

Contents

Preface and Acknowledgments	ix
PART ONE. A Neoformalist Approach to Film Analysis	1
1. Neoformalist Film Analysis: One Approach, Many Methods	3
PART TWO. The Ordinary Film	47
2. "No, Lestrade, in This Case Nothing Was Left to Chance": Motivation and Delay in <i>Terror By Night</i>	49
PART THREE. Analyzing the Dominant	87
3. Boredom on the Beach: Triviality and Humor in <i>Les Vacances de Monsieur Hulot</i>	89
4. Sawing Through the Bough: <i>Tout va bien</i> as a Brechtian Film	110
PART FOUR. Defamiliarization within the Classical Cinema	133
5. Duplicitous Narration and <i>Stage Fright</i>	135
6. Closure within a Dream? Point of View in <i>Laura</i>	162
PART FIVE. A Formal Look at Realism	195
7. Realism in the Cinema: <i>Bicycle Thieves</i>	197
8. An Aesthetic of Discrepancy: <i>The Rules of the Game</i>	218
PART SIX. The Perceptual Challenges of Parametric Form	245
9. <i>Play Time</i> : Comedy on the Edge of Perception	247
10. Godard's Unknown Country: <i>Sauve qui peut (la vie)</i>	263
11. The Sheen of Armor, the Whinnies of Horses: Sparse Parametric Style in <i>Lancelot du Lac</i>	289
12. <i>Late Spring</i> and Ozu's Unreasonable Style	317
Index	353
Illustrations	following page 362