

# INTRODUCTION TO FILM ANALYSIS VOCABULARY

## Session 9: EDITING EFFECTS

### BIBLIOGRAPHY AND FURTHER THEORY

Vincent Amiel, *Esthétique du montage*, Armand Colin, 2005.

Vincent Amiel proposes a distinction between three main categories or logics of editing: narrational continuity, discourse and correspondence.

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).

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

The sequence of the fire at the gas station in *The Birds* is analysed in Chapter 6, "The Relation of Shot to Shot: Editing", in the section "Rhythmic Relations between Shot A and Shot B", pp. 226-227.

Suzanne Liandrat-Guigues, "Les couleurs du noir-et-blanc", in *La couleur en cinéma*, Jacques Aumont (ed.), Milan: Mazzotta, Paris: Cinémathèque française, 1995, pp. 53-62.

In this article, Suzanne Liandrat-Guigues analyses, in terms of colour, one of cinema's most famous sequences from Eisenstein's *Strike* that uses parallel editing. She shows how analogy is also reinforced by the interplay of plastic correspondences.

Christian Metz, *Essais sur la signification au cinéma*, Vol. I, Klincksieck, 1968 (English-language edition: *Film Language: A Semiotics of the Cinema*, Christian Metz, translated by Michael Taylor, Oxford University Press, New York, 1974).

On the distinction between crosscutting and parallel editing see *Film Language: A Semiotics of the Cinema*, Chapter "Some Points in the Semiotics of Cinema", p.105- 107, and "Problems of Denotation in the Fiction Film".

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