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I used this book as a text for a college course, more appropriately called "The Art of Film." It is the most comprehensive tool I've found for learning about every aspect of filmmaking from the storyline through cinematic effects and camera techniques and out past editing and special effects.

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Using both contemporary and classic films, The Art of Watching Films helps students develop critical skills in the analysis and evaluation of film. By suggesting what to look for and how to look for it, the text challenges students to sharpen their powers of observation, establish habits of perceptive watching, and discover complex aspects of cinematic art that will further enhance their enjoyment of watching films.

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in seiner achten Auflage erschienen, doch werde ich mich auf die fünfte Auflage aus dem Jahre 2000 beziehen - dies nur, um Mißverständnissen vorzubeugen. Boggs und Petrie machen sich in ihrem Werk daran, Filminteressierten das Instrumentarium ...

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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

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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*.

With an emphasis on the narrative film, *The Art of Watching Films*, 9e 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. This title 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*.

Accompanying CD-ROM provides short film clips that reinforce the key



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concepts and topics in each chapter.

This introduction to film appreciation uses both contemporary and classic movies to help students develop critical skills in the analysis and evaluation of film. By suggesting what to look for and how to look for it, the text challenges students to sharpen their powers of observation, establish habits of perceptive watching, and discover complex aspects of film art that will further enhance their enjoyment of watching films. In addition it makes the link from literature to film in chapters on Thematic Elements, Fictional and Dramatic Elements and a unique chapter on Adaptions.

This introduction to film appreciation uses contemporary and popular American movies to help students develop critical skills in the analysis and evaluation of film. By suggesting what to look for and how to look for it, this text challenges students to sharpen their powers of observation, establish habits of perceptive watching, and discover complex aspects of film art that will further enhance their enjoyment of watching films.

"Never before have movies been so readily available to those who wish to watch them. When the first edition of this book was published,

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students' viewing opportunities were mostly limited to local theaters, classrooms with 16mm projection capabilities, or television. Since then, cable, satellite, VCRs, laserdisc players, and DVRs (beginning with TiVo) have dramatically widened our choice of films to see and ways to see them. DVDs and streaming video via the Internet and Wi-Fi have offered home viewers both improved visual and sound quality, and content extras such as commentaries by directors, actors, writers, editors, cinematographers, and other filmmakers, as well as extended "making of" documentaries. Perhaps most helpfully for the study of film, these technologies allow direct digital entry to individual scenes so that we can now scrutinize a film sequence by sequence, shot by shot, and even frame by frame. What are we to make of this greater access to movies? What purpose does it serve? This textbook is informed by the belief that making films is an art—and that watching films is also an art. Most students come into an introductory film course having watched plenty of movies, but during the semester, they develop ways to engage in the experience on a deeper, more meaningful level"--

Do you watch movies with your eyes open? You buy your tickets and

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concessions, and you walk into the theater. Celluloid images flash at twenty-four frames per second, and the hypnotic sequence of moving pictures coaxes you to suspend disbelief and be entertained by the implausible. Unfortunately, many often suspend their beliefs as well, succumbing to subtle lessons in how to behave, think and even perceive reality. Do you find yourself hoping that a sister will succeed in seducing her sibling's husband, that a thief will get away with his crime, that a serial killer will escape judgment? Do you, too, laugh at the bumbling priest and seethe at the intolerant and abusive evangelist? Do you embrace worldviews that infect your faith and wonder, after your head is clear, whether your faith can survive the infection? Brian Godawa guides you through the place of redemption in film, the tricks screenwriters use to communicate their messages, and the mental and spiritual discipline required for watching movies. Hollywood Worldviews helps you enter a dialogue with Hollywood that leads to a happier ending, one that keeps you aware of your culture and awake to your faith.

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