
PREFACE

The response from colleagues and students who have used the second edition of *Film, Form, and Culture* continues to be both gratifying and helpful. Based on their comments, I have made a number of changes in the third edition that I believe will result in both textbook and DVD-ROM (replacing the two CD-ROMs of the previous edition) even more useful and comprehensible for your film course. The book has been expanded to nine chapters, and parts of it completely rewritten, in an accessible, readable style appropriate for undergraduate students.

NEW TO THE THIRD EDITION

Many users of the text asked for more detailed discussion of the shot, composition, editing, and genre. I've expanded discussion on all of these subjects and divided them into separate chapters. Because it is no longer possible to separate film from the digital—indeed, by the time you read this, film will be well on its way in its process of conversion from celluloid to digital design, cinematography or videography, and projection—it is important to think about the technical and aesthetic changes this will bring about, and therefore, elements of the former chapter on the digital are now part of the general discussion of film and its future.

The cultural context of film and film and media economics is treated throughout; it is the basic theme of this text that films never exist in a cultural vacuum and are always created in a culturally determined economic system. The cultural studies chapter, which introduces students to the methodologies of historical and cultural analysis, remains, along with the comparative reading of Hitchcock's *Vertigo* and McTiernan's *Die Hard* that colleagues tell me is particularly liked by students. It now serves as something of a focal point, pulling together the examination of film form on one side and the discussion of genres—the stories films tell us—on the other. I've expanded the treatment of genres, cinema's life blood, and so arranged two chapters devoted to the subject

by returning to the auteur, especially foreign directors, and their influence on genres. I've balanced the *Vertigo/Die Hard* comparison at the end of the text with a comparative analysis of three films built on the same narrative, each of which corresponds to its cultural moments and national origins: Douglas Sirk's *All That Heaven Allows* (1955), the German director Rainer Werner Fassbinder's *Ali: Fear Eats the Soul* (1974), and Todd Haynes's *Far From Heaven* (2002). This allows for a useful conclusion to the study of genre and to the text as a whole. Throughout the book, many more stills now illustrate important points.

The Glossary has been expanded and more terms and their definitions within the text clarified. All words in boldface appear in the Glossary, in addition to terms used in the Glossary of the FFC DVD-ROM.

The *Film, Form, and Culture* DVD-ROM

Unique to this book from its beginning was an interactive CD-ROM in which clips from films are analyzed closely, more closely than can be imagined through the still images common to most film texts. That CD has now been redesigned and enlarged into an interactive *Film, Form, and Culture* DVD-ROM. Segments from more recent films have been added, and additional examples provided. Through moving images interactively designed with explanatory text, stills, and animations, students will become intimately familiar with the basic elements of editing, montage, shot structure, point of view, mise-en-scène, lighting, camera movement, film sound and music, and aspects of genre, focusing on film noir. The FFC DVD-ROM can be used alone or easily used in conjunction with the text.

Film, Form, and Culture remains a unique introduction to film for students in a variety of courses. It is one of the few that discusses not only the basic issues of film construction, but the way film is constructed for and by the culture in which it is made. It considers film as part of the world it inhabits. It is the first introductory text with a fully interactive FFC DVD-ROM. I hope it will remain a good reading (and viewing) experience for both instructors and students.

Robert Kolker

I would like to express my thanks for the many useful comments and suggestions provided by the following reviewers: Jeffrey Renard Allen, *City University of New York—Queens College*; Richard Ascough, *Queen's Theological College*; Anna Banks, *University of Idaho*; Jon G. Bentley, *Albuquerque TVI Community College*; Richard A. Blake, *Boston College*; Gerald Boyer, *Maryville University*; Bill Clemente, *Peru State College*; Robert A. Cole, *State University of New York—Oswego*; Jeffrey S. Cole, *King College*; Shekhar Deshpande, *Arcadia University*; Michel deBenedictis, *Miami-Dade Community College*; Carol Donelan, *Carleton College*; Pamela S. Ecker, *Cincinnati State Technical & Community College*; Susan Felleman, *Southern Illinois University*; Angelica Fenner, *University of Minnesota*; Cliff Fortenberry, *Mississippi College*; Eric Freedman, *Florida Atlantic University*; Mark Gallagher, *University of Oregon*; Mikhail Gershovich, *State University of New York—Old Westbury*; Marsha Gordon, *University of Maryland*; Melody

Graulich, *Utah State University*; Ann Green, *Jackson Community College*; Darren Harris-Fain, *Shawnee State University*; Bruce H. Hinrichs, *Century College*; Mark Hoeger, *University of Nebraska at Omaha*; Susan Hunt, *Pierce College*; Margot Starr Kernan, *Maryland Institute College of Art*; Salah Khan, *Pacific Lutheran University*; Tammy Kinsey, *University of Toledo*; William Klink, *Charles County Community College*; Börn Krondorfer, *St. Mary's College of Maryland*; Patricia Lacouture, *Salve Regina University*; Gerry LaFemina, *Kirtland Community College*; Sandi S. Landis, *St. Johns River Community College*; Christina Lane, *Ithaca College*; Peter Limbrick, *UC Santa Cruz*; Sandy Maliga, *Minneapolis College of Art and Design*; Gina Marchetti, *Ithaca College*; Gaetana Marrone-Puglia, *Princeton University*; James D. Marsden, *Bryant College*; Michael Minassian, *Broward Community College*; Susan Booker Morris, *Ferris State University*; Jerry Naylor, *Iowa Wesleyan College*; Devin A. Orgeron, *University of Maryland*; David J. Paterno, *State University of New York—Albany*; Renéé Pigeon, *CSU—San Bernardino*; David Popowski, *Minnesota State University—Mankato*; Don C. Postema, *Bethel College*; T. J. Rivard, *Indiana University East*; Brooks Robards, *Westfield State College*; Patricia C. Roby, *University of Wisconsin—Washington County*; Zoran Samardzija, *University of Wisconsin—Milwaukee*; George S. Semsel, *Ohio University*; Sharon R. Sherman, *University of Oregon*; Thomas J. Shoeneman, *Lewis and Clark College*; Greg Smith, *Western Michigan University*; Mark Smith, *Northwestern Michigan College*; Sherry S. Strain, *Keystone College*; Ralph Swain, *Briar Cliff College*; Kirsten Moana Thompson, *Wayne State University*; Stephanie A. Tingley, *Youngstown State University*; Frank P. Tomasulo, *Georgia State University*; Amy Villarejo, *Cornell University*; William Weiershauser, *Iowa Wesleyan College*; J. Emmett Winn, *Auburn University*; Andrew A. Workman, *Mills College*.

Many people were involved in the making of *Film, Form, and Culture*. My film students, patiently working with me over the year, helped me hone and clarify my ideas. Mike Mashon indirectly provided the name of the book. Marsha Orgeron did important research on its behalf, and Devin Orgeron helped check out the facts. David and Luke Wyatt read the manuscript, and their comments made it better. Stanley Plumly made me feel better with his encouragement. Other University of Maryland colleagues—particularly Joe Miller, Sharon Gerstel, Elizabeth Loiseaux, Barry Peterson, Jenny Preece, Ben Shneiderman—helped with conversation, ideas, and facts. Marta Braun, of the Ryerson Polytechnical Institute, Toronto, supplied the image by Etienne-Jules Marey that appears in the text. Paul Schrader, Oliver Stone, and William Blakefield helped make the FFC DVD-ROM possible. Jay Telotte and Angela Dalle Vaeché at Georgia Tech were endless sources of information and good humor. Robert Lieberman, my agent, saw the book's potential and helped bring it to publication. At McGraw-Hill, Allison McNamara, Cynthia Ward, Shannon Gattens, Catherine Schultz, Heather Burbridge, and David Patterson were extremely helpful through the first two editions. Melody Marcus, Martin Fox, Shannon Gattens, Beth Ebenstein, and Cathy Iammartino worked closely with me on the third. I am also grateful to Stephen Prince, who gave me technical support, and Patty Zimmerman, who offered invaluable information on independent women filmmakers.