

Citation Guidelines

Citation systems

Chicago Manual of Style

Chicago Manual of Style. 17th edition. Chicago: University of Chicago Press, 2017.

-or-

Modern Language Association Style (MLA)

MLA Handbook for Writers of Research Papers. 8th edition. Modern Language Association of America. 2016.

Citation styles

Important: Decide on *one* style and use it *consistently*:

1. Footnotes / endnotes + bibliography ("*Notes & Bibliography*") – Chicago

-or-

2. "Author-Date" in text + bibliography ("*Author-Date References*") – Chicago

-or-

3. "Inserted references" in the text + bibliography ("*Parenthetical References*") – MLA

1. Footnotes / endnotes + bibliography ("*Notes & Bibliography*")

(according to: *The Chicago Manual of Style*, 17th edition, guide online:

https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html)

Thus, it is almost a philosophical question to what extent every fictional film contains a narration, even if there is an unreliable narrator or no clearly identifiable narrator at all. This goes hand in hand with the problem of how different forms of cinematic narration can be described and analyzed.¹ In *Narration in the Fiction Film*, film scholar David Bordwell proposes to identify four systems (or *modes*, as he calls them) that together would offer a template for any form of cinematic narrative that might be found in any film, regardless of its country of origin or year of production. He chose the word "mode", as opposed to the more common term "genre", because *modes*, in his estimation, tended to be more universal and less likely to change over time, while genres were more likely to change depending on the context of cultural and historical use.²

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Examples of the historical-materialist narrative could be found preferably among the works of early Soviet filmmakers, although there were also examples from earlier periods. In addition to the obvious formal similarities, left-leaning politics does indeed seem to be a key feature of these films.²² One filmmaker, however, whose oeuvre is formally diverse enough to be given a place in all four *modes* is Jean-Luc Godard, to whom the book is dedicated. Godard's engagement with the ideas of Bertolt Brecht and Brecht's general validity within political aesthetics, as discussed in the *Cahiers du cinéma* in the 1960s, allowed for a connection between these two periods.²³

¹ Thomas Wartenberg, "Philosophy of Film", in *Stanford Encyclopedia of Philosophy* (Stanford University, 2015), 5. Film Narration.

² David Bordwell, *Narration in the Fiction Film* (Madison: University of Wisconsin Press, 1985), 47.

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²² Bordwell, *Narration in the Fiction Film*, 235.

²³ *Ibid.*, 271-73.

Literature

- Bordwell, David. *Narration in the Fiction Film*. Madison: University of Wisconsin Press, 1985.
- . *The Cinema of Eisenstein*. Cambridge: Harvard University Press, 1994.
- Bordwell, David and Kristin Thompson. *Film Art*. 11th. edition. New York: McGraw-Hill, 2001. Kindle.
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- Brokoff, Jürgen. *Die Apokalypse in der Weimarer Republik*. München: Fink, 2001.
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- Kaprow, Allan. "The Happenings are Dead: Long Live the Happenings". In *Essays on the Blurring of Art and Life*, edited by Jeff Kelley, 59-65. Berkeley: University of California Press, 1996.
- McMahan, Alison. "Verbal-Visual-Virtual: A MUDdy History". *Gamma: Journal of Theory and Criticism*, 7 (1999a): 73-90.
- . "The Effects of Multiform Narrative on Subjectivity". *Screen*, 40, No. 2 (Summer 1999b): 146-157. <https://doi.org/10.1093/screen/40.2.146>.
- . "Spectator, Avatar, Golem, Bot: Interface and Subject Position in Interactive Fiction". Talk at the conference of the *Society for Cinema Studies*, Chicago, 2000.
- . "Immersion, Engagement, and Presence: A Method for Analyzing 3-D Video Games". In *The Video Game Theory Reader*, edited by Mark J.P. Wolf and Bernard Perron, 73-90. New York: Routledge, 2003.
- Wartenberg, Thomas. "Philosophy of Film". In *Stanford Encyclopedia of Philosophy*. Stanford University, 1997. First published Aug 18 2004, substantive revision Jul 30 2015. <https://plato.stanford.edu/entries/film/>.
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2. Author-Date in text + bibliography ("Author-Date References")

(according to: The Chicago Manual of Style, 17th edition, guide online:

https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html)

Thus, it is almost a philosophical question to what extent every fictional film contains a narration, even if there is an unreliable narrator or no clearly identifiable narrator at all. This goes hand in hand with the problem of how different forms of cinematic narration can be described and analyzed (Wartenberg 2015). In *Narration in the Fiction Film*, film scholar David Bordwell proposes to identify four systems (or *modes*, as he calls them) that together would offer a template for any form of cinematic narrative that might be found in any film, regardless of its country of origin or year of production. He chose the word "mode", as opposed to the more common term "genre", because *modes*, in his estimation, tended to be more universal and less likely to change over time, while genres were more likely to change depending on the context of cultural and historical use (Bordwell 1985, 47).

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Examples of the historical-materialist narrative could be found preferably among the works of early Soviet filmmakers, although there were also examples from earlier periods. In addition to the obvious formal similarities, left-leaning politics does indeed seem to be a key feature of these films (Bordwell 1985, 235). One filmmaker, however, whose oeuvre is formally diverse enough to be given a place in all four *modes* is Jean-Luc Godard, to whom the book is dedicated. Godard's engagement with the ideas of Bertolt Brecht and Brecht's general validity within political aesthetics, as discussed in the *Cahiers du cinéma* in the 1960s, allowed for a connection between these two periods (Bordwell 1985, 271-73).

Literature

- Bordwell, David. 1985. *Narration in the Fiction Film*. Madison: University of Wisconsin Press.
- . 1994. *The Cinema of Eisenstein*. Cambridge: Harvard University Press.
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- . 1999b. "The Effects of Multiform Narrative on Subjectivity". *Screen*, 40, No. 2 (Summer): 146-157. <https://doi.org/10.1093/screen/40.2.146>.
- . 2000. "Spectator, Avatar, Golem, Bot: Interface and Subject Position in Interactive Fiction". Talk at the conference of the *Society for Cinema Studies*, Chicago.
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- Wartenberg, Thomas. 2004. "Stanford Encyclopedia of Philosophy: Philosophy of Film". Stanford University, first published Aug 18 2004, substantive revision Jul 30 2015. <https://plato.stanford.edu/entries/film/>.

3. “Inserted references” in the text + a bibliography (“Parenthetical References”)

according to: *MLA*, 8th edition, guide online: <https://style.mla.org/works-cited-a-quick-guide/>)

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Literature

Bordwell, David. *Narration in the Fiction Film*. U of Wisconsin P, 1985.

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Bordwell, David and Kristin Thompson. *Film Art*. 6th edition, McGraw-Hill, 2001. Kindle, <https://www.amazon.de/eBook-Online-Access-Film-Art-ebook/dp/B01AAYZVBI/>.

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