



## Film Art: An Introduction, 12<sup>th</sup> Edition

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### Chapter Changes

**Chapter 1** New discussion of “Creative Decisions in Filmmaking” using examples from *La La Land*. These include choices made about the film’s use of color, camera mobility, editing, and music composition. The chapter also includes updated discussions of digital cinematography, digital projection, screenplay development, digital postproduction technologies, and digital distribution platforms. (The latter features a new quote from noted cinematographer Ed Lachman.) There is also a thoroughly revised discussion of ancillary markets and updated data about the global film market. New references to *Singin’ in the Rain*, *Carol*, *Jackie*, *The Hateful Eight*, *Dunkirk*, *Tangerine*, *Shadow of a Doubt*, *The Land of Silence*, *Suicide Squad*, *Thor: Ragnarok*, *Wind River*, and *mother!*. Enhanced references to the blog “Observations on Film Art.”

**Chapter 2** New references to motifs in *Guardians of the Galaxy* and *Where Is the Friend’s Home?* Enhanced references to the blog “Observations on Film Art.”

**Chapter 3** Expanded discussion of the role of protagonists and antagonists in narrative form. New references to *Julie & Julia*, *Nashville*, *The Avengers*, *Tiny Furniture*, *Where Is the Friend’s Home?*, *Atomic Blonde*, and *M. Hulot’s Holiday*. New discussion of hidden causes and character change in

*Moonlight*. Revised discussion of flashforwards using *Inside Man*. Updated discussion of complex time schemes in film adding *Wonderstruck* and *Dunkirk* as examples. New quote from Aaron Sorkin on the role of intention and obstacle as structuring elements of narrative. Enhanced references to the blog “Observations on Film Art.”

**Chapter 4** Revised discussion of digital manipulation of mise-en-scene elements. *New references to Fences and Manchester by the Sea*. Enhanced references to the blog “Observations on Film Art.”

**Chapter 5** New example of 3D emergence in *Paranormal Activity: The Ghost Dimension*. New example of camera height in *Late Autumn*. New example of mobile framing and machinery from *Dunkirk*. New quotes from cinematographers Dan Laustsen and Sean Bobbitt. Updated discussion of aerial cinematography. Enhanced references to the blog “Observations on Film Art.”

**Chapter 6** Updated discussion of constructive editing in *The Birds*. New references to parallel editing in *Julie & Julia* and *Wonderstruck*. Enhanced references to the blog “Observations on Film Art.”

**Chapter 7** New reference to rhythmic coordination of music, sound effects, and visuals in *Baby Driver*. New reference to panned sounds in *Splice*. Expanded discussion of *The Conversation* that considers sound’s role in the range and depth of information in the film’s narration. Enhanced references to blog “Observations on Film Art.”

**Chapter 8** New discussion of framing in *Son of Saul*. New references to *La La Land* and *Moonlight*. New reference to sound mixing choices in *Gravity*. Enhanced references to the blog “Observations on Film Art.”

**Chapter 9** Extended discussion of genre reflectionism in *Get Out*. New references to *Home Alone* and *The Big Sick* as examples of different subgenres of comedy. New reference to *Manchester by the Sea* as a melodrama. New reference to *Hell or High Water* as a crime film that engenders conflicted feelings toward its heroes. New reference to *Hostiles* and its racist Western hero. New reference to *A Girl Walks Home Alone at Night* as a global horror film. New reference to use of playback techniques in *La La Land*. New references to *Just Wright*, *Mr. 3000*, *Whip It*, *The Blind Side*, *Million Dollar Baby*, *Battle of the Sexes*, and *I, Tonya* as sports films. Enhanced references to the blog “Observations on Film Art.”

**Chapter 10** New references to *Darkest Hour*, *L’Opéra Mouffe*, *My Life as a Zucchini*, and *Kubo and the Two Strings*. Enhanced references to the blog “Observations on Film Art.”

**Chapter 11** New detailed analysis of *Ali: Fear Eats the Soul*. Enhanced references to the blog “Observations on Film Art.”

**Chapter 12** New quote from *Wonder Woman* director Patty Jenkins. Updated discussion of Hollywood and American independents after 2000. New references to *The Blair Witch Project*, *Crash*, *The Hurt Locker*, *Winter’s Bone*, *Room*, *Moonlight*, and *Lady Bird*. New references to *Avatar* and *Life of Pi* in discussion of new exhibition technologies. New references to *Birdman*, *Love and Mercy*, *A Ghost Story*, and *Tully*. Updated list of formally adventurous television shows. Enhanced references to the blog “Observations on Film Art.”

## Digital

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