## CONTENTS OF TORE MORE DIFFICE PLANT

BANE PARFORMANCE

L. True and Stereowne

ing. State and Checuster Actors

WRITING ABOUT CINEMATOGRAPHY

NAME OF THE OWNERS OF THE OWNE

20 A 2 A 2 A 2 A 2 A 2 A 2 A 2 A 2 A 2 A	NAMES AND SOME OFFICE AND STREET, STRE	
PREFACE: WHAT THIS BOOK IS—AND WHAT I	IT'S NOT	<i< th=""></i<>
INTRODUCTION:	CHUCO 3V	1
	er A. Very Short History of Film Soc	
	Recording, Reseconding, Editing, a	
ONE MISE-EN-SCENE: WITHIN THE IMAGE	Applytical Categories of John Son	5
What Is Mise-en-Scene?	50 Sound and Space	5
	tuor outpet nearths sound, analys	7
Subject-Camera Distance—Why It Matte	NO ARTONUOS CHA CHUCO TUCBA DUITIN	9
Camera Angle		2
Space and Time on Film	S O'I SHOWN MORE DEVICEDAM OF	
	A THE TANK OF THE PARTY OF THE	6
Composition	TOTAL DATE VIOLE 15	8
STUDY GUIDE: ANALYZING THE SHOT	esometipe & bne some 8	1
WRITING ABOUT THE IMAGE	er Transitions from Scene to Scene	
THUDY GUIDET GERRE AMALYSIS FOR THE RETAKE	or Charactet, Desiroganal-Coollicator	
TWO MISE-EN-SCENE: CAMERA MOVEMEN	NT Auglyzing Conflict	4
Mobile Framing	SS-OT-BREDS BRITTIANA ISORUD YOU?	24
Types of Camera Movement	BRUTOURTE BYITARRAU TUOSA EMITER	25
Editing within the Shot	2	8.
Space and Movement	EVEN EROM SCREENFLAY TO FILE	80
STUDY GUIDE: ANALYZING CAMERA MOVEMENT	Samounte avingmaN comi raqueCl 13	4
WRITING ABOUT CAMERA MOVEMENT	as Scattenwritings The Three-Act Sira	
	Segmentation: Form	
THREE MISE-EN-SCENE: CINEMATOGRAPH	HY gainesMinoninentge8 3	8
Motion Picture Photography	MANUFACTO HOMBHANA A 3	88
Aspect Ratio: From 1:33 to Widescreen	sas des sievasia vitore indiua rous	39
Aspect Ratio: Form and Meaning	омпектова ампі4	2
Lighting	4	4
Three-Point Lighting	BORNAMMAR THO	5
Film Stocks: Super 8 to 70mm to Video	Sin A. a'nomeni (T. A.—mi 17. 14	8
Black, White, Gray, and Color	girlmostinA.p.4	19
A Word or Two about Lenses	the Auteur Theory	50
STUDY GUIDE: ANALYZING CINEMATOGRAPHY	aloff should be 5	3

Transitions:

est Continuity Editing

Out The 180 System

## The Kuleshov Experiment

it Shor/Reverse-Shor Pettern

Montage

FOUR EDITING: FROM SHOT TO SHO	OT 55
Transitions	55
Montage	57
The Kuleshov Experiment	60
Continuity Editing	61
The 180° System	67
Shot/Reverse-Shot Pattern	68
STUDY GUIDE: ANALYZING SHOT-TO-SHO	T EDITING 70
WRITING ABOUT EDITING	TAHW GRAEL NOOS SIETLIALIN (BOARSE)
FIVE SOUND	74 35087311108771
A Very Short History of Film Sour	
Recording, Rerecording, Editing, a	
Analytical Categories of Film Sour	nd 78
Sound and Space	81 Vylvac la iMisc-ca-Sconce
STUDY GUIDE: HEARING SOUND, ANALYZ	
WRITING ABOUT SOUND AND SOUNDTRACKS	Subject-Camera Distance—Wity It Mai
	alvert A series of the
SIX NARRATIVE: FROM SCENE TO S	cellil no mult but man?
Narrative Structure	noitieograpio 3
Story and Plot	TORR BUT DWILLY AND FERROR VOLUME
Scenes and Sequences	91 HOME TO COMA, THE TO SEA, T
Transitions from Scene to Scene	95
Character, Desire, and Conflict	97 IMEVOM AREMAO IEMBOR-HE-BRIM OVE
Analyzing Connict	onimaril sintoly.
STUDY GUIDE: ANALYZING SCENE-TO-SC	ENE EDITING 101
WRITING ABOUT NARRATIVE STRUCTURE	Jord 2 and ministry political
SEVEN FROM SCREENPLAY TO FILM	E01 Space and Movement
Deeper into Narrative Structure	PREMERON AREMAD DRIESTAMA SEGUID YOUTOS
Screenwriting: The Three-Act Struc	cture 104
Segmentation: Form	105
Segmentation: Meaning	NAMED AND LANGUE OF THE MATORIAN
A Segmentation of Inside Man	reference Pleture Photocki 108
STUDY GUIDE: STORY ANALYSIS AND SEG	MENTATION 113
WRITING ABOUT WRITING	Aspecs Ratio Form and Mesaing
	gairdyt.1
EIGHT FILMMAKERS	guiddeid Inion-roud! 116
	611 Film Stocker, Super 8 to yourse to Video
Authorship	roleO base gard, stidW, shalf 117
The Auteur Theory	segmo. I turnels and the brown A 119
The Producer's Role	уннаноотанино онихимим изоно то 121
Teamwork	унучение провед по то пред 123

STUDY GUIDE: THE PROBLEM OF ATTRIBUTION		
WRITING ABOUT DIRECTORS		
NINE PERFORMANCE	129	
Performance as an Element of Mise-en-Scene	129	
Acting Styles	130	
Stars and Character Actors	131	
Type and Stereotype	132	
Women as Types	133	
Acting in—and on—Film	134	
Publicity: Extra-Filmic Meaning	136	
STUDY GUIDE: ANALYZING ACTING	138	
WRITING ABOUT ACTING		
TEN GENRE	143	
What Is a Genre?	143	
Conventions, Repetitions, and Variations	145	
A Brief Taxonomy of Two Film Genres—the Western	146	
and the Horror Film		
Genre: The Semantic/Syntactic Approach	148	
Film Noir: A Case Study	150	
Film Noir: A Brief History	152	
Film Noir's Conventions	153	
STUDY GUIDE: GENRE ANALYSIS FOR THE INTRODUCTORY STUDENT	155	
WRITING ABOUT GENRES		
ELEVEN SPECIAL EFFECTS	158	
Beyond the Ordinary	158	
Optical and Mechanical Special Effects	162	
Computer-Generated Imagery (CGI)	164	
STUDY GUIDE: EFFECTS AND MEANING	166	
WRITING ABOUT SPECIAL EFFECTS		
TWELVE PUTTING IT TOGETHER: A MODEL 8- TO 10-PAGE PAPER	169	
How This Chapter Works	169	
"Introducing Tyler," by Robert Paulson	170	
GLOSSARY		
ACKNOWLEDGMENTS	199	
INDEX	201	
e destructes, or how a diseases respond to convenies as explosed in		
Mens), to rite only a few of the various lenses through which		

stew films. Researchers can devote thin subves entirely to the study of