KNIHOVNA UP Olomouc

Značka: 330:015/215



Published in 2020 by Laurence King Publishing Ltd. 361–373 City Road London EC1V 1LR United Kingdom Tel: + 44 20 7841 6900 Fax: + 44 20 7841 6910 e-mail: enquiries@laurenceking.com

www.laurenceking.com

Copyright © 2020, 2011, 2008, 2005 Laurence King Publishing Ltd.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage and retrieval system, without prior permission in writing from the publisher.

A catalogue record for this book is available from the British Library.

ISBN: 978-1-78627-577-6

Printed in China

Senior Editor: Blanche Craig
Design: Blok Graphic, London
Picture Researcher: Julia Ruxton/Peter Kent
Production: Simon Walsh

Front cover, from top to bottom: La La Land (2016; dir. Damien Chazelle) Dale Robinette/Black Label Media/Kobal/REX/Shutterstock; The Lobster (2015; dir. Yorgos Lanthimos) Moviestore/REX/Shutterstock.

Spine: 2001: A Space Odyssey (1968; dir. Stanley Kubrick)
MGM/Stanley Kubrick Productions/Kobal/REX/
Shutterstock.

Back cover, from left to right: Moonlight (2016; dir. Barry Jenkins) Rex/Shutterstock; Senna (2010; dir. Asif Kapadia) Moviestore/REX/Shutterstock; American Honey (2017; dir. Andrea Arnold) Kobal/REX/Shutterstock; Spectre (2015; dir. Sam Mendes) Jonathan Olley/Columbia/EON/Danjaq/MGM/Kobal/REX/Shutterstock.

Contents

Preface

Part One:	
Introduction to Film Analysis	
Chapter 1: Introduction	14
Cinema: A Confluence of Artistry, Industry,	
and Technology	14
The Cinema is Dead! Long Live the Cinema!	16
Chapter Review	19
Chapter 2: An Approach to Film Analysis	20
Understanding Audience Expectations	21
Expectations and Modes of Organization	22
Expectations of Genres, Stars, and Directors	24
The Orchestration of Detail	26
Motifs	27
Parallels	29
Details and Structure	30
Parallels and Structure	30
Turning Points	31
Repetition and Non-chronological Structure Croating Mosning Through the World Boyond	32
Creating Meaning Through the World Beyond the Film	32
Historical Events and Cultural Attitudes	33
Stars and Public Figures as References	34
Intertextual References	35
Meaningful References with Objects	37
Film Style	37
Classical, Realist, and Formalist Aesthetics	38
Analyzing Film Style	39
The Goal of Film Analysis: Articulating Meaning	41
Descriptive Claims Interpretative Claims	42
Evaluative Claims	44
The Importance of Developing Interpretive Claims	44
Chapter Review	45
Film Analysis:	
Reading Significant Details	46
The Orchestration of Detail in Pan's Labyrinth	46
Chanter 2: Writing About Film	
Chapter 3: Writing About Film	52
Getting Started	52
Keeping a Film Journal	52
Formulating a Thesis Managing Work Tonco	53
Managing Verb Tense Academic Approaches to Writing About Film	53 53
The Scene Analysis Paper	53

		1 479 - Hard State Common of S	70.40 - 2.01.4
The Film Analysis	57	Balance and Symmetry	126
The Research Paper	61	Lines and Diagonals	128
Conducting Archival Research	69	Foreground and Background	131
In alistic Writing: The Popular Review	70	Light and Dark	. 132
Moonlight Review," by Dan Jolin, February 13, 2017	71	Color	132
Chapter Review	73	Two Approaches to Mise en Scène	135
		The Frame in Two Dimensions: Mise en Scène in	
		German Expressionism	135
		Combining Mise en Scène and Camerawork: The Frame	
Part Two:		in Three Dimensions in French Poetic Realism	137
		Chapter Review	139
Film Analysis		Film Analysis:	
		The Functions of Space	140
		Spatial Oppositions in Thelma & Louise	140
Chapter 4: Narrative Form	76		
Defining Narrative Framing the Fictional World: Diegetic and Non-diegetic	77	Chapter 6: Cinematography	144
Elements	78	The Camera in Time and Space	146
Within the Diegesis: Selecting and Organizing Events	80	Creating Meaning in Time: The Shot	147
Narrative Structure	82	Altering Time: Slow and Fast Motion	148
Alternatives to Conventional Narrative Structure	83	The Camera and Space: Height, Angle, and Shot Distance	150
Variations on Narrative Conventions: Beyond		Camera Movement: Exploring Space	160
Structure	86	Lenses and Filters: The Frame in Depth	162
Perspective and Meaning	86	The Visual Characteristics of Lenses: Depth of Field	* 1
Techniques in Practice:		and Focal Length	163
Narrative Structure in Stagecoach	87	Combining Camera Movement and Lens Movement	168
Character Subjectivity	90	Techniques in Practice:	
Techniques in Practice:		Patterns of Camera Placement and Movement	169
Noticing Shifts in Narration	94	Through the Lens: Filters and Diffusers	170
Chapter Review	95	Techniques in Practice:	
Film Analysis:		Lenses and the Creation of Space	171
Analyzing Narrative Structure	96	Film Stock	174
The Horror of Silence in Get Out	97	Characteristics of Film Stock	174
		Light and Exposure	175
		Film Stock and Color	176
Chapter 5: Mise en Scène	102	Wide Film and Widescreen Formats	180
	100	Stereoscopic 3D: Then and Now	181
Setting	103	Processing Film Stock	182
Describing Setting: Visual and Spatial Attributes	105	Film, Video, and Digital Technologies: A Comparison	183
The Functions of Setting	106	Special Visual Effects	185
The Human Figure	108	Manipulating the Image on the Set	185
Casting	108	Creating Scene Transitions, Titles, and Credits:	
Techniques in Practice:		The Optical Printer	187
Same Film, Different Settings / Same Setting,		Optical and Digital Compositing: Assembling the	
Different Films	109	Elements of the Shot	187
Acting Style	112	Performance Capture	188
Acting Brechtian: Distancing the Audience	114	Computer-generated Imagery	189
Actors' Bodies: Figure Placement	114	Digital Cinema: Post-production	190
Actors' Bodies: Costumes and Props	114	Digital Cinematography and Film Style	192
Techniques in Practice:		Chapter Review	192
Figure Placement in Citizen Kane	116		
	118	Film Analysis: Cinematography as a Storytelling Device	195
Actors' Bodies: Makeup Lighting	121	Cinematography as a Storytelling Device Entrapment and Escape in Ratcatcher	195
Hollywood's Lighting Schemes	123	Ditti apinent and Dscape in Rateatener	170
Tiony wood 3 Digiting Otheries	143		

126

Composition

Chapter 7: Editing	204	Techniques in Practice:	
The Attributes of Editing: Creating Meaning		Sound Effects and the Construction of Class	26
Through Collage, Tempo, and Timing	206	in Days of Heaven	26
	206	Components of Film Sound: Music	26
Joining Images: A Collage of Graphic Qualities	208	Functions of Film Music	26
Tempo Adjusting the Timing of Shot Transitions	211	Five Characteristics of Film Music	26
	. 211	Techniques in Practice:	
Techniques in Practice:		Bernard Herrmann's Score and Travis Bickle's	
Using Contrasting Imagery and Timing to	212	Troubled Masculinity in Taxi Driver	27
Romanticize the Outlaws in Bonnie and Clyde	212	Chapter Review	27
Story-Centered Editing and the Construction	mining .		
of Meaning	214	Film Analysis: The Human Voice and Sound Effects	27
Editing and Time	214	Sound in No Country for Old Men: A Tradition	21
Editing and Space	218	of Violence	27
Beyond Narrative: Creating Meaning Outside		of violence	The Pilipa
the Story	223		
Continuity Editing: Conventional Patterns and		Chapter 9: Alternatives to	
"Bending the Rules"	223	Narrative Fiction Film: Documentary	
"Breaking the Rules": The French New Wave and		and Avant-garde Films	28
its Influence	228		
Associational Editing: Editing and Metaphor	229	Three Modes of Filmmaking: A Comparison	28
Techniques in Practice:		Documentary Film: "The Creative Treatment	
Soviet Montage Aesthetics in The Godfather	233	of Actuality"	28
Chapter Review	235	Documentary Form	29
		Voice of Authority	29
Film Analysis:	236	Talking Heads and the Director–Participant	29
Classical Editing Editing in Notorious	236	Direct Cinema and Cinéma Vérité	29
Eatting in Notorious	250	Self-reflexive Documentary	29
		Avant-doc	29
Chapter 8: Sound	240	The Mockumentary	29
Chapter of Journa	210	Two Theoretical Questions	29
Film Sound: A Brief History	241	Documentary Spectatorship	29
Critical Debates over Film Sound	242	Ethics and Ethnography	29
Freeing Sound from Image	245	Avant-garde Film	30
The Relationship Between Sound and Image	246	Surrealist Cinema	30
Emphasizing the Contrast between Onscreen and		Abstract Film	30
Offscreen Space	247	Techniques in Practice:	
Emphasizing the Difference between Objective Images		Interpreting Abstract Films	30
and Subjective Sounds	247	The City Symphony	30
Emphasizing the Difference between Diegetic and		Structuralist Film	30
Non-diegetic Sound	248	The Compilation Film	30
Emphasizing the Difference between Image Time		Conducting Research on Documentary and	
and Sound Time	250	Avant-garde Films: Locating Sources	31
Emphasizing Differences between Image Mood and		Chapter Review	31
Sound Mood	251	Film Analysis:	
Components of Film Sound: Dialogue	251	Interpreting Avant-garde Films	31
Text and Subtext	251	Analyzing Meshes of the Afternoon	31
Volume and Pitch	252		
Speech Characteristics	253		
Acoustic Qualities	255		
Addressing the Audience: The Voice-over	255		
Techniques in Practice:			
The Human Voice as Aural Object	257		
Components of Film Sound: Sound Effects	259		
Functions of Sound Effects	259		
Characteristics of Sound Effects	261		

Part Three: Cinema and Culture

Chapter 10: Film and Ideology	318
Ideology and Film Analysis	319
The Institutional Enforcement of Ideology:	
The Production Code and the Anti-Communist	001
Witch Hunts	321 322
Anti-Communist Witch Hunts and Hollywood Cinema Meology and Film Spectatorship	324
Topics in Ideological Criticism	327
Racial Ideology and American Cinema	327
Gender and Cinema	333
Sexuality and Cinema	340
Disability and Cinema	343
Chapter Review	347
Chapter 11: Social Context and	
Film Style: National, International,	250
and Transnational Cinema	350
Hollywood's Industrial Context: The Studio	
System as Dream Factory	350
Classical Style	351
Economic Practice and Hollywood Convention	352
American Values and Hollywood Style	354
Hollywood Conquers the World?	354
International Art Cinema	355
The Industry and Ideology of "Art" Italian Neorealism	356 359
Third Cinema	360
Fourth Cinema	362
National and Transnational Cinemas	364
Problematizing the National Cinema Model	364
Defining Transnational Cinema	365
Chapter Review	367
Chapter 12: Film Stardom	
as a Cultural Phenomenon	370
Stars and the Movie Industry	372
The Dynamics of Performance	374
The Star Persona	376
Films	377
Promotion and Publicity	378
Criticism and Commentary	380
Stardom and Ideology	381
Stars and Subcultures	382
Fan Culture Chanton Porrious	383
Chapter Review	384

Chapter 13: Genre	386
What Makes a Genre?	387
Expressive Variation in the Midst of Formula	388
Thematic Conventions	390
Major American Genres	393
The Western	393
Film Noir and the Hard-boiled Detective Film	396
The Action Film	398
The Science Fiction Film	400
The Musical	403
Using Genre to Interpret Films	406
Genres and Aesthetic Appeal: Cliché or Strategic Repetition?	406
Genre and the Status Quo	407
Genres as Culturally Responsive Artifacts	409
Genre and Film Authorship	409
Chapter Review	410
Chapter 14: Film Authorship	412
The Idea of the Auteur: From Cahiers du Cinéma	
to the Sarris-Kael Debate	412
Auteur as Marketing Strategy: Old and	
New Hollywood	415
Studio-era Auteurs: Welles and Hitchcock	416
Blockbuster Auteurs: Spielberg and Lucas	417
Using the Auteur Approach to Interpret and	
Evaluate Films	418
The Auteur and the Consistency Thesis	418
The Life and Work of an Auteur: Studying Biographical	
Influence	423
Auteurs and Ancestors: The Question of Influence	426
Chapter Review	433
Chapter 15: Studying Screen Media	434
Participatory Culture and the Democratization	
of the Moving Image	436
Media Conglomeration	436
Internet Culture: New Grassroots Aesthetic or New Model	I go
of Corporate Control?	437
New Screens, New Labor	440
Stardom	440
Authorship	441
Access to the Digital Workplace	443
Analyzing Labor in the Online Community: The Case of Bokeh	443
New and Familiar Visual Aesthetics	444
Visual Storytelling Non parmetime Texts	444
Non-narrative Texts	447 448
Out with the Old, In with the New? Chapter Review	448
Chapter Keview	110
Glossary	450
Bibliography	456
Index	463
Picture Credits	472