Contents

Introduction 15 1 Siegfried Kracauer, Remarks on the Actor 19 2 Stanley Cavell, Reflections on the Ontology of Film 29 3 John O. Thompson, Screen Acting and the Commutation Test 37 PART TWO: THE CREATION OF THE FILM ACTOR 49 Introduction 49 4 Charles Musser, The Changing Status of the Actor 51 5 Roberta Pearson, The Histrionic and Verisimilar Codes in the Biograph Films 59 6 Ben Brewster and Lea Jacobs, Pictorial Styles and Film Acting 69 7 Cynthia Baron, Crafting Film Performances: Acting in the Hollywood Studio Era 83 PART THREE: STYLE AND TECHNIQUE 95 Introduction 95 8 James Naremore, Lillian Gish in True Heart Susie (1919) 99 9 Henry Jenkins, "A High-Class Job of Carpentry": Toward a Typography of Early Sound Comedy 111 10 Virginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood 127		Acknowledgments General Introduction	vii I
1 Siegfried Kracauer, Remarks on the Actor 2 Stanley Cavell, Reflections on the Ontology of Film 3 John O. Thompson, Screen Acting and the Commutation Test 37 PART TWO: THE CREATION OF THE FILM ACTOR 4 Introduction 4 Charles Musser, The Changing Status of the Actor 5 Roberta Pearson, The Histrionic and Verisimilar Codes in the Biograph Films 6 Ben Brewster and Lea Jacobs, Pictorial Styles and Film Acting 7 Cynthia Baron, Crafting Film Performances: Acting in the Hollywood Studio Era PART THREE: STYLE AND TECHNIQUE 95 Introduction 95 Introduction 95 Henry Jenkins, "A High-Class Job of Carpentry": Toward a Typography of Early Sound Comedy 111 Uvirginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood	PA	RT ONE: ONTOLOGY OF THE FILM ACTOR	15
2 Stanley Cavell, Reflections on the Ontology of Film 2 John O. Thompson, Screen Acting and the Commutation Test 37 PART TWO: THE CREATION OF THE FILM ACTOR 49 Introduction 40 Charles Musser, The Changing Status of the Actor 51 Roberta Pearson, The Histrionic and Verisimilar Codes in the Biograph Films 60 Ben Brewster and Lea Jacobs, Pictorial Styles and Film Acting 70 Cynthia Baron, Crafting Film Performances: Acting in the Hollywood Studio Era 83 PART THREE: STYLE AND TECHNIQUE 95 Introduction 95 Introduction 95 Henry Jenkins, "A High-Class Job of Carpentry": Toward a Typography of Early Sound Comedy 111 Virginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood		Introduction	15
37 PART TWO: THE CREATION OF THE FILM ACTOR Introduction 49 Charles Musser, The Changing Status of the Actor 51 Roberta Pearson, The Histrionic and Verisimilar Codes in the Biograph Films 60 Ben Brewster and Lea Jacobs, Pictorial Styles and Film Acting 70 Cynthia Baron, Crafting Film Performances: Acting in the Hollywood Studio Era PART THREE: STYLE AND TECHNIQUE Introduction 81 James Naremore, Lillian Gish in True Heart Susie (1919) 92 Henry Jenkins, "A High-Class Job of Carpentry": Toward a Typography of Early Sound Comedy 111 10 Virginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood	1	Siegfried Kracauer, Remarks on the Actor	19
PART TWO: THE CREATION OF THE FILM ACTOR Introduction 4 Charles Musser, The Changing Status of the Actor 5 Roberta Pearson, The Histrionic and Verisimilar Codes in the Biograph Films 6 Ben Brewster and Lea Jacobs, Pictorial Styles and Film Acting 7 Cynthia Baron, Crafting Film Performances: Acting in the Hollywood Studio Era 83 PART THREE: STYLE AND TECHNIQUE Introduction 9 Iames Naremore, Lillian Gish in True Heart Susie (1919) 9 Henry Jenkins, "A High-Class Job of Carpentry": Toward a Typography of Early Sound Comedy 110 Virginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood	2	Stanley Cavell, Reflections on the Ontology of Film	29
Introduction 4 Charles Musser, The Changing Status of the Actor 5 Roberta Pearson, The Histrionic and Verisimilar Codes in the Biograph Films 6 Ben Brewster and Lea Jacobs, Pictorial Styles and Film Acting 7 Cynthia Baron, Crafting Film Performances: Acting in the Hollywood Studio Era 83 PART THREE: STYLE AND TECHNIQUE Introduction 9 James Naremore, Lillian Gish in True Heart Susie (1919) 9 Henry Jenkins, "A High-Class Job of Carpentry": Toward a Typography of Early Sound Comedy 111 10 Virginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood	3	John O. Thompson, Screen Acting and the Commutation Test	37
4 Charles Musser, The Changing Status of the Actor 51 5 Roberta Pearson, The Histrionic and Verisimilar Codes in the Biograph Films 6 Ben Brewster and Lea Jacobs, Pictorial Styles and Film Acting 7 Cynthia Baron, Crafting Film Performances: Acting in the Hollywood Studio Era 83 PART THREE: STYLE AND TECHNIQUE 95 Introduction 95 James Naremore, Lillian Gish in True Heart Susie (1919) 9 Henry Jenkins, "A High-Class Job of Carpentry": Toward a Typography of Early Sound Comedy 111 10 Virginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood	PA	RT TWO: THE CREATION OF THE FILM ACTOR	49
5 Roberta Pearson, The Histrionic and Verisimilar Codes in the Biograph Films 6 Ben Brewster and Lea Jacobs, Pictorial Styles and Film Acting 7 Cynthia Baron, Crafting Film Performances: Acting in the Hollywood Studio Era 83 PART THREE: STYLE AND TECHNIQUE 95 Introduction 95 Introduction 95 Henry lenkins, "A High-Class Job of Carpentry": Toward a Typography of Early Sound Comedy 111 Virginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood 127		Introduction	49
6 Ben Brewster and Lea Jacobs, Pictorial Styles and Film Acting 7 Cynthia Baron, Crafting Film Performances: Acting in the Hollywood Studio Era 83 PART THREE: STYLE AND TECHNIQUE 95 Introduction 95 8 James Naremore, Lillian Gish in True Heart Susie (1919) 9 Henry Jenkins, "A High-Class Job of Carpentry": Toward a Typography of Early Sound Comedy 111 10 Virginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood 127	4	Charles Musser, The Changing Status of the Actor	51
7 Cynthia Baron, Crafting Film Performances: Acting in the Hollywood Studio Era 83 PART THREE: STYLE AND TECHNIQUE 95 Introduction 95 8 James Naremore, Lillian Gish in True Heart Susie (1919) 99 9 Henry Jenkins, "A High-Class Job of Carpentry": Toward a Typography of Early Sound Comedy 111 10 Virginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood 127	5	Roberta Pearson, The Histrionic and Verisimilar Codes in the Biograph Films	59
PART THREE: STYLE AND TECHNIQUE Introduction Introductio	6	Ben Brewster and Lea Jacobs, Pictorial Styles and Film Acting	69
Introduction 95 8 James Naremore, Lillian Gish in True Heart Susie (1919) 99 9 Henry Jenkins, "A High-Class Job of Carpentry": Toward a Typography of Early Sound Comedy 111 10 Virginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood 127	7		83
8 James Naremore, Lillian Gish in True Heart Susie (1919) 99 9 Henry Jenkins, "A High-Class Job of Carpentry": Toward a Typography of Early Sound Comedy 111 10 Virginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood 127	PA	RT THREE: STYLE AND TECHNIQUE	95
9 Henry lenkins, "A High-Class lob of Carpentry": Toward a Typography of Early Sound Comedy 111 Virginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood 127		Introduction	95
9 Henry Jenkins, "A High-Class Job of Carpentry": Toward a Typography of Early Sound Comedy 111 10 Virginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood 127	8	James Naremore, Lillian Gish in True Heart Susie (1919)	99
10 Virginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood 127	9	Henry Jenkins, "A High-Class Job of Carpentry": Toward a Typography	111
	10		
	11	Andrew Higson, Film Acting and Independent Cinema	145

VI CONTENTS

PA	PART FOUR: CHARACTER AND TYPE	
	Introduction	165
12	Pamela Robertson Wojcik, Typecasting	169
13	Donald Bogle, The 1950s: Black Stars	191
14	Rudolf Arnheim, In Praise of Character Actors	205
15	David Thomson, The Lives of Supporting Players	207
16	Patricia White, Supporting Character: The Queer Career of Agnes Moorehead	211
	Select Bibliography	227
	Index	233