

CONTENTS

Preface

xiii

PART I

FILM PRODUCTION

ONE / THE WORK OF FILM PRODUCTION	3
Technical Factors in Film Production	3
Social Factors in Film Production	8
After Production: Distribution and Exhibition	20
Implications of Different Modes of Film Production	23
Notes and Queries	25

PART II

FILM FORM

TWO / THE SIGNIFICANCE OF FILM FORM	33
The Concept of Form in Film	33

Principles of Film Form	45
Summary	50
Notes and Queries	51
THREE / NARRATIVE AS A FORMAL SYSTEM	54
Principles of Narrative Construction	54
Narration: The Flow of Story Information	63
Narrative Conventions	69
Narrative Form in <i>Citizen Kane</i>	72
Summary	83
Notes and Queries	84
FOUR / NONNARRATIVE FORMAL SYSTEMS	89
Types of Nonnarrative Form	89
Categorical Formal Systems	91
Rhetorical Formal Systems	99
Abstract Formal Systems	105
Associational Formal Systems	113
Summary	123
Notes and Queries	123

PART III

FILM STYLE

FIVE / THE SHOT: MISE-EN-SCENE	127
What is Mise-en-Scene?	127
Realism	128
The Power of Mise-en-Scene	128
Aspects of Mise-en-Scene	129
Mise-en-Scene in Space and Time	141
Narrative Functions of Mise-en-Scene: <i>Our Hospitality</i>	146
Summary	152
Notes and Queries	152
SIX / THE SHOT: CINEMATOGRAPHIC PROPERTIES	156
The Photographic Image	156
Framing	167
Duration of the Image: The Long Take	194

Summary	199
Notes and Queries	199
SEVEN / THE RELATION OF SHOT TO SHOT: EDITING	206
What Editing Is	207
Dimensions of Film Editing	209
Continuity Editing	218
Alternatives to Continuity Editing	231
Summary	239
Notes and Queries	240
EIGHT / SOUND IN THE CINEMA	244
The Powers of Sound	244
Fundamentals of Film Sound	247
Dimensions of Film Sound	251
Functions of Film Sound: <i>A Man Escaped</i>	262
Summary	270
Notes and Queries	270
NINE / STYLE AS A FORMAL SYSTEM: SUMMARY	274
The Concept of Style	274
Analyzing Film Style	276
Style in <i>Citizen Kane</i>	278
Style in <i>Olympia</i> , Part 2	285
Style in <i>The River</i>	288
Style in <i>Ballet mécanique</i>	291
Style in <i>A Movie</i>	294
Notes and Queries	297

PART IV

CRITICAL ANALYSIS OF FILMS

TEN / FILM CRITICISM: SAMPLE ANALYSES	301
The Classical Narrative Cinema	302
Narrative Alternatives to Classical Filmmaking	320
Documentary Form and Style	336
The Animated Film	347
Form, Style, and Ideology	354
Appendix: Writing a Critical Analysis of a Film	364
Notes and Queries	368

PART V

FILM HISTORY

ELEVEN / FILM FORM AND FILM HISTORY	371
Introduction	371
Early Cinema (1893–1903)	372
The Development of the Classical Hollywood Cinema (1908–1927)	375
German Expressionism (1919–1924)	379
French Impressionism and Surrealism (1918–1930)	381
Soviet Montage (1924–1930)	385
Summary: International Stylistic Trends of the Late Silent Cinema	388
The Classical Hollywood Cinema After the Coming of Sound	389
Japanese Cinema of the 1930s	392
Italian Neorealism (1942–1951)	395
The New Wave (1959–1964)	397
The New German Cinema (1966–1982)	400
Bibliography for Chapter 11	405
Glossary	408
Alternative Films	413
Credits	415
Index	417