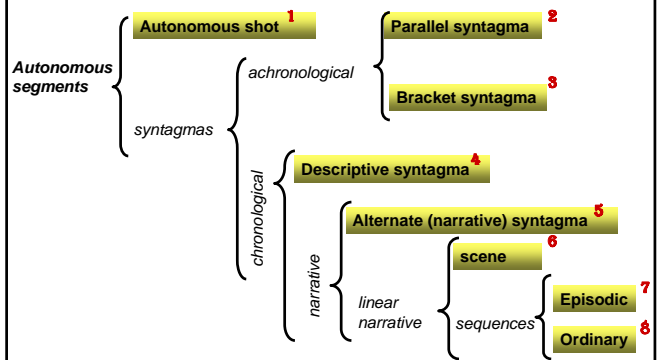


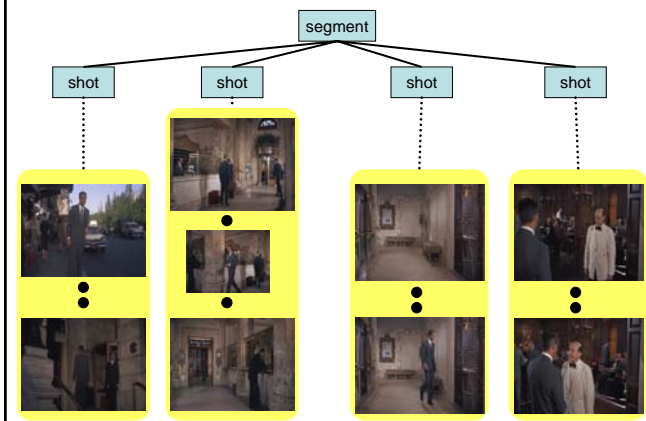
## Syntagmatic analysis of film extracts drawing on Metz

- Isolating autonomous sequences
- Breaking these down into 'shots'
- Classifying these according to Metz's categories
- Examining:
  - Classifying the details *within* shots
  - Reoccurring sub-structures
  - Types of links between units
  - Cohesive elements across units

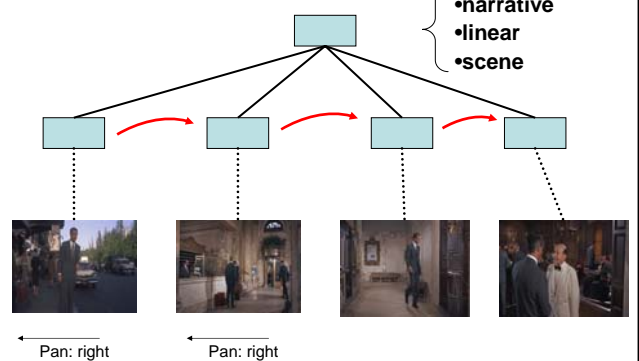
## The "large syntagmatic category" of the image track



### North by Northwest: sequence 1



### North by Northwest: sequence 1



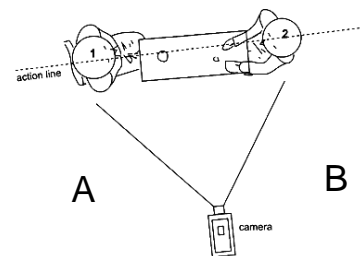
### Further analysis ...



Gone with the wind (1939)

### A standard form

- Showing dialogue

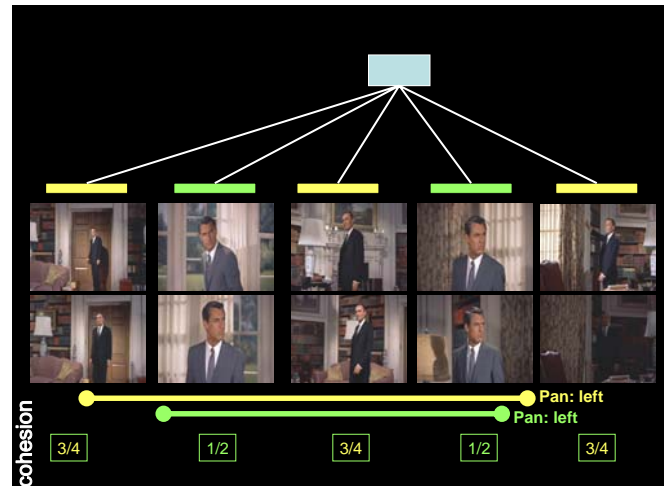
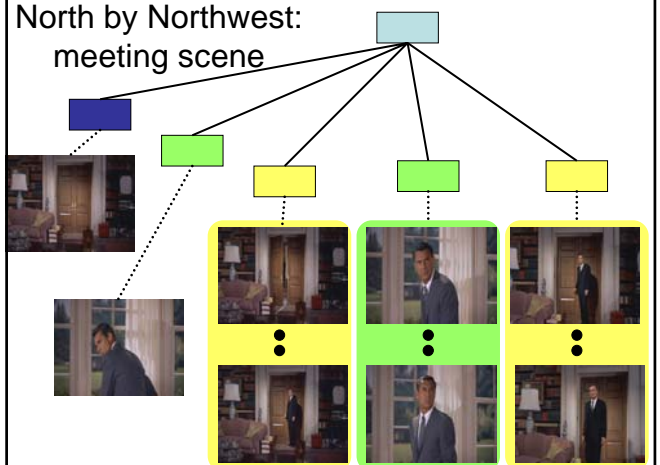


## A more complex example

- Considering substructure
- Evidence
- Use



## North by Northwest: meeting scene



## Metz on paradigm

"... when it reaches the level of the 'small' elements, the semiotics of the cinema encounters its limits... Whether one has desired it or not, one suddenly finds oneself referred to the myriad winds of culture, the confused murmurings of a thousand other utterances: the symbolism of the human body, the language of objects, the system of colors (for color films), or the voices of chiaroscuro (for black and white films), the sense of clothing and dress, the eloquence of landscape. **In each of these cases ... the study ... of the properly filmic creations of the appropriate significations will provide us with no essential paradigm**"

*Film Language*, p142  
 "Problems of denotation in the fiction film."  
 (emphasis added)