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Après avoir défini l'activité analytique, l'ouvrage présente successivement l'analyse du fait narratif et du récit, l'analyse plastique et sonore, et enfin le rapport à l'histoire. Jacques Aumont et Michel Marie y démontrent que l'analyse prend tout son sens si elle débouche sur une réflexion générale, qui dépasse le cas particulier de l'œuvre étudiée. Ils se sont efforcés de décrire et de commenter les meilleures analyses publiées en français et dans d'autres langues, et d'en retenir les acquis méthodologiques. Les divers outils d'analyse sont illustrés à l'aide de tableaux, de schémas ou de photogrammes, et portent sur des films puisés dans toute l'histoire du cinéma.

Entièrement refondue et repensée, enrichie d'exemples récents, cette troisième édition de *l'Analyse des films* est plus que jamais « une bible et un sésame » pour tous les étudiants en cinéma et les cinéphiles.

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