

Agrégation Interne 2018 : Civi US

La construction de l'Ouest américain [1865-1895] dans le cinéma hollywoodien

Conseils de travail et documents

Vous trouverez ici des conseils pour commencer à vous préparer pendant l'été, accompagnés de quelques indications bibliographiques (qui ne remplacent en aucun cas la bibliographie officielle du sujet). La première recommandation est de lire le texte de cadrage.

(http://agreg-ink.net/index.php?title=Construction_de_l%27Ouest_am%C3%A9ricain_%281865-1895%29_dans_le_cin%C3%A9ma_hollywoodien_%28La%29)

Les épreuves, pour ce sujet, consisteront en une dissertation, à l'écrit, et un commentaire de séquence, à l'oral ; ainsi votre capacité à analyser une séquence de film est primordiale.

I Acquérir les bases de l'analyse filmique en lisant l'ouvrage de Bordwell et en apprenant le lexique fourni.

***Bordwell, David, Kristin Thompson. *Film Art*, New York : Mc Graw Hill, 1997. (ouvrage fondamental qui explique les différents éléments à repérer lors d'une analyse de séquence

* Beaver, Franck. *Dictionary of Film Terms*. New York : Twayne, 1994. (dictionnaire de base)

II Voir tous les films du corpus principal

**-d'une part en essayant de trouver des exemples des techniques et des éléments stylistiques mentionnés dans les manuels d'analyse filmique,
- d'autre part en repérant les thèmes récurrents liés à l'histoire de l'Ouest notamment :**

- 1) « *Law and order* » : L'Ouest comme laboratoire de la justice et de l'organisation étatique ou fédérale.
- 2) Indiens vs nouveaux arrivants (migrants, « *homesteaders* »)
- 3) Nature et territoire: « *wilderness* », paysages mythiques, piste et espace non domestiqué, concept de « frontière », agriculture.
- 4) Individualisme et solidarité: héros solitaire, famille, communauté.
- 5) Trains, corporations, villes minières.
- 6) Westerns et guerres : liens avec les guerres indiennes, la guerre de Sécession, première et deuxième guerre mondiale, etc.
- 7) Vices et vertus : alcool, prostituées, *Quakers*, *Temperance League*.

CORPUS PRINCIPAL

The Iron Horse (*Le Cheval de fer*, John Ford, 1924)

Jesse James (*Le Brigand bien-aimé*, Henry King, 1939)

The Ox-Bow Incident (*L'Etrange incident*, William Wellman, 1943)

Broken Arrow (*La Flèche brisée*, Delmer Daves, 1950)

Shane (*L'Homme des vallées perdues*, George Stevens, 1953) *Cheyenne Autumn* (*Les Cheyennes*, John Ford, 1964)

Little Big Man (Arthur Penn, 1970)

III Réviser vos manuels d'histoire des États-Unis sur la période concernée

(1865-189)

Notamment sur :

- la question indienne,
- les trains transcontinentaux,
- la guerre de Sécession.

** Norton, Mary Beth, et al. *A People and a Nation: A History of the United States, Volume II: Since 1865*. Cengage Learning, 2011.

IV Consulter les ouvrages qui établissent les influences réciproques entre histoire et cinéma

**Slotkin, Richard. *Gunfighter Nation: the Myth of the Frontier in Twentieth-Century America*. New York: Atheneum, 1992.

*Sklar, Robert. *Movie-Made America: A Cultural History of the American Movies*. New York: Random House, 1975.

V Bien comprendre ce qu'est le genre du Western, constituer une définition, éventuellement consulter des ouvrages qui expliquent ce qu'est un genre au cinéma

**Bazin, André. "Le Western, ou le cinéma américain par excellence" et "l'Evolution du western", *Qu'est ce que le cinéma ?*. Paris: Editions du Cerf, [1981] 2002.

**Leutrat, Jean-Louis. *Les Cartes de l'Ouest. Un genre cinématographique : le western*. Armand Colin, 1990.

**Leutrat, Jean-Louis. *Le Western, archéologie d'un genre*. PUF de Lyon, 1987.

Altman, Rick. *Film/Genre*. London: BFI, 2004

Moine, Raphaëlle. *Les Genres du cinéma*. Paris : Nathan Université, 2002

VI Lire quelques articles sur chaque film du corpus

***Kitses, Jim and G Rickman (eds.), *The Western Reader*, New York, Limelight, 1998. (Une anthologie très importante)

Glossary of film terms

Aerial shot	A camera shot filmed from an airplane, helicopter, blimp, balloon, kite or high building (higher than a crane).
Arc shot	A shot in which a moving camera circles round the subject being photographed.
Camera angle	The position of the camera on a vertical continuum relative to the object being shot: eye-level, high-angle (looking down from above), low-angle (looking up from below), Dutch-angle (with the normal vertical axis tilted diagonally). The term can include the perspective given by the camera to the depth of focus, height and width of the particular object and action being photographed.

Close-up	A shot in which a smallish object (e.g. the human head) fits easily within the frame.
Composition	The complete arrangement of a scene by the director. The process includes camera angles, lighting, properties, characters, and the movements of the actors.
Continuity editing	The conventions through which the impression of an unbroken continuum of space and time is suggested, constructing a consistent storyline out of takes made at different times.
Crane shot	A shot in which the camera rises above the ground on a mobile support.
Cross-cutting	Swiftly cutting backwards and forwards between more than one scene.
Crossing the line	Breaking the 180° rule typical of continuity editing (see 180° rule).
Cutaway	A sudden shift to another scene of action or different viewing angle; or a shot inserted between scenes to effect a transition (as a bridging shot).
Depth (of field/focus)	The range of a camera lens. Depth of field refers to the distance farthest away from a lens in which the objects being photographed will remain in focus approaching infinity. Depth of focus refers to the closest proximity to the lens in which the objects being photographed will remain in focus approaching the infinitesimal.
Dissolve	The slow fading of one shot into another.
Dolly	A trolley on which the camera is pulled along the ground.
Dynamic cutting	Combining a series of seemingly unrelated shots, objects, people, situations, details and characters in juxtaposition with one another (a form of montage, opposed to continuity cutting).
Editor	The person responsible for arranging the camera shots and splicing (cutting / pasting) the shots together.
Establishing shot	A long shot, often the first in a sequence, which establishes the positions of the elements relative to each other and identifies the setting.
External diegetic sound	Sound which comes from out of frame, but is understood as belonging within the story space (unlike incidental music, which is extra-diegetic). Also called off-screen sound.
Extreme close-up	A shot in which a small object (e.g. a part of the body) fits easily within the frame.
Fade	The fade-out is the simplest kind of transition between shots: the light decreases, and the screen goes dark (fondu au noir). The opposite is the fade-in, where the light increases as the picture gradually appears

	on the screen.
Flashback	Narrative device (also based on editing) in which the action is interrupted by scenes representing a character's memory of events experienced before the time of the action. A flashback causes the order of the sequences on the screen to be different from the order of the events in the story.
Flashforward	The opposite of flashback: shots representing the future are edited before they take place in the story.
Frame	Each individual photographic image making up the film. Also refers to the area of the picture seen on the screen.
Framing	The size and position of objects relative to the edges of the screen; the arrangement of objects so that they fit within the actual boundaries of the film.
Freeze	An arrested motion, a still photograph as in the famous end of <i>Les 400 Coups</i> (F. Truffaut, 1959), with the frozen figure of J.P. Leaud on the beach.
Frontality	The placing of the camera at a 90° angle to the action.
Graphic match	A visual rhyme between two successive shots.
Jump cut	A rapid, jerky transition from one frame to the next, either disrupting the flow of time or movement within a scene or making an abrupt transition from one scene to another. Also a cut in a sequence without a clear change of scale or angle.
Long shot	A shot in which a large object (e.g. a complete human figure) fits easily within the frame.
Long take	A shot that is allowed to continue for longer than usual without editing.
Match on action	A cut between two shots of the same action from different positions, giving an impression of seamless simultaneity.
Medium long shot	A shot in which a largish object (e.g. the human figure from lower leg up) fits easily within the frame.
Medium shot	A shot in which a medium-size object (e.g. the top half of a human figure) fits easily within the frame.

Mise-en-scene	During production, the total elements within a film shot. The total stage picture, the scenery, the set decoration, the arrangement of actors, their costume, make up, styles of performance and movement.
Montage	Style of editing involving rapid cutting so that one image is juxtaposed with another or one scene quickly dissolves into the next. Angles, settings and framing are manipulated in a conspicuous way (violating coherent mise-en-scene) so as to convey a swift passage of time, to create some kind of visual or conceptual continuity, or to generate a distinctive rhythm. (See also dynamic cutting.)
Off camera	Out of the boundaries of the camera's field of vision (although a performer's presence may be indicated by the context of the scene or their presence in dialogue).
180° rule	The convention that the camera can be placed in any position as long as it remains on one side of the action.
Overhead shot	A shot looking down vertically on the action from above.
Pace	The tempo at which the storyline of a film unfolds, affected by various elements including action, the length of scenes, camera angles, colour levels, editing, lighting, composition and sound.
Pan	A movement in which the camera turns to the right or left on a horizontal axis.
POV (point of view shot)	A shot which is understood to be seen from the point of view of a character within the scene.
Racking focus	A shift in focus between planes at different distances from the camera within the same shot.
Reaction shot	A close-up in which an actor or group is seen to respond to an event.
Reverse angle	Two successive shots from equal and opposite angles, typically of characters during conversation.
Sequence	A unit of film composed of a number of interrelated shots which together comprise an integral segment of the film narrative. It may be demarcated by filmic punctuation such as a fades or dissolves.
Sequence shot	A relatively long and complete scene shot in one take without editing (similar to long take).
Set	A constructed environment in which to shoot a scene: often consists of flat backdrops or façades, but can be a three-dimensional construction.

Shot/countershot	Same as reverse angle.
Soundtrack	All sound for a film, including voices and music.

Split screen	Division of the screen to show two or more pictures at the same time.
Subjective camera	A camera shot or film style that provides the audience with the specific vision or perspective of a character in the film (i.e. the technique of using POV).
Suture	The stitching of the spectator into the filmic text, performed by Hollywood cinema thanks to continuity editing. It serves to ensure the sense of a unified narrative and subject position.
Tilt	A movement by which the camera moves up or down while its support remains fixed.
Titles	Any words that appear on the screen to convey information to the audience, including credit titles (identifying personnel), main title (the name of the film), end titles (closing credits), insert titles (announcing scenes or identifying settings) and subtitles (translation of foreign-language dialogue). Insert titles and subtitles can also be referred to as captions. Titles (or intertitles) are also used in silent films to give information on the action or dialogues.
Tracking shot	A shot in which the camera is pushed horizontally along the ground on a dolly.
Two shot	A shot in which two actors appear within the frame.
Voice-over	Voice heard while an image is projected but not being spoken in sync with one of the characters appearing on screen. Used to suggest a character's thoughts or recall something said earlier, or to provide objective (extra-diegetic) narrative or commentary.
Voice-off	Voice of a character coming from the offscreen diegetic space
Zoom	The effect of rapid movement either towards (zoom in) or away (zoom out) from the subject being photographed, by using a specialized zoom lens that may change focal length.

Lexique technique français-anglais

Domaines d'activité

court métrage : short film,
dessin animé : cartoon
documentaire : documentary
film à épisodes : serial
série télé : a series
film comique : comedy
film vidéo : videofilm
long métrage : feature film
télédiffusion : broadcasting

Caméra et prises de vues

archives(images) : stock-shots
arrêt sur image : freeze-frame
arrière-plan : background
cadre : frame
caméra subjective : P.O.V. (Point Of View Shot) or
subjective camera
caméra à l'épaule : hand-held camera
chambre noire : dark room
champ/contre-champ : shot/reverse shot
contre-plongée : ground angle shot, low angle
dans le champ : on camera, on field, onscreen
échelle des plans : shot scale
 focale : focal length, focus
 fondu au noir : fade out
 fondu enchaîné : dissolve
 fondu : fade, fade in
 grand angle : wide-angle
 gros plan : close-up
 hors champ : off camera
 image : picture
 moteur ! : rolling !
 négatif : negative
 objectif : lens
 obturateur : shutter
 panoramique ascendant : tilt up
 panoramique descendant : tilt down
 panoramique horizontal : pan
 panoramique vertical : tilt
 pellicule : footage, film roll, film stock
 plan : shot
 plan américain : close medium shot
 plan de détail : detail shot, insert
 plan de réaction : reaction shot
 plan général : long shot
 plan moyen : medium shot
 plan rapproché : close shot
 plan sequence : sequence shot, long take
 photogramme : a still
 plongée : high angle shot
 premier plan : foreground
 première : first run, premiere
 prise : take
 raccord sur regard : eyeline match

tournage : shooting
tourner un film : to shoot/shot /shot
trajectoire : path
traveling : dolly shot, tracking shot, track shot
travelling compensé: dolly zoom
très gros plan : extreme close-up
two shot : un plan de deux
voix hors champ : voice-off
voix-off : voice over
voilet : wipe

Termes divers

accessoires : properties, props
ampoule : bulb
banc de montage : editing table, edit table
bande-annonce : trailer
coulisses : backstage
décor : location
décors naturels : natural sets, landscape
distribution : cast
droits : rights
droits de reproduction : copyright
œuvre : work
festival du film : film festival
générique : credits, credit title
grue : crane
intertitres : titles, intertitles
ordre d'entrée en scène : order of appearance
perche : mat boom
plateau : set
rôle : part

les différentes professions

auteur de scénarios : screenwriter
cameraman : cameraman, operator
cascadeur : stunt
chef opérateur : D.O.P (director of photography) cinématographe
compositeur : music composer
costumes : costumes, wardrobe
créateur costumes : costume designer, stylist
décorateur : set designer, set construction
dessinateur story-board : story-board designer
doublage : dubbing
effets spéciaux : special effects, sfx
figurants : extras
ingénieur du son : sound engineer
journaliste : reporter
mannequin : model
maquettiste : model maker
maquillage: make-up
marionnettiste : puppeteer
metteur en scène : director
montage : film editing
monteur : editor
réalisateur : director
réalisation : direction
scénariste : scriptwriter

scripte : script girl, continuity girl
sosie : double

