



W. W. Norton & Company, Inc. • www.NortonEbooks.com

LOOKING AT MOVIES

AN INTRODUCTION TO FILM

THIRD EDITION

Richard Barsam

THIRD EDITION

LOOKING AT
MOVIES

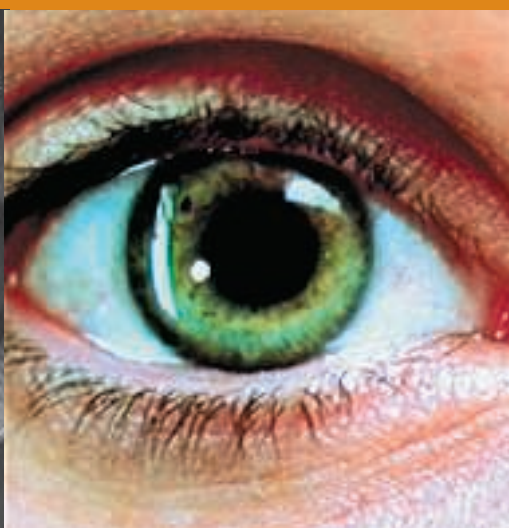
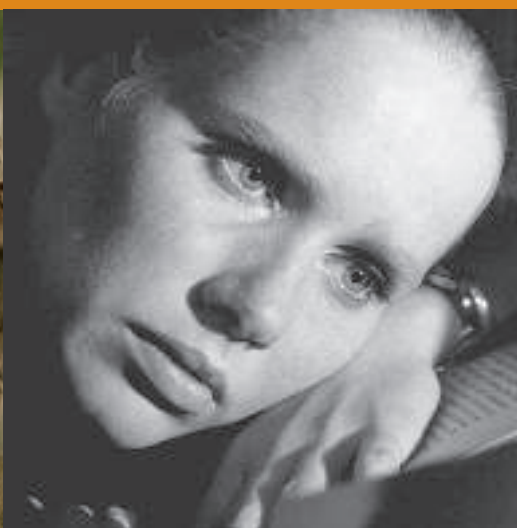
THIRD EDITION

LOOKING AT



MOVIES

AN INTRODUCTION TO FILM
RICHARD BARSAM & DAVE MONAHAN



W. W. NORTON & COMPANY
NEW YORK • LONDON

W. W. Norton & Company has been independent since its founding in 1923, when William Warder Norton and Mary D. Herter Norton first published lectures delivered at the People's Institute, the adult education division of New York City's Cooper Union. The firm soon expanded its program beyond the Institute, publishing books by celebrated academics from America and abroad. By mid-century, the two major pillars of Norton's publishing program—trade books and college texts—were firmly established. In the 1950s, the Norton family transferred control of the company to its employees, and today—with a staff of four hundred and a comparable number of trade, college, and professional titles published each year—W. W. Norton & Company stands as the largest and oldest publishing house owned wholly by its employees.

Copyright © 2010, 2007, 2004 by W. W. Norton & Company, Inc.

Since this page cannot accommodate all the copyright notices, the Permissions Acknowledgments section beginning on page 559 constitutes an extension of the copyright page.

All rights reserved.

Printed in the United States of America.

Third Edition

Editor: Peter Simon

Senior Project Editor: Thomas Foley

Senior Production Manager: Benjamin Reynolds

Developmental/Manuscript Editor: Carol Flechner

Electronic Media Editor: Eileen Connell

Managing Editor, College: Marian Johnson

Assistant Editor: Conor Sullivan

Book design: Lissi Sigillo

Index by Cohen Carruth, Inc.

Developmental Editor for the First Edition: Kurt Wildermuth

Authors' photograph: Joshua Curry

Cover design: Leo Hageman

The text of this book is composed in Benton Modern Two, with the display set in Interstate Bold Composition by TexTech International.

Digital art file manipulation by Jay's Publishers Services.

Drawn art by ElectraGraphics, Inc.

Manufacturing by the Courier Companies—Kendallville, IN.

Library of Congress Cataloging-in-Publication Data

Barsam, Richard Meran.

Looking at movies : an introduction to film / Richard Barsam and Dave Monahan.—3rd ed.

p. cm.

Includes bibliographical references and index.

ISBN 978-0-393-93279-9 (pbk.)

1. Motion pictures. 2. Cinematography. I. Monahan, Dave, 1962– II. Title.

PN1994.B313 2009

791.43—dc22

2009033758

ISBN 978-0-393-11652-6 (ebook)

W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N.Y. 10110

www.wwnorton.com

W. W. Norton & Company Ltd., Castle House, 75/76 Wells Street, London W1T 3QT

1 2 3 4 5 6 7 8 9 0

About the Authors

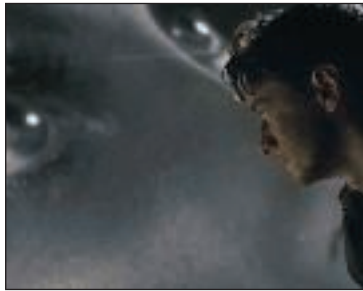


RICHARD BARSAM (Ph.D., University of Southern California) is Professor Emeritus of Film Studies at Hunter College, City University of New York. He is the author of *Nonfiction Film: A Critical History* (rev. and exp. ed., 1992), *The Vision of Robert Flaherty: The Artist as Myth and Filmmaker* (1988), *In the Dark: A Primer for the Movies* (1977), and *Filmguide to "Triumph of the Will"* (1975); editor of *Nonfiction Film: Theory and Criticism* (1976); and contributing author to Paul Monaco's *The Sixties: 1960–1969* (Vol. 8 in the History of the American Cinema series, 2001) and *Filming Robert Flaherty's "Louisiana Story": The Helen Van Dongen Diary* (ed. Eva Orbanz, 1998). His articles and book reviews have appeared in *Cinema Journal*, *Quarterly Review of Film Studies*, *Film Comment*, *Studies in Visual Communication*, and *Harper's*. He has been a member of the Executive Council of the Society for Cinema and Media Studies and the Editorial Board of *Cinema Journal*, and he cofounded the journal *Persistence of Vision*.

DAVE MONAHAN (M.F.A., Columbia University) is an Associate Professor of Film Studies at the University of North Carolina Wilmington. His work as a writer, director, or editor includes *Ringo* (2005); *Monkey Junction* (2005); *Prime Time* (1996); and *Angels Watching over Me* (1993). His work has been screened internationally in over fifty film festivals and has earned numerous awards, including the New Line Cinema Award for Most Original Film (*Prime Time*) and the Seattle International Film Festival Grand Jury Prize for Best Animated Short Film (*Ringo*).

Contents

To Students xiii
About the Book xv
Acknowledgments xix



CHAPTER 1 Looking at Movies 1

Learning Objectives 2
Looking at Movies 2
What Is a Movie? 3
Ways of Looking at Movies 5
 Invisibility and Cinematic Language 7
 Cultural Invisibility 9
 Implicit and Explicit Meaning 11
 Viewer Expectations 13
 Formal Analysis 14
 Alternative Approaches to Analysis 20
Analyzing Movies 23
Screening Checklist: Looking at Movies 23
Questions for Review 24
Movies Described or Illustrated in This Chapter 24



CHAPTER 2 Principles of Film Form 27

Learning Objectives 28
Film Form 28
Form and Content 28
Form and Expectations 33
Patterns 35
Fundamentals of Film Form 39
 Movies Depend on Light 39
 Movies Provide an Illusion of Movement 42
 Movies Manipulate Space and Time in Unique Ways 44
Realism and Antirealism 50
 Verisimilitude 52
Cinematic Language 53
 Analyzing Movies 56
 Screening Checklist: Principles of Film Form 56
 Questions for Review 57
 Movies Described or Illustrated in This Chapter 57



CHAPTER 3 Types of Movies 59

Learning Objectives 60

The Idea of Narrative 60

Types of Movies 64

Narrative Movies 64

Documentary Movies 65

Experimental Movies 70

Hybrid Movies 76

Genre 78

Genre Conventions 81

Theme 81

Setting 82

Presentation 82

Character Types 83

Story Formulas 83

Stars 83

Six Major American Genres 83

Gangster 83

Film Noir 86

Science Fiction 89

Horror 92

The Western 95

The Musical 98

Evolution and Transformation of Genre 101

What about Animation? 103

Analyzing Types of Movies 108

Screening Checklist: Types of Movies 108

Questions for Review 109

Movies Described or Illustrated in This Chapter 109



CHAPTER 4 Elements of Narrative 113

Learning Objectives 114

What Is Narrative? 114

The Screenwriter 115

Evolution of a Typical Screenplay 116

Elements of Narrative 119

Story and Plot 120

Order 125

Events 127

Duration 128

Suspense versus Surprise 132

Repetition 133

Characters 134

Setting 138

Scope 139

Narration and Narrators 140

Looking at Narrative: John Ford's *Stagecoach* 142

Story 142

Plot 144

Order 144

Diegetic and Nondiegetic Elements 144

Events 144

Duration 147

Suspense 147

Repetition 147

Characters 147

Setting 147

Scope 149

Narration 149

Analyzing Elements of Narrative 151

Screening Checklist: Elements of Narrative 151

Questions for Review 151

Movies Described or Illustrated in This Chapter 152



CHAPTER 5 Mise-en-Scène 155

Learning Objectives 156

What Is Mise-en-Scène? 156

Design 161

The Production Designer 162

Elements of Design 164

Setting, Decor, and Properties 164

Lighting 167

Costume, Makeup, and Hairstyle 169

International Styles of Design 175

Composition 182

Framing: What We See on the Screen 183

Onscreen and Offscreen Space 184

Open and Closed Framing 185

Kinesis: What Moves on the Screen 191

Movement of Figures within the Frame 192

Looking at Mise-en-Scène 194

Tim Burton's *Sleepy Hollow* 194

Sam Mendes's *American Beauty* 198

Analyzing Mise-en-Scène 204

Screening Checklist: Mise-en-Scène 204

Questions for Review 205

Movies Described or Illustrated in This Chapter 205



CHAPTER 6 Cinematography 207

Learning Objectives 208

What Is Cinematography? 208

The Director of Photography 208

Cinematographic Properties of the Shot 210

Film Stock 210

Black and White 213

Color 215

Lighting 218

Source 219

Quality 220

Direction 220

Style 224

Lenses 226

Framing of the Shot 229

Implied Proximity to the Camera 232

Depth 236

Camera Angle and Height 242

Eye Level 242

High Angle 243

Low Angle 243

Dutch Angle 244

Aerial View 246

Scale 246

Camera Movement 247

Pan Shot 249

Tilt Shot 249

Dolly Shot 249

Zoom 251

Crane Shot 251

Handheld Camera 254

Steadicam 255

Framing and Point of View 256

Speed and Length of the Shot 257

Special Effects 261

In-Camera, Mechanical, and Laboratory Effects 261

Computer-Generated Imagery 262

Analyzing Cinematography 266
Screening Checklist: Cinematography 266
Questions for Review 267
Movies Described or Illustrated in This Chapter 267



CHAPTER 7 Acting 269

Learning Objectives 270

What Is Acting? 270

Movie Actors 271

The Evolution of Screen Acting 276

Early Screen-Acting Styles 276

D. W. Griffith and Lillian Gish 277

The Influence of Sound 278

Acting in the Classical Studio Era 280

Method Acting 283

Screen Acting Today 285

Technology and Acting 289

Casting Actors 291

Factors Involved in Casting 291

Aspects of Performance 295

Types of Roles 295

Preparing for Roles 296

Naturalistic and Nonnaturalistic Styles 298

Improvisational Acting 300

Directors and Actors 301

How Filmmaking Affects Acting 303

Framing, Composition, Lighting, and the Long
Take 303

The Camera and the Close-up 306

Acting and Editing 308

Looking at Acting 308

Barbara Stanwyck in King Vidor's *Stella Dallas* 311

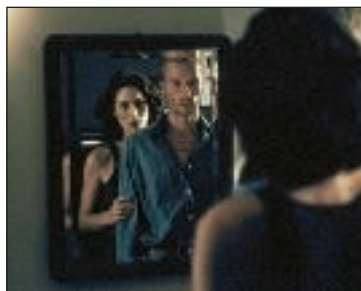
Hilary Swank in Clint Eastwood's *Million Dollar
Baby* 313

Analyzing Acting 317

Screening Checklist: Acting 317

Questions for Review 317

Movies Described or Illustrated in This Chapter 318



CHAPTER 8 Editing 319

Learning Objectives 320

What Is Editing? 320

The Film Editor 322

The Editor's Responsibilities 324

Spatial Relationships between Shots 324

Temporal Relationships between Shots 325

Rhythm 331

**Major Approaches to Editing: Continuity
and Discontinuity** 335

Conventions of Continuity Editing 335

Master Shot 337

Screen Direction 339

Editing Techniques That Maintain Continuity 340

Shot/Reverse Shot 340

Match Cuts 341

Parallel Editing 344

Point-of-View Editing 347

Other Transitions between Shots 347

The Jump Cut 347

Fade 350

Dissolve 351

Wipe 351

Iris Shot 351

Freeze-Frame 352

Split Screen 354

Looking at Editing 355

Fernando Meirelles and Kátia Lund's *City of God* 359

Analyzing Editing 364

Screening Checklist: Editing 364

Questions for Review 365

Movies Described or Illustrated in This Chapter 365



CHAPTER 9 Sound 367

Learning Objectives 368

What Is Sound? 368

Sound Production 369

Design 370

Recording 371

Editing 371

Mixing 372

Describing Film Sound 373

Pitch, Loudness, Quality 373

Fidelity 374

Sources of Film Sound 375

Diegetic versus Nondiegetic 375

Onscreen versus Offscreen 377

Internal versus External 378

Types of Film Sound 379

Vocal Sounds 379

Environmental Sounds 381

Music 383

Silence 388

Types of Sound in Steven Spielberg's *War of the Worlds* 389

Functions of Film Sound 393

Audience Awareness 394

Audience Expectations 395

Expression of Point of View 396

Rhythm 397

Characterization 399

Continuity 399

Emphasis 400

Sound in Orson Welles's *Citizen Kane* 401

Sources and Types 402

Functions 403

Characterization 404

Themes 406

Analyzing Sound 407

Screening Checklist: Sound 407

Questions for Review 407

Movies Described or Illustrated in This Chapter 408



CHAPTER 10 Film History 411

Learning Objectives 412

What Is Film History? 412

Basic Approaches to Studying Film History 413

The Aesthetic Approach 413

The Technological Approach 414

The Economic Approach 414

Film as Social History 414

A Short Overview of Film History 415

Precinema 415

Photography 415

Series Photography 416

1891–1903: The First Movies 417

1908–1927: Origins of the Classical Hollywood Style—the Silent Period 421

1919–1931: German Expressionism 423

1918–1930: French Avant-Garde Filmmaking 426

1924–1930: The Soviet Montage Movement 427

1927–1947: Classical Hollywood Style in Hollywood's Golden Age 430

1942–1951: Italian Neorealism 434

1959–1964: French New Wave 437

1947–Present: New Cinemas in Great Britain, Europe, and Asia 440

England and the Free Cinema Movement 441

Denmark and the Dogme 95 Movement 442

Germany and *Das neue Kino* 443

Japan's *Nubero Bagu* 444
China and Postwar Filmmaking 444
 The People's Republic 445
 Hong Kong 445
 Taiwan 446

1965-1995: The New American Cinema 447

Analyzing Film History 453
Screening Checklist: Film History 453
Questions for Review 454
Movies Described or Illustrated in This Chapter 455



CHAPTER 11 Filmmaking Technologies and Production Systems 459

Learning Objectives 460

The Whole Equation 460

Film, Video, and Digital Technologies: An Overview 462

Film Technology 462
Video Technology 465
Digital Technology 465
Film versus Digital Technology 466

How a Movie Is Made 467

Preproduction 467
Production 469
Postproduction 470

The Studio System 471

Organization before 1931 471
Organization after 1931 471
Organization during the Golden Age 473
The Decline of the Studio System 476

The Independent System 477

Labor and Unions 479
Professional Organizations and Standardization 480

Financing in the Industry 481

Marketing and Distribution 483

Production in Hollywood Today 486

Maverick Producers and Directors 489

Thinking about Filmmaking Technologies and Production Systems 490

Screening Checklist: Filmmaking Technologies and Production Systems 490

Questions for Review 491

Movies Described or Illustrated in This Chapter 492

For Further Viewing 492

Further Viewing 495

Academy Award Winners for Best Picture 495
Sight & Sound: Top Ten Best Movies of All Time 498
American Film Institute: One Hundred Greatest American Movies of All Time 499
Entertainment Weekly: One Hundred Greatest Movies of All Time 502
The Village Voice: One Hundred Best Films of the Twentieth Century 505

Further Reading 509

Glossary 543

Permissions Acknowledgments 561

Index 567

To Students

In 1936, art historian Erwin Panofsky had an insight into the movies as a form of popular art—an observation that is more true today than it was when he wrote it:

If all the serious lyrical poets, composers, painters and sculptors were forced by law to stop their activities, a rather small fraction of the general public would become aware of the fact and a still smaller fraction would seriously regret it. If the same thing were to happen with the movies the social consequences would be catastrophic.¹

Decades later, we would hardly know what to do without movies. They are a major presence in our lives and, like personal computers, perhaps one of the most influential products of our technological age. In fact, some commentators feel that movies are too popular, too influential, too much a part of our lives. Since their invention a little more than a hundred years ago, movies have become one of the world's largest industries and the most powerful art form of our time.

A source of entertainment that makes us see beyond the borders of our previous experience, movies have always possessed powers to amaze, frighten, and enlighten us. They challenge our senses, emotions, and intellect, pushing us to say, often passionately, that we love (or hate) them. Because they arouse our most public and private feelings—and can overwhelm us with their sights and sounds—it's easy to be excited by movies. The challenge is to join that enthusiasm with understanding, to say why we feel so strongly about particular movies. That's one reason why this book

encourages you to go beyond movies' stories, to understand how those stories are told. Movies are not reality, after all—only illusions of reality—and (as with most works of art) their form and content work as an interrelated system, one that asks us to accept it as a given rather than as the product of a process. But as you read this book devoted to looking at movies—that is, not just passively watching them, but actively considering the relation of their form and their content—remember that there is no one way to look at any film, no one critical perspective that is inherently better than another, no one meaning that you can insist on after a single screening. Indeed, movies are so diverse in their nature that no single approach could ever do them justice.

This is not a book on film history, but it includes relevant historical information and covers a broad range of movies; not a book on theory, but it introduces some of the most essential approaches to interpreting movies; not a book about filmmaking, but one that explains production processes, equipment, and techniques; not a book of criticism, but one that shows you how to think and write about the films you study in your classes.

Everything we see on the movie screen—everything that engages our senses, emotions, and minds—results from hundreds of decisions affecting the interrelation of formal cinematic elements: narrative, composition, design, cinematography, acting, editing, and sound. Organized around chapters devoted to those formal elements, this book encourages you to look at movies with an understanding and appreciation of how filmmakers make the decisions that help them tell a story and create

¹ Erwin Panofsky, "Style and Medium in the Motion Pictures," in *Film Theory and Criticism: Introductory Readings*, ed. Leo Braudy and Marshall Cohen, 5th ed. (New York: Oxford University Press, 1999), p. 280.

the foundation for its meaning. After all, in the real life of the movies, on the screen, it is not historians, theorists, or critics—important and valuable as their work is—but filmmakers who continually shape and revise our understanding and appreciation of film art.

The second century of movie history is well under way. The entire process of making, exhibiting, and archiving movies is fast becoming a digital

enterprise, especially outside of the mainstream industry. As the technology for making movies continues to evolve, however, the principles of film art covered in this book remain essentially the same. The things you learn about these principles and the analytic skills you hone as you read this book will help you look at motion pictures intelligently and perceptively throughout your life, no matter which medium delivers those pictures to you.

About the Book

Students in an introductory film course who read *Looking at Movies* carefully and take full advantage of the accompanying DVD and other support materials surrounding the text will finish the course with a solid grounding in the major principles of film form as well as a more perceptive and analytic eye. A short description of the book's main features follows.

A Comprehensive Overview of Film

Recognized from its first publication as an accessible introduction to film form, *Looking at Movies* has expanded its coverage of other key topics in its Third Edition to be as comprehensive as possible, too. Three new and significantly revised chapters tackle important subject areas—film genres, film history, and the relationship(s) between film and culture—in an extensive but characteristically accessible way, thus rounding out the book's coverage of the major subject areas in film studies.

New Chapter 1, "Looking at Movies"

Focusing on the formal and cultural "invisibility" at play in film, this entirely new chapter strives to open students' eyes to the machinations of film form and encourages them to be aware of the unspoken cultural assumptions that inform both the filmmakers' work and their own viewing. A sustained, jargon-free analysis of Jason Reitman's *Juno* (2007) anchors the chapter and points students immediately toward the goal of acquiring the single most important skill in the study of film: an analytical eye.

New Chapter 3, "Types of Movies"

This chapter, built from the previous edition and from entirely new material, significantly expands *Looking at Movies* coverage of documentary, experimental, and animated films, and offers an entirely new, twenty-five-page introduction to film genre that helps students see why and how genre is such an important force in film production and film consumption. Six major American film genres—the gangster film, film noir, the science-fiction film, the horror film, the Western, and the musical—are discussed in depth.

New Chapter 10, "Film History"

This new chapter provides a brisk but substantial overview of major milestones in film history, focusing on the most important and influential movements and filmmakers.

A Focus on Analytic Skills

A good introductory film book needs to help students make the transition from the natural enjoyment of movies to a critical understanding of the form, content, and meaning(s) of movies. *Looking at Movies* accomplishes this task in several different ways:

Model Analyses

Hundreds of illustrative examples and analytic readings of films throughout the book provide students with concrete models for their own analytic work. The sustained analysis of *Juno*—a film that many undergraduates will have seen and enjoyed but perhaps not viewed with a critical eye—in

Chapter 1 discusses not only its formal structures and techniques, but also its social and cultural meanings. This analysis offers students an accessible and jargon-free introduction to most of the major themes and goals of the introductory film course, and it shows them that looking at movies analytically can start immediately—even before they learn the specialized vocabulary of academic film study.

DVD Tutorials

Disc 1 of the *Looking at Movies* DVD offers 25 separate “tutorials”—written, directed, and hosted by the authors—that complement and expand upon the book’s analyses. Ranging from 1 minute to 15 minutes in length, these tutorials show students what the book can only describe, and they further develop students’ analytical skills.

“Screening Checklists”

Each chapter ends with an “Analyzing” section that includes a “Screening Checklist” feature. This series of leading questions prompts students to apply what they’ve learned in the chapter to their own critical viewing, in class or at home. Printable versions of these checklists are available on the *Looking at Movies* website, at www.wwnorton.com/movies.

“Writing about Movies”

Written by Karen Gocsik (Executive Director of the Writing & Rhetoric Program at Dartmouth College) and Richard Barsam, “Writing about Movies” is a clear and practical overview of the process of writing papers for film-studies courses. This supplement is packaged free of charge with every new copy of *Looking at Movies* and is also available on the *Looking at Movies* Web site, www.wwnorton.com/movies.

The Most Visually Dynamic Text Available

Looking at Movies was written with one goal in mind: to prepare students for a lifetime of intelligent and perceptive viewing of motion pictures.

In recognition of the central role played by visuals in the film-studies classroom, *Looking at Movies* includes an illustration program that is both visually appealing and pedagogically focused, as well as accompanying moving-image media that are second to none.

Hundreds of In-Text Illustrations

The text is accompanied by over 700 illustrations in color and in black and white. Nearly all the still pictures were captured from digital or analog sources, thus ensuring that the images directly reflect the textual discussions and the films from which they’re taken. Unlike publicity stills, which are attractive as photographs but less useful as teaching aids, the captured stills throughout this book provide visual information that will help students learn as they read and—because they are reproduced in the aspect ratio of the original source—will serve as accurate reference points for students’ analysis.

Five Hours of Moving-Image Media

The two DVDs that are packaged with every new copy of *Looking at Movies* offer 5 hours of two different types of content:

- On disc 1 are the 25 tutorials described above. These DVD tutorials were specifically created to complement *Looking at Movies*, and they are exclusive to this text. The tutorials guide students’ eyes to see what the text describes, and because they are presented in full-screen format, they are suitable for presentation in class as “lecture launchers” as well as for students’ self-study.
- On disc 2, we offer a mini-anthology of 12 complete short films, ranging from 5 to 30 minutes in length. These short films are accomplished and entertaining examples of the form, as well as useful material for short in-class activities or for students’ analysis. Most of the films are also accompanied by optional audio commentary from the filmmakers. This commentary was recorded specifically for *Looking at Movies* and is exclusive to this text.

Accessible Presentation; Effective Pedagogy

Building on its reputation as the clearest and most accessible introductory film text available, *Looking at Movies*, Third Edition, has been revised to be even clearer and more direct in its presentation of key concepts than its previous editions. The first three chapters of the book—“Looking at Movies,” “Principles of Film Form,” and “Types of Movies”—new to the Third Edition, provide a comprehensive yet truly “introductory” overview of the major topics and themes of any film course, giving students a solid grounding in the basics before they move on to study those topics in greater depth.

Having proven popular with students and teachers who used the Second Edition, the pedagogical features introduced in that edition have been retained. The following sections describe the highlights of the text’s pedagogy.

Learning Objectives

A checklist at the beginning of every chapter provides students with a brief summary of the core concepts to be covered in the chapter.

Extensive Captions

As in previous editions, each illustration in *Looking at Movies*, Third Edition, is accompanied by a caption that elaborates on a key concept or that guides students to look at elements of the film more analytically. These captions expand on the in-text presentation and reinforce students’ retention of key concepts.

Questions for Review

“Questions for Review” at the end of each chapter test students’ knowledge of the concepts first mentioned in the “Learning Objectives” section at the beginning of the chapter.

Chapter-by-Chapter Pedagogical Materials on the Web (www.wwnorton.com/movies)

- Chapter overviews provide a short prose summary of each chapter’s main ideas.
- The “Learning Objectives” section reviews core concepts for each chapter.

- More than 250 quiz questions test students’ retention of core concepts.
- Printable versions of the end-of-chapter screening checklists allow students to take notes during screenings.
- The entire “Writing about Movies” supplement is available in convenient searchable and downloadable PDF format.
- The full text of the glossary is available online for easy reference.

ebook

An ebook version of *Looking at Movies* is also available, offering students an alternative to the printed text that is less expensive and that offers features—such as animated frame sequences of select illustrations—that are unique to the ebook. Students buying the ebook also receive the two supplementary DVDs. Visit www.nortonebooks.com for more information.

Ancillaries for Instructors

Instructor Resource Disc

For each chapter in the book, there are over 50 lecture PowerPoint slides that incorporate art from the book and concept quizzes; the Instructor Resource Disc also includes a separate set of art and figures from the book in PowerPoint and JPEG formats.

Test Bank

Available in Microsoft Word-, ExamView-, Blackboard-, and WebCT-compatible formats, the test bank for *Looking at Movies* offers nearly 500 multiple-choice questions.

WebCT and Blackboard Coursepacks

These ready-to-use, free coursepacks offer chapter overviews and learning objectives, quiz questions, streaming video of the DVD tutorials, questions on the DVD tutorials and short films, the test bank, and more.

DVD Questions

Suitable for classroom discussion or for evaluation purposes, these 130 questions guide students' analysis of the short film clips and help them to understand the concepts described in the tutorials.

Norton Instructor Resources Site

The test bank, a brief instructor's guide to the DVDs, course Packs, and a sample syllabus are among the resources available at the online Norton Instructor Resources Site: wnorton.com/instructors.

A Note about Textual Conventions

Boldface type is used to highlight terms that are defined in the glossary at the point where they are

introduced in the text. *Italics* are used occasionally for emphasis. References to movies in the text include the year the movie was released and the director's name. Members of the crew who are particularly important to the main topic of the chapter are also identified. For example, in Chapter 6, on cinematography, a reference to *The Matrix* might look like this: Andy and Larry Wachowski's *The Matrix* (1999; cinematographer: Bill Pope). The movie lists provided at the end of each chapter identify films that are used as illustrations of examples in the chapter. In each case, only the movie title, year, and director are included. Other relevant information about the films listed can be found in the chapter itself.

Acknowledgments

Writing a book seems very much at times like the collaborative effort involved in making a movie. In writing this Third Edition of *Looking at Movies*, we are grateful to our excellent partners at W. W. Norton & Company. Chief among them is our editor Pete Simon, who guided us through the planning, compromise, and preparation that resulted in this revised, expanded edition. Other collaborators at Norton were Carol Flechner, developmental/manuscript editor; Thomas Foley, senior project editor; Marian Johnson, managing editor; Benjamin Reynolds, senior production manager; Eileen Connell, e-media editor; Jack Lamb, media designer; Katie Hannah and Spencer Richardson-Jones, marketers; and Conor Sullivan, assistant editor. It has been a pleasure to work with such a responsive, creative, and supportive team, and we believe that our collective efforts have resulted in a much stronger book.

Richard Barsam thanks the friends and colleagues who contributed suggestions for this edition, including Luis-Antonio Bocchi, Richard Koss, Vinny LoBrutto, and Renato Tonelli. In particular, I am delighted that Dave Monahan, with whom I worked closely on the First and Second Editions, has now brought his perspective as a teacher and filmmaker to his new role as a coauthor. For this edition, he reworked several chapters and, for the DVDs, created new tutorials and coordinated the selection of the short films. He is tireless in his energies, inventive in his approach to solving problems, and always frank in his opinions—in short, a perfect collaborator. Finally, I am grateful to Edgar Munhall for his interest, patience, and companionship.

Dave Monahan would like to thank the faculty and students of the Film Studies Department at the University of North Carolina Wilmington. My

colleagues James Kreul, Mariana Johnson, Shannon Silva, Andre Silva, Tim Palmer, Todd Berliner, Chip Hackler, Lou Buttino, Glenn Pack, and Sue Richardson contributed a great deal of expertise and advice. In addition, many film-studies students contributed to the new and revised DVD materials by working on film crews, reviewing and rating short-film submissions, assembling filmmaker commentaries, and scouring movies for new examples and illustrations. Students Leo Hageman, Felix Trolldenier, and Brandon Smith deserve special thanks. Leo and Felix created the animation and graphic-design elements featured in the revised tutorials; Brandon did everything from assisting with film editing to building a homemade teleprompter.

I'd also like to thank my wife, Julie, and daughters, Iris and Elsa, for their patience, support, and encouragement.

Most importantly, I would like to thank my friend and mentor Richard Barsam for inviting me to be his writing partner. He's an insightful teacher and a generous collaborator. My contributions to this edition are a product of his guidance and inspiration.

Reviewers

We would like to join the publisher in thanking all of the professors and students who provided valuable guidance as we planned this revision. *Looking at Movies* is as much their book as ours, and we are grateful to both students and faculty who have cared enough about this text to offer a hand in making it better.

The following colleagues provided extensive reviews of the Second Edition and many ideas for improving the book in its Third Edition: Donna Casella (Minnesota State University), John G.

Cooper (Eastern Michigan University), Mickey Hall (Volunteer State Community College), Stefan Hall (Defiance College), Jennifer Jenkins (University of Arizona), Robert S. Jones (University of Central Florida), Mildred Lewis (Chapman University), Matthew Sewell (Minnesota State University), Michael Stinson (Santa Barbara City College), and Michael Zryd (York University).

The following scholars and teachers responded to a lengthy questionnaire from the publisher several years ago, and their responses have shaped both the Second and Third Editions in countless ways: Rebecca Alvin, Edwin Arnold, Antje Ascheid, Dyrk Ashton, Tony Avruch, Peter Bailey, Scott Baugh, Harry Benshoff, Mark Berrettini, Yifen Beus, Mike Birch, Robin Blaetz, Ellen Bland, Carroll Blue, James Bogan, Karen Budra, Don Bullens, Gerald Burgess, Jeremy Butler, Gary Byrd, Ed Cameron, Jose Cardenas, Jerry Carlson, Diane Carson, Robert Castaldo, Beth Clary, Darcy Cohn, Marie Connelly, Roger Cook, Robert Coscarelli, Bob Cousins, Donna Davidson, Rebecca Dean, Marshall Deutelbaum, Kent DeYoung, Michael DiRaimo, Carol Dole, Dan Dootson, John Ernst, James Fairchild, Adam Fischer, Craig Fischer, Tay Fisdale, Karen Fulton, Christopher Gittings, Barry Goldfarb, Neil Goldstein, Daryl Gonder, Patrick

Gonder, Cynthia Gottshall, Curtis Green, William Green, Tracy Greene, Michael Griffin, Peter Hadorn, William Hagerty, John Harrigan, Catherine Hastings, Sherri Hill, Glenn Hopp, Tamra Horton, Alan Hutchison, Mike Hypio, Tom Isbell, Delmar Jacobs, Mitchell Jarosz, John Lee Jellicorse, Matthew Judd, Charles Keil, Joyce Kessel, Mark Kessler, Garland Kimmer, Lynn Kirby, David Kranz, James Kreul, Mikael Kreuzriegler, Cory Lash, Leon Lewis, Vincent LoBrutto, Jane Long, John Long, Jay Loughrin, Daniel Machon, Travis Malone, Todd McGowan, Casey McKittrick, Maria Mendoza-Enright, Andrea Mensch, Sharon Mitchler, Mary Alice Molgard, John Moses, Sheila Nayar, Sarah Nilsen, Ian Olney, Hank Ottinger, Dan Pal, Gary Peterson, Klaus Phillips, Alexander Pitofsky, Lisa Plinski, Leland Poague, Walter Renaud, Patricia Roby, Carole Rodgers, Stuart Rosenberg, Ben Russell, Kevin Sandler, Bennet Schaber, Mike Schoenecke, Hertha Schulze, David Seitz, Timothy Shary, Robert Sheppard, Charles Silet, Eric Smoodin, Ken Stofferahn, Bill Swanson, Molly Swiger, Joe Tarantowski, Susan Tavernetti, Edwin Thompson, Frank Tomasulo, Deborah Tudor, Bill Vincent, Richard Vincent, Ken White, Mark Williams, Deborah Wilson, and Elizabeth Wright.

Thank you all.

THIRD EDITION

LOOKING AT
MOVIES

Atonement (2007). Joe Wright, director.

- [**Inside the FDIC: Thirty Years of Bank Failures, Bailouts, and Regulatory Battles pdf, azw \(kindle\)**](#)
- [download online Everest: The West Ridge book](#)
- [**Alciphron, or the Minute Philosopher \(Philosophers in Focus\) online**](#)
- [From Marx to the Market: Socialism in Search of an Economic System pdf, azw \(kindle\), epub, doc, mobi](#)

- <http://paulczajak.com/?library/The-Purple-Cloud.pdf>
- <http://nexson.arzamaszev.com/library/The-October-Circle.pdf>
- <http://thermco.pl/library/Midnight-Come-Again--Kate-Shugak--Book-10-.pdf>
- <http://flog.co.id/library/From-Marx-to-the-Market--Socialism-in-Search-of-an-Economic-System.pdf>