

INTRODUCTION TO FILM ANALYSIS VOCABULARY

Session 4: SHOT, SCALES, ANGLES, COMPOSITION

BIBLIOGRAPHY AND FURTHER THEORY

Shot scale, camera angles

Jacques Aumont, Michel Marie, *Dictionnaire théorique et critique du cinéma*, Armand Colin, 2007.

David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 10th edition, McGraw-Hill, 2013.

Bordwell and Thompson remind us that camera height is not the same as camera angle. A camera can be positioned at different heights while still keeping a straight-on angle: for example, the great Japanese filmmaker Yasujiro Ozu is well-known for his "tatami shots", where a low-positioned camera films at the level of the characters seated on the ground.

Vincent Pinel, *Vocabulaire technique du cinéma*, Nathan Université, 1996: re-edited by Armand Colin, 2005.

Composition

Jacques Aumont, *L'image*, Armand Colin, 2005 English-language edition: *The Image*, British Film Institute, 2009, translated by Claire Pajackowska).

Jacques Aumont, *L'œil interminable, cinéma et peinture*, Librairie Séguier, 1989.

The main composition effects produced in cinema are those found in painting, even though the means used to achieve them are not the same. The comparison between the two art forms is thus particularly useful on this point. It also reveals a key difference: the fact that in filmmaking, the composition of a shot is or likely to be affected by movement and its duration.

Pascal Bonitzer, *Peinture et cinéma. Décadrages*, Editions de l'Etoile/Cahiers du cinéma, 1995.

Pascal Bonitzer analyses more specifically the effects of brutal decentring, which he dubs "deframings" (cf. Session 1).

David Bordwell, Janet Staiger and Kristin Thompson, *The Classical Hollywood Cinema. Films Style and Mode of Production to 1960*, Routledge, London, 1985. In particular, the authors analyse the characteristics of classical framing and composition in Chapter 5 "Space in the classical film".

Eric Rohmer, *L'organisation de l'espace dans le Faust de Murnau*, Ramsay, 1977. Here, Rohmer, a filmmaker with a highly pictorial sensitivity, gives a very precise analysis of the effects of composition in Murnau's *Faust*, along with supporting diagrams.

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