

INTRODUCTION TO FILM ANALYSIS VOCABULARY

Session 7: ASSEMBLING TWO SHOTS

BIBLIOGRAPHY AND FURTHER THEORY

Découpage and editing

Revue L'Avant-Scène Cinéma.

In each of its issues, the review, L'Avant-Scène Cinéma, publishes the "découpage intégral" (entire script breakdown) of a film. This includes the script breakdown once the film has been completed in its final form, including all of the dialogues.

Site of the national federation of French storyboarders, which presents many storyboard examples.

<http://www.cinematheque.fr/decouvrir/t-100.html>

A virtual exhibition by the Cinémathèque française on storyboarding, which shows the comparison between sketches and excerpts from the film.

Straight cut, punctuation,

Jacques Aumont, Alain Bergala, Michel Marie, Marc Vernet, *Esthétique du film*, Armand Colin, 2005 (English-language edition: *Aesthetics of Film*, Jacques Aumont, Alain Bergala, Michel Marie, Marc Vernet, translated and revised by Richard Neupert, University of Texas Press, 1992).

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

David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 9th edition, McGraw-Hill, 2010.

Christian Metz, *Essais sur la signification au cinéma*, Klincksieck, Vol. 2, 1968.

"*Ponctuations et démarcations dans le film de diégèse*", pp. 111-137. Thoughts on the notion of "punctuation" as applied to film.

Vincent Pinel, *Vocabulaire technique du cinéma*, Nathan Université, Armand Colin, 2005.

The taxonomy of cuts varies greatly depending on the author. For, example, Bordwell and Thompson give a broad definition to "jump cut": "when two shots of the same subject are cut together, but are not sufficiently different in camera distance and angle, there will be a noticeable jump on the screen" (*Film Art: An Introduction*, 9th edition, McGraw-Hill, 2013, p. 258).

This definition encompasses the case of cuts within the same camera angle and other cases where the cut occurs between two shots for which the camera has been moved slightly. The effect produced emphasises a perceptual discontinuity. On the other hand, Pinel, who adopts a stricter definition, considers that a "good jump cut must be imperceptible and not create a jump" (p. 217). In this case, it refers to a technique allowing dead time to be eliminated while keeping up the appearance of continuity.

Given these contradictions, we should keep in mind that the grammar of cuts is no more fixed than the grammar of shot scales or camera angles. Any cut is embedded in a logic of mise-en-scène, and an analysis of its effects is as important as the name given to it.

Dominique Villain, *Le montage au cinéma*, éditions Cahiers du cinéma, 1991.

A film editor's concrete point of view, enriched with anecdotes and examples.