

9.From one scene to another or from one shot to another sound (not the background music) is used very effectively as transitions, quote 2 examples from the film "Contempt " .

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When Paul see Jeremy kissing Camille from roof there is an intense piece of music as if Paul is going to kill Jeremy and seems as if there is a fight scene between them but no there is a conversation that takes place that looks interesting.

There was no sound with absolute silence and as Paul finds them and sound of sea waves start coming all of a sudden- it tells the way Paul's mind was going through at that particular time.

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Another scene when Camille and Paul are leaving from villa where Camille says " I don't like him.. even kicked her ", this scene shows so much values where so many perspective's are talked about Camille talking about Jeremy being a jerk .

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When Fitz lang talks about the godly movie odyssey and then the huge statues of the gods were shown with the same background sound in the Very next shot.

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After they leave and take a taxi to go attend theatre in the evening, J-cut is used and hear the sound of the play from the theatre before we are actually shown that theatre.

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- First time creative sound transition I noticed when Camille shouts Paul's name when she's sitting in the car with the producer Jeremy, and then scene cut with a shot in which Paul's shouting Camille's name while following the car. It was a visual jerk that is smothered by this creative instant audio transition.

- The second time, I noticed when there is an L-cut in the climax of the film. When Paul resting on the wall near the swimming area of the studio in the Capri. There is a voiceover of Camille about her message of moving out to Rome with the Jeremy. Then that voiceover is an audio transition to the location of Camille & Jeremy going in the car to the Rome, ditching Paul.

- The third time, just after filling the petrol in the car of Jeremy & Camille we see visual of a letter written by the Camille on the screen and audio of the car accident is played which then cutbacks to shot of scene of the accident.

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In the scene after Camille sees Paul pat Francesca's hips, Paul and Francesca go to meet Jeremy and he hands Paul a book and the two of them move outside the house. We can hear the chirping of birds sound when Paul is inside the house after he's outside and the camera covers him from the outside then in that ext shot the sound of the birds chirping becomes louder.

In the last scene where Jeremy and Camille die in the car accident their death is not shown visually but through sound of the car horns, tyres screeching, and collision.

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In the very last scene, when the vast ocean was shown right before 'FIN'. Even though it is silent, it creates suspense to expect what's going to come next and moments later the film ends with the background music.

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One wherein Camille calls out that she despises Paul and walks down the staircase. Her voice being angry and resentful can be heard over the scene showing Paul pocketing his revolver. It's a very interesting development showcasing how her volatility and contempt triggers him off violently.

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"Car acceleration" sound when Camille sits in Prokosch's car he accelerates the car and shot changes two times 1st when Prokosch takes her out for drinks then after acceleration shot changes to Paul. 2nd in the end before having an accident after acceleration shot changes to letter. Also in starting when Prokosch drive to producer room there 3 shots where shot 1 ended with car acceleration and 2nd shot started and ended with acceleration sound and 3rd shot started.

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Door opening and closing sounds at many places has been used as transition and many times it's not.

1- In Apartment when Camille's mom call then it has been used twice.

2- When Paul went to type on typewriter.

Taxi door sound was also used as transition.

And many times there was no sound of door even if someone is opening or closing it.

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The two most effective and striking out examples of sound usage to me were during:

Towards the end of the film, When Jeremy and Camille are travelling in Jeremy's car, just after they leave the petrol station, we see 'adieu' coming up on screen which means 'goodbye' and in the background, we hear the sound of a car crash. When we finally see, both Paul and Camille are lying dead. The sound lets the audience use their own imagination for what they think has happened and is very effective without showing the actual crashing into the truck.

The second one is when Paul and Camille are standing outside the Silver Cine theater and Paul says, there is no pressure on Camille for going to Capri with them, we hear the sound of waves splashing and ocean in the background and the scene transitions to Camille sitting in a boat in Capri. The scene, through sound, tells us that when Paul talks to Camille outside the theater, she is thinking of something else and not fully engrossed in talking to him and also gives audience a hint that Camille, after all went with Paul to Capri which we see immediately in the next scene.

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Examples of sound used from one shot to another -

1. When Paul and Camille are heading for musical show, the orchestral music used in that scene starts when they are still in the car in traffic.

2. When Prokosch and Camille are heading towards Rome, we see shot of letter written by Camille and in background can hear sound of motor car.

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From one scene to another or from one shot to another sound - not the background music - is used very effectively as transitions, quote 2 examples from the film "Contempt" .

In last seen when Camille wrote a letter to Paul and went to roam with the producer the sound of Camille voice over for to read the letter.. it gives the continuity to the next scenes and makes a sense to were Camille now and what happening to Camille, after the car speed sound and accident sound(when the letter is shown as a montage) and the next seen director shown the montage of accident...

In apartment conversation director uses the water flowing sounds from the pipe for continuity which opened by Paul for bath ...

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Q10.Red, Blue and Yellow are the three colors used prominently in the film. How these 3-colours are used in the Visual Design of the film and what is the purpose behind them. Quote 3-examples from the film for " Each Color " and purpose they serve .

Red, Blue and Yellow are the representations of the nature of people, they are used most prominently properties around characters like sofa, shower towel etc.

In the cinema, three characters are mainly defined one who is dictator, one who is needy and one unaware about how to react to the situation.

Red, Blue and Yellow are triadic in nature! They are somewhat equidistant from one another on the color palate hence they implied the differences in the characters with respect to their nature.
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By the law of color theory the primary colors are RED, GREEN AND BLUE but in painting (artist color wheel) color theory the primary colors are RED, YELLOW AND BLUE .

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Red - In apartment conversation Camille wore red towel it reassemble a arrogance and angry towards Paul

Red- Red color in the movie symbolizes love , affection, attraction and bearing.
Examples-

Red is the color of love, passion, lust and anger which was also the theme of the movie.

Camille:

Earlier in the film, when we first see her, she is shown predominantly in **red color** signifying her love and passion for Paul, then she first meets Jeremy, she is wearing a **blue top** underneath her coat and a blue hair band, in the apartment, she briefly wears a red towel and then changes into a **yellow dress** to go to the Theater and in Capri, we see her mostly **wearing Yellow** and she does not wear red at all.

This signifies her loss of love towards Paul replaced by feelings of insecurity. When she dies in a car crash, she is wearing **blue** indicating her Isolation and coldness. Her character and moods are depicted through use of these colors.

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Prokosch

- The Color of Prokosch's Car – tells his character is dominating and anger filled.
- Prokosch mostly wears Red tie and red sweater in the last scene of his accident – Again his character shade.

Francesca

Red T-shirt of Francesca, she takes off her **yellow T-shirt** and wears Red one ,the place also had Red sofas and couches. Paul and Francesca spend time there , had talk ,shared smiles, which according to Camille they were flirting. She becomes instantly becomes a symbol of the desire for Paul.

Settings: Furniture/ Clothes/ Gen Colours .

(Red/Blue/Yellow) - During the screening of the film, the actress is shown with blue eye foundation standing against a bright yellow wall where as the actor against a Red colored wall. There is an interesting interplay of the these 3 colors in that shot.

*The title of the movie in the starting was in **Red (Le Mepris)** where as in the end Fin was in Blue. Tells us how it started with some love and affection and ended with a lot of losses.*

Red stands for passion, love, intensity, anger.

There were many other places where **Red** was used to symbolize like **red bathrobe** , red shirt and sweater of Prokosch in the end of the movie in which he asked Camille what she feel about him showed his attraction toward her.

Red - A great example is the swanky car of Jeremy. The color Red justifies the indulgence of the chic car.

Red = Anger

At home when Camille and Paul is fighting and arguing, Color of Camille's Bath Towel and the color of Couch and Color of Flowers kept is **RED** - Show there is anger in the moment, the scene.

Red: It is used as a symbol of love, attraction, or desire.

a) Color of furniture in the house of Paul. Red Sofa, Red Chair, etc. Showing how desirable this apartment is.

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Yellow - in Capri Camille wore yellow towel, it gives a resemblance which she is in confusion and thinking mind about leaving from Paul...

The very first scene of Capri wherein Camille is shown with **Yellow hair** against the lush blue waters. The **Yellow coloured Villa** against the vast blue ocean also creates that vibrance which is quite prominent.

Yellow - Yellow color in the movie symbolized lack of interest or concerns.

1- Francesca can be seen in **yellow most** of the times in start when she was wearing yellow t-shirt we can hardly see any connection between Paul and her but as soon as she changes to **Red t-shirt** , Paul and Camille shared time. I think this is symbolic of the fact that she becomes her presence becomes a problem in the life of the couple.

2- Camille can be seen in **yellow bathrobe** (even in early montage) in the later when Paul goes to Camille to talk and Camille looked least interested to talk and to give reasons and despised him, later she threw away the robe and swim away.

3- Francesca again can be seen in **yellow bathrobe in Capri** , so much going around her between Paul and Camille and Paul , she even found out Paul's gun but seemed least interested in anyone of them not becoming the part just doing her job of translator and enjoying.

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Blue color in the movie according to symbolized Fights, Contempt, dislikes and loss.

-Camille's **blue dress** when she visits projection house and Prokosch's villa, the place and incidences marked the start of Paul and Camille's separation and thoughts of loss and consciousness in Camille who was wearing blue.

2- Projection house **sofa was blue** in color and inside projection house we witnessed Prokosch disliking the story and breaking all the reels , we saw anger and dislikes .

3-**blue sofa**, the lamp scene where Paul and Camille talk and sought of confess gives the feeling of loss of love in both of them.

The blue sea of Capri marked the biggest loss, loss of relationship of Paul and Camille and life's of Camille and Prokosch , when Camille was with Prokosch and she is wearing blue again shows her disinterest and gave us an indication of loss and later they had an accident with **blue trucks**.

There were many other places where the **blue color** was used like **sofa set in capri villa** was blue which marked arguments and disagreements,

Nude Camille can be seen on **blue furr** carpet when Paul says "this spontaneity was completely gone from Camille as well as from me" marked loss.

Blue - The striking blue sofas in the Capri Villa against the blue waters in the background is bright so much so that the color outshines the characters who are mostly wearing dull colored clothes except Vanini who is wearing bright yellow and shines apart.

Blue - The gods in the film are shown against the blue sky and their eyes are also blue. The reason could be to evoke the feeling of trust/faith since the color blue is used for the same. The

lips of the male gods were blue but the female god was red. Their robes and props are largely blue but with a pinch of red too.

Blue stands for coldness, calmness, isolation.

Yellow stands for insecurity, Obsessive nature and madness etc.

The film's primary theme deals with the decay of the relationship between Paul and Camille. So, each of these colors in a way, visually communicates the whole theme of the film.

Camille's insecurity and doubting nature towards Paul and her growing insecurity over the fact that Paul is flirting with Francesca and is using her to be in Jeremy's good books and her gradual loss of love is characterized by **Blue** and **Yellow**.

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Most of the emotional confessions and climaxes subsequently happen against a **blue** background in the film, be it the dialogue in their apartment or the Prokosch's villa furniture where Paul could be slowly seen losing his superficial demeanour as he is threatened by his wife's involvement with Prokosch.

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– According to Rasa theory, the three colors creates emotion which are :-

Blue = Disgust

- **Blue Sofa** in Theatre where screening is done for Prokosh's film – States that the film is disgusting for Prokosch, his mood becomes bad.
- Paul mostly wears **Blue tie** and Camille wears Blue outfit, even during accident she is wearing blue top – They both are disgusted with each other.
- **Blue sea** the end scene where Camille jumps in the sea by saying Paul Farewell – Disgust in the moment .

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Blue color is used in the scene where Fritz Lang appears for the first time. In this scene Jeremy eventually gets angry on Fritz and starts throwing things here and there in the screening room. The tension and drama in the scene is enhanced by the use of **blue color**.

In the same scene a montage is shown where a Greek man is shown with a **red color** wall and aiming his arrow towards another person. Because he is going to do something dark(murder) and is shown as the angry one that's why the wall is **red color**. Then, a girl is shown is shown against a **yellow color wall**. I think this is to add to her warm personality and then at last another

man is shown with a **blue color wall**. This is the one that dies because of the arrow shot by the first guy. The blue color wall adds to the drama in the shot.

It seems that in the montage Fritz Lang is trying to yell the audience that one guy gets angry because the girl loves the other guy and hence kills him for that reason. The rage of the first guy is shown by red wall. The warm personality of the girl is shown by yellow wall and also her turning her head towards the other guy in her right direction shown her love for him. And the other guy who dies, his death and the darkness of the event is shown by having a dark blue wall.

In another scene which takes place in the Apartment where Camille and Paul arrive, she wearing a **red color towel** and is slapped by her husband in that scene. Although there is no immediate rage on her face at the time but the red gown perhaps hints towards the rage building inside her at the time. Also, after that slap she slowly puts her legs in between his and the red color adds to the sexual tension in the scene.

The last shot of the film is of the **blue** ocean. Its faint blue color along with the blue sky brings a feeling of peace and resolve.

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To me, these colors represent 3 different phases starting from red to yellow and then finally blue.

Blue: It is used as a symbol of freedom. Since it is the color of the ocean.

- a) The color of the top of the Camille in the end when she ditched Paul is blue. Which indicates she's is feeling free now.
- b) The color of the top of the Francesca, in the end, is also blue as she becomes free from his cruel boss.

Yellow: It is used as a symbol of friendliness. Kind of neutral color or transient color. Which isn't extreme color like red & blue.

- a) Francesca wears a yellow dress most of the time as she represents a kind of neutral or friendly character. Neither Paul nor Jeremy desires her, but also can't live or function without her.
- b) The color of the bathrobe of **Camille is yellow** after she kisses Jeremy. As she's in the transient state of loving and leaving Paul, kind of neutral. Which then she removes while entering into the sea, which means finally she submits herself to the freedom i.e. to the sea.

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The film looks like a white canvas thrown with colors like Red, Blue and Yellow.

Red is the color of the car of Prokosch, the cycle of Francesca, the couch in Pauls flat, the bathing wrap of Camille etc.

Red sets the tension between Paul and Camille, the sexuality hanging throughout the movie, the anger of Paul towards Camille and the intentions of Prokosch.

Blue is the most prominent color towards the end of the movie. Frames are sometimes filled with blue colored sky and sea. The seats in the theatre with Fritz Lang, the dress of Camille, the eyes of the greek clay models, the wine glass and bottle and in several other props. Blue is mainly used to enhance the **feeling of contempt in Camille**. It is the **colour of jealousy** that led Paul to suspect his wife.

Yellow is the less prominent among the three with several appearances as the dress of Francesca, the bathing wrap of Camille, the background wall colour when showing Penelope etc. Yellow with its limited appearance is the colour which is always standing out among the trio. It appears as a resting point for the eyes in the frame. It represents the bright sunlight in the summer days of Rome and Capri.

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yellow and **blue** 2 colors are opposite side of each other in color wheel. This basically indicate tension that may be internal n external. **Red** color towel is being worn by Camille while she is bathing this shows her anger n she is upset while **white** towel is put by Paul which shows that he is trying to make peace but Camille is getting more pissed off of him.

Dominatingly these 2 colors are used in the most part of this 31min long scene to indicate the same. Whether it's color of sofa ,chair or booking she is reading is red . White color is of wall, Paul's shirt towel n whatever.

Yellow color top of Francesca shows her **friendly nature** or we can say connecting nature as she is working as translators for Paul(Italian) Lang(German) and off course Jeremy(American) Also in a scene where we found Paul is flirting with Francesca sofa color is yellow which is trying to show that they both are trying to connect with each other and later she changes her top from **yellow to red** which indicate kind of love or attraction.

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Red is the color of fire and blood, so it is associated with energy, war, danger, strength, power, determination as well as passion, desire, and love. It is emotionally intense colour.

Blue is the color of the sky and sea. It means depth and It symbolizes trust, loyalty, faith, truth, and heaven.

White is associated with, goodness, innocence, purity. White means purity and it depicts faith and purity. That's why there are sometime statues are left bluish and there are so many times to show evil some statues are left red.

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Usually **red** is the symbol of power, passion and danger.

Maybe, The producer Jeremy Porkosch' s red car, red sofa, red Furniture's, red sweater signifies the power he holds like god, the passion he has for Camille, the danger is he is for Paul and Camille's marriage.

Yellow color is the symbol of joy, happiness and also betrayal, dishonesty.

When Camille finally leaves her husband Paul, She wears Yellow. Maybe her color signifies her inner happiness or her betrayal.

Blue is symbol of isolation or calmness. In the last scene, the red car which was carrying passion stops. The Collision happens between two cars, the red car and the blue truck. And the death signifies the isolation and calmness.

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Q. 11. There are slow pan and fast pan shots in the film. Why such a style is adopted in the film supports your answer with 2 examples for both from the film " Contempt " .

Slow pans are used in shots where you want to show a certain calmness or create a build up for something dramatic to happen where as fast pans are used to create a sense of chaos. In the scene where Paul slaps his wife slow pans are used to create a buildup of the tension and chaos between them.

In the same lengthy scene there are lots of slow pans to create a sense of building tension. Also, in that scene often we don't see them in the same frame showing us the growing distance between them both figuratively and literally so suing pans we move from one character to another.

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There were two scenes which were shot in fast panshots are as under:-
Camille was shown running into the wild in fast pan shot with their characters describing their sides of the story. Fast pan shot was absolutely necessary which describes the

hurrines of Camille to run far away from the Paul which she actually tries in the end as well.

Another fast pan shot happens when in the apartment during the argument between Paul and Camille, Camille hits Paul and then leaves the apartment and takes the taxi and Paul has been shown running to catch the taxi in which Camille is sitting in fast pan shot as if he is not catching the taxi but trying to catch the leaving Camille. Which beautifully describes the inner tragedy of both the characters.

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Slow pans are widely employed in the film which follows the characters. The couple's apartment scene is staged with many slow pan which sets the rhythm of the entire scene. It includes the casual random walks inside the vastness of the apartment.

Slow pan is again used in the scene where Paul and Camille talk in the open space facing the sea in Capri. The slowness indicates the starting pace of their conversation. Later when the conversation went wrong, Camille started walking away quickly for a swim. Here we follow both Paul and Camille in faster pan shots.

Fast pan is used the interior shot where Paul announces he will not write the screenplay. Here Paul is upset which made his moves quicker so the pan shot following him became faster.

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- I think it all depends upon the rhythm of the shots. Like how actors are moving if they are moving fast or slow. It all indicates urgency and tension in the scene.

For example, At the time when Camile is sitting in the park of Jeremy's Villa, she's shown reading the Erotic Art Book and Jeremy is going to take the call from London so camera pans fastly and then suddenly stops as the Jeremy stops to check out what Camile is looking at. This is the fast pan. There is another scene where Paul and Fritz Lang were discussing the reason behind Ulysses' inability to return to the Penelope in the mountains near the seabank of the Capri. Then the camera is slowly pan's out as the both actors are moving very slowly and also the scene itself requires very slow rhythmic movements as the dialogues were the most important to grasp.

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Panning means to fix the position of camera and moving the lens horizontally.

Fast pan is used to show the agitation in the characters .

Slow Pan – it can be used to show every detail in the scene or of the characters.

When in Caprio, everyone is present in a room and having a meeting and paul wants to say that he is doing this just for money and moving fastly from one point to another, camera is panning fast which is also showing agitation in character and tension in the scene.

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When both go to Silver Cine Theater, they don't sit together rather Paul sits with Jeremy and Camille with Lang, on opposite seats. Here the camera pans slowly between both of them and when it does, we see the empty path where people walk for a few seconds for a brief moment. This suggests that the bond between them is slowly breaking apart.

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FAST pan shot are usually used at times of shock and suspense , to increase the pace of the story or to match moment, fast pan shots are usually used for angers , hurrying , frustrations ,to tell the importance of time and etc

Fast pan shot-

1- When Camille sat in Prokosch's car for the first time and he accelerates the car camera pan's fast to match the speed , here the director may wanted us to understand the eagerness of Paul to spend time with Camille.

2- When in capri villa Paul denies to the writing for the movie camera pan's fast with him shows us the intensity and heat of the moments, helps us to understand Paul's frustration.

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12. Low angle and low level are the two terms used in the shot taking. What is the difference between them .Quote two examples of low level and low angle shots used in the film and purpose they are serving .

Low angles shots are used to make a character looks victorious or dominating or powerfull. The first shot in the film where the cinematographer is shown operating the camera he is shot on low angle to make him look powerfull. I thinks Godard did this to show us that cinema is powerfull and so is the artist making it.

The first time we see Jeremy the framing is done such a way that Franchesca and Paul in the scene are standing below him and only their heads can be sen in the scene whereas Jeremy's whole body can be seen. This staging is done specifically to make Jeremy look powerfull. The camera too is low angle in this scene.

low angle is a shot which show a thing in 3 point perspective and also it gives a concentration and new perspective to the people..and different eye-level

Low level is we put the camera below the eye-level...

In theater we see the statues of god's in low angle it show me the height of the gods and also we see the clouds behind it

Most of the nude shots of Camille in low level that means below eye-level

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Mostly, low angle shots are used when the subject is to be shown in a powerful position and dominating position.

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The Low level shots used in the movie is the opening scene wherein Fransesca, followed by a boom holder and parallely tracked by a camera are walking closer and closer and the credits narrated in the background. The low level shot here, becomes a low angle one as the camera slowly nears and focuses on the audience. It renders a sense of magnanimity of what we see on the sceen because of the level, and the low angle where Coutard focuses on the audience is like telling reel life borrows from real life and cinema is a mirror of life.

Another low level shot is when Camille is sitting by herself reading a book in Prokosch's villa garden and jeremy stops by. We understand this is a low-level shot because Jeremy is seen only waist down and later when Paul comes he can be seen in the frame only because he is crouching down. The scene very effectively tells us the happenings from Camille's perspective in the sense that she does not look up at Jeremy while reading the book, and he is above her eye level, she is discomforted by him, and it is seen in her coldness and the strict framing of the low level, but she is more conversant and relaxed with Paul around although she has become distant.

Another low angle shot is when it is used to depict the Gods on screen, their visuals are interspersed in the storyline and give a sense plot coherence and idea of their

greatness and superiority. This is to reflect the irony that however magnanimous it may sound in the story or however lofty the heroes might be, they are painfully similar to humans.

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Low angle shot are usually used to signal the power or superiority of the character . It makes actor look big and powerful. We often see these shot in a power-packed fight scenes. Shot from or near ground can be said low angle or even shots below your eye level can be said as low angle shots.

In Low angle shot camera face upwards towards the sky.

1-when the apartment was shown it was shown from a low angle shot revealing the beauty of it and how important it is in Paul and Camille's life.

2-When everyone was in theatre and watching the show the camera was in low level angle revealing us the what's happening on the Stage. And why everyone seemed least interested in watching it.

When Prokosch come for the first time to meet Paul he performs and for Prokosch camera was on low level revealing his every action. May be with this director wanted us to understand the power of character in comparison to those standing down.

When the movie odyssey is playing in the opening, we see shots of Neptune and Minerva from a low angle frame. This showcases their strength and physicality as they are gods and not mortal beings.

B.) on the boat in Capri, there is a brief shot of Jeremy as he asks Camille to come up with him to the Villa which is taken from a low angle. This visually tells that Jeremy is dominating over both of them as they are in a conversation with each other and then Paul forces Camille to go with Jeremy to the villa.

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– Low angle shot – camera below eye level and tilted up, looking up. This shot helps to make object look more stronger and powerful in the scene.

Low level – The camera placed below eye line and at 0 degree angle, usually makes the subject as the weaker part of the side comparatively (as per my observation).

Examples for these from the film contempt are:-

Low level shot – In the introduction scene until the narration comes to end and the whole crew along with vanini comes close to the Godard's camera. – it creates a sense that the film making is much more than we think.

Low angle shot – when in the same introduction scene, after the narration camera man tilts the camera downward and the Godard's camera tilts up, this up angle is low angle shot – it made the original cinematographer looks much more stronger.

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Low angle - Low shots are taken from below the eye line of the subject thus making the subject appear dominant and powerful.

The first time we see Jeremy the framing is done such a way that Franchesca and Paul in the scene are standing below him and only their heads can be seen in the scene whereas Jeremy's whole body can be seen. This staging is done specifically to make Jeremy look powerful. The camera too is low angle in this scene.

The first shot in the film where the cinematographer is shown operating the camera he is shot on low angle to make him look powerful. I think Godard did this to show us that cinema is powerful and so is the artist making it.

A.) When Camille puts her leg in between Paul's legs amidst their conversation/argument in their apartment. The low level really emphasizes the movement of the leg making it an interesting shot. It projected revenge in a very different and unexpected way.

B.) When Jeremy was introduced on screen. It happened in a way wherein Paul's and Vanini's only upper bodies were seen in the frame where as Jeremy's entire body was the focus. It put him in a dominant position that both. However I feel that this could also be a low angle shot. Slightly confused here!

- Low-Angle is the shot where the subject is portrayed as powerful, strong, heroic, higher importance, etc. These are shots where the camera is tilted upwards vertically. Whereas Low-Level shots are the shots where the camera is not shifts in angle but its placement is that varies, i.e. its placed horizontally but placed or held closer to the ground level. Like, to shoot the movement of the foot, pov of a child, etc.

Ex-a1): When the first time we get introduced to Jeremy the producer. The camera shifts its angle to upwards as to portray Jeremy as a powerful, god-like man. This is a low-angle shot.

Ex-a2): Secondly when we get to see the apartment of Paul & Camile from outside. Being a low-angle shot, it looks very powerful and beautiful architecture. It is indeed necessary to establish why Paul & Camile want this apartment which is beyond their class. Hence the lower angle shot.

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A low angle shot again can be seen in the film when the shot was taken Camille kissing Jerry they were sitting by the window and while Paul standing on the terrace and saw them kissing but here this low angle shot was not used to show someone who is larger than life

a low shot can be seen when both Paul and Camille are at home and Camille is searching for a mirror to see how she looks with the new wig and when she found one is looking herself in the mirror that was an example of a low shot

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Another instance is when showing the Greek models against the blue sky. Here also low angle shots are used to represent the historic and mythical influence of those figures over the character in the movie.

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* Shot of the first look of Paul and Camille's apartment where the most important part of the story was shot was also low angle shot.

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