

Preface xvii

PART ONE Film Art and Filmmaking

CHAPTER 1 Film as Art: Creativity, Technology, and Business 2

Film Artistry in *Shadow of a Doubt* 3

Box: **A CLOSER LOOK:** Picking out Patterns 8

Mechanics of the Movies 10

Illusion Machines 10

Making the Movie: Film Production 14

The Scriptwriting and Funding Phase 15

The Preparation Phase 16

The Shooting Phase 17

The Assembly Phase 21

Box: **A CLOSER LOOK:** Some Terms and Roles in Film Production 22

Artistic Implications of the Production Process 25

Modes of Production 25

Large-Scale Production 25

Exploitation and Independent Production 26

Small-Scale Production 28

Artistic Implications of Different Modes of Production 29

Box: **A CLOSER LOOK:** Convergences: Film and Video 30

Bringing the Film to the Audience: Distribution and Exhibition 34

Distribution: The Center of Power 34

Exhibition: Theatrical and Nontheatrical 39

Box: **Movies on Screen: A 2004 Profile of Theatrical Exhibition** 41

Artistic Implications of Distribution and Exhibition 42

Summary 47

Where to Go from Here 47

Websites 50

Recommended DVDs 50

Recommended DVD Supplements 50



PART TWO Film Form

CHAPTER 2 The Significance of Film Form 54

The Concept of Form in Film 54

- Form as System 54
- "Form" Versus "Content" 56
- Formal Expectations 56
- Conventions and Experience 58
- Form and Feeling 59
- Form and Meaning 60
- Evaluation 63

Principles of Film Form 65

- Function 65
- Similarity and Repetition 66
- Difference and Variation 67
- Development 68
- Unity and Disunity 70

Summary 71

Where to Go from Here 72

Websites 73

Recommended DVD Supplements 73



CHAPTER 3 Narrative as a Formal System 74

Principles of Narrative Construction 74

- Plot and Story 76
- Cause and Effect 77
- Time 80
- Space 82

Box: A CLOSER LOOK: Playing Games with Story Time 83

- Openings, Closings, and Patterns of Development 86

Narration: The Flow of Story Information 88

- Range of Story Information 88
- Depth of Story Information 90
- The Narrator 92
- Summing Up Narration 93

The Classical Hollywood Cinema 94

Narrative Form in *Citizen Kane* 96

- Overall Narrative Expectations in *Citizen Kane* 96
- Plot and Story in *Citizen Kane* 97
- Citizen Kane*'s Causality 99
- Time in *Citizen Kane* 99
- Motivation in *Citizen Kane* 102
- Citizen Kane*'s Parallelism 103
- Patterns of Plot Development in *Citizen Kane* 103
- Narration in *Citizen Kane* 104

Summary 107

Where to Go from Here 107

Websites 109

Recommended DVD Supplements 109



PART THREE Film Style

CHAPTER 4 The Shot: Mise-en-Scene 112

What Is Mise-en-Scene? 112

Aspects of Mise-en-Scene 115

Setting 115

Costume and Makeup 119

Lighting 124

Staging: Movement and Performance 132

Box: A CLOSER LOOK: The Film Actor's Toolkit 134

Putting It All Together: Mise-en-Scene in Space and Time 140

Space 142

Time 149

Narrative Functions of Mise-en-Scene in *Our Hospitality* 153

Summary 158

Where to Go from Here 158

Websites 160

Recommended DVD Supplements 160



CHAPTER 5 The Shot: Cinematography 162

The Photographic Image 162

The Range of Tonalities 162

Speed of Motion 166

Perspective 168

Box: A CLOSER LOOK: From Monsters to the Mundane:

Computer-Generated Imagery in *The Lord of the Rings* 179

Framing 182

Frame Dimensions and Shape 183

Box: A CLOSER LOOK: Common Aspect Ratios of 35mm Film 184

Onscreen and Offscreen Space 187

Angle, Level, Height, and Distance of Framing 190

The Mobile Frame 194

Duration of the Image: The Long Take 207

Functions of the Long Take 208

The Long Take and the Mobile Frame 210

Summary 214

Where to Go from Here 214

Websites 216

Recommended DVD Supplements 216



CHAPTER 6 The Relation of Shot to Shot: Editing 218

What Is Editing? 218

Dimensions of Film Editing 220

Graphic Relations Between Shot A and Shot B 221

Rhythmic Relations Between Shot A and Shot B 226

Spatial Relations Between Shot A and Shot B 227

Temporal Relations Between Shot A and Shot B 229

Continuity Editing 231

Spatial Continuity: The 180° System 231

Continuity Editing in *The Maltese Falcon* 234

Continuity Editing: Some Fine Points 238

More Refinements: Crossing the Axis of Action 242

Crosscutting 244

Temporal Editing: Order, Frequency, and Duration 245

Box: A CLOSER LOOK: Intensified Continuity: L.A. Confidential and Contemporary Editing 246

Alternatives to Continuity Editing 251

Graphic and Rhythmic Possibilities 251

Spatial and Temporal Discontinuity 252

Functions of Discontinuity Editing: *October* 257

Summary 260

Where to Go from Here 261

Websites 263

Recommended DVD Supplements 263



CHAPTER 7 Sound in the Cinema 264

The Powers of Sound 265

Fundamentals of Film Sound 267

Perceptual Properties 267

Selection, Alteration, and Combination 268

Dimensions of Film Sound 275

Rhythm 275

Fidelity 278

Space 278

Box: A CLOSER LOOK: Offscreen Sound and Optical Point of View:

The Money Exchange in Jackie Brown 280

Time 287

Functions of Film Sound: *A Man Escaped* 293

Fontaine's Commentary 293

Sound Effects and Narration 294

Sound Motifs 295

Music 296

A Sample Sequence 296

Summary 300

Where to Go from Here 301

Websites 303

Recommended DVD Supplements 303



CHAPTER 8 Summary: Style as a Formal System 304

- The Concept of Style 304
 - Style and the Filmmaker 304
 - Style and the Viewer 305
- Analyzing Film Style 306
 - Step 1: Determine the Organization Structure 306
 - Step 2: Identify the Salient Techniques Used 306
 - Step 3: Trace Out Patterns of Techniques 307
 - Step 4: Propose Functions for the Salient Techniques and the Patterns They Form 308
- Style in *Citizen Kane* 309
- Summary 316
- Where to Go from Here 316
- Recommended DVD Supplements 316



PART FOUR Types of Films

CHAPTER 9 Film Genres 318

- Understanding Genre 318
 - Defining a Genre 318
 - Analyzing a Genre 320
 - Genre History 321
- Box: **A CLOSER LOOK: A Contemporary Genre: The Crime Thriller** 322
 - The Social Functions of Genres 326
- Three Genres 328
 - The Western 328
 - The Horror Film 329
 - The Musical 332
- Summary 336
- Where to Go from Here 336
- Websites 337
- Recommended DVD Supplements 337



CHAPTER 10 Documentary, Experimental, and Animated Films 338

- Documentary 338
 - What Is a Documentary? 338
 - Types of Documentary 340
 - The Boundaries Between Documentary and Fiction 341
 - Types of Form in Documentary Films 342
 - Categorical Form 343
 - Rhetorical Form 348
- Experimental Film 355
 - Types of Form in Experimental Films 356
 - Abstract Form 356
 - Associational Form 363
- The Animated Film 370
 - An Example of Narrative Animation: *Duck Amuck* 373
 - An Example of Experimental Animation: *Fuji* 375
- Summary 378
- Where to Go from Here 378
- Websites 380
- Recommended DVD Supplements 381



PART FIVE Critical Analysis of Films

CHAPTER 11 Film Criticism: Critical Analyses 384

The Classical Narrative Cinema 385

His Girl Friday 385

North by Northwest 388

Do The Right Thing 392

Narrative Alternatives to Classical Filmmaking 397

Breathless (A Bout de Souffle) 397

Tokyo Story (Tokyo Monogatari) 401

Chungking Express (Chung Hing sam lam) 405

Documentary Form and Style 410

Man with a Movie Camera (Chelovek s kinoapparatom) 410

The Thin Blue Line 413

Form, Style, and Ideology 419

Meet Me in St. Louis 419

Raging Bull 426



APPENDIX Writing a Critical Analysis of a Film 431

Preparing to Write 431

Step 1: Develop a Thesis That Your Essay Will Explain and Support 431

Step 2: Draw Up a Segmentation of the Entire Film 431

Step 3: Note Outstanding Instances of Film Technique 432

Organizing and Writing 433

Summary 434

Sample Essay: Fantasy and Reality in *The King of Comedy* 435

Where to Go from Here 437

Sample-Analysis Films on DVD 438

PART SIX Film History

CHAPTER 12 Film Art and Film History 440

Early Cinema (1893–1903) 441

The Development of the Classical Hollywood Cinema (1908–1927) 444

German Expressionism (1919–1926) 447

French Impressionism and Surrealism (1918–1930) 450

Impressionism 450

Surrealism 452

Soviet Montage (1924–1930) 453

The Classical Hollywood Cinema After the Coming of Sound 456

Italian Neorealism (1942–1951) 459

The French New Wave (1959–1964) 461

The New Hollywood and Independent Filmmaking 463

Contemporary Hong Kong Cinema 468

Where to Go from Here 472

Recommended DVDs 474

Recommended DVD Supplements 476

Glossary 477

Credits 482

Index 483

