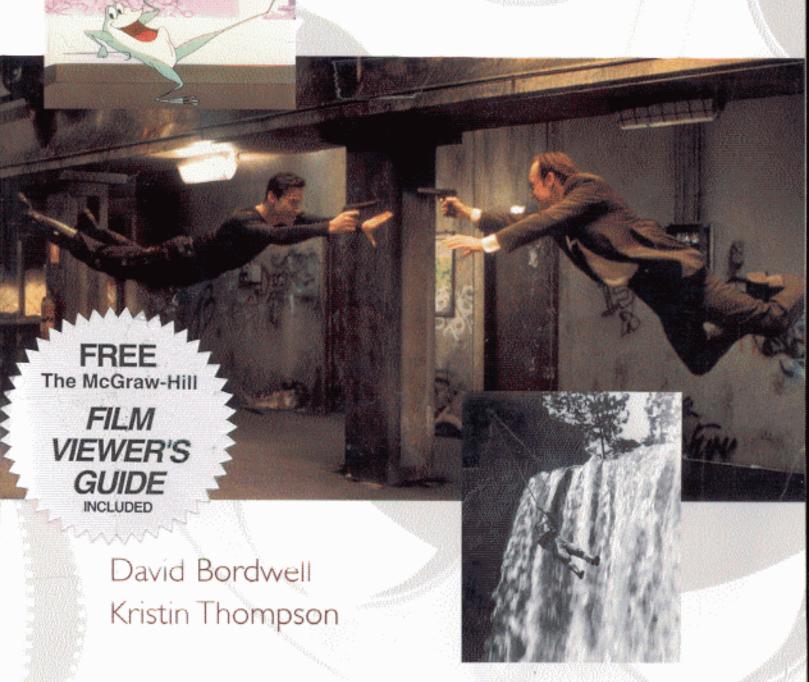
INTERNATIONAL EDITION

FILM ART An Introduction

Sixth Edition



Contents

Preface xv

PART ONE

Film Production, Distribution, and Exhibition

CHAPTER ONE Flm 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

CHAPTERTWO 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 9.

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

PART SIX Film History

CHAPTER TWELVE Film Form and Film History 399
Harly 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