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Nota di contenuto	Multimodal Film Analysis: How Films Mean; Copyright; Contents; 1 Analysing film; 1.1 Distinguishing the filmic contribution to meaning; 1.2 Examples of filmic 'textual organisation'; 1.3 Redrawing boundaries; 1.4 Organisation of the book; 2 Semiotics and documents; 2.1 Semiotics and its relations to film; 2.2 The nature of discourse semantics; 2.3 The film as cinematographic document; 2.4 A combined view: filmic documents for filmic discourse; 2.5 Summary and Conclusions; 3 Constructing the semiotic mode of film; 3.1 Semiotic multimodality; 3.2 The internal organisation of semiotic strata 3.3 Composing and combining semiotic modes3.4 Materiality and 'epistemological commitment'; 3.5 Summary and Conclusions; 4 Christian Metz and the grande syntagmatique of the image track; 4.1 The original model; 4.2 Two examples of analysis with the grande syntagmatique; 4.3 Revisions and rebuttals; 4.4 Summary and Conclusions; 5 Foundations for analysis: filmic units; 5.1 The basic units of film: preliminaries; 5.2 Audiovisual iconic representations; 5.3 Perception, perceptual realism and reliable measurement; 5.4 Multiplicity: from perception to discourse 5.5 Filmic units revisited: discourse-motivated definitions5.6 Summary and Conclusions; 6 The paradigmatic organisation of film; 6.1 Beyond Metz: towards a grande paradigmatic; 6.2 Capturing discourse

dependency structures in film; 6.3 The paradigmatic dimensions of PROJECTION, TAXIS and PLANE; 6.4 Two examples of paradigmatic analysis; 6.5 Summary and Conclusions; 7 The syntagmatic organisation of film; 7.1 Basic properties of the cinematographic document; 7.2 Monochronicity; 7.3 Monospatial monochronicity; 7.4 Narrative hierachalisation
7.5 Alternating dramaturgy and the alternating syntagma
7.6 Beyond narration; 7.7 Summary and Conclusions; 8 Combining syntagmatic and paradigmatic analysis: a detailed example; 8.1 Setting up the story; 8.2 The message; 8.3 Catching sight of the money; 8.4 Casing the joint; 8.5 Grace alone; 8.6 Spying on Grace; 8.7 Grace calls for help; 8.8 Summary and Conclusions; 9 Conclusions and outlook; 9.1 Towards empirical investigations of theories of film; 9.2 Textual logic for multimodal documents; Appendix A: Formal definitions used in the book; Filmography; Bibliography; Index of Works Cited
Subject and Name Index

Sommario/riassunto

This book presents a new basis for the empirical analysis of film. Starting from an established body of work in film theory, the authors show how a close incorporation of the current state of the art in multimodal theory-including accounts of the syntagmatic and paradigmatic axes of organisation, discourse semantics and advanced 'layout structure'-builds a methodology by which concrete details of film sequences drive mechanisms for constructing filmic discourse structures. The book introduces the necessary background, the open questions raised, and the method by which analysis can proceed