### BRIEF CONTENTS

Prefa	ce	XV	

DΛ	DT	NI	
$\Gamma \wedge$		IN	

Film Production, Distribution, and Exhibition

CHAPTER ONE Film Production, Distribution, and Exhibition 2

### PART TWO

Film Form

CHAPTER TWO The Significance of Film Form 39 CHAPTER THREE Narrative as a Formal System 59

### PART THREE

Types of Films

CHAPTER FOUR Film Genres 94
CHAPTER FIVE Documentary, Experimental, and Animated Films 110

### PART FOUR

Film Style

CHAPTER SIX The Shot: Mise-en-Scene 156
CHAPTER SEVEN The Shot: Cinematography 193
CHAPTER EIGHT The Relation of Shot to Shot: Editing 249
CHAPTER NINE Sound in the Cinema 291
CHAPTER TEN Style as a Formal System 327

#### PART FIVE

Critical Analysis of Films

CHAPTER ELEVEN Film Criticism: Sample Analyses 352

## CONTENTS

Preface xv

### PART ONE

Film Production, Distribution, and Exhibition

CHAPTER ONE Film Production, Distribution, and Exhibition 2

Mechanics of the Movies 2
Bringing the Film to the Spectator 8
Making the Movie: Film Production 14
Modes of Production 29
Notes and Queries 34



## PART TWO Film Form

CHAPTER TWO The Significance of Film Form 39

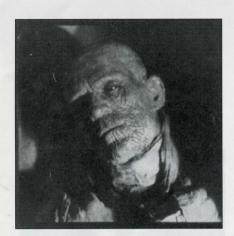
The Concept of Form in Film 39
Principles of Film Form 50
Summary 57
Notes and Queries 57

CHAPTER THREE Narrative as a Formal System 59

Principles of Narrative Construction 59
Narration: The Flow of Story Information 70
The Classical Hollywood Cinema 76
Narrative Form in *Citizen Kane* 78
Summary 89
Notes and Queries 90



# PART THREE Types of Films



CHAPTER FOUR Film Genres 94

Understanding Genre 95 Three Genres 101 Summary 108 Notes and Queries 109

CHAPTER FIVE Documentary, Experimental, and Animated Films 110

Documentary 110
Experimental Film 128
The Animated Film 144
Summary 151
Notes and Queries 151

# PART FOUR Film Style



CHAPTER SIX The Shot: Mise-en-Scene 156

What Is Mise-en-Scene? 156
Realism 157
The Power of Mise-en-Scene 157
Aspects of Mise-en-Scene 158
Putting It All Together: Mise-en Scene in Space and Time 175
Narrative Function of Mise-en-Scene: Our Hospitality 184
Summary 189
Notes and Queries 189

CHAPTER SEVEN The Shot: Cinematography 193

The Photographic Image 193
Framing 208
Duration of the Image: The Long Take 240
Summary 245
Notes and Queries 246

CHAPTER EIGHT The Relation of Shot to Shot: Editing 249

What Editing Is 249
Dimensions of Film Editing 251

Continuity Editing 262
Alternatives to Continuity Editing 278
Summary 287
Notes and Queries 288

CHAPTER NINE Sound in the Cinema 291

The Powers of Sound 291
Fundamentals of Film Sound 294
Dimensions of Film Sound 301
Functions of Film Sound: *A Man Escaped* 315
Summary 323
Notes and Queries 324

CHAPTER TEN Style as a Formal System 327

The Concept of Style 327
Analyzing Film Style 329
Style in Citizen Kane 332
Style in Gap-Toothed Women 339
Style in The River 342
Style in Ballet Mécanique 345
Style in A Movie 347
Notes and Queries 350

# PART FIVE Critical Analysis of Films

CHAPTER ELEVEN Film Criticism: Sample Analyses 352

The Classical Narrative Cinema 352

Narrative Alternatives to Classical Filmmaking 366

Documentary Form and Style 376

Form, Style, and Ideology 386

Notes and Queries 396



Contents

# PART SIX Film History



xiv

CHAPTER TWELVE Film Form and Film History 399

Early Cinema (1893–1903) 400

The Development of the Classical Hollywood Cinema (1908–1927) 402

German Expressionism (1919–1926) 406

French Impressionism and Surrealism (1918–1930) 408

Soviet Montage (1924–1930) 412

The Classical Hollywood Cinema after the Coming of Sound 415

Italian Neorealism (1942–1951) 417

The French New Wave (1959–1964) 419

The New Hollywood and Independent Filmmaking 422

Bibliography for Chapter 12 426

Glossary 429

Internet Resources: Selected Reference Sites in Film from the

World Wide Web 435

Credits 437

Index 439