Contents

165

	Acknowledgments General Introduction	vii 1
PA	RT ONE: ONTOLOGY OF THE FILM ACTOR	15
	Introduction	15
1	Siegfried Kracauer, Remarks on the Actor	19
2	Stanley Cavell, Reflections on the Ontology of Film	29
3	John O. Thompson, Screen Acting and the Commutation Test	37
PA	RT TWO: THE CREATION OF THE FILM ACTOR	49
	Introduction	49
4	Charles Musser, The Changing Status of the Actor	51
5	Roberta Pearson, The Histrionic and Verisimilar Codes in the Biograph Films	59
6	Ben Brewster and Lea Jacobs, Pictorial Styles and Film Acting	69
7	Cynthia Baron, Crafting Film Performances: Acting in the Hollywood Studio Era	83

PA	RT THREE: STYLE AND TECHNIQUE	95
	Introduction	95
8	James Naremore, Lillian Gish in True Heart Susie (1919)	99
9	Henry Jenkins, "A High-Class Job of Carpentry": Toward a Typography	-
	of Early Sound Comedy	111
10	Virginia Wright Wexman, Masculinity in Crisis: Method Acting in Hollywood	127
11	Andrew Higson, Film Acting and Independent Cinema	145

VI CONTENTS

PART FOUR: CHA	RACTER AND TYPE	165
15 David Thomson, Th		165 169 191 205 207 areer of Agnes Moorehead 211
Select Bibliography Index		227 233
		Admonissionente Concent Interdection
		Introduction Siegined Kracauer Remarka pe 2 Stanley Cavell, Reflections on t

PART THREE: STYLE AND TECHNIQUE
Manufacture three and the formation of the fore