

VISUAL STORYTELLING IN AUTEUR FILMMAKING: AN ANALYSIS OF CINEMATIC TECHNIQUES

Shah Ast Hussain¹, Dr. Tehmina Ashfaq Qazi²

Senior Assistant Professor, Department of Media Studies, Bahria University Islamabad

¹shahast007@gmail.com, ²tehminaqazi.buic@bahria.edu.pk

DOI: <https://doi.org/10.5281/zenodo.17745123>

Keywords

Visual storytelling, auteur theory, cinematic framing, shot composition, quantitative analysis

Article History

Received: 07 October 2025

Accepted: 15 November 2025

Published: 28 November 2025

Copyright @Author

Corresponding Author: *

Shah Ast Hussain

Abstract

This study discusses the role of visual framing as a narrative tool in auteurs-directed Hollywood movies. There are recurrent visual signatures of auteur filmmakers, but the academic literature regarding their styles has been dominated by qualitative literature. The study will use the quantitative content analysis method in analyzing shot size, camera angle, placement of characters, and symmetry in movies produced by Quentin Tarantino, Werner Herzog, Christopher Nolan, and David Lynch. The sampling method adopted was systematic, whereby the scenes were chosen every 15 minutes in eight films (N = 56). The results have shown that despite the fact that all four auteurs often use medium and eye-level shots, their unique styles are seen in their use of characters and compositional balance. The framing of Tarantino and Nolan is strongly dependent on symmetrical and centred framing, Herzog is much less skewed towards naturalistic symmetry, and Lynch is always inclined to asymmetry as a means of creating surreal and psychological tension. The conclusion of this paper is that visual framing is an objective aspect of auteur style, which confirms the auteur theory and also proves the usefulness of quantitative research methods in film studies.

INTRODUCTION

Cinema is a communicative tool that functions in the sophisticated game of narrative, sound, and image. One of the most important aspects in creating meaning is visual framing, which frames the relationship between characters, the tone of emotions, and the focus of the story. Empirical data from the recent past validates that framing decision-making has a strong impact on viewer attention, which is especially effective in terms of shot size, spatial balance, and composition (Tseng, 2024). Cognitive film studies also prove that spectators use visual stimuli in the frame to decode narrative data and emotional intention (Sanz-Aznar, 2023). So, technical practice, but a conscious artistic strategy of a director. These stylistic choices are important, especially in auteur films. Modern studies keep building on the original

premises of the theories of auteurism by claiming that filmmakers still have identifiable signatures throughout their output, even in contemporary production contexts (Ünal Gerdan, 2024). These signatures are manifested in repetitive visual patterns, plot patterns, and framing patterns. Ji (2024) puts forward that makers of the modernist age actively combine aesthetic theory and visual narration, and it is their framing and composition that convey both psychological and thematic meaning. This has brought back a rush to define quantifiable stylistic trends through auteur filmographies.

The auteurist directors like Quentin Tarantino, Werner Herzog, Christopher Nolan, and David Lynch are still considered to uphold the modern-day auteurist tradition in cinema. Their movies disclose very different

visual identities, such as dialogue framing through symmetry, naturalistic sceneries, precision in space, and surreal composition. Nevertheless, as much as these tendencies are generally accepted, most of the scholarship is qualitative. Researchers often define stylistic characteristics, but hardly any studies are aimed at quantifying visual patterns in a systematic way and measuring them with the help of replicable procedures (Petrogianni, 2022).

One of the research gaps comes from the absence of empirical research studies on framing composition. Although more recent computational research on film analysis has investigated shot types and visual features (Petrogianni, 2022), as opposed to rhythms or motion of editing, much of the quantitative research has been done with regard to spatial composition and symmetry. The growing urgency to conduct a study that examines the effects of framing structures on perception and narrative movement is explained by Tseng (2024) and Sanz-Aznar (2023).

This research fills that gap because it quantitatively examines the framing styles of eight films by four auteurs. Applying systematic coding and statistical analysis, the study finds a way of stylistic consistency in the size of shots, angle, placement of characters, or symmetry. The results of the research add to the modern-day auteur theory and the growing field of empirical analysis of films by showing how framing can be a quantifiable stylistic signature in contemporary film.

Literature Review

The auteur theory was historically considered as part of film criticism of the middle of the century, and has been revisited in recent scholarly literature that has placed the concept of authorship in the context of contemporary production and aesthetic practice. According to Ünal Gerdan (2024), auteurism is still a useful analytic system, particularly where directors evince stylistic stamps in more than one genre, industry, and technology. The recent auteur studies are not just concerned with the thematic regularity but the way contemporary filmmakers apply visual and style tools to build familiar authorial identities (Cemiloğlu, 2023). With comparative studies of both international and local auteur filmmakers, current studies point out that today authorship is becoming more and more delineated by the visual organization, cinematic composition, and repetitive aesthetic patterns, as opposed to narrative.

Current research also underlines the changing face of auteurism in relation to filmmaking in the digital field. According to Indra et al. (2024), more and more auteurs combine qualitative and quantitative approaches to their creative process, merging the classical vision of art with methods of data and production. This paradigm highlights the increased relevance of visual shape and composition choices in the creation of the signature of an auteur.

Visual Storytelling and Cinematic Framing

Framing is a very popular concept in contemporary film research, and it is undoubtedly an essential tool that helps a director to construct meaning, emotional coloring, and interpretations by the audience. According to Geise (2024), framing is a multimodal signal that controls cognitive workings concerning narrative settings and has a direct effect on how viewers interpret associations and spatial interactions. The shot size, the angle of the camera, and the symmetry are also the key variables to create the perception of a viewer.

Viewer cognition studies provide more. Bruckert et al. (2023) have shown that visual framing patterns do have a significant effect on eye-movement behavior, which supports the assumption that framing decisions have a direct impact on attention allocation. On the same note, Tseng (2024) discovered that the closed-frame and open-frame frames can generate a different pattern of viewer attention, which supports the importance of compositional structure in watching a film. Recent studies point to the emotional and psychological impact of framing. Sanz-Aznar (2023) demonstrates that shot scale manipulation also produces differences in perceived continuity and story comprehension, whereas Song et al. (2025) reveal that framing can form high interpretative and emotional pointers in visual storytelling through the strategic utilization of space and minimalism. Together, these works confirm that the functioning of framing is a form of cinematic expressiveness and purpose, which forms the core of modern film theory.

Quantitative Approaches in Film Style Analysis

Computational and quantitative approaches to the study of film style have increased significantly. Li et al. (2023) created a common model of interpreting the cinematic features of shots in terms of scale, angle, and composition based on the quantitative

visual attributes. Their results show that the patterns in style are quantifiable and hence the argument that the visual style can be empirically traced. The possibilities are increased by the progress in artificial intelligence. Otmakhova (2024) also suggested a typology of computational framing analysis, describing the ability of machine-learning tools to find structural patterns in a large corpus of visual media. The same automated classification models were applied by Petrogianni (2022), who sorted shots by the camera motion and scale, which implies that the framing attributes follow predictable and measurable patterns. All these studies affirm the existence of structural consistency in the style of films that have only been qualitatively studied before. Another point made by Wang (2023) is that statistical analysis should be incorporated into film studies to enable a researcher to identify macro-level stylistic trends and micro-level visual choices that lead to a director developing a recognizable aesthetic. Despite significant achievements attained in the empirical analysis of cinema, there is one obvious gap, namely, the quantitative research of framing composition among auteur filmmakers. The current studies are usually preoccupied with editing rhythms, motion patterns, or the classification of shot types, whereas limited emphasis has been placed on the way directors employ framing variables, including shot size, angle, symmetry, and spatial balance as consistent stylistic indicators.

Research such as that by Tseng (2024), Li et al. (2023), and Song et al. (2025) proposes that framing can and should be empirically measured, but none of these studies has been methodologically implemented in auteur cinema. The present research paper seals this breach by carrying out a quantitative content analysis of eight movies by four filmmakers on whether framing choices are quantifiable visual markers. This strategy is consistent with modern demands of applying empirical research to the study of film and transforming the methods of auteur scholarship into the quantitative space.

Method

The quantitative content analysis was used to examine the visual framing practice in auteur films. This methodology selection is in line with the aim of the study to establish the existence of quantifiable patterns of styles in a set of films that are selected

systematically. The content analysis enables researchers to transform qualitative cinematic aspects into quantifiable numerical data, which can be compared in assessment and tested statistically. Being most effective when the goal is to discover structural or stylistic patterns that cannot be immediately identified in the case of qualitative observation alone, quantitative content analysis can be used successfully in such studies (Neuendorf, 2017). Within the framework of film studies, this methodology fills the gap in film interpretation and analysis, in favor of the larger trend of evidence-based media studies.

Sample

The eight movies by four well-known auteurs (Quentin Tarantino, Werner Herzog, Christopher Nolan, and David Lynch) made up the sample. Each director had chosen two movies to guarantee the representation of stylistic tendencies in different stages of their careers. The chosen movies are *Pulp Fiction* (1994) and *Kill Bill Vol. 1* (2003)

By Tarantino; *Aguirre, the Wrath of God* (1972) and *Grizzly Man* (2005) by Herzog; *Inception* (2010) and *Dunkirk* (2017) by Nolan, and *Eraserhead* (1977) and *Mulholland Drive* (2001) by Lynch. These movies are selected due to the fact that they were recognized as important works in the study of auteurism, as written by Truffaut (1954) and Sarris (1962), Wollen (1972), and Kolker (2011), who all highlight the stylistic recognizability of these directors. The study will focus on the films of various decades and genres to use as much as possible to reduce distortions that might occur due to the requirements of the narratives to be framed, and instead, record common stylistic trends.

Sampling Technique

The sampling technique was systematic, where one scene was selected every 15 minutes of the movies. The content analysis technique is highly advisable in the analysis of content since it offers a wide representation of the text, and the subjective researcher's decisions are limited to a minimum. In contrast to purposive sampling, which may result in bias since it targets scenes that appear to hold some importance, systematic sampling includes high-intensity and routine sequences. In eight movies, this technique gave a final dataset of 56 scenes (7 scenes per movie), which offers enough scope to conduct a statistical analysis, and at the same time is not too large to code manually. This study is in line with the computational

film studies conducted by Salt (2006) and Cutting et al. (2011), who state that frequent sampling intervals are significant in big texts.

Coding Categories

Operational definitions of the concepts employed in the coding instrument were based on the literature of film theory, such as Arnheim (1957), Branigan (1992), Bordwell and Thompson (2010), Monaco (2000), and Thompson and Bowen (2009). Four major variables were seen to be the central variables in visual framing:

- **Shot Size:** This is grouped as close-up, medium shot, or long shot. The scale of shots influences the distance of emotions and the focus of the story.
- **Camera Angle:** This is either high, low, or eye-level. The angle of the camera can create the impression of power, weakness, or indifference in the characters.
- **Character Position:** The location of the characters in the frame is in the center or at the side. The signals of positioning of characters indicate a narrative emphasis and a visual precedence, which is a stylistic balance (Zettl, 2005).
- **Symmetry:** Asymmetrical or symmetrical composition. Symmetry gives the picture a sense of stability, whereas asymmetry gives the picture a sense of tension, imbalance, or surrealism.

All the variables were given numerical values to enable testing on a statistical basis.

Data Analysis

All the data were put in SPSS, whereby descriptive statistics (frequencies, means, and percentages) were produced to determine prevailing trends. The variables of framing were compared by means of cross-tabulations between the four directors. A one-way ANOVA was conducted to determine the statistical significance of the difference in the size of shots or other variables of framing. Though the auteur theory traditionally relies on the interpretation of quality, the application of quantitative analysis is consistent with the modern empirical analysis of the film (Salt, 2006; Redfern, 2012; Smith, 2012). It allows more stringent evaluation of the appearance of measurable and distinct signatures of framing by auteur filmmakers.

Findings and Discussion

This part shows the statistical findings of the 56 scenes that have been coded in eight movies directed by Quentin Tarantino, Werner Herzog, Christopher Nolan, and David Lynch. The results analyse four significant framing variables, including the size of the shots, camera angle, the placement of the characters, and symmetry, and then provide comparative analyses of the results among the directors. All of the tables presented below are directly based on the coding done by the researcher and have the necessary academic structure.

Variable Definitions and Distribution

In order to put the findings into perspective, the operational definitions and coding scheme applied in this research are first discussed, and the statistical findings are then discussed.

Table 1 | Operational Definitions and Coding Scheme of Framing Variables

Variable	Codes	Definition
Shot Size	1 = Close-Up	Shows the character’s face/head, high emotional focus
	2 = Medium Shot	Shows character from the waist or chest up
	3 = Long Shot	Shows the full body within the environment
Camera Angle	1 = High Angle	Camera elevated above the subject
	2 = Low Angle	The camera is positioned below the subject.
	3 = Eye-Level	Neutral, natural viewing position

Character Position	r1 = Center	The subject is placed centrally within the frame
	2 = Side	Subject placed off-center/edge
Symmetry	1 = Symmetrical	Balanced and centered composition
	2	= Off-balance or unequal composition
	Asymmetrical	

Note: Variables adapted from Bordwell & Thompson (2010); Thompson & Bowen (2009). This coding framework provides the foundation for identifying and comparing stylistic tendencies across directors.

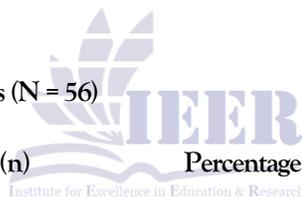
Table 1 presents the variables that were coded in the study and sets categories in which quantitative analysis would continue. These definitions make sure that there is consistency in the codes and that there is comparison between the directors. The variables correspond to the well-known components of visual narration, such as shot size, angle, spatial location, and balance, which are the focus of the auteur studies. An explicit definition of these variables helps to increase the reliability of the coding process and improve the replicability of the analysis.

Shot size

The distribution of the size of shots indicated a high dependency on the use of middle shots among all the filmmakers. The largest part of the dataset was captured as medium shots (n = 29), close-ups (n = 20), and long shots (n = 7). This is in line with the visual grammar of classical Hollywood, where the focus is on the intelligibility of the character interaction and the intelligibility of the story (Bordwell and Thompson, 2010).

Table 2 | Frequency Distribution of Shot Sizes (N = 56)

Shot Size	Frequency (n)	Percentage (%)
CloseUp	20	35.7%
Medium Shot	29	51.7%
Long Shot	7	12.5%



Note: Medium shots were the dominant framing choice

Table 2 shows the prevalence of medium shots, which take over fifty percent of all the coded scenes. This helps to explain why the medium shots are a good compromise between emotional interest and clarity of context, and why they are a popular framing option, regardless of the genre of the film. Close-ups are less frequently used, but they make up a significant part of the sample and are frequently linked to the intensity of emotions. The long shots are the least used, which is understandable in the narrative-oriented cinema where the emphasis should be on the communication between characters

rather than on the surroundings. The layout is representative of traditional film grammar, yet it also gives a point of reference in determining the difference in styles across the auteurs.

Camera Angle

The camera angle analysis showed the prevalence of eye-level shots (n = 49). There was a slight appearance of high and low angles, which is in line with their expressive and symbolic role in the narration of films.

Table 3 | Frequency Distribution of Camera Angles (N = 56)

Camera Angle	Frequency (n)	Percentage (%)
High Angle	3	5.3%
Low Angle	4	7.1%
Eye-Level	49	87.5%

Note: Eye-level framing dominates across all four directors. Table 3 shows that most of the dataset is composed of eye-level shots, which clarifies that different auteurs are inclined to use a neutral standpoint in their views. This enables the audience to relate to characters at the same level as well as facilitates narrative comprehension. Minimal use of high and low angles is also consistent with their purpose as the means of expression, as they are only used at the point when symbolism, emotional intensity, or change of power relationships are to be considered. This trend corroborates the fact that auteurs do not

always use dramatic angles, but only in thematic or narrative contexts.

Symmetry

Symmetry was the most prominent variable distinguishing auteurs. Symmetrical framing was a little more prevalent overall (n = 32), but the highest percentage of asymmetrical compositions was exhibited by Lynch and is in line with his surreal visual language.

Table 4 | Frequency Distribution of Symmetry (N = 56)

Composition Type	Frequency (n)	Percentage (%)
Symmetrical	32	57.1%
Asymmetrical	24	42.9%

Note: Lynch disproportionately used asymmetry compared to the other directors.

Table 4 displays an even share of symmetry and asymmetry, but much more importantly, it shows that there is some significant stylistic difference between the auteurs. Symmetry is used extensively as it balances the visual space, and it is in line with the classical continuity style. Nonetheless, the asymmetry is also important, especially in the work of David Lynch, whose off-balance compositions cause emotional tension and uneasiness. This variable hence marks the difference between traditional cinematic techniques (symmetry) and more experimental or psychological techniques (asymmetry).

Director Comparisons

The numerical trends in all their qualitative interpretation demonstrate distinct stylistic identities:

Quentin Tarantino

Symmetrical, centred framing is used in favour to facilitate dialogue-based interactions and confrontation between characters.

Werner Herzog

It is more based on naturalistic symmetry and sporadic long shots of environmental domination.

Christopher Nolan

Leverages on severe, exact symmetrical compositions and restrains medium shots to keep the space clear.

David Lynch

Employs asymmetry, off-centering, and disorientation throughout both in Relation to psychology and surrealism.

The patterns are consistent with such statements by Kolker (2011) and Branigan (1992) about how Lynch

deliberately shakes the perception of the viewers through the use of visual images.

ANOVA Findings

The ANOVA test was one-way between the four directors to establish whether the difference in the shot size usage was significant or not.

Table 5 | One-Way ANOVA Results for Shot Size Across Directors

Source	Sum of Squares	df	Mean Square	F	p-value
Between Groups	0.232	3	0.077	0.304	0.823
Within Groups	13.832	52	0.266	—	—
Total	14.064	55	—	—	—

Note: $p = .823$ indicates no statistically significant difference in shot size among directors.

Table 5, the differences between the shot sizes of directors were not found to be significant ($p = .823$). It is the case that all four auteurs are based on more or less the same conventions of the shot scale, presumably because of the common needs of narrative and the rules of filmmaking. There is no substantial variation, which implies that the size of the shots is not a good predictor of the auteur style. Instead, the stylistic differences become more evident with the help of such variables as symmetry, composition, and the positioning of characters. ANOVA demonstrates no significant variations in scale of the shot but supports the necessity to study other dimensions of framing to reveal auteur-specific visual markers.

Overall Interpretation

The findings show that:

- Auteurs are united by the shared elements of cinematographic conventions (eye-level shots, medium shots).
- They are unique in terms of their styles in terms of symmetry, balance, and placement of characters.
- Asymmetric compositions are the most deviant ones that Lynch represents.
- Tarantino, Nolan are more in line with systematic, focalized visual grammar.
- These findings are an empirical

confirmation of the auteur theory: visual framing is a quantifiable pattern of directorial personality.

Conclusion

This research was aimed at investigating the role of visual framing as an objective element of style in auteur filmmaking. The present research, based on a quantitative content analysis of 56 systemically chosen scenes of eight movies by Quentin Tarantino, Werner Herzog, Christopher Nolan, and David Lynch, proves that the visual preferences in the frame selection of widely acknowledged auteurs can be identified. In spite of the fact that the main four directors make strong use of the medium shots and eye-level camera angles reflecting the primordial conventions of the Hollywood continuity style, the analysis showed that there is a strong stylistic divergence in terms of symmetry and spatial balance. These results show that the auteur signatures tend to manifest themselves in small and repeated forms in how directors arrange the visual space, instead of significant departures from the conventions of the film.

Those findings reveal that Tarantino and Nolan share a stable inclination toward symmetrical and centered compositions, creating a stabilizing effect on the visual field as well as helping them to structure their narratives. Herzog employs environmental framing and naturalistic symmetry that strengthen his thematic emphasis on the question of the relationship between humanity and

nature. The other elements that make Lynch stand out most of the rest are his vast application of asymmetry and off-center placement, which create visual tension and psychological discomfort. These trends can be related to the previous theoretical assertions, which state that Lynch resorts to disorientation and symbolic framing, whereas Nolan and Tarantino use controlled compositional tools that mirror their narrative interests. Even though the results of the ANOVA did not reveal statistically significant differences in the size of the shots of the directors, the descriptive tendencies prove that the differences in style are more apparent in compositional balance and spatial positioning than in the simple scale of the shot.

This study empirically validates auteur theory, which has always been founded on interpretation or non-quantitative methods. The results indicate that the visual markers of auteurs are identifiable using quantifiable and reproducible procedures. This gives credence to the fact.

Suggested by scholars like Salt, Redfern, and Smith, which emphasizes the need to incorporate empirically based analysis in the study of film. Quantitative methods assist in making stylistic assertions true and in isolating those visual conventions that are common, while others reveal the artistic personality.

This research also possesses shortcomings. The sample was not large enough, with eight films and 56 scenes being included; however, it was selectively chosen. The findings would be more generalized by having a bigger sample or more directors. In potential future research, computational analysis, motion-based measures, or even analysis of color and lighting might be involved to further understand how visual storytelling is utilized in auteur film. Audience perception or eye tracking studies would also help understand the impact that framing decisions have on viewers' experience.

On the whole, the study validates the fact that visual framing is a consistent and quantifiable predictor of auteur style. The auteurs convey narration and artistic intent through symmetry, positioning of characters, and compositional balance. These results underpin the applicability of the auteur theory and are an indication of the usefulness of quantitative research in the development of film scholarship.

REFERENCES

- Bruckert, A., et al. (2023). Analyzing visual attention to understand movie editing. *Behavior Research Methods*.
- Cemiloğlu, M. (2023). The auteur theory in the filmmaking of Emin Alper. *Korkut Ata Türkiyat Araştırmaları Dergisi*, 12, 1582–1596.
- Geise, S. (2024). Effects of visual framing in multimodal media environments. *Journal of Communication Inquiry*.
- Indra, S., Yasin, M. A. I., & AlSagoff, S. (2024). Theory in qualitative and quantitative research using auteur theory in a documentary study. *International Journal of Academic Research in Business and Social Sciences*, 14(1).
- Li, Y., Tian, F., Xu, H., & Lu, T. (2023). Toward unified and quantitative cinematic shot attribute analysis. *Electronics*, 12(19), 4174.
- Otmakhova, J. (2024). Media framing: A typology and survey of computational approaches. *ACL Anthology*.
- Petrogianni, A. (2022). Film shot type classification based on camera movement and scale. In *Proceedings of the ACM Multimedia Conference (MM'22)*.
- Sanz-Aznar, J. (2023). Cinematographic continuity edits across shot scales and viewer perception. *Frontiers in Psychology*, 12.
- Song, Y., Li, W., Wang, Z., & Hu, Y. (2025). Visual storytelling through the void: A quantitative analysis of empty shot distribution across film genres. *Humanities and Social Sciences Communications*, 12, 232.
- Tseng, H.-Y. (2024). Using eye movement to determine whether closed-frame layout affects viewer attention. *SAGE Open*, 14(1).
- Wang, H. (2023). Measuring film: A visual exploration of cinema under the lens of quantitative analysis. *SHS Web of Conferences*.
- Ünal Gerdan, S. (2024). The auteur theory in cinema: A comparative analysis of global and Turkish film directors. *Journal for the Interdisciplinary Art and Education*, 5(4), 263–290.

- Arnheim, R. (1957). *Film as art*. University of California Press
- Bazin, A. (1967). *What is cinema?* University of California Press.
- Bordwell, D., & Thompson, K. (2010). *Film art: An introduction* (9th ed.). McGraw-Hill.
- Branigan, E. (1992). *Narrative comprehension and film*. Routledge.
- Brunette, P. (1990). *David Lynch*. University of Illinois Press.
- Cutting, J. E., Brunick, K. L., & DeLong, J. E. (2011). Visual activity in Hollywood film: 1935 to 2005 and beyond. *Psychological Science*, 22(7), 1-8.
- Fahlenbrach, K. (2016). *Audiovisual metaphors: Embodied representations in film, television, and new media*. Oxford University Press.
- Kolker, R. (2011). *A cinema of loneliness* (4th ed.). Oxford University Press.
- Metz, C. (1974). *Film language: A semiotics of the cinema*. Oxford University Press.
- Monaco, J. (2000). *How to read a film: The art, technology, language, history, and theory of film and media*. Oxford University Press.
- Neuendorf, K. (2017). *The content analysis guidebook* (2nd ed.). Sage.
- Redfern, N. (2012). Analyzing film structure with statistical models. *Journal of Media Practice*, 13(2), 111-127.
- Salt, B. (2006). *Moving into pictures: More on film history, style, and analysis*. Starword.
- Salt, B. (2009). *Film style and technology: History and analysis* (3rd ed.). Starword.
- Sarris, A. (1962). Notes on the auteur theory. *Film Culture*, 27, 1-8.
- Smith, T. J. (2012). The attentional theory of cinematic continuity. *Projections*, 6(1), 1-27.
- Smith, T. J. (2017). Cognitive film theory and viewer attention. In M. Grishakova & M. Poulaki (Eds.), *Narrative complexity: Cognition, embodied experience, and the cinema* (pp. 65-86). University of Nebraska Press.
- Thompson, R., & Bowen, C. (2009). *Grammar of the shot* (2nd ed.). Focal Press.
- Truffaut, F. (1954). A certain tendency of the French cinema. *Cahiers du Cinéma*, 31, 15-29.
- Wollen, P. (1972). *Signs and meaning in the cinema*. Secker & Warburg.
- Zettl, H. (2005). *Sight, sound, motion: Applied media aesthetics* (4th ed.). Wadsworth.