



The Movie Idiom: Film as a Popular Art Form

By Robert Henry Stanley

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The movie idiom is an apt moniker for the wide-ranging issues addressed in film studies courses and examined in Stanley's accessible volume. Organized within three parts--The Technical-Artistic, The Historical-Institutional, and The Critical-Cultural--chief concepts include technical advances, shooting and editing techniques, the collaborative aspects of production, film history and tradition, industrial developments, narrative structures, acting approaches, stereotypical representations, genre conventions, and censorship concerns. Stanley's analysis of significant movies illuminates essential points, connects readers with actual moviemaking, and stimulates the reader's own creativity.

Still photographs, frame enlargements, diagrams, and publicity material directly related to the specific concepts under consideration appear throughout the text. Full explanations of key terms and concepts are contained in the glossary.

TABLE OF CONTENTS: I. MOVIEMAKING: The Technical-Artistic 1. The Preproduction Phase The Producer's Role / Project Development / Screenwriting / The Director's Domain / Casting Actors / Costume Design / Makeup and Hairstyling / Production Design / Shooting Sites / Preparations for Filming 2. Principal Cinematography Tools of Moviemaking / Film Stock / Lighting Sources / Framing the Image / Shooting Schemes / Point of View / Establishing Shots / Camera Movement / Camera Angles / Camera Setups / Cut to the Close 3. The Postproduction Phase The Editing Process / Visual Effects / Sound Editing / Assembling the Movie / The Way of Frescoes II. CONTEXTS: The Historical-Institutional 4. The Speechless Era Technical Antecedents / Recording Motion / Leisure Time Entertainment / Early Efforts at Moviemaking / A New Cinematic Mode of Expression / From Peep Shows to Nickelodeons / Patent Disputes / The Movie Moguls / Picture Palaces / Hollywood, the Movie Capital / The Rise of Star Power / United Artists / Hollywood in Wartime / Worldwide Distribution / The Griffith Legacy / Russian Montage / German Influences / Consolidation / The European Exodus 5. The Studio Era The Arrival of Sound / Scribes from the East / The New Studio Order / Antitrust Action / Prelude to War / Hollywood Goes to War / The End of an Era 6. The Electronic Era The Decline of Urban Theatres / Targeting Teenagers / Turning to Old Technologies / Small-Screen Production / Studio Backlogs / The Collapse of the Studio System / The Resurgence of Star Power / Hollywood and the Cold War / Corporate Upheaval / The New Hollywood / New Exhibition Outlets / Future Directions III.

CONTENTS: The Critical-Cultural 7. Genres and Designs Generic Categories / The Western Genre / Recurrent Design Patterns / The Detective Genre / Thematic Tendencies / Story/Plot Distinctions / Incomplete Closure 8. Characters and Stereotypes Character Constructions / Unconventional Protagonists / Creating Characters / Screen Stereotypes / Female Stereotypes in Movies / Minorities in Movies / Stereotyping Asians and Asian Americans / Stereotyping African Americans / Positive Black Stereotypes / Intergalactic Stereotypes: The Phantom Menace / The Last Act 9. Censoring Screen Content Early Efforts at Content Control / Domestic Discord / New Self-Regulatory Measures / The Payne Fund Studies / The Legion of Decency / Industry Censorship under Breen / A New Catholic Campaign / Supreme Court Rulings / From Codes to Ratings / Obscenity at Issue / The New Moral Order Glossary

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