

LOUIS GIANNETTI

► *Understanding* **MOVIES**

Thirteenth Edition

PEARSON

Boston Columbus Indianapolis New York San Francisco Upper Saddle River
Amsterdam Cape Town Dubai London Madrid Milan Munich Paris Montréal Toronto
Delhi Mexico City São Paulo Sydney Hong Kong Seoul Singapore Taipei Tokyo

CONTENTS

Preface	xxiv
Acknowledgments	xxv

Chapter 1



PHOTOGRAPHY 1

Realism and Formalism	2
The Shots	9
The Angles	12
Light and Dark	17
Color	23
Lenses, Filters, and Stocks	29
The Digital Revolution	34
The Cinematographer	40
Further Reading	45

Chapter 2



MISE EN SCÈNE 46

The Frame	47
Composition and Design	61
Territorial Space	67
Proxemic Patterns	81
Open and Closed Forms	86
Further Reading	94

Chapter 3



MOVEMENT 95

Kinetics	96
The Moving Camera	114
Mechanical Distortions of Movement	124
Further Reading	134

Chapter 4



Chapter 5



Chapter 6



EDITING 135

Continuity	136
D. W. Griffith and Classical Cutting	139
Soviet Montage and the Formalist Tradition	162
André Bazin and the Tradition of Realism	172
Further Reading	192

SOUND 193

Historical Background	194
Sound Effects	200
Music	205
Musicals	215
Spoken Language	220
Further Reading	231

ACTING 232

Stage and Screen Acting	233
The American Star System	247
Styles of Acting	265
Casting	276
Further Reading	283

Chapter 7



Chapter 8



Chapter 9



DRAMATIZATION 284

Time, Space, and Language	285
The Director	296
Settings and Décor	302
Costumes and Makeup	315
Further Reading	326

STORY 327

Narratology	328
The Spectator	332
The Classical Paradigm	337
Realistic Narratives	342
Formalistic Narratives	345
Nonfictional Narratives	348
Genre and Myth	354
Further Reading	367

WRITING 368

The Screenwriter	369
The Screenplay	376
North by Northwest: the Screenplay	383
Figurative Comparisons	387
Point of View	395
Literary Adaptations	398
Further Reading	403

Chapter 10



Chapter 11



Chapter 12



IDEOLOGY 404

The Left-Center-Right Model	411
Culture, Religion, and Ethnicity	419
Feminism	429
Queer Cinema	438
Tone	444
Further Reading	448

CRITIQUE 449

Theories of Realism	453
Formalist Film Theories	460
The Auteur Theory	465
Eclectic and Synthesizing Approaches	472
Structuralism and Semiology	476
Historiography	482
Further Reading	488

SYNTHESIS 489

Photography	490
Mise En Scène	494
Movement	496
Editing	498
Sound	500
Acting	502
Dramatization	504
Story	508
Writing	510
Ideology	513
Critique	515
Further Reading	520

Glossary	521
Index	530