

## Special Issue

# The Detailed Study of Films: Adjusting Attention

### Message from the Guest Editor

This Special Issue focuses on the detailed study of film style and form. It welcomes articles that consider and integrate the critical role of conscious attention in the practice of film analysis and interpretation. Additionally, it expands on the film criticism work of John Gibbs, Andrew Klevan, Douglas Pye, and others.

I propose a broad distinction between two types of attention that organizes and systematize the study of films, as follows:

- Intensive attention describes a methodology that concentrates on the analytical and interpretative study of a single film;
- Extensive attention designates a methodology that differs from the previous because it aims to analyze and interpret a set of films, grouped by filmmaker, genre, country, theme, or other specific categories.

Generally, contributions to this Special Issue should choose between one or the other for methodological clarity. In each case, the purpose is to find patterns and account for them within the complexity of films, single or grouped.

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### Guest Editor

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### Deadline for manuscript submissions

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### Message from the Editor-in-Chief

*Arts* welcomes scholarly contributions that address fundamental issues in the arts, broadly conceived, from any meaningful perspective—theoretical, historical, interdisciplinary, and global. Submissions are expeditiously and rigorously reviewed by peers, in order to insure the highest scholarly standards. Because *Arts* is an online journal, articles reach their desired audiences more quickly and reliably than its print media peers. The future is digital, and *Arts* combines the stringent scholarly standards of traditional journals with the easy accessibility afforded by digitalization.

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