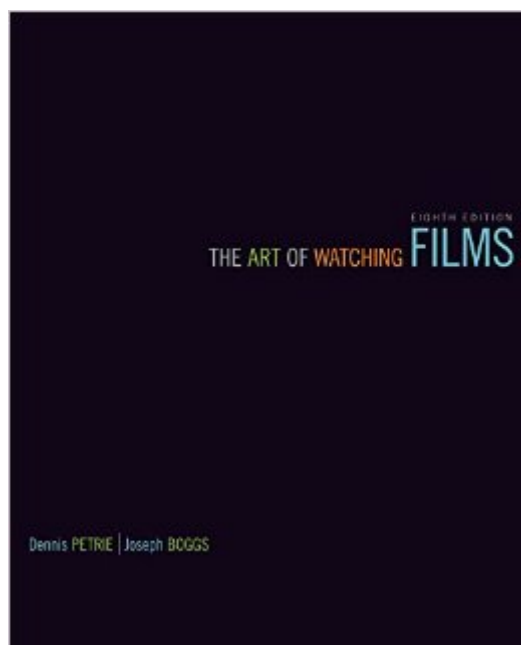


The book was found

The Art Of Watching Films



Synopsis

With an emphasis on the narrative film, *The Art of Watching Films* challenges students to take their film experience further by sharpening their powers of observation, developing the skills and habits of perceptive watching, and discovering complex aspects of film art that they might otherwise overlook. *The Art of Watching Films* introduces the formal elements and production process of films, and helps students analytically view and understand films within their historical, cultural and social contexts. The text presents an analytical framework that can be applied to all movies, as distinctly different as *Avatar*, *The Girl with the Dragon Tattoo*, *Vertigo*, *Iron-Man*, *Man on Wire*, and *The Hurt Locker*. Instructors and students can now access their course content through the Connect digital learning platform by purchasing either standalone Connect access or a bundle of print and Connect access. McGraw-Hill Connect® is a subscription-based learning service accessible online through your personal computer or tablet. Choose this option if your instructor will require Connect to be used in the course. Your subscription to Connect includes the following:

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Book Information

Paperback: 1056 pages

Publisher: McGraw-Hill Education; 8 edition (April 13, 2011)

Language: English

ISBN-10: 0073386170

ISBN-13: 978-0073386171

Product Dimensions: 7.1 x 0.9 x 9.4 inches

Shipping Weight: 1.8 pounds (View shipping rates and policies)

Average Customer Review: 4.2 out of 5 stars See all reviews (31 customer reviews)

Best Sellers Rank: #92,013 in Books (See Top 100 in Books) #23 in Books > Arts & Photography > Performing Arts > Theater > History & Criticism #51 in Books > Humor & Entertainment >

Customer Reviews

The Art of Watching Films, by Dennis Petrie and Joe Boggs, is one of the poorest textbooks I've come across. While the sections dealing solely with the technical aspects of filmmaking are sound (aspect ratios, shot descriptions, etc.), the rest of the book presents its readers with either blatant misinformation or author bias disguised as fact. For an example of the former, Let's take a look at this excerpt from p. 45: "Flash-forward, a filmed sequence that jumps from the present into the future, has been tried in such films as Easy Rider, They Shoot Horses, Don't They? and Love! Valour! Compassion!, and at the end of the HBO series Six Feet Under. It is doubtful whether this device will ever gain widespread acceptance." This rather bold declaration will surprise anyone who's ever seen Goodfellas, Citizen Kane ("Merry Christmas..."--twenty-year flash-forward--"...and a Happy New Year!"), Breaking Bad, Forrest Gump, American Me, and Backdraft, just to name a few. To say it's "doubtful" that the flash-forward--one of the oldest and most common cinematic storytelling techniques--may not "ever gain widespread acceptance" isn't just incorrect--it's conspicuously, obviously incorrect. Other mistakes are even more bizarre, suggesting that the authors may not have even seen some of the films they reference. In a section on types of stories, Petrie and Boggs give examples of "The Way Things Never Were And Never Will Be." Here's what they say about fantasy films: "By using their special brand of artistry, filmmakers can create on the screen an imaginary world that makes us willingly accept incredible settings, characters, and events in such films as Edward Scissorhands, Be Kind Rewind, Ratatouille, and In The Loop.

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