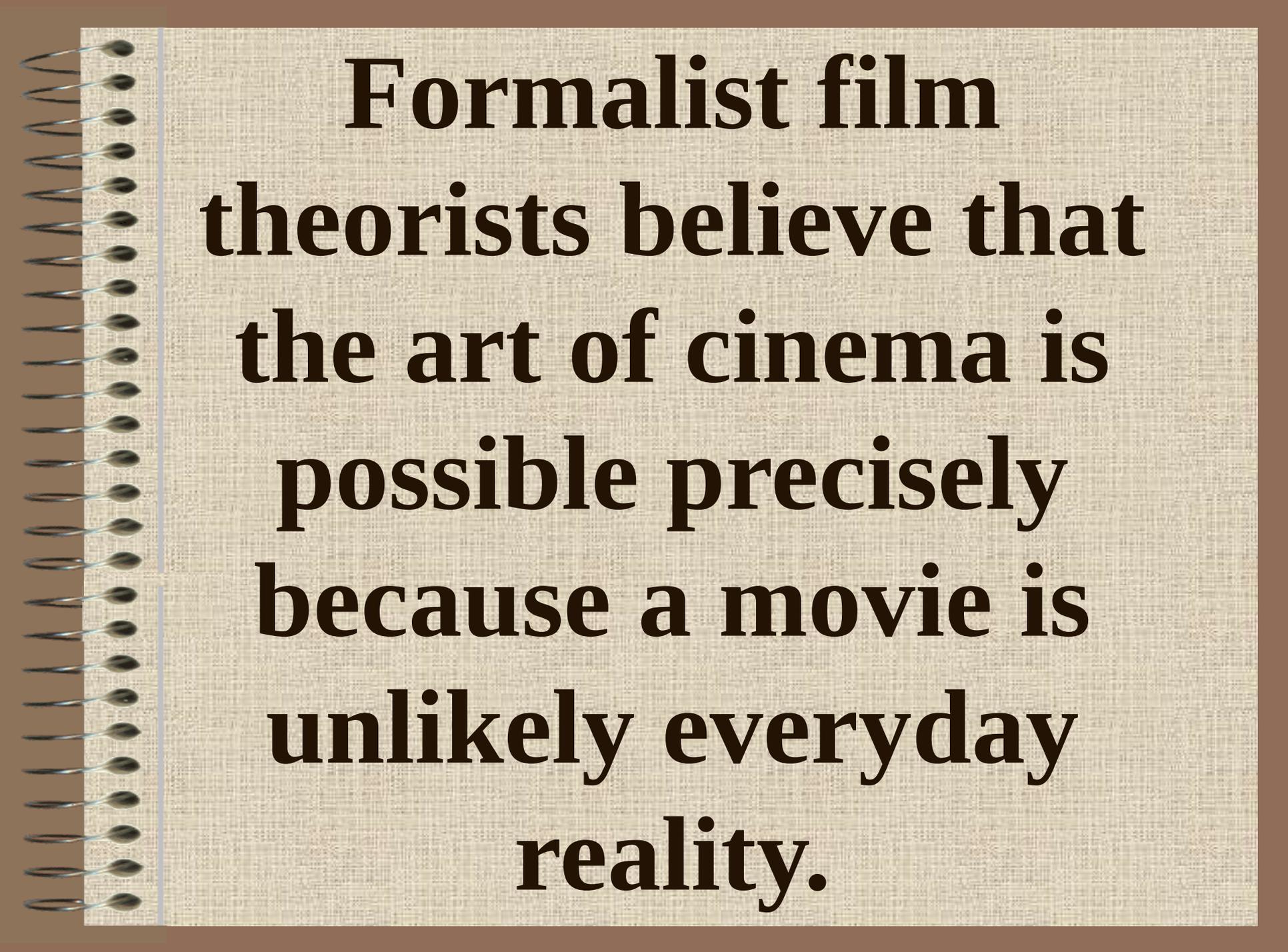
A spiral-bound notebook with a light-colored, textured cover and a silver metal spiral binding on the left side. The text is printed in a large, bold, black serif font on the right page of the notebook.

**Traditionally, critics
have focused their
attention on three
areas of continuity –
the work of art, the
artist, and the
audience.**

The main ideological characteristics of the Neorealist movement include – a new democratic spirit, a compassionate point-of-view, a preoccupation with death, destruction post WWII, and an emphasis on emotions rather than abstract ideas.

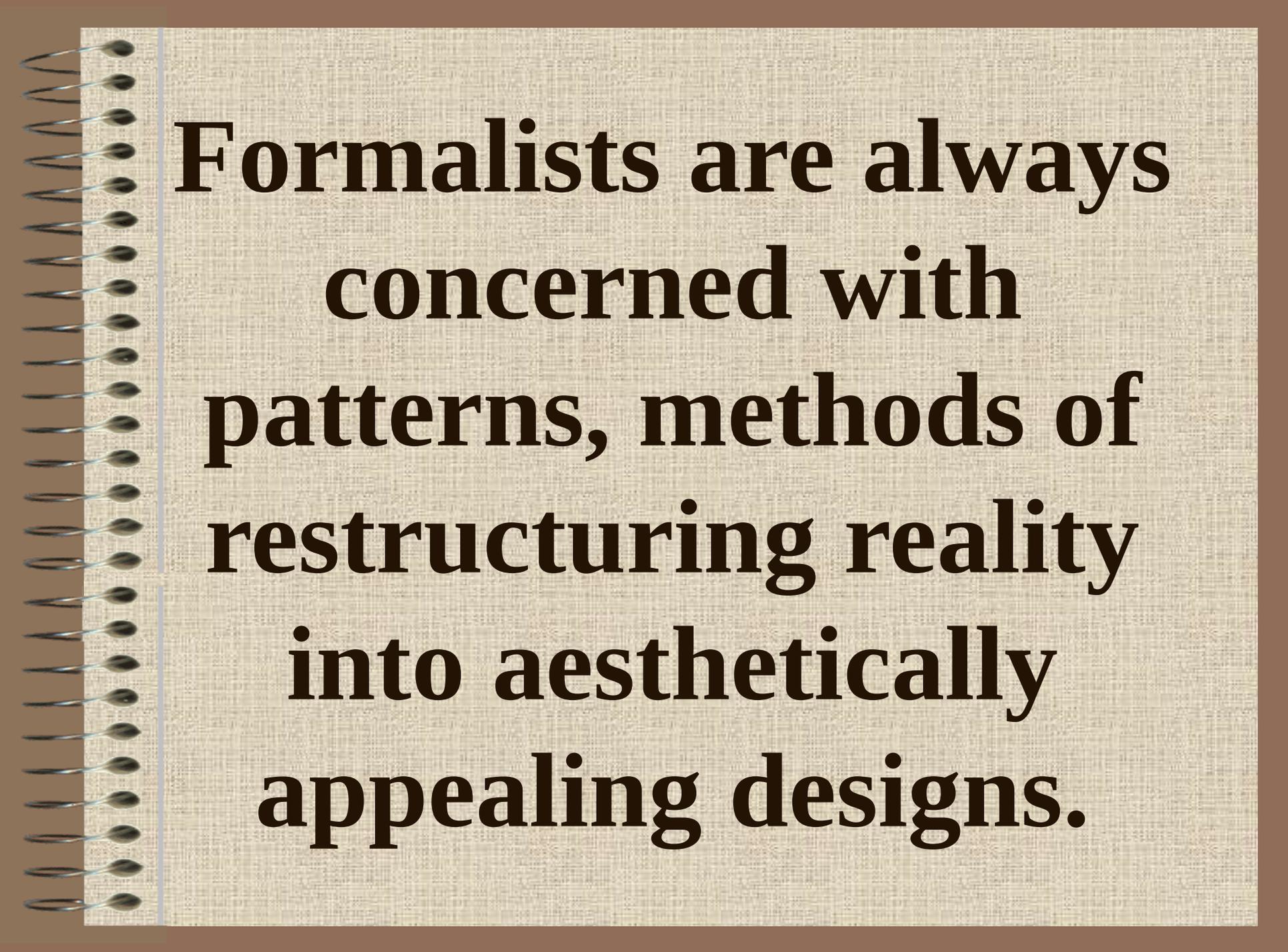
The image features a spiral-bound notebook with a light-colored, textured cover. The spiral binding is visible on the left side. The text is written in a bold, black, serif font and is centered on the page. The text describes the stylistic features of neorealism, including the avoidance of neatly plotted stories, the use of loose structures, a documentary type-visual style, the use of actual locations, the use of nonprofessional actors, and the avoidance of artificial editing.

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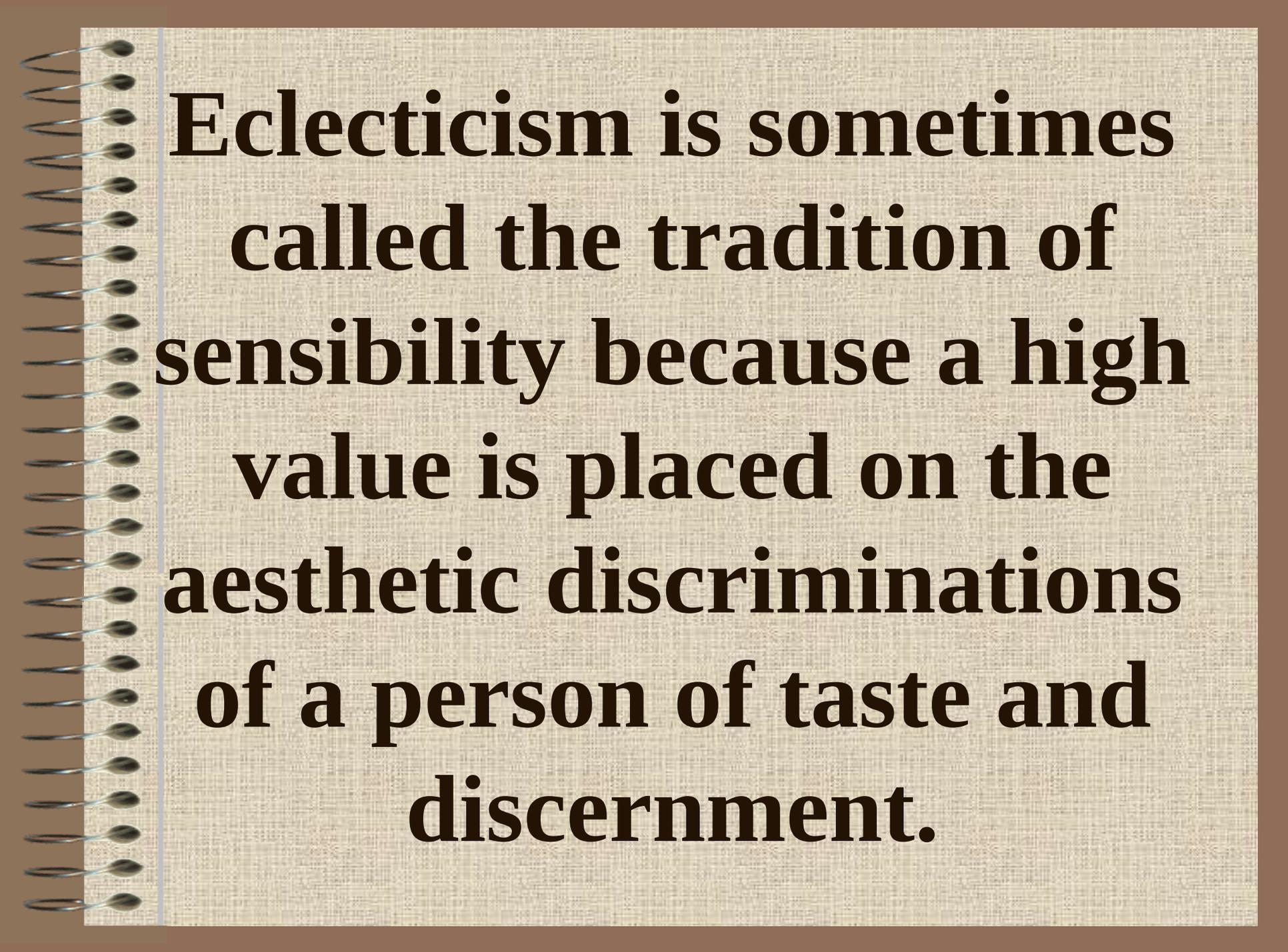
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Formalist film theorists believe that the art of cinema is possible precisely because a movie is unlikely everyday reality.

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**Formalists are always
concerned with
patterns, methods of
restructuring reality
into aesthetically
appealing designs.**

A spiral-bound notebook with a light-colored, textured cover and a silver metal spiral binding on the left side. The text is written in a bold, black, serif font on a light beige background.

Eclecticism is sometimes called the tradition of sensibility because a high value is placed on the aesthetic discriminations of a person of taste and discernment.

Eclectic critics reject the notion that a single theory can explain all films. Eclectic critics celebrate the subjective, individual element in film criticism.

Theorists have charted four different types of film history, each with its own set of philosophical assumptions, methods, and sources of evidence – aesthetic (art), technological (inventions), economic (industry), and social histories (reflection of audience values).