

ELEVENTH EDITION

FILM ART

AN INTRODUCTION

David Bordwell
University of Wisconsin—Madison

Kristin Thompson
University of Wisconsin—Madison

Jeff Smith
University of Wisconsin—Madison

**Mc
Graw
Hill**
Education

BRIEF CONTENTS

PART ONE • Film Art and Filmmaking

- 1 Film as Art: Creativity, Technology, and Business 2

PART TWO • Film Form

- 2 The Significance of Film Form 50

- 3 Narrative Form 72

PART THREE • Film Style

- 4 The Shot: Mise-en-Scene 112

- 5 The Shot: Cinematography 159

- 6 The Relation of Shot to Shot: Editing 216

- 7 Sound in the Cinema 263

- 8 Summary: Style and Film Form 303

PART FOUR • Types of Films

- 9 Film Genres 326

- 10 Documentary, Experimental, and Animated Films 350

PART FIVE • Critical Analysis of Films

- 11 Film Criticism: Sample Analyses 400

PART SIX • Film Art and Film History

- 12 Historical Changes in Film Art: Conventions and Choices,
Tradition and Trends 452

 **FILM ADAPTATIONS**

 **WRITING A CRITICAL ANALYSIS OF A FILM**

 **ADDITIONAL RESOURCES FOR FILM ART**

Glossary G-1

Credits C-1

Index I-1

CONTENTS

PART ONE • Film Art and Filmmaking

CHAPTER 1 Film as Art: Creativity, Technology, and Business 2

- Art vs. Entertainment? Art vs. Business? 3
Creative Decisions in Filmmaking 4
CREATIVE DECISIONS: To See into the Night
in *Collateral* 5
Mechanics of the Movies 9
 Illusion Machines 9
 Making Films with Photographic Film 10
 Filmmaking with Digital Media 13
Making the Movie: Film Production 17
 The Scriptwriting and Funding Phase 18
 The Preparation Phase 19
 The Shooting Phase 20
 The Assembly Phase 24
A CLOSER LOOK: Some Terms and Roles
in Film Production 25
 Artistic Implications of the Production Process 29
Modes of Production 29
 Large-Scale Production 30
 Exploitation, Independent Production, and DIY 30
 Small-Scale Production 31
 Artistic Implications of Different Modes
 of Production 33
Bringing the Film to the Audience: Distribution
and Exhibition 35
 Distribution: The Center of Power 35
 Exhibition: Theatrical and Nontheatrical 40
 Ancillary Markets: Taking Movies beyond
 the Theater 42
 Artistic Implications of Distribution and Exhibition 43
Screens and Sounds: Stylistic Opportunities
and Challenges 45
SUMMARY 48

PART TWO • Film Form

CHAPTER 2 The Significance of Film Form 50

- The Concept of Form in Film 51
 Form as Pattern 51
 “Form” Versus “Content” 52
 Formal Expectations 54
 Conventions and Experience 55
 Form and Feeling 57
 Form and Meaning 58
 Evaluation: Good, Bad, or Indifferent? 61
Principles of Film Form 62
 Function 62
 Similarity and Repetition 63
A CLOSER LOOK: Creative Decisions:
Picking Out Patterns 64
 Difference and Variation 66
 Development 67
 Unity and Disunity 70
SUMMARY 70

CHAPTER 3 Narrative Form 72

- Principles of Narrative Form 72
 What Is Narrative? 73
 Telling the Story 74
CREATIVE DECISIONS: How Would You Tell
the Story? 74
 Plot and Story 75
 Cause and Effect 77
 Time 79
A CLOSER LOOK: Playing Games
with Story Time 82
 Space 84
 Openings, Closings, and Patterns of Development 85
Narration: The Flow of Story Information 87
 Range of Story Information: Restricted or Unrestricted? 87
 Depth of Story Information: Objective or Subjective? 90
 The Narrator 93

A CLOSER LOOK: When the Lights Go Down, the Narration Starts 94

CREATIVE DECISIONS: Choices about Narration in Storytelling 96

The Classical Hollywood Cinema 97

Narrative Form in *Citizen Kane* 99

 Overall Narrative Expectations in *Citizen Kane* 99

 Plot and Story in *Citizen Kane* 100

Citizen Kane's Causality 102

Time in *Citizen Kane* 103

Motivation in *Citizen Kane* 105

Citizen Kane's Parallelism 106

Patterns of Plot Development in *Citizen Kane* 107

Narration in *Citizen Kane* 108

SUMMARY 110

PART THREE • Film Style

CHAPTER 4 The Shot: Mise-en-Scene 112

What Is Mise-en-Scene? 112

The Power of Mise-en-Scene 113

Components of Mise-en-Scene 115

 Setting 115

 Costume and Makeup 119

 Lighting 124

 Staging: Movement and Performance 131

A CLOSER LOOK: The Film Actor's Toolkit 134

Putting It All Together: Mise-en-Scene in Space and Time 140

CREATIVE DECISIONS: Mise-en-Scene in a Sequence from *L'Avventura* 141

 Space 143

CREATIVE DECISIONS: Mise-en-Scene in Two Shots from *Day of Wrath* 149

 Time 150

Narrative Functions of Mise-en-Scene in *Our Hospitality* 154

SUMMARY 158

CHAPTER 5 The Shot: Cinematography 159

The Photographic Image 159

 The Range of Tonalties 159

 Speed of Motion 164

A CLOSER LOOK: From Monsters to the Mundane: *Computer-Generated Imagery* in *The Lord of the Rings* 165

 Perspective 168

Framing 177

A CLOSER LOOK: Virtual Perspective: 3D 179

 Frame Dimensions and Shape 181

CREATIVE DECISIONS: Using Widescreen Framing 183

 Onscreen and Offscreen Space 185

 Camera Position: Angle, Level, Height, and Distance of Framing 187

CREATIVE DECISIONS: Camera Position in a Shot from *The Social Network* 191

 The Mobile Frame 194

CREATIVE DECISIONS: Mobile Framing and Film Form in *Grand Illusion* and *Wavelength* 203

Duration of the Image: The Long Take 209

 Real Time Is . . . What? 210

 Functions of the Long Take 210

 The Long Take and the Mobile Frame 212

SUMMARY 215

CHAPTER 6 The Relation of Shot to Shot: Editing 216

What Is Editing? 217

CREATIVE DECISIONS: Why Cut? Four Shots from *The Birds* 218

Dimensions of Film Editing 219

 Graphic Relations between Shot A and Shot B 219

 Rhythmic Relations between Shot A and Shot B 224

 Spatial Relations between Shot A and Shot B 225

 Temporal Relations between Shot A and Shot B 226

Continuity Editing 230

 Spatial Continuity: The 180° System 231

 Continuity Editing in *The Maltese Falcon* 233

 Continuity Editing: Some Fine Points 237

CREATIVE DECISIONS: Are You Looking at Me? Point-of-View Cutting in *Rear Window* 241

 Crosscutting 244

A CLOSER LOOK: Intensified Continuity: *Unstoppable*,
L. A. Confidential, and Contemporary Editing 246
 Temporal Continuity: Order, Frequency, and Duration 251
 Alternatives to Continuity Editing 252
 Graphic and Rhythmic Possibilities 253

Spatial and Temporal Discontinuity 254
CREATIVE DECISIONS: Discontinuity Editing
 in *October* 259
SUMMARY 262

CHAPTER 7 Sound in the Cinema 263

Sound Decisions 263
 The Powers of Sound 264
 Sound Shapes Our Understanding of Images 265
 Guiding Our Eye and Mind 265
 Fundamentals of Film Sound 267
 Perceptual Properties 267
 Recording, Altering, and Combining Sounds 270
CREATIVE DECISIONS: Editing Dialogue: To Overlap
 or Not to Overlap? 273
 Musical Motifs in *Breakfast at Tiffany's* 278
A CLOSER LOOK: Orchestrating Romance
 in *Jules and Jim* 280

Dimensions of Film Sound 281
 Rhythm 281
 Fidelity 284
 Space 285
A CLOSER LOOK: Offscreen Sound and Optical
 Point of View: The Money Exchange in *Jackie
 Brown* 287
 Sound Perspective 294
 Time 296
 Conversation Piece 300
SUMMARY 302

CHAPTER 8 Summary: Style and Film Form 303

The Concept of Style 303
CREATIVE DECISIONS: Style and the Filmmaker 304
 Decision Making: Techniques Working Together 305
 Watching and Listening: Style and the Viewer 306
 Analyzing Style 306
 1. What Is the Film's Overall Form? 307
 2. What Are the Main Techniques Being Used? 307
 3. What Patterns Are Formed by the Techniques? 307
 4. What Functions Do the Techniques
 and Patterns Fulfill? 309
A CLOSER LOOK: Stylistic Synthesis in *Shadow
 of a Doubt* 310

Style in *Citizen Kane* 312
 Mystery and the Penetration of Space 312
 Style and Narration: Restriction and Objectivity 314
 Style and Narration: Omniscience 316
 Narrative Parallels: Settings 316
 Parallels: Other Techniques 317
 A Convincing Newsreel 319
 Plot Time through Editing 319
A CLOSER LOOK: *Gravity*: Film Style
 in the Digital Age 322
SUMMARY 324

PART FOUR • Types of Films

CHAPTER 9 Film Genres 326

Understanding Genre 327
 Defining a Genre 328
 Analyzing a Genre 329
 Genre History 331
A CLOSER LOOK: Creative Decisions in a Contemporary
 Genre: *The Crime Thriller as Subgenre* 332
 The Social Functions of Genres 335

Four Genres 337
 The Western 337
 The Horror Film 339
 The Musical 342
 The Sports Films 346
SUMMARY 349

CHAPTER 10 Documentary, Experimental, and Animated Films 350

Documentary 350

- What Is a Documentary? 350
- The Boundaries between Documentary and Fiction 352
- Genres of Documentary 353
- Form in Documentary Films 354
- Categorical Form: Introduction 355

CREATIVE DECISIONS: Engaging Viewers Using Categorical Form 356

- An Example of Categorical Form:
Gap-Toothed Women 357
- Rhetorical Form: Introduction 362
- An Example of Rhetorical Form: *The River* 364

Experimental Film 369

- A Range of Technical Choices 370

Types of Form in Experimental Films 371

Abstract Form: Introduction 371

CREATIVE DECISIONS: Designing Form in an Abstract Film 371

- An Example of Abstract Form: *Ballet Mécanique* 373
- Associational Form: Introduction 378
- An Example of Associational Form: *Koyaanisqatsi* 379

The Animated Film 387

- Types of Traditional Animation 387
- Types of Computer Animation 389
- An Example of Traditional Animation: *Duck Amuck* 392
- An Example of Experimental Animation: *Dimensions of Dialogue* 394

SUMMARY 398

PART FIVE • Critical Analysis of Films**CHAPTER 11** Film Criticism: Sample Analyses 400

The Classical Narrative Cinema 401

- His Girl Friday* 401
- North by Northwest* 404
- Do The Right Thing* 408
- Moonrise Kingdom* 413

Narrative Alternatives to Classical Filmmaking 418

- Breathless (À bout de souffle)* 418
- Tokyo Story (Tokyo Monogatari)* 423

Chungking Express (Chung Hing sam lam) 428

Documentary Form and Style 432

- Man with a Movie Camera (Chelovek s kinoapparatom)* 432
- The Thin Blue Line* 436

Form, Style, and Ideology 441

- Meet Me in St. Louis* 441
- Raging Bull* 446

PART SIX • Film Art and Film History**CHAPTER 12** Historical Changes in Film Art: Conventions and Choices, Tradition and Trends 452**CREATIVE DECISIONS: Film Form and Style across History** 453

Traditions and Movements in Film History 455

Early Cinema (1893–1903) 456

- Photography and Cinema 457
- Edison vs. Lumière 457
- Early Form and Style 458
- Méliès, Magic, and Fictional Narrative 459

The Development of the Classical Hollywood Cinema (1908–1927) 460

- Hollywood and the Studio System of Production 460
- Classical Form and Style in Place 462

German Expressionism (1919–1926) 463

French Impressionism and Surrealism (1918–1930) 466

- Impressionism 467

Surrealism 468

Soviet Montage (1924–1930) 470

- Artists and the State 470
- NEP Cinema 471
- The Priority of Editing 472
- The Movement Ends 472




The Classical Hollywood Cinema after the Coming of Sound (1926–1950) 474

- Converting to Sound 474
- Problems and Solutions 474
- Studios, Genres, and Spectacle 475
- Deep Focus and Narrative Innovations 476

Italian Neorealism (1942–1951) 477

- Leaving the Studio 478
- A New Model of Storytelling 478
- The Movement's End and Its Legacy 479

The French New Wave (1959–1964)	479	Other Paths	484
Critics Become Moviemakers	480	The 1980s and After	485
A New Wave Style	480	Hollywood and Independents, To Be Continued	487
Neorealism Recast	481	Hong Kong Cinema, 1980s–1990s	488
Into the Mainstream and Beyond	481	A Local Tradition Goes Global	488
The New Hollywood and Independent Filmmaking, 1970s–1980s	482	The New Generation: Two Schools	489
Blockbusters and Indie Pictures	483	Story and Style	489
The Rise of the Movie Brats	483	Legacy Overseas	491

 **FILM ADAPTATIONS**
 **WRITING A CRITICAL ANALYSIS OF A FILM**
 **ADDITIONAL RESOURCES FOR FILM ART**

Glossary G-1

Credits C-1

Index I-1