

---

## Contents

Preface ix

**Introduction      The Structure of Film Theory    3**

**Chapter One      Cinematic Expression: Rudolf Arnheim  
and the Aesthetics of Silent Film    17**

Arnheim in Perspective    18

*“Film as Art”: a note about sources*    18

*The context of Arnheim’s theory of film*    20

*An outline of Arnheim’s theory*    30

Critical Analysis of Arnheim’s Film  
Theory    57

*The expression thesis*    58

*A brief digression: the analogy theory of  
expression*    70

*The divergence thesis*    75

*The specificity thesis*    80

Summary and Conclusions    90

**Chapter Two      Cinematic Representation and Realism:  
André Bazin and the Aesthetics of  
Sound Film    93**

Bazin’s Position in/on Film Theory    94

*Bazin’s importance*    94

*An overview of Bazin’s position*    104

A Critical Look at Bazin’s Theory    120

X	<i>Bazin's concept of cinematic representation and the argument for spatial realism</i>	120
	<i>Bazin, Cavell, and the re-presentation of objects</i>	144
	<i>A note on cinematic representation</i>	147
	<i>The automatism argument</i>	152
	Bazin's Arguments against Montage	157
	The Psychological Origins and the Purpose of Cinematic Realism	165
	Summary and Conclusions	169

### **Chapter Three    Film Theory as Metacriticism: V. F. Perkins**

	An Outline of Perkins's Project	174
	The Arguments for Perkins's Theory	192
	<i>Perkins and the problems of classical film theory</i>	192
	<i>The open-concept argument</i>	200
	<i>Perkins's positive argument for his criteria</i>	205
	Perkins's Criteria	222
	<i>Credibility</i>	223
	<i>Coherence</i>	235
	<i>Coherence and credibility together: the prospects for cinematic metacriticism</i>	241
	Summary and Conclusions	253

### **Conclusion    The Question of Essentialism**

Index	265
-------	-----