The Art of Watching Films, 7e

看电影的艺术

（影印第 7 版）

（美）约瑟夫·M·博格斯（Joseph M. Boggs）
丹尼斯·W·皮特里（Dennis W. Petrie）著

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For ELIZABETH PETRIE GILL
and ROBERT D. BRILES

电影学院
影印丛书说明

"电影学院"系列丛书是后浪出版咨询（北京）有限责任公司推出的一套定位于电影类综合专业出版的读物。本丛书的最大特色在于，所选择的教程都是国外最经典著作的最新版本。这些著作往往都已出版多年，并历经多次修订再版，在不同国家、不同文化中拥有不计其数的拥趸，其权威性、经典性已经早在全球范围内得到认可。其次，本丛书对没有专业知识背景的普通电影爱好者具有独特的亲和力，是从读者角度出发撰写的实用性教材。从相关专业的本科生、研究生到无专业背景的电影爱好者，都能获得愉快而有收获的阅读体验。

在"电影学院"系列丛书已经陆续出版近 40 余种，并得到读者普遍欢迎的此刻，在麦格劳－希尔、爱思唯尔、培生、牛津、威利等国际知名出版社的大力支持下，我们尝试从该丛书以及其他国外经典电影著作中，特别精挑细选出世界知名影视院校作为指定教材的最为核心的品种，组成一套原版影印的电影丛书，以服务于广大电影研究者、高校师生，以及具有较高专业性需求、希望阅读原文的读者。

这套影印丛书中，大部分已经出版了中文版，诸位读者可以对照参考，而原版的内容、附录、索引，皆以最大程度的原貌得以保留，并尽量对重要部分进行四色印刷。希望大家继续关注我们的电影丛书，并提出宝贵的意见和建议。

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出版前言

正如著名导演约瑟夫·冯·斯登堡所言："电影是一件艺术品。"

所以无论当代好莱坞电影如何用俗套的剧情、精美的特效、病毒式的宣传将商业片的概念以一种廉价的方式灌输进电影产业的方方面面，电影依然被无数渴望了解它、鉴赏它的人们当做一门艺术来珍视。那么，如何才能看"懂"这件艺术品呢？就像鉴赏一件出土自某个古老朝代的器皿需要了解它所处时代的艺术风貌、工艺特征甚至是帝王喜好一样，我们同样需要对电影的故事内涵、艺术形式、拍摄手法以及它与社会的关系等诸多方面详加品析，而《看电影的艺术》就是这么一本"鉴宝大全"。

《看电影的艺术》是当下美国最热门的电影专业教材之一，被加州大学伯克利分校等400余所著名学府采用，现在已经升级至第7版。全书涵盖了与电影有关的大部分专业知识，从主题的确立、如何用虚构情节和戏剧元素讲故事等内容表现手段，到视觉设计、摄影、视效、剪辑手法、色彩运用等视觉元素的呈现技巧，再到音效、对白、配乐等声音元素的运用方式，为读者全方位展现了电影在故事层面、技术层面、社会学层面以及美学层面的多重身份。

除了严谨的理论框架外，本书另一大特色则是其一直追求的新颖而引人入胜的讲授方式。书中尽量采用了大量当今读者可能看过的影片作为例子，包括像《指环王》、《阳光小美女》、《艺伎回忆录》、《罪恶之城》等具有相当艺术水准的主流商业片，令读者能由自己所熟悉的东西开始，更加投入地进入本书所营造的艺术世界当中。

本书中文版由北京大学出版社于2010年出版。较之中文版，影印版完整呈现了英文原书配备的450张品质上乘的图片，辅以48个彩页，并保留了原书课后练习中的"片段练习"和"DVD花絮参考"以及书后的索引部分，生动还原原书品质，读者可对照中文版阅读和学习。

Preface

前言

Not only is there an art to making films, there is also an art to watching films. We wrote this book to challenge students in introduction to film courses to sharpen their powers of observation, develop the skills and habits of perceptive watching, and discover complex aspects of film art that they might otherwise overlook. We designed the text to complement any film studied; its analytical framework can be applied to films as distinctly different as *The Grapes of Wrath*, *Caché*, *Dreamgirls*, *Batman Begins*, *Little Miss Sunshine*, and *Flags of our Fathers*.

We are excited to offer this new seventh edition of *The Art of Watching Films* in full color. The addition of color photos and movie stills throughout not only adds to the book's attractiveness, but also helps students better understand concepts discussed in such chapters as Color, Cinematography, and Visual Design. In all, more than 450 images with extensive, informative captions illustrate key points in the text.

As in previous editions, we have tried to include as examples a large number of contemporary films that today's students are likely to have seen. We do this with the understanding that students learn better and are more engaged by the subject matter when they start with what they know. However, we also include numerous examples from American film classics, which are discussed in a way that does not assume prior knowledge. Moreover, throughout the text, we examine and include examples from films from other countries, documentaries, and animated films.

ORGANIZATION

In its formal organization and intent, *The Art of Watching Films* is as straightforward as possible, with a focus on narrative film. The first chapter offers a rationale for film analysis while providing suggestions for deepening film appreciation from day one of the course. The text then develops a foundation for understanding theme and story (Chapters 2 and 3) and moves on to discuss dramatic

and cinematic elements (Chapters 4–11). Chapter 12 provides a framework for integrating knowledge of all these elements into an analysis of the whole film. Subsequent chapters explore special topics: adaptations (13); genre films, remakes, and sequels (14); and film and society (15).

Based on extensive reviewer feedback, we have made the following organizational changes to the seventh edition:

- The topic of special visual effects is now covered in Chapter 5 on Cinematography.
- A special section on animated feature Films was added to Chapter 5.
- Examples from silent films are integrated throughout, but special coverage of silent films can be found in Chapter 10, Acting, and Chapter 15, Film and Society.
- As with silent films, examples and discussion of foreign films are integrated throughout, with special coverage in Chapter 8, Sound Effects and Dialogue, and Chapter 15, Film and Society.

FEATURES

New—"Flashback" Features

New to this seventh edition of the text are seven boxed features that explore important aspects of film history. "Flashback" features are illustrated by one or more photos and give students a brief historical overview of such topics as the history of film editing (Chapter 6); the use of color in filmmaking (Chapter 7); voice dubbing (Chapter 8); acting in silent films (Chapter 9) and the role of the screenwriter (Chapter 13) and the underrated art of documentary filmmaking (Chapter 15).

New—Chapter on Film and Society

A new chapter on Film and Society covers such thought-provoking topics as the treatment of sex, violence, and language; censorship and the MPAA Rating System; the "foreignness" of foreign language and silent films; and social problem films, including documentaries.

Student CD-ROM with Film Clips and Commentary

This CD-ROM, designed specifically for *The Art of Watching Films*, provides short film clips that reinforce the key concepts and topics in each chapter. Along with each film clip is commentary that relates the film clip to the ideas discussed in the text. A short quiz accompanies each clip and commentary. Film clips are from such movies as *The Graduate, Psycho, Pleasantville, Meet the Parents, Do the Right Thing, Vertigo*, and *Shakespeare in Love*. The CD-ROM

was created by Donna Davidson-Symonds of College of the Canyons, Santa Clarita, CA.

Unique Chapter on Adaptation

Chapter 13, Adaptation, treats a major aspect of current filmmaking that is rarely covered in textbooks: the adaptation not only of works of literature, but also television series, computer games, graphic novels, children's books, and even magazine articles, into feature films.

Video Exercises

End-of-chapter video exercises offer a hands-on immediacy to the study of film. Assuming that most students have at least limited access to a VCR or DVD player, we have devised video exercises for nine of the chapters in the text.

- **For VCR:** To view the section of film dealt with in each exercise, set the VCR counter at "0000" (or the real-time counter at 0:00:00) at the very end of the studio logo, just as the "movie proper" begins. (The "movie proper" includes such things as "Paramount Pictures Presents," opening credits, and the main title). Then fast-forward until the numbers given in the exercise appear.
- **For DVD player:** For examination of comparable scenes on any available DVD, merely follow the descriptive references in the "chapters" indicator of the main menu.

Questions for Analyzing Film Themes and Techniques

Questions at the end of every chapter help students apply chapter concepts to the analysis of any film. They increase students' involvement in the film experience, encouraging them to participate actively in an engaging quest rather than respond passively to the surface details.

Mini-Movie Exercises

Chapters 3 through 15 also provide students with exercises for examining a short film or "cinema sampler" (part of a feature film that is virtually self-contained). These exercises permit scrutiny of "complete," unified works rather than just fragmented bits and pieces of a feature-length film. They should be especially helpful to students and teachers who necessarily work within limited time periods.

DVD Filmmaking Extras

Chapters 3 through 15 contain annotated lists of topic-specific materials about the filmmaking process to be found on DVD versions of many movies. In

addition, instructions are given for locating many "Easter eggs" (special hidden features) on DVDs.

Writing About Film

Many instructors ask students to write about the films they watch—either informally in a journal or formally in an essay to give structure and logic to their own critical responses. In this text's Web site (www.mhhe.com/awf7), we offer guidelines for writing a film analysis and three sample student essays. The first is a lengthy, complete examination of John Ford's *The Grapes of Wrath*, showing how a student might approach a paper assigned as a major class project. The second is a shorter, simpler paper focusing on important techniques employed in Martin Scorsese's *Taxi Driver*. Both of these essays illustrate the types of analysis that one might expect students to write by using this text and a video source for multiple viewings. So that students using this book can grasp the interrelationship of the text, film, and finished essay, we have noted in the margins of both papers the pages in *The Art of Watching Films* that helped each student writer. The third student essay is a sharply focused analysis of Scorsese's *The Age of Innocence* without textual annotations.

ONLINE LEARNING CENTER

An Online Learning Center (OLC) for *The Art of Watching Films* can be found at www.mhhe.co/awf7. The Web site includes tools for both instructors and students.

For instructors, the OLC offers:

* **An instructor's manual** including chapter outlines, chapter summaries, lecture ideas, discussion questions, and lists of recommended films.
* **A test bank** containing, for each chapter, over 30 multiple-choice, matching, and true-false questions.
* **EZ Test Computerized Test Bank,** a flexible and easy-to-use electronic testing program that allows instructors to add their own questions and export tests for use with course management systems such as Blackboard or WebCT. It is available for Windows and Macintosh environments.
* **A Powerpoint presentation** includes chapter outlines and discussion questions.
* Questions for use with the **Classroom Performance System (CPS),** a revolutionary wireless response system that allows instructors to pose questions to students and have their responses tabulated instantly. Go to www.mhhe.com/cps or ask your McGraw-Hill sales representative for further details.

Instructors also have access to all the assets in the Student edition of the OLC, including:

- **The special feature "Writing about Film,"** described above, which provides guidelines for writing a film analysis and three sample student essays.
- **A selected bibliography** and list of resource materials.
- **Self-testing quizzes** for each chapter, including multiple-choice and true-false questions.
- **Study materials** for every chapter, including chapter outline, internet exercises, and web links.

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Dennis W. Petrie

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