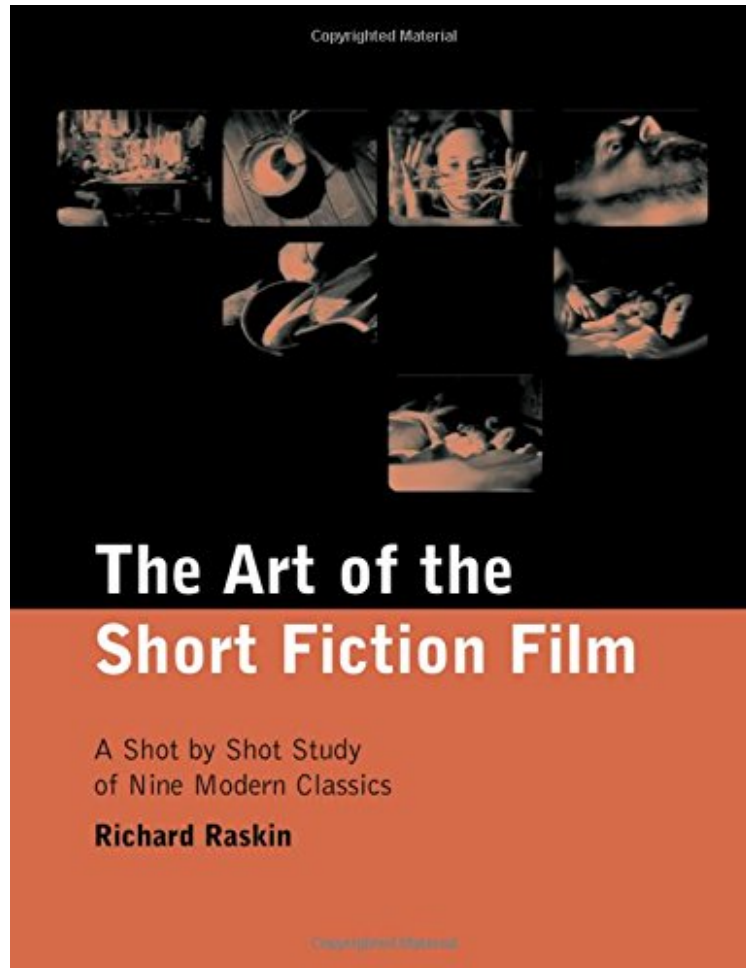


(Mobile book) The Art of the Short Fiction Film: A Shot by Shot Study of Nine Modern Classics

# The Art of the Short Fiction Film: A Shot by Shot Study of Nine Modern Classics

*Richard Raskin*

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**Richard Raskin : The Art of the Short Fiction Film: A Shot by Shot Study of Nine Modern Classics** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Art of the Short Fiction Film: A Shot by Shot Study of Nine Modern Classics:

4 of 4 people found the following review helpful. Absorbing and highly recommendedBy PorgyAs a beginning filmmaker I have been reading many books on film both story-telling and cinematic technique. This book combines them both in a deeply felt account of 8 short films by various directors. The films chosen are brilliant and unforgettable, and the lessons learned from the interviews with the directors plus the reflections of the author would be valuable for screenwriters and filmmakers. The only thing missing is an included dvd of the films, although the book does give VHS sources for obtaining copies. This points to the difficulties of making short films - there is no easy way

to get them distributed or seen. Including a dvd in the book would have been a remarkable step towards increasing an audience for short films.

This work is the first of its kind to single out individual short fiction films for comprehensive presentation and close study. *Two Men and a Wardrobe* (Roman Polanski, Poland, 1958, 15 min.), *Coffee and Cigarettes* (Jim Jarmusch, USA, 1986, 6 min.), *Sunday* (John Lawlor, Ireland, 1988, 8 min.), *Cat's Cradle* (Liz Hughes, Australia, 1991, 12 min.), *Eating Out* (Pal Sletaune, Norway, 1993, 7 min.), *Come* (Marianne Olsen Ulrichsen, Norway, 1995, 4.5 min.), *Wind* (Marcell Ivanyi, Hungary, 1996, 6 min.), *Possum* (Brad McGann, New Zealand, 1997, 14 min.), and *The War Is Over* (Nina Mimica, Italy, 1997, 7 min.) are the nine short fiction films studied. The films represent a broad range of storytelling approaches and a number of very different film cultures. Each film has a chapter of its own, including a shot-by-shot reproduction of the film with a still from every shot. In most cases, an interview with the director and an original screenplay and storyboard is also included. The book also describes a new conceptual model, derived from the films studied in the work, which can be used both for analyzing the ways in which a short fiction film tells its story and as a set of guidelines for student filmmakers writing their own screenplays. Instructors considering this book for use in a course may request an examination copy here.

"finally a book devoted exclusively to short film"--Das Kurzfilmmagazin; "What a pleasure to see an unjustly ignored form of cinema treated with such care and creative imagination! Blending careful analysis, historical background, and a rich array of archive materials, Richard Raskin reveals in unprecedented detail how short films tell their stories. Raskin's study should become the definitive work on the subject."--David Bordwell, Jacques Ledoux Professor of Film Studies, University of Wisconsin-Madison. About the Author Richard Raskin teaches courses in screenwriting and video production at the University of Aarhus in Denmark.