Thomas Edison (1847-1931)

1. 9 May 1893: First public presentation of motion pictures
   1. Brooklyn Institute of the Arts & Sciences
2. Black Maria studio
3. Characteristics of Edison films
   1. Illuminated by the sun, but shot indoors
   2. Long shot (no close ups)
   3. 30-45 secs
   4. One shot long (no editing)
   5. No camera movement
   6. No real plots/stories
4. Exhibition
   1. Kinetoscope parlors
5. Patents on motion picture technology
   1. Motion Picture Patents Company (aka, The Trust)
6. Blacksmithing Scene, 1893

August and Louis Lumière

Similarities with Edison films

1. Sunlight.
2. Long shot (no close-ups).
3. No editing.
4. Short: 60-70 secs.

Differences

1. Scenes of everyday life
2. Shot outdoors, on "location" (using sunlight)
3. No actors. Used real people in everyday situations.
4. Little or no camera movement.
5. Exhibited as fairground oddity.
   1. 28 December 1895: first public screening, with admission charged
Georges Méliès

Similarities with Edison & Lumière films

1. No editing within scenes.
2. Long shot.
3. No camera movement.
4. Exhibited as fairground oddity.

Differences from Edison & Lumière films

1. Actively told stories, with real plots.
2. Fabricated sets.
3. Actors, acrobats, magicians.
4. Special effects (camera "tricks").
5. Hand-coloring.

Comments: jbutler@ua.edu

Last revised: January 5, 2005 10:28 AM
Cinema Antecedents

First Photograph:
*View from the Window at le Gras*, Joseph Nicephore Niépce, June/July 1826

The Daguerreotype:
Louis Jacques Mande Daguerre, process announced publicly 7 January 1839

Portrait of Daguerre, 1844
First commercially-manufactured camera, the Giroux Daguerreotype camera

Thomas Edison
Edison's Black Maria Studio, East Orange, NJ, circa 1895

Kinetoscope Parlor, circa 1895
Kinetoscope Mechanism
Advertisement for Edison Films and Projecting Kinetoscopes. *The Moving Picture World*, June 15, 1907,
Edison Kinetoscope Films

Auguste & Louis Lumière

Cinématographe
Cinématographe Film
First Public Screening, Admission Charged

28 December 1895, Salon Indien du Grand Café, Paris
The first 10 films (view Quicktime clips)

1. La Sortie de l'Usine Lumière à Lyon / Train Arriving in a Station (Lyon) - 46 seconds
2. La Voltige / Horse Trick Riders - 46 seconds
3. La Pêche aux poissons rouges / Fishing for Goldfish - 42 seconds
4. Le Débarquement du Congrès de Photographie à Lyon / Congress of Photographers - 48 seconds
5. Les Forgerons / Blacksmiths - 49 seconds
7. Le Repas (de bébé) / Feeding the Baby - 41 seconds
8. Le Saut à la couverture / Jumping Onto the Blanket - 41 seconds
9. La Place des Cordeliers à Lyon / Cordeliers Square (Lyon) - 44 seconds
10. La Mer / The Sea - 38 seconds

The Nickelodeon (beginning in 1905)
Interior of a nickelodeon theater in Pittsburg. It was claimed to be the first nickelodeon in the United States. *The Moving Picture World*, November 30, 1907. (1)

**Bibliography**


George Eastman House, *Timeline of Photography*, [www.eastman.org/5_timeline/5_index.html](http://www.eastman.org/5_timeline/5_index.html)


L’Institut Lumière, "La première séance publique payante."
Edwin S. Porter (1870-1941)

E.g., *Life of an American Fireman* (January 1903)
E.g., *The Great Train Robbery* (December 1903)

Differences from Méliès

1. *Begins* to break scenes down into individual shots
2. Outdoor scenes--on location
3. Primitive camera movement
4. Primitive framing variation
   1. Close-ups--but only rarely

D. W. Griffith (1875-1948)

E.g., *The Lonedale Operator* (1911)
E.g., *Birth of a Nation* (1915)

1. Variation of camera position
   1. Close-ups
2. Lighting
3. Iris
4. Intertitles
5. Editing
   1. Scenes broken down into several shots
   2. Parallel editing
6. Longer films
Edwin S. Porter

Jack and the Beanstalk (1902)

The Life of an American Fireman (1902)

The Great Train Robbery (1903)
D. W. Griffith

* Birth of a Nation* (1915)
Click image for QuickTime movie.
Lonedale Operator

Part 1: The Beginning

(At least one frame from each shot.)
THE CITY OFFICE
OF THE LONEDALE MINING
COMPANY
EXPRESSING THE MONEY
FOR THE PAY-ROLL
Germany After World War I

- 1919: World War I ends.
- Country plunged into financial and social chaos.

German Silent Film

1. Historical/Mythological Films
2. Expressionist Films
3. Kammerspielfilm

Historical/Mythological Films

Influenced by theatrical producer Max Reinhardt.

1. Huge architectural sets.
2. Careful period costuming.
3. Chiaroscuro lighting.
4. Large casts and movement on stage.

Expressionist Films

Expressionist paintings influence films. See examples of Expressionist art.

1. Style distorted to express the artist's inner torment.
2. Fascination with death, disease, illness, depression, melancholy, etc. . . .

Expressionist Cinema Characteristics

E.g., *The Cabinet of Dr. Caligari*, Robert Wiene, 1919.

- **Subject matter/Content**
  - **Theme**
    - Horror, dark fantasy, the Gothic.
    - Illness, death, insanity.
  - **Visual Style**
    - **Mise-en-scene**
      - Set design, lighting, costume design (props), blocking (actor movement).
        1. Sets express inner state of characters
        2. Lighting stylized to express inner states
        3. Performance Style/Blocking--jerky gestures express inner torment
    - **Cinematography**
      - Such as focus, framing, camera movement, film stocks
        1. Stationary camera
        2. Long shots (few close-ups)
        3. Minimal editing

*Kammerspielfilm*

*Kammer* = chamber/room  
*Spiel* = play  
*Kammerspiel* = chamberplay

Inspired by producer Max Reinhardt's work in the theater.

1. Intimate stories about everyday people.
2. Camera movement.
3. Lack of intertitles.
Expressionism & Kammerspielfilm

Der Jedermann (Reinhardt, 1920)

Expressionist Painting

- The Isle of the Dead (1880), Arnold Bocklin

- Self-portrait (1889), Vincent Van Gogh
- **Starry Night** (1889), Vincent Van Gogh

- **Death in The Sickroom** (1893), Edvard Munch

- **Puberty** (1884-5), Edvard Munch
• *Madonna* (1894-5), Edvard Munch

• *The Scream* (1893), Edvard Munch

• *The Tempest* (1914), Oskar Kokoschka
German Expressionism & Kammerspielfilm

- *The Night* (1918-9), Max Beckmann

- *Lavender Mist* (1950), Jackson Pollack

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*The Cabinet of Dr. Caligari* (Wiene, 1919)
Sets
"Lighting"
Performance Style
Kammerspielfilm

*The Last Laugh*

Click image for Quicktime movie.
Silent Film Comedy Kings

- Charlie Chaplin
- Harold Lloyd
- Buster Keaton

Keaton Chronology

- Born 1895 as Joseph Keaton
- Vaudeville
  - Joe & Myra Keaton--"The 3 Keatons"
  - Nicknamed "Buster" by Harry Houdini, the magician and escape artist
- 1917-20 Roscoe "Fatty" Arbuckle
  - Began making films--shorts, 2 reelers
    - 20 mins. each
- 1920 Keaton Film Co. founded
  - 2-reelers
  - Screen persona established
- 1923-29 Feature films
  - 1-2 films per year
  - Comprise the "mature" Keaton work
- 1930's Career declines sharply
  - Not due to his voice
    1. Signed control over to MGM
    - They put him in bad films
    2. Alcoholism

Characteristics of the Mature Keaton Films

- The Keaton Persona: Great StoneFace
  - Frozen facial expression, but body is active/mobile
  - Outsider, doesn't fit in
  - Appear weak or ineffectual
- Narrative structure
  - Symmetrical
1. Equilibrium, stasis
   ■ Then, weaknesses cause trouble/problem
2. Adapts, learns skills
3. Applying new skills

• Theme
  1. Basic instability of the world
    ■ Duplicity
    ■ Transformation
  2. The Machine
• Keaton's Humor
  o Mise-en-scene
    ■ I.e., sets, lighting, costume design, props, blocking

Click image for a RealVideo clip.
1. Slapstick, from Vaudeville
2. Physical stunts
3. Duplicities
4. Transformations

  o Cinematography
    ■ Called "most filmic" silent comic
      1. Composition/framing
      2. Special effects

Comments: jbutler@ua.edu

Last revised: January 5, 2005 10:39
Buster Keaton

Vaudeville Years: The Three Keatons

Joe, Myra, & Buster
The Butcher Boy (1917)

With Roscoe "Fatty" Arbuckle.

Coney Island (1917)
The Playhouse (1921)
Steamboat Bill, Jr. (1928)

Click image for video clip (RealVideo).
Russian Revolution

- 1917: Socialist/Marxist revolution
  - Overthrew czarist government
  - Great experimentation in the arts
- 1934: Josef Stalin, Socialist Realism

Russian Formalism

- Literary criticism: original source of formalism
  - Viktor Shklovsky
    - "Art as Technique"
      1. Literature's essence
      2. Make familiar seem strange
        - Ostranenie

Russian Filmmakers Influenced by Formalism

- Lev Kuleshov
  - Friend of Shklovsky's
  - 1st film theorist
    - Created first film school
      - Essence of cinema?
      - Montage
        - Alternative meanings:
          - French Montage = editing
          - U.S. Classical Montage = compressed presentation of information
        - Kuleshov's Montage
          - Editing constructs meaning
          - As in the "Kuleshov Experiment"
          - As in "creative geography"
- Sergei Eisenstein
  - Rejected "construction"
  - Advocated collision in montage
Five Methods of Montage

1. Metric
2. Rhythmic
3. Tonal
4. Overtonal
5. Intellectual
Montage Illustrations

Classical Montage Sequence & Soviet Montage
Requires a fast Internet connection and the free QuickTime player (version 4 or higher).

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Classical Montage Sequence

- *Nothing Sacred* (Wellman, 1937)

Kuleshov Experiment

- *Kuleshov Experiment* (Lev Kuleshov, circa 1920)

Eisenstein's Methods of Montage

- Metric
- Rhythmic
- Tonal
- Overtonal
- Intellectual

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Comments: jbutler@ua.edu

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The Arrival of Sound

- **The Jazz Singer (1927)**
  - Al Jolson
- **A backwards step for film art**
  - Studio productions (no location work)
  - Fewer close-ups
  - Little or no camera movement
  - Dialogue heavy
  - No post-production mixing
    - 3 stages of production
      1. Pre-production
      2. "Production"
      3. Post-Production

Narrative structure

- **Production Code (1934)**
- **Conventional narrative structure**
  - One or two protagonists
  - Desire catylizes story
  - Antagonist
  - Cause-effect chain
    - A causes B (effect)
    - B causes C (effect)
    - C causes D
  - Closure

Visual Style

- **Three-Point Lighting**
  - Key, Fill and Back Lights
- **The Continuity Editing System** ("invisible" editing)
  - The 180 Degree Rule
- Axis of action
- Screen direction
  - **Shot-counter shot**
  - **Match cuts**
    - Match-on-action
    - Eyeline match
The Continuity Editing System
tcfuser/tcfuser

- The 180 Degree Rule

- Northern Exposure
- Breaking the 180 Degree Rule
  - Page of Madness

- Match Cuts
  - Match on Action
    - Don Masahara's Big Adventure
  - Eye-Line Match
    - To Have and Have Not

- Jump Cuts
  - Breathless

- Point-of-View Shot (a.k.a., subjective shot)
  - Lady in the Lake
- Montage Sequence
  - *Nothing Sacred*

- Typical Sequence
  - *Out of Sight* (see Film Art tutorial CD-ROM)
  - *Rio Bravo*

The Arrival of Sound Film (1927)

- The Sound/Talkie Hybrid
  - *The Jazz Singer* (1927)

Sound Analysis

- See *Film Art* section on "A Sample Sequence"
  - *A Man Escaped* (1956)

The Production Code (aka, the Hays Code; 1934)

- Industry (Not Federal) Censorship
  - *Tarzan and His Mate* (1934)
André Bazin

- Wrote during the post-World War II years: 1940s-1958
  - Died in 1958 at age 39

- Cahiers du Cinéma
  - And edited it until his death
  - World's most influential film journal in 1950/60's.
  - "Auteur Theory"
    - Auteur = "author"
    - François Truffaut, Jean-Luc Godard, Eric Rohmer

- Bazinian realism
  - "Evolution of Film Language"
    - "Language" = film style, technique
    - Divides filmmakers into two approaches:
      1. Those who put their "faith in the image"
        - Méliès
        - German expressionism
        - Soviet montage--Kuleshov, Eisenstein
      2. Those who put their "faith in reality"
        - Lumiére Brothers
        - Jean Renoir, Orson Welles, and William Wyler.
        - See frame grabs from Renoir and Wyler films.
  - Advocated a specific type of realism:
    1. Deep focus
      - Composition in depth
      - Spatial continuum
    2. Longer takes
      - Temporal continuum
    3. Lateral camera movement

Jean Renoir (1894-1979)

1. Silent films
   - Surrealist, experimental
2. Sound films in France, pre-WW II
   - 1930s
     - Popular Front–liberal, socialist politics
     - Poetic Realism–dark dramas
3. Sound films in US, during WW II
Variety

4. Sound films in France, post-WW II
   o 1950s
   o Theatrical, backstage stories; comedies, musicals

Strongly recommended:

Go watch Welles's *The Magnificent Ambersons* on laserdisc in the Gorgas Library!
Bazinian Realism: Jean Renoir

André Bazin

1918-58

Film critic, founder/editor of *Cahiers du Cinéma*, with Jacques Doniol-Valcroze and Lo Duca in 1951.

First issue of *Cahiers* (April 1951), featuring *Sunset Boulevard*.
Qu'est-ce que le cinéma? (What is Cinema?)
Bazin, "Evolution of Film Language" (p. 26)

- "Plasticity of the image"
- "Resources of editing"

Examples of Bazinian realism

Jean Renoir
1894-1979
Pierre-Auguste Renoir, Impressionist Painter
1841-1919; photographed ca. 1893
Bazinian Realism: Jean Renoir
"Le Moulin de la galette" (1876)

Last revised: Monday, February 17, 2003 9:19 AM
Comments: Jeremy Butler, jbutler@ua.edu
Documentary Definition

- Stuart Kaminsky
  - "Film which through certain conventions creates the illusion that the events depicted were not controlled by the filmmakers."

Types of Documentary

- **Primitive Doc.**
  - Lumiére Brothers films.
  - See lecture on Early Cinema.
- **Travel/Adventure Doc.**
  - "Exotic" location/people/cultures
  - Filmmaker imposes his/her culture on exotic cultures
    - E.g., *Nanook of the North* (Robert Flaherty, 1922)
      - Inuit culture, 1922
      - B&W, shot silent, no handheld camera, daytime shooting only, intertitles used to explain/comment on
    - E.g., *Congorilla* (Martin & Osa Johnson, 1932)
- **Didactic/Teaching Doc. (some call "propaganda")**
  - 1930s, England
    - John Grierson, coined term, "documentary"
    - Teach about social issues
  - New Deal doc.
    - F.D. Roosevelt's recovery program
    - E.g., *The Plow That Broke the Plains*
  - Nazi doc.
    - E.g., *Triumph of the Will*
    - Nazi rally, in Nuremburg, 1934; Leni Riefenstahl
  - "Why We Fight" Series
    - Narration
    - Graphics---animation (Disney)
    - Previously shot footage
    - Shot very little new footage
■ **Triumph**
  ■ Staged scenes
  ■ B&W
  ■ Shot silent

**Camera as Observer**

- Free Cinema (1960s, England)
  ■ No narration
  ■ Handheld camera
  ■ No apparent staging
  ■ Still mostly B&W
- Direct Cinema (1960s-70s, US)
  ■ E.g., D. A. Pennebaker
  ■ E.g., *Don't Look Back*, 1967
- Cinéma Vérité (1960s, France)

**Television doc.**

- Color video
- Handheld camera
- Digital graphics
- Not limited to daytime shooting
  ■ E.g., *Taxi Cab Confession*

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**Comments:** jbutler@ua.edu

Last revised: January 5, 2005 10:38
France, post-WW II (1945-)

- US films released in France, part of new explosion of film interest.
- Three Godfathers of Auteur Theory
  1. Henri Langlois
     - Cinématheque Française
     - Film screenings provided film education
  2. Alexandre Astruc
     - Critic
     - Caméra Stylo (stylus)
     - "camera pen"
  3. André Bazin
     - Founder/editor of Cahiers du Cinéma
     - Realist theorist
     - Nurtured young Cahiers critics who would become directors in the New Wave (Nouvelle Vague)
       - Included: Jean-Luc Godard, Eric Rohmer (edited Cahiers), François Truffaut
       - Attacked "Tradition of Quality"
       - Proposed "politique des auteurs"
         - "policy of the authors"
         - director = auteur/author
     - 2 types of directors
       1. Auteur
       2. Metteur-en-scene

Auteurism in US

- Andrew Sarris, "Notes on the Auteur Theory" (1962)
- Two Principles of Auteurism
  1. Director = auteur of a film
  2. Film history should be seen as a history of auteurs.
     Films by one director should show consistencies in theme/narrative/visual style.
- Sarris, The American Cinema (1968)
Alfred Hitchcock

- Theme
  - "Master of Suspense"
  - Rational/order vs. Irrational/chaos
  - Wrong Man
    - Innocent appear guilty
    - Guilty appear innocent
    - Catholic guilt
  - Voyeurism
- Narrative Structure
  - "Wrong man" on the run, linked to a woman
- Style (visual/sound)
  - Extensive use of storyboards
  - High angle
  - National Landmarks
  - Promoted own image
    - E.g., In famous cameos

Comments: jbutler@ua.edu
Alfred Hitchcock (1899 - 1980)

1922 Number 13 (unfinished)

1925 The Pleasure Garden

1926 The Mountain Eagle

1926 The Lodger/The Case of Jonathan Drew

1927 Downhill

1927 Easy Virtue

1927 The Ring

1928 The Farmer's Wife

1928 Champagne

1929 The Manxman

1929 Blackmail (first sound film, first noticeable cameo)
1930 Elstree Calling
1930 Juno and the Paycock
1930 Murder!
1931 The Skin Game
1932 Rich and Strange/East of Shanghai
1932 Number Seventeen
1932 Lord Camber's Ladies
1934 Waltzes From Vienna
1934 The Man Who Knew Too Much
Royal Albert Hall
1935 The 39 Steps
The Fourth Bridge
1936 Secret Agent
1936 Sabotage/A Woman Alone
1937 Young and Innocent
1938 The Lady Vanishes
1939 Jamaica Inn
1940 Rebecca (first US film)
1940 Foreign Correspondent
1941 Mr. and Mrs. Smith
1941 Suspicion
1942 Saboteur
Alfred Hitchcock Filmography
1943 Shadow of a Doubt
1944 Lifeboat

1945 Spellbound

1946 Notorious

1948 The Paradine Case

1948 Rope

1949 Under Capricorn

1950 Stage Fright

1951 Strangers on a Train

1953 I Confess

1954 Dial M for Murder

1954 Rear Window
1955 To Catch a Thief

1955 The Trouble With Harry
1956 The Man Who Knew Too Much

1956 The Wrong Man

1958 Vertigo
1959 North by Northwest
1960 Psycho
1963 The Birds
1964 Marnie
1966 Torn Curtain
1969 Topaz
1972 Frenzy
1976 Family Plot
Alfred Hitchcock: Style

Mise-en-Scene

National Landmarks

*The Man Who Knew Too Much*: Royal Albert Hall
Alfred Hitchcock: Style

The 39 Steps: Fourth Bridge

Saboteur: The Statue of Liberty
Vertigo: The Palace of the Legion of Honor, Golden Gate Bridge, Mission San Juan Bautista
Alfred Hitchcock: Style

(click here for more locations)

North by Northwest: Mount Rushmore
Hitchcock's cameos

*Blackmail* (1929, first noticeable cameo)
**Notorious**
Vertigo

Cinematography

Camera angle: high angle

Vertigo
Alfred Hitchcock: Style

View Quicktime movie (tcfuser/tcfuser).

Psycho
View QuickTime movie of this scene (tcfuser/tcfuser).

Last revised: March 5, 2003
Comments: jbutler@ua.edu
Evolution of the Auteur Theory

André Bazin

1918-58

Film critic, founder/editor of *Cahiers du Cinéma*.

First issue of *Cahiers* (April 1952), featuring *Sunset Boulevard.*
Qu’est-ce que le cinéma? (What is Cinema?)
Evolution of the Auteur Theory

Henri Langlois

1914-1977.

Established Cinémathèque Française in 1936.
Alexandre Astruc
1923-
"The Birth of a New Avant-Garde: La caméra-stylo" (1948)

Andrew Sarris
1928-

Auteurism's defining moment

Peter Wollen
Bibliography

2. "Langlois Monumental," [user.tninet.se/~vze870k/crtmlanglois.html](http://user.tninet.se/~vze870k/crtmlanglois.html).

Last revised: Monday, March 3, 2003 4:48 PM
Comments: Jeremy Butler, [jbutler@ua.edu](mailto:jbutler@ua.edu)
Overview of Italian Cinema Before Neorealism

- 'Teens: "Golden Era"
  - *Cabiria*
  - WW I ended the Golden Era
- '20s: costume dramas
- '30s: Mussolini/fascism
  - Apolitical
  - "white telephone"
  - bourgeois melodrama

Neorealism

- "neo" = "new"
- Peaked after WW II (1945)
  - Luchino Visconti
  - Vittorio DeSica
  - Roberto Rossellini
- 1930s Antecedents
  - *Sole* ("sun"), Alessandro Blasatti
  - 1930, social issues
- 1943 "neorealism" coined
  - Umberto Barbaro
- 1942 first true neorealist film: *Ossessione* ("obsession")
  - Directed by Luchino Visconti
  - James M. Cain, *Postman Always Rings Twice*
  - Style
    - Outside studio - on location
  - Content
    - Poverty/suffering in Po River Valley
- *Open City*
  - Directed by Roberto Rossellini
    - Sep. '43 Italy broke w/Germany
    - Oct. '43 Italy declared war on Ger.
    - June '44 Rome liberated
• Italian Neorealism

  ■ Spring '45 Fighting Ends
  ■ Apr. '45 Mussolini executed
  ■ Sep. '45 *Open City* released

• *Bicycle Thieves* (1948)
  o Directed by Vittorio DeSica
  o Probably the purest neorealist film

• *La Terra Trema* (1948)
  o Directed by Luchino Visconti

• Neorealist Characteristics
  o Content/subject Matter
    ■ Contemporary social issues
      ■ German occupation during WW II
      ■ Unusual wartime alliances
        ■ Marxists and Catholics
      ■ Poverty
      ■ Rampant inflation
      ■ Unemployment
  o Neorealist Narrative Structure
    ■ Cesare Zavattini (scriptwriter)
      ■ No "story," no "plot"
    ■ Different from Hollywood classical narrative
      ■ Loosely connected links in the narrative chain
  o Neorealist Style
    ■ Mise-en-scene
      ■ Location shooting
      ■ "non-studio"-style lighting
      ■ Non-professional actors
        ■ E.g., in *The Bicycle Thief*: Lamberto Maggiorani (steelworker) as Aldo and Enzo Staiola as his son
    ■ Cinematography
      ■ Black & White
      ■ Odds & ends of film reels
        ■ Grainy, poor quality
    ■ Editing
      ■ Rough, not smooth, not invisible editing
    ■ Sound
      ■ Inaccurately dubbed

Comments: jbutler@ua.edu

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Italian Neorealism

Giovanni Pastrone's *Cabiria* (1914)

Massimo Girotti and Elio Marcuzzo in Luchino Visconti’s *Ossessione* (1942)
Roberto Rossellini, Ingrid Bergman, and their family
Director Vittorio DeSica (fist raised) and screenwriter Cesare Zavattini (left), on the set of *The Bicycle Thief* (1948)
Lamberto Maggiorani (steelworker) as Aldo
Enzo Staiola as Aldo's son
More *Bicycle Thief* images.
General Feminism

- To challenge *sexism* in a society that's still *patriarchal*
  - Sexism = anything contributes to the subordination or exploitation of women
  - Patriarchal (patriarchy) = male-dominated society
    - matriarchy = female-dominated
- *Sexual Politics*
  - Kate Millett (1969)
- 2nd Women's Movement (1960-)
  1. Equal job opportunity
     - Equal pay for equal work
     - Equal opportunity
  2. Day care
  3. Rape & violence towards women
  4. Abortion
  5. Image of women in media

Feminist Film *Criticism*

1. Sociological interpretation of "stereotypes"
   - Direct reflection of society
   - Expression of *repressed* desires
2. Rediscovery of women directors
   - Auteurism favored *male* directors
   - Dorothy Arzner
   - *Dance, Girl, Dance*
3. Pornography
4. Woman-as-Spectacle
   - Laura Mulvey, "Visual Pleasure & Narrative Cinema" (1975)
   - Freudian psychology (psychoanalysis)
     - Film viewing = voyeurism (in Freudian terms)
     - Power relationships

Feminist Filmmaking
1. Documentary
   - Deal with feminist issues (outlined above)
   - Didactic
   - Some feminist docs. are autobiographical
2. "Socialist Realism"
   - *Not* advocating socialism/communism
   - *Fictional* films with a message
3. Women's cinema as *counter* cinema
   - "Counter" to classical style
   - New style to fit new content

Comments: jbutler@ua.edu

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Far From Heaven (Todd Haynes, 2002)

Compare with illustrations from All That Heaven Allows.

Cathy (Julianne Moore) and Frank Whitaker (Dennis Quaid)
Cathy and Raymond Deagan (Dennis Haysbert)

Last revised: March 17, 2004
Comments: jbutler@ua.edu
Three godfathers of the Auteur Theory & the New Wave
(See notes on Auteur Theory)

1. Henri Langlois -- Cinématheque Française
2. André Bazin -- Cahiers du Cinéma
3. Alexandre Astruc -- caméra stylo

1959-60 New Wave (Nouvelle Vague) breaks

1. Alain Resnais, Hiroshima, Mon Amour (1959)
2. François Truffaut, The 400 Blows (1959)
   Author of "A Certain Tendency in the French Cinema" (Cahiers, 1954)
3. Jean-Luc Godard, Breathless (shot in '59, released January '60)

Jean-Luc Godard

- b. 1930
- 1946-55 odd jobs at studios, beginnings of film criticism
  - Gazette du Cinéma (1950, only 5 issues)
  - Cahiers (1952 on)
  - Characteristics of Godard's Criticism
    1. Attacked "Tradition of Quality"
    2. Auteurist re-evaluation of US Film
    3. Emphasis on visual style
    4. Eclectic points of reference
- 1st Feature film
  - Breathless, directed in '59, released in January 1960
- 1960-'68 one-two films per year
  - Reinvented "language" of the cinema
  - Rejects classical cinema
  - Bertolt Brecht – Epic Theatre
    - Playwright/theorist
    - German, trans. into French in early 60s
    - Cahiers issue on Brecht in '62
Against Aristotle, against Dramatic Theater

Alienation effect – *Verfremdungseffekt*
- Rejects strong identification
- Distanciation
- Marxist revolution
- Russian Formalists in ‘20s
  - *Ostranenie*
  - Defamiliarization--making the familiar strange

*Vivre Sa Vie* (1962) = Brechtian film?
- Godard sees:
  - Dramatic theater = classical cinema
  - Epic theater = counter cinema
- Narrative
  - Breaks story into 12 sections (narrative segmentation)
  - Digressions
  - Quotations
    - E.g., Edgar Allen Poe's *The Oval Portrait*
  - Aperture (not closed)

Visual Style
- Cinematography
  - Unconventional framing
  - Extremely long takes
  - Jump cut
    - Opposite of the match cut
  - Direct looks at the camera

May 1968 France nears socialist Revolution
- Strongly affects Godard and other New Wave filmmakers

Comments: jbutler@ua.edu

Last revised: January 5, 2005 10:34
Brecht Illustrations from *Vivre sa Vie* & *Breathless*

<table>
<thead>
<tr>
<th>DRAMATIC THEATRE</th>
<th>EPIC THEATRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>plot</td>
<td>narrative</td>
</tr>
<tr>
<td>implicates the spectator in a stage situation</td>
<td>turns the spectator into an observer, but</td>
</tr>
<tr>
<td>wears down his capacity for action</td>
<td>arouses his capacity for action</td>
</tr>
<tr>
<td>provides him with sensations</td>
<td>forces him to take decisions</td>
</tr>
<tr>
<td>experience</td>
<td>picture of the world</td>
</tr>
<tr>
<td>the spectator is involved in something</td>
<td>he is made to face something</td>
</tr>
<tr>
<td>suggestion</td>
<td>argument</td>
</tr>
<tr>
<td>instinctive feelings are preserved</td>
<td>brought to the point of recognition</td>
</tr>
<tr>
<td>the spectator is in the thick of it, shares the experience</td>
<td>the spectator stands outside, studies</td>
</tr>
<tr>
<td>the human being is taken for granted</td>
<td>the human being is the object of the</td>
</tr>
<tr>
<td>he is unalterable</td>
<td>he is alterable and able to alter</td>
</tr>
<tr>
<td>eyes on the finish</td>
<td>eyes on the course</td>
</tr>
<tr>
<td>one scene makes another</td>
<td>each scene for itself</td>
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<tr>
<td>growth</td>
<td>montage</td>
</tr>
<tr>
<td>linear development</td>
<td>in curves</td>
</tr>
<tr>
<td>evolutionary determinism</td>
<td>jumps</td>
</tr>
<tr>
<td>man as fixed point</td>
<td>man as a process</td>
</tr>
<tr>
<td>thought determines being</td>
<td>social being determines thought</td>
</tr>
<tr>
<td>feeling</td>
<td>reason</td>
</tr>
</tbody>
</table>


**Vivre sa Vie** (1962)
8
LES APRÈS-MIDI - L'ARGENT - LES LAVABOS - LE PLAISIR - LES HÔTELS

Pleasure. Hotels

The prostitute trades on her charms...
Will you buy me a drink?
If you like
Breathless (1960)

Roll the cursor over the image on the left for a simulation of a jump cut.
Brecht Illustrations

QuickTime movie version (use tcfuser password).

Godard's Film Criticism

10 Best Films of 1957

1. Bitter Victory (Nicholas Ray)  
2. The Wrong Man (Alfred Hitchcock)
3. *Will Success Spoil Rock Hunter?* (Frank Tashlin)
4. *Hollywood Or Bust* (Frank Tashlin)
5. *Les Trois Font la Paire* (Sacha Guitry)
6. *A King in New York* (Charlie Chaplin)
7. *Beyond a Reasonable Doubt* (Fritz Lang)
8. *The Criminal Life of Archibaldo de la Cruz* (Luis Buñuel)
9. *Sawdust and Tinsel* (Ingmar Bergman)
10. *Saint Joan* (Otto Preminger)
Genre Study

- Definition problem
  - Andrew Tudor: Empiricist Dilemma
    - Critical purpose
      - A priori criteria
      - Cultural consensus
  - Rely on presumed consensus
  - Working definition uses both approaches
    - Validated by films themselves

- Ways of defining genres
  1. Audience response
  2. Style -- the how rather than the what
  3. Subject matter (narrative/theme)
    - Theme, narrative structure

Screwball Comedy

- Defined by audience response
  - In terms of "comedy"
- Defined by subject matter
  - In terms of "screwball"
    - Screwball = crazy, nutty, wacky
- Subject Matter (theme/narrative)
  - Theme
    - Sexual antagonism
      - Male vs. female
      - "Battle of the Sexes"
      - Strong, independent male & female characters
      - e.g., *His Girl Friday* (1940)
    - Ideological/class conflict
      - Working class vs. bourgeoisie (upper class)
      - Depression-era films (1929-41)
      - E.g., *It Happened One Night* ('34)
    - Insanity as transcendent
      - Wackiness transcends normal problems
    - Minor themes
Rural vs. urban
Parents vs. children
Reason vs. intuition

Narrative structure
1. Man and woman meet
2. Immediately dislike each other, but linked together
   ■ E.g., My Man Godfrey (1936)
3. They are linked together
4. Suffer through a trial, test or journey together--over the course of which, they fall in love
5. Resolution: conflicts resolved: Couple is united

Style
- Visuals follow classical conventions
- Humor
  ■ Predominantly verbal
    ■ E.g., Ball of Fire (1941)
  ■ Some physical humor (slapstick)
## SCREWBALL COMEDY: SELECTED FILMS

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
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<tbody>
<tr>
<td>1932</td>
<td>TROUBLE IN PARADISE (L)</td>
</tr>
<tr>
<td>1933</td>
<td>DESIGN FOR LIVING (L)</td>
</tr>
<tr>
<td>1934</td>
<td>IN THE MONEY</td>
</tr>
<tr>
<td></td>
<td>IT HAPPENED ONE NIGHT</td>
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<tr>
<td></td>
<td>LADY BY CHOICE</td>
</tr>
<tr>
<td></td>
<td>WE'RE NOT DRESSING</td>
</tr>
<tr>
<td></td>
<td>WE'RE RICH AGAIN</td>
</tr>
<tr>
<td>1935</td>
<td>SYLVIA SCARLETT</td>
</tr>
<tr>
<td></td>
<td>I LIVE MY LIFE</td>
</tr>
<tr>
<td></td>
<td>IF YOU COULD ONLY COOK</td>
</tr>
<tr>
<td>1936</td>
<td>MY MAN GODFREY</td>
</tr>
<tr>
<td></td>
<td>MR. DEEDS GOES TO TOWN</td>
</tr>
<tr>
<td></td>
<td>THE MOON'S OUR HOME</td>
</tr>
<tr>
<td></td>
<td>THEODORA GOES WILD</td>
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<tr>
<td></td>
<td>SNOWED UNDER</td>
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<tr>
<td>1937</td>
<td>THE AWFUL TRUTH</td>
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<tr>
<td></td>
<td>BREAKFAST FOR TWO</td>
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<td></td>
<td>CALL IT A DAY</td>
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<tr>
<td></td>
<td>EASY LIVING</td>
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<tr>
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<td>THE FOOTLOOSE HEIRESS</td>
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<tr>
<td></td>
<td>NOTHING SACRED</td>
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<td></td>
<td>TOPPER</td>
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<tr>
<td></td>
<td>MEET THE MISSUS</td>
</tr>
<tr>
<td></td>
<td>THERE GOES MY GIRL</td>
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<tr>
<td></td>
<td>WOMAN CHASES MAN</td>
</tr>
<tr>
<td></td>
<td>WISE GIRL</td>
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<tr>
<td>Year</td>
<td>Film Titles</td>
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<tr>
<td>------</td>
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<tr>
<td>1938</td>
<td>Bringing Up Baby, Blonde Cheat, You Can't Take It With You, Holiday, Mad Miss Manton</td>
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<tr>
<td>1939</td>
<td>Bachelor Mother, In Name Only, Mr. Smith Goes to Washington, It's A Wonderful World</td>
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<tr>
<td>1941</td>
<td>The Lady Eve, Meet John Doe, Here Comes Mr. Jordan, The Bride Came C.O.D., Sullivan's Travels, Ball of Fire, Love Crazy, That Uncertain Feeling</td>
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<tr>
<td>1942</td>
<td>Woman of the Year, The Palm Beach Story, Lady in a Jam, The Major and the Minor</td>
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<td>1943</td>
<td>The More the Merrier, High Diddle Diddle</td>
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<tr>
<td>1948</td>
<td>A Song Is Born, You Gotta Stay Happy</td>
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<tr>
<td>1952</td>
<td>Pat and Mike, Monkey Business</td>
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<td>1954</td>
<td>Sabrina</td>
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<td>1963</td>
<td>Move Over, Darling</td>
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<tr>
<td>1972</td>
<td>What's Up, Doc?</td>
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<tr>
<td>1977</td>
<td>Annie Hall</td>
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<td>Year</td>
<td>Title</td>
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<td>------</td>
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<tr>
<td>1980</td>
<td>CADDYSHACK</td>
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<td>1981</td>
<td>ARTHUR</td>
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<td>1988</td>
<td>SWITCHING CHANNELS</td>
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<td>WHO FRAMED ROGER RABBIT?</td>
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<td>WHEN HARRY MET SALLY</td>
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<td>1992</td>
<td>WAYNE'S WORLD</td>
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<td>1993</td>
<td>HEXED SLEEPLESS IN SEATTLE</td>
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<td>1994</td>
<td>DUMB &amp; DUMBER I LOVE TROUBLE</td>
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<tr>
<td>1995</td>
<td>THE INCREDIBLY TRUE ADVENTURE OF TWO GIRLS IN LOVE</td>
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<td>UNDER THE HULA MOON</td>
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<td>CLUELESS</td>
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<td>FRENCH KISS</td>
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<td>WHILE YOU WERE SLEEPING</td>
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<td>SABRINA</td>
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<td>1996</td>
<td>FLIRTING WITH DISASTER JERRY MAGUIRE</td>
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<td>THE BEAUTICIAN AND THE BEAST</td>
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<td>AS GOOD AS IT GETS</td>
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<td>MY BEST FRIEND'S WEDDING</td>
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<td>1998</td>
<td>THERE'S SOMETHING ABOUT MARY</td>
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<td>1999</td>
<td>FORCES OF NATURE</td>
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<td>YOU'VE GOT MAIL</td>
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<td>MICKEY BLUE EYES</td>
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<td>NEVER BEEN KISSED</td>
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<td>NOTTING HILL</td>
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<td>2001</td>
<td>THE WEDDING PLANNER</td>
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</tbody>
</table>

Revised: April 9, 2002
Comments: jbutler@ua.edu
Overview of Germany, post WW II

1. 1945 War ended
   - Allied: US, UK, France, USSR
2. 1949 East/West split
   - Federal Republic of Germany (W)
   - German Democratic Republic (E)
3. 1950s Cold War escalated
4. 1961 Berlin wall erected
5. 1990 Germany reunified

German Film Industry

- After 1945 War ended, Allies control film industry
  - Home-oriented
  - US films dominate theaters
- 1946 Guaranteed Credits Policy
  - Gov't-approved scripts
  - 8-film commitment required
  - 1956 discontinued
- 1961 Tax Break for "Quality" films
  - Controlled by FBW
    - Filmbewertungstelle Wiesbaden
  - Conservative committee
- Film Subsidies Bill ('67)
  - Strengthened FBW
- 1962 Oberhausen Festival
  - Manifesto issued
- Kuratorium Junger Deutscher Film (1965) formed
  - Some gov't funding, BUT
    - Projects chosen by journalists
  - Created 2 film schools
  - Created film archive
Late ’60s/70s TV supports indie film

1970s Rise of the New German Cinema

Wim Wenders
- Road Movies (his prod. Co.)
- Itinerant wanderers
  - E.g., *Kings of the Road*
  - E.g., *Wings of Desire*
Volker Schlöndorff and Margarethe von Trotta
- Contemporary social issues
Rainer Werner Fassbinder
- Twisted, dark melodramas

Werner Herzog

- Makes both docs & fiction
- "I am my films"--WH
- Thematics
  - Landscape
    - Mysteriousness
    - Forces beyond human control
    - Forces beyond human understanding
  - Eccentric human behavior
    - The insane
      - E.g., Bruno S.
    - Physically impaired
      - E.g., *Land of Silence and Darkness*
  - Alternative states of consciousness
    - E.g., hypnosis
- Narrative Structure
  - Journey or quest
    1. Insane quest undertaken by rational men
    2. Reasonable journey by psychotics
- Visual Style
  - Mise-en-scène
    - Striking, bizarre landscapes
  - Cinematography
    - Long, meditative shots of landscape
    - Few close-ups
*Aguirre, Wrath of God* stars Klaus Kinski
Comments: jbutler@ua.edu

Last revised: January 5, 2005 10:40
Werner Herzog

Readings


Mise-en-Scene: Landscape

Aguirre, Wrath of God (1972)
Even Dwarfs Started Small (1969)
Stroszek (1977)
(Literally, "black film")

**Mostly defined by style**

But also: content--narrative & theme

**Noir Visual Style**

*(See illustrations)*

- Rooted in German expressionism
  - Many noir directors were German exiles
    - 1930s emigration, to escape Nazis
      - E.g., Douglas Sirk, Robert Siodmak, Fritz Lang (Austria) Edgar G. Ulmer (Olmütz, Mähren, Austria-Hungary [now Czech Republic]), Billy Wilder (Sucha, Austria-Hungary [now Poland]),
    - Stylization expresses inner state
- Mise-en-scene
  - Lighting
    - Low-key lighting
      - High contrast
    - Opposite: high-key lighting
  - Night-for-night shooting
    - Opposite: day-for-night
      - *Le nuit Americaine*
  - Setting
    - Urban setting: back alleys, cheap
    - Bars/hotels, waterfront dives
- Cinematography
  - Black-and-white film stock
  - Unconventional camera angles
    - Extreme low-angle
    - Extreme high-angle
    - Extreme deep focus
Noir Thematics

- Fatalism
  - Indiscretion in past closes off future
  - E.g., *Out of the Past* (1947)
- Moral ambiguity
  - Evil/Good blurred
  - Guilt/Innocence blurred
  - E.g., *In a Lonely Place* (1950)
- Alienation
  - Cynical, paranoid
- Misogyny
  - Distrust/hatred of women

Narrative Elements

- Conventional characters
  - Men
    - Protagonists
    - Morally ambiguous, alienated, fatalistic, cynical
    - Trapped/fated/doomed
      - Ending is predetermined/fated
    - Destroyed by:
      - Inner desires
      - Social forces
  - Women
    - Evil woman, *femme noir*
      - "spider woman"
      - Lures the hero to his doom
      - Strong, independent, capable
    - Redemptive woman
      - As redeemer
      - Offers to save the hero
        - E.g., *The Big Heat* (1953)

History of the Film Noir (1945-60)

- Antecedents:
  1. Poetic Realism (France)
  2. Gangster Genre (US)
3. Expressionism (Germany)
   ● "film noir" coined by Nino Frank (1946)
     ○ 1st applied to poetic realist films
   ● Ended around 1960
     1. Cheap color film
     2. End of the B-film
     3. Crime changes, becomes more corporate and business-like
   ● Latter-day film noir
     ○ E.g., The Matrix
Film Noir Illustrations

Film Noir Timeline: click here (PDF file, requires the free Adobe Reader)

Low-Key Lighting and Night-for-Night Shooting

Day-for-Night, aka, Nuit Americaine
The Hitch-Hiker (1953)

The Big Combo (1955)  Double Indemnity (1944)
The Lady From Shanghai (1948, more)

The Ministry of Fear (1944)

Urban Settings: Boxing Rings, Back Alleys, Cheap Hotel Rooms, Waterfronts, Etc.
Fallen Angel (1945)

Phantom Lady (1944)

The Case Against Brooklyn (1958)

Unconventional Camera Angles: Low Angle, High Angle
Film Noir Illustrations

*In a Lonely Place* (1950)

*The Lady From Shanghai* (1948, [more](#))

Unconventional Camera Angles: Extreme Deep Focus

The Lady From Shanghai (1948, more)

Unconventional Camera Angles: Dutch Angle

The Lady From Shanghai (1948, more)
Film Noir Illustrations

Kiss Me Deadly (1955)

Pickup On South Street (1953)

Kiss Me Deadly (1955)
Phenix City Story (1955)

Latter-Day Film Noir

The Matrix (1999)
The Man Who Wasn't There (2001)
The Grifters (1990)

Click here to view more *The Grifters* frame grabs.
The Killer Inside Me (1952)
"In Focus: 10 Shades of Noir," *Images: A Journal of Film and Popular Culture*, http://www.imagesjournal.com

"Film Noir: Classic Images," http://www.moderntimes.com/palace/noir.htm

Last revised: February 13, 2004 7:18 AM
Comments: jbutler (at) ua (dot) edu
Drastically declining profits

- Studios combined profits:
  - 1946 $121 million
  - 1956 $32 million
- Actors under contract:
  - 1947 742
  - 1956 229

Cause of the Decline

1. "Baby Boom"
   - 1945-60
2. Paramount Case
   - Hollywood film industry divided into:
     - Production
     - Distribution
     - Exhibition
     - Which was vertically integrated
   - Major studios:
     - MGM, Paramount, RKO, 20th Century-Fox, Warners
   - Minor studios:
     - Columbia, Universal, UA
   - For current studios, see "Box Office Report"
   - 1948 Supreme Court orders "divorcement"
   - Encourages "independent" production
     - 1958: 65% of US films created by indies
3. House Un-American Activities Comm.--HUAC
   - 1947 Investigations begun into presumed communist activities
     - "Hollywood 10" refused to cooperate
     - Studios initially resisted HUAC, but soon caved in
   - 1951 HUAC returned
     - 90 persons testified
     - "Naming names"
     - Blacklisting began
4. Rise of TV
Class Notes: The Breakdown of Hollywood Classicism

- 1947 14,000 TV sets in US
- 1948 172,000
- 1949 1,000,000
- 1950 4,000,000
- End of '50s: 90% of US homes

Response to and Effects of the Decline

1. Technological innovations
   1. 3-D
   2. Color
      - 1935 Becky Sharp
      - First 3-color Technicolor feature film
      - 1950s inexpensive Eastmancolor developed
   3. Stereo sound
   4. Widescreen aspect ratios
      - Academy Ratio = 3 to 4
         - Same as TV
         - 1 to 1.33333333... or
         - 1.33
      - Cinerama
         - Three-projector system
      - CinemaScope--20th Century-Fox
         - Anamorphic process
         - 1 to 2.35
      - Masked widescreen
         - 1 to 1.85
      - Film-to-video conversion
         - Examples from He Said, She Sai and Ronin
         - Letterboxing
         - Pan-and-scan

2. Changes in Subject Matter (Content)
   - Breakdown of Production Code

Comments: jbutler@ua.edu

Last revised: January 5, 2005 10:37
Widescreen and DVD Illustrations: *He Said, She Said* and *Ronin*  

---

**Letterboxing Versus Pan-and-Scan**

*He Said, She Said* Aspect Ratio Illustrations.

DVDs often include *both* versions of widescreen (anamorphic) films--usually one on each side of the disc. The *Ronin* DVD allows you to [compare the two versions](http://www.tcf.ua.edu/Classes/Jbutler/T112/WideScreen-DVDIllustrations.htm).

---

**Extra Material on DVDs**

![Menu](http://www.tcf.ua.edu/Classes/Jbutler/T112/WideScreen-DVDIllustrations.htm)

Menu: an interface much like one on a computer or video game allows you to select additional materials.

![Scene Selections](http://www.tcf.ua.edu/Classes/Jbutler/T112/WideScreen-DVDIllustrations.htm)

Scene Selections: choose to go to a specific point (sometimes called "chapters") in the film.
Special Features: including audio commentary by the director, John Frankenheimer, and an alternate ending that was not used in the film as it was released (frame grabs from the alternate ending).

Languages: English and French—in both the spoken language and the subtitles. This is particularly appropriate for Ronin since it stars several French actors.
Letterboxing Versus Pan-and-Scan: *Ronin*

*Ronin* was shot in Super 35 format and distributed in anamorphic prints designed to be projected at an aspect ratio of 2.35:1 (according to the [Internet Movie Database](http://www.imdb.com)). This results in widescreen images that look like this in theaters:

![Widescreen Image](http://www.tcf.ua.edu/Classes/Jbutler/T112/DVDIllustrationsLetterboxing.htm)

**Conversion to Video**

The DVD of *Ronin* contains *both* letterboxed and panned-and-scanned versions—on opposite sides of the disc. Here's how the scene above looks when converted to TV's aspect ratio of 1.33:1.

**Letterbox:** Preserves the look of the theatrical screening of the film, but reduces the size of the image.
Pan-and-Scan: The entire frame is filled. The edges are cropped slightly (we see less of Sam's face), but additional material is added to the top and bottom (we see more of Sam's arm and hand). The material above and below was not visible in the theatrical release.

Look closely at the edges of the frames in the following examples.
Film Analysis: Visual Style

Cinematographic Properties

Focus

Deep Focus

*Citizen Kane* (Welles, 1941)

![Citizen Kane Illustration](http://www.tcf.ua.edu/Classes/Jbutler/T440/VisualStyleIllustrations02.htm)

*Little Foxes* (Wyler, 1941).

(Click *Little Foxes* illustrations for larger images.)
Frame on left combines deep and shallow focus.
Focal Length

*Vertigo* (Hitchcock, 1958) Bell Tower Sequence

[View QuickTime movie.]
Camera zooms *out* (toward wide angle) while *tracking in*--from telephoto (left) to wide angle (right).

Note Scotty's (James Stewart) hands on the railing and how the railing changes shape as the focal length changes. Also, windows that are not in view at the start of the shot come into view as the perspective changes.

[View QuickTime movie](http://www.tcf.ua.edu/Classes/Jbutler/T440/VisualStyleIllustrations02.htm) of similar effect in *Jaws* (Spielberg, 1975).

Aspect Ratio
Film Analysis: Visual Style

Aspect Ratio

- 2.35: Anamorphic Widescreen
- 1.85: Masked Widescreen
- 1.78: HDTV
- 1.33: TV and Pre-1952 Cinema

Frames from *He Said, She Said*

1.33
TV and Pre-1952 Cinema

1.85
Masked Widescreen
2.35
Anamorphic Widescreen

Anamorphic Widescreen

He Said, She Said (Kwapis & Silver, 1991)
View QuickTime movie.
Letterboxing

Pan and Scan
Masked Widescreen Original (*Pee-wee's Big Adventure*)
Full-Frame Videocassette Transfer: 1.33 to 1
Film Analysis: Visual Style

DVD Transfer: 1.77 to 1

The Mobile Frame
Touch of Evil (Welles, 1958)

See Film Art section on "The Long Take and the Mobile Frame."
View QuickTime movie.
Sample Mise-en-scene Analyses: *Monster's Ball* and *Double Indemnity*

Last revised: January 14, 2004
Comments: jbutler@ua.edu
Domestic Theatrical Releases, By Studio

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<thead>
<tr>
<th>Studio</th>
<th>2000</th>
<th>1999</th>
</tr>
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<tbody>
<tr>
<td>Buena Vista (Disney)</td>
<td>14.7%</td>
<td>17.0%</td>
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<tr>
<td>Universal</td>
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<td>12.7%</td>
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<tr>
<td>AOL Time Warner</td>
<td>11.9%</td>
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</tr>
<tr>
<td>Paramount</td>
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<tr>
<td>Dreamworks</td>
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<td>4.4%</td>
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<tr>
<td>20th Century Fox</td>
<td>9.7%</td>
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<tr>
<td>Sony</td>
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<td>Miramax</td>
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<tr>
<td>New Line</td>
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<tr>
<td>Artisan</td>
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<td></td>
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</tbody>
</table>

Source: Entertainment Weekly, [www.ew.com](http://www.ew.com)

Top Grossing Movies of All Time at the USA Box Office

[See the Internet Movie Database](http://www.imdb.com)