

CONTENTS

Preface vii

PART 1 Experiencing Film: From Perception to Reception 1

PLATO *From Republic* 5

The Allegory of the Cave 7

HUGO MÜNSTERBERG *Why We Go to the Movies* 9

CHRISTIAN METZ *From The Imaginary Signifier* 17

Loving the Cinema 18

Identification, Mirror 20

Disavowal, Fetishism 28

JEAN-LOUIS BAUDRY *Ideological Effects of the Basic Cinematographic Apparatus* 34

GREGORY CURRIE *Film, Reality, and Illusion* 45

VIVIAN SOBCHACK *From The Address of the Eye* 62

Phenomenology and Film Experience 63

TOM GUNNING *The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde* 69

STUART HALL *Encoding/Decoding* 77

JUDITH MAYNE *Paradoxes of Spectatorship* 88

PART 2 The Sights, Sounds, and Signs of Cinema 111

JOHN BERGER *From Ways of Seeing* 114

BÉLA BALÁZS *From Theory of the Film* 125

The Creative Camera 126

The Close-Up	127
The Face of Man	130
LEV KULESHOV The Principles of Montage	135
MAYA DEREN Cinematography: The Creative Use of Reality	144
MICHEL CHION From <i>The Voice in Cinema</i>	156
The Acousmètre	158
CLAUDIA GORBMAN From <i>Unheard Melodies</i>	165
Classical Hollywood Practice	166
GILLES DELEUZE From <i>Cinema II: The Time-Image</i>	185
Preface	186
Recapitulation of Images and Signs	188
Conclusions	194
JAMES NAREMORE From <i>Acting in the Cinema</i>	202
Protocols	203
PAUL WELLS From <i>Understanding Animation</i>	213
Notes Towards a Theory of Animation	214
PART 3 Modernism and Realism: Debates in Classical Film Theory	225
.....	
WALTER BENJAMIN The Work of Art in the Age of Its Technological Reproducibility (Second Version)	229
JEAN EPSTEIN <i>Photogénie</i> and the Imponderable	252
DZIGA VERTOV Film Directors: A Revolution	257
SERGEI EISENSTEIN The Dramaturgy of Film Form	262
RUDOLF ARNHEIM From <i>Film as Art</i>	279
Film and Reality	280
SIEGFRIED KRACAUER From <i>Theory of Film</i>	289
Basic Concepts	291
Inherent Affinities	299

ANDRÉ BAZIN	<i>From What Is Cinema?</i>	309
	The Ontology of the Photographic Image	310
	The Evolution of the Language of Cinema	314
MIRIAM HANSEN	The Mass Production of the Senses: Classical Cinema as Vernacular Modernism	325
PART 4	Auteurism: Directors, Stars, and Beyond	341
.....		
ROLAND BARTHES	The Death of the Author	345
ALEXANDRE ASTRUC	The Birth of a New Avant-Garde: La Caméra-Style	350
ANDREW SARRIS	The Auteur Theory Revisited	354
PETER WOLLEN	<i>From Signs and Meaning in the Cinema</i>	361
	The Auteur Theory	363
TANIA MODLESKI	<i>From The Women Who Knew Too Much</i>	375
	Hitchcock, Feminism, and the Patriarchal Unconscious	377
JUDITH MAYNE	Lesbian Looks: Dorothy Arzner and Female Authorship	386
RICHARD DYER	<i>From Stars</i>	401
TIMOTHY CORRIGAN	<i>From A Cinema without Walls</i>	416
	The Commerce of Auteurism	418
JEROME CHRISTENSEN	Studio Authorship, Corporate Art	429
PART 5	Genre: Classifying Stories	441
.....		
ARISTOTLE	<i>From Poetics</i>	446
	The Origins of Tragedy, Comedy and Epic	447
THOMAS SCHATZ	<i>From Hollywood Genres</i>	453
	Film Genre and the Genre Film	454

RICHARD DYER **Entertainment and Utopia** 465

JEAN-LOUIS COMOLLI AND JEAN NARBONI **Cinema/
Ideology/Criticism** 478

RICK ALTMAN **From *Film/Genre*** 487

A Semantic/Syntactic/Pragmatic Approach to Genre 488

THOMAS ELSAESSER **Tales of Sound and Fury: Observations
on the Family Melodrama** 496

CAROL J. CLOVER **From *Men, Women, and Chain Saws*** 511

Her Body, Himself 513

PART 6 Narrative: Telling Stories 531

.....
TZVETAN TODOROV **Structural Analysis of Narrative** 534

ROBERT STAM **Beyond Fidelity: The Dialogics of Adaptation** 541

DAVID BORDWELL **From *Poetics of Cinema*** 558

The Art Cinema as a Mode of Film Practice 559

TERESA DE LAURETIS **From *Alice Doesn't*** 573

Desire in Narrative 575

MANTHIA DIAWARA **Black American Cinema: The New Realism** 594

JANE FEUER **Narrative Form in American Network Television** 610

HENRY JENKINS **From *Convergence Culture*** 619

Searching for the Origami Unicorn: *The Matrix* and
Transmedia Storytelling 620

PART 7 Alternative Modes: Experimental
and Documentary Film 645

.....
CHARLES BAUDELAIRE **The Salon of 1859: The Modern Public
and Photography** 648

GERMAINE DULAC **The Avant-Garde Cinema** 651

JOHN GRIERSON **First Principles of Documentary** 657

STAN BRAKHAGE **In Consideration of Aesthetics** 667

BILL NICHOLS **From *Blurred Boundaries*** 672

Performing Documentary 673

DOGME 95 **Manifesto and Vow of Chastity** 688

TRINH T. MINH-HA **Documentary Is/Not a Name** 691

PART 8 Sexuality and Gender in Cinema: From Psychoanalysis
to Performativity 705

SIGMUND FREUD **On Fetishism** 708

LAURA MULVEY **Visual Pleasure and Narrative Cinema** 713

LINDA WILLIAMS **“Something Else Besides a Mother”: *Stella Dallas*
and the Maternal Melodrama** 725

KOBENA MERCER **Dark and Lovely Too: Black Gay Men
in Independent Film** 739

YVONNE TASKER **Dumb Movies for Dumb People: Masculinity, the
Body, and the Voice in Contemporary Action Cinema** 754

B. RUBY RICH **New Queer Cinema** 767

LINDA WILLIAMS **Porn Studies: Proliferating
Pornographies On/Scene** 774

PART 9 Race and Ethnicity in Cinema: From Stereotypes
to Self-Representation 789

FRANTZ FANON **From *Black Skin, White Masks*** 794

The Fact of Blackness 795

ELLA SHOHAT AND ROBERT STAM **From *Unthinking Eurocentrism*** 800

Stereotype, Realism, and the Struggle over Representation 801

RICHARD DYER **White** 822

FATIMAH TOBING RONY **From *The Third Eye*** 840

King Kong and the Monster in Ethnographic Cinema 841

ANA M. LÓPEZ **Are All Latins from Manhattan? Hollywood, Ethnography and Cultural Colonialism** 859

TONI CADE BAMBARA **Reading the Signs, Empowering the Eye: *Daughters of the Dust* and the Black Independent Cinema Movement** 871

FAYE GINSBURG **Screen Memories and Entangled Technologies: Resignifying Indigenous Lives** 887

PART 10 National and Transnational Film Histories 905

BENEDICT ANDERSON **From *Imagined Communities*** 909

CESARE ZAVATTINI **Some Ideas on the Cinema** 915

FERNANDO SOLANAS AND OCTAVIO GETINO **Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World** 924

STEPHEN CROFTS **Reconceptualizing National Cinema/s** 939

JYOTIKA VIRDI **From *The Cinematic ImagiNation*** 958

Nation and Its Discontents 959

HAMID NAFICY **From *An Accented Cinema*** 977

Situating Accented Cinema 978

DUDLEY ANDREW **An Atlas of World Cinema** 999

PART 11 Screen Cultures: Current Debates 1011

THEODOR W. ADORNO AND MAX HORKHEIMER
From *Dialectic of Enlightenment* 1015

The Culture Industry: Enlightenment as Mass Deception 1016

FREDRIC JAMESON **Postmodernism and Consumer Society** 1031

- LISA NAKAMURA **From *Digitizing Race*** 1041
The Social Optics of Race and Networked Interfaces in *The Matrix*
Trilogy and *Minority Report* 1042
- LEV MANOVICH **What Is Digital Cinema?** 1058
- ALEXANDER R. GALLOWAY **From *Gaming*** 1070
Origins of the First-Person Shooter 1072
- LAWRENCE LESSIG **From *Remix*** 1083
RW, Revived 1084
- LAURIE OUELLETTE **“Take Responsibility for Yourself”: *Judge Judy*
and the Neoliberal Citizen** 1093
- D. N. RODOWICK **An Elegy for Theory** 1109
- APPENDIX A: Alternative Tables of Contents 1127
- APPENDIX B: Film Pairings for Studying Film Theory 1137
- Permissions Acknowledgments 1145
- Index 1151