## CONTENTS

PREFACE: WHAT THIS BOOK IS—AND WHAT IT'S NOT	XI
INTRODUCTION:	1
REPRESENTATION AND REALITY	
ONE MISE-EN-SCENE: WITHIN THE IMAGE	5
What Is Mise-en-Scene?	5
The Shot	7
Subject-Camera Distance—Why It Matters	9
Camera Angle	12
Space and Time on Film	16
Composition	18
STUDY GUIDE: ANALYZING THE SHOT	21
WRITING ABOUT THE IMAGE	
TWO MISE-EN-SCENE: CAMERA MOVEMENT	24
Mobile Framing	24
Types of Camera Movement	25
Editing within the Shot	28
Space and Movement	30
STUDY GUIDE: ANALYZING CAMERA MOVEMENT	34
WRITING ABOUT CAMERA MOVEMENT	
THREE MISE-EN-SCENE: CINEMATOGRAPHY	38
Motion Picture Photography	38
Aspect Ratio: From 1:33 to Widescreen	39
Aspect Ratio: Form and Meaning	42
Lighting	44
Three-Point Lighting	45
Film Stocks: Super 8 to 70mm to Video	48
Black, White, Gray, and Color	49
A Word or Two about Lenses	50
STUDY GUIDE: ANALYZING CINEMATOGRAPHY	53
WRITING ABOUT CINEMATOGRAPHY	

FOUR EDITING: FROM SHOT TO SHOT	55
Transitions	55
Montage	57
The Kuleshov Experiment	60
Continuity Editing	61
The 180° System	67
Shot/Reverse-Shot Pattern	68
STUDY GUIDE: ANALYZING SHOT-TO-SHOT EDITING	70
WRITING ABOUT EDITING	
FIVE SOUND	74
A Very Short History of Film Sound	74
Recording, Rerecording, Editing, and Mixing	76
Analytical Categories of Film Sound	78
Sound and Space	81
STUDY GUIDE: HEARING SOUND, ANALYZING SOUND	84
WRITING ABOUT SOUND AND SOUNDTRACKS	
SIX NARRATIVE: FROM SCENE TO SCENE	89
Narrative Structure	89
	90
Story and Plot	90
Scenes and Sequences Transitions from Scene to Scene	95
Character, Desire, and Conflict	97 98
Analyzing Conflict	101
STUDY GUIDE: ANALYZING SCENE-TO-SCENE EDITING	101
WRITING ABOUT NARRATIVE STRUCTURE	
SEVEN FROM SCREENPLAY TO FILM	103
Deeper into Narrative Structure	103
Screenwriting: The Three-Act Structure	104
Segmentation: Form	105
Segmentation: Meaning	107
A Segmentation of <i>Inside Man</i>	108
STUDY GUIDE: STORY ANALYSIS AND SEGMENTATION	113
WRITING ABOUT WRITING	
EIGHT FILMMAKERS	116
Film—A Director's Art?	116
Authorship	117
The Auteur Theory	119
The Producer's Role	121
Teamwork	123

STUDY GUIDE: THE PROBLEM OF ATTRIBUTION	126
WRITING ABOUT DIRECTORS	
NINE PERFORMANCE	129
Performance as an Element of Mise-en-Scene	129
Acting Styles	130
Stars and Character Actors	131
Type and Stereotype	132
Women as Types	133
Acting in—and on—Film	134
Publicity: Extra-Filmic Meaning	136
STUDY GUIDE: ANALYZING ACTING	138
WRITING ABOUT ACTING	
TEN GENRE	143
What Is a Genre?	143
Conventions, Repetitions, and Variations	145
A Brief Taxonomy of Two Film Genres—the Western	146
and the Horror Film	140
Genre: The Semantic/Syntactic Approach	148
Film Noir: A Case Study	150
Film Noir: A Brief History	152
Film Noir's Conventions	153
STUDY GUIDE: GENRE ANALYSIS FOR THE INTRODUCTORY STUDENT	155
WRITING ABOUT GENRE	100
Think About define	
ELEVEN SPECIAL EFFECTS	158
Beyond the Ordinary	158
Optical and Mechanical Special Effects	162
Computer-Generated Imagery (CGI)	164
STUDY GUIDE: EFFECTS AND MEANING	166
WRITING ABOUT SPECIAL EFFECTS	
TWELVE FILM AND IDEOLOGY	169
Ideology in Practice: Soviet Montage	170
Continuing with Marxism	172
Film and Consciousness	175
Ideology and "Current" Events: A Reading of Jaws	176
Feminist Film Theory and Criticism	178
Case Study: Rear Window	179
STUDY GUIDE: EXPLORING IDEOLOGY WHERE ONE LEAST EXPECTS IT	181

THIRTEEN FILM STUDIES IN THE ERA OF DIGITAL CINEMA	184
What Is Digital Cinematography?	185
The Impact of Digital Technology on Filmmaking	185
Expanding the Filmmaking Community	186
Digital Cinema and Film Theory	187
Post-Truth?	188
Goodbye Multiplexes?	193
FOURTEEN PUTTING IT TOGETHER: A MODEL 8- TO 10-PAGE PAPER	197
How This Chapter Works	197
"Introducing Tyler," by Robert Paulson	198
GLOSSARY	215
ACKNOWLEDGMENTS	229
INDEX	231